

Costumer's Quarterly

Volume 8

Number 1

First Quarter, 1995



A Day at the Races
Mars Cup

From the Editors

We're back!!! Or shall we say that the *Costumer's Quarterly* is back. There is another issue already being laid out and ready to be printed within the month. Copies will be available at Costume Con 13. A double issue to make up for last year's laps is also progress. The tragedy of Richard Lawrence's death has postponed its publication.

This issue contains important information for the International Costumer's Guild's annual meeting. In the back there is a proxy form if you will not be joining us for Costume Con in Toronto this year. Please take time to read the important resolution on vintage clothing.

This format is not what you are used to because this is an issue done by "committee". (Don't laugh. It came out well.) We have never done anything fancier than a local chapter's quick cut and paste newsletter. While not all the usual features are in this current issue, we feel you will enjoy it while expanding your costume horizons. The reviews will start back up next time. A real editor is in the works.

OK let's back up a few paces and slow down. The *Costumer's Quarterly* is under temporary editorship to help get issues caught up. Many people in the Costumer's Guild West are handing chapter events and letting others of us get the next two issues out. (The CGW is also picking up the 1st class postage for this issue.) People from all over the world (let's hear it for E-mail) have been writing articles and doing artwork for a year's worth of CQs. We are committed to brining the CQ back to full strength and once again making it the voice and journal of the International Costumer's Guild.

In the last six months we have had to start from scratch. We have written and collected an entire set of new articles. We have requested copies from people that we know have submitted items to the CQ in the past year or two. If you number among this group, please resend it to the NEW (if temporary) address.

The way the CQ is managed is going through major changes. The burden will not be falling all on one person. We will announce staff changes as plans finalize. Do not fear. Anything sent to the address in this issue will be forwarded once a chief editor is selected.

Major Groveling Time: The CQ is written for you, by you. Share your knowledge. We want reviews, techniques, costume details, historical research (overview or details) and pictures. Basically, we want your input.

This issue starts a new page in the life of the *Costumer's Quarterly*. This is a promise (and a commitment of much lost sleep during its preparation). You should be part of this revival process. Submit! If you have questions if an article is appropriate, connect us. If you have a great idea, contact us. We can edit it or even help with the writing. Your knowledge is important to us.

Cat & Zelda

(for the whole crazy lot of us)



Costumer's Quarterly

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All the Costumer's Guild West Folk that got together for the *lick and stuff*
The Raiment's copier and clip art collection
Spouses who helped and put up with this craziness

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Costumer's Quarterly

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Cover Art by Gail Adams





President's Message

Costume Con 13 will be here soon. I will be preparing meeting packs for each chapter listing business to be conducted at the meeting. If anyone has any item of business they wish to discuss, or motions they would like to move, I would like them in my hands by the end of April. You may e-mail or regular mail them to me at the addresses above.

Some special items to consider:

IRS AUDIT

The IRS will be auditing us next year to ensure we are fulfilling our non-profit status. Chapters, please forward to me all support materials. This would include curriculum and/or program information from Costume Cons and/or Costume Colleges; public information situations such as displays, seminars, or talks (this includes convention panels and displays); donations of time and/or materials; publication of costume information. If you not sure if it will help, send it anyway. We will evaluate it.

OFFICER ELECTIONS

Election of officers is coming up quickly. It is time to start thinking about serving the International Costumers' Guild. To my knowledge, three officers plan to retire in May. And of course, anyone may run for any office.

We need you. To nominate yourself or someone else, please write or e-mail me. If you nominate someone else, I will need sufficient time to verify with them their willingness to serve.

SPECIAL AWARD

As many of you may recall, at the 1994 Annual Meeting the membership voted to present to Forry Ackerman a special award recognizing him as the "Father of Convention Costuming." He was the brave soul whom first wore a costume to a science fiction convention -- Flash Gorden.

It is my pleasure to report that the will of the membership was carried out at the Masquerade at Conadian, the 52nd World Science Fiction Convention on September 4, 1994. Joining me on stage for the presentation were: Sandy Pettinger (representing the Midwest Costumers' Guild), Cat Devereaux (Costumer's Guild West), Zelda Gilbert (representing Australian Costumers' Guild), Kathryn Jepson (Wild & Woolly Western Costumers' Guild), Carol Salemi (New England Costumers' Guild), Joy Day (Beyond Reality Costumer's Guild), Bruce

MacDermott (Greater Bay Area Costumer's Guild). Toni Lay (New York/New Jersey Costumers' Guild) escorted Forry to the stage. (Nora Mai was going to represent the St. Louis Costumers Guild chapter. Unfortunately she was still in official photo when we had to go on stage.) Forry was very surprised and delighted with our recognition of him. The audience gave him a standing ovation.

A CHALLENGE

I have heard from several sources that the masquerade turnout at many west coast conventions has been small in recent years. This is understandable, of course. The west coast was one of the hardest hit areas in the country during the recent recession; and it has been one of the last areas of the country to recover. Costuming, especially competitive costuming, is a cash-intensive activity.

Unfortunately, some con coms are using this smaller turnout as an excuse to eliminate the masquerade from their conventions. They are refusing to see the connection between the economy and competition size, and therefore do not realize that small masquerades are probably a temporary phenomenon. If these venues are lost, it could take more than a decade to regain them.

Therefore, I am challenging our west coast members to increase the size of west coast masquerades. I know that the economy is still not good, but do what you can. If necessary, upgrade a past hall costume or a local competition entry to a regional level. If we can increase the size of the next couple of regional masquerades, then the forces conspiring to eliminate these venues will lose the foundation of their rhetoric.

Remember, compete!

Sincerely,

Pierre E. Pettinger, Jr.

President,

International Costumer's Guild

Respect for Vintage Clothing

A resolution for the business meeting

In recent years, there has been a rise in interest in vintage clothing. Sad to say, this has hastened the destruction of many items instead preserving the irreplaceable treasures.

Garments are worn with no considering that body shapes have changed. Seams stress and tear. Hundred year old fabric disintegrates under perspiration and modern washing detergents. Worse yet is the tendency to cut up old garments and use pieces of them in modern clothing.

Other organizations, including the Costume Society of America, have already taken action to educate their members and the public. It is with the same intention that this resolution is proposed.

To President Pierre Pettinger, the Officers and Chapters of the International Costumer's Guild

From the Costumer's Guild West

March 13, 1995

The Costumer's Guild West moves that the following resolution be adopted by the International Costumer's Guild as official ICG policy:

"WHEREAS The International Costumer's Guild recognizes that vintage clothing and textiles are part of our precious historical heritage,

"And WHEREAS the wearing of articles of vintage attire inevitably exposes the garments to the dangers of damage and deterioration, this danger increasing with the age and/or fragility of such articles,

"And WHEREAS the mutilation of vintage garments for the purpose of constructing significantly different decorative and/or costume pieces irretrievably destroys their historical value,

"Therefore BE IT RESOLVED that:

"The International Costumer's Guild strongly opposes the casual wearing or modeling of articles of vintage clothing and/or textiles. When vintage clothing is worn, it should be worn responsibly and appropriately.

"Further, the International Costumer's Guild strongly opposes any mutilation of vintage garments which significantly alters their original form.

"Further, the International Costumer's Guild whole-heartedly supports the careful preservation of these articles for research and the enjoyment and education of future generations.

"Further, the International Costumer's Guild whole-heartedly encourages the reproduction of historical garments through diligent research and careful construction, and supports the display and wearing of these reproductions.

"Finally, BE IT RESOLVED THAT the International Costumer's Guild and its membership is charged to encourage actions which support this resolution.

This resolution, with the words "Costumer's Guild West" substituted for "International Costumer's Guild" was adopted by the CGW at its annual meeting in July 1994, as official CGW policy. At that same meeting, the CGW membership voted to recommend the adoption of this resolution by the entire ICG. Accordingly, we are submitting this motion for consideration. We request that this motion be placed on the agenda for action at the Annual Meeting upcoming this May.

Respectfully submitted,

Cat Devereaux

President

Costumer's Guild West

Motion seconded March 13, 1995 by Janet Wilson Anderson, Corresponding Sec'y, ICG.



Men's Victorian Bathing Suit

Pattern and Directions by Bridget Landry

This article starts a new feature in the *Costumer's Quarterly* -- the Best of the Newsletters. A previous version of this article first appeared in "Squeals from Da Ghodfuzzy", the monthly newsletter of the *Costumer's Guild West*. Measurements have been adjusted since the original publication. This pattern has been made up a number of times with great success.

Those who attended Costume Con 12 last year were witness to the first appearance of the Victorian Bathing Beauties... and an amazing sight it was. Although not everyone availed themselves of the facilities. (Some wimps less hardy souls did not go into the water.) I think a good time was had by participants and observers alike.

Since then the Beauties have appeared at a couple of *Costumer's Guild West* functions. (At Raging Waters Park people wanted to know if we were Amish, a cult or had just lost a bet.) The Australian Costumers' Guild has also joined in the fun. While most guild chapters suffered through the winter, they frolicked in the sand enjoying summer and the shocked glances of passers by.

The Bathing Beauties will also be making a "splash" in Toronto at Costume Con 13. The CGW committee for Costume Con 18, LA in 2000, is planning a party. Swimwear of any period would be appreciated.

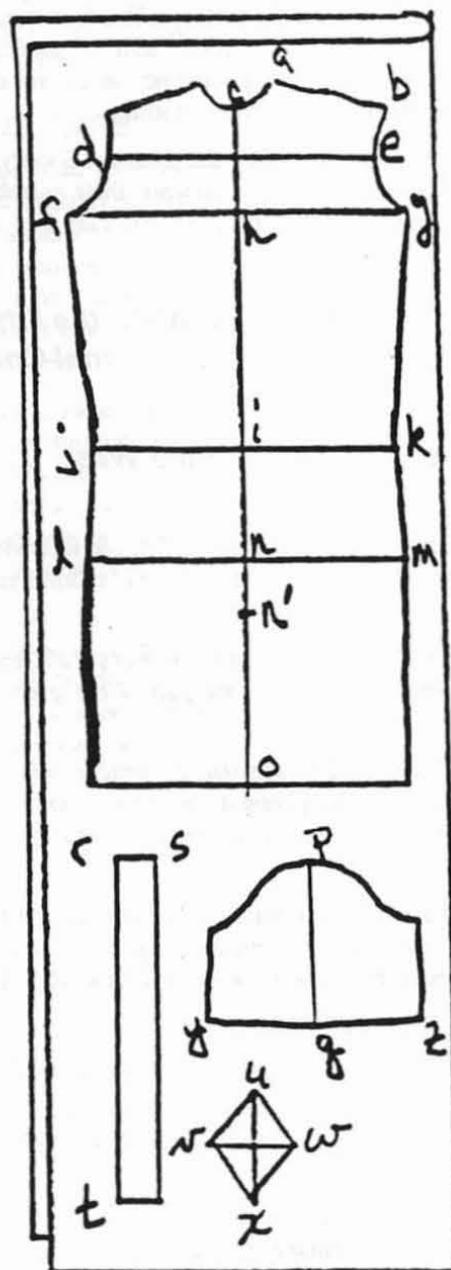
Currently there exist three patterns for women's bathing suits -- Folkwear, the Mantua-Maker (Deb Salisbury's line), and Harriet's. However, nothing exists for the gents. To encourage participation by our males, I developed a short course for constructing a men's Victorian bathing suit.

Here, then, in all its glory, is my quick and dirty pattern with directions.

Measurements

- ab: neck to shoulder
- de: across back from armscye to armscye (armscye = armhole)
- fg: 1/2 chest measurement
- hi: underarm to waist
- jk: 1/2 waist
- lm: 1/2 hips
- no: inseam (to midcalf or desired length) +4" (This will make it too long, but you can always shorten the pants later; also you may need the extra length, if you have to raise the crotch.)

Man's Period Bathing Suit
Measurement Diagram



cn: neck to level of crotch (not to inseam)
 rs: 4 1/2"
 rt=cn (Note: this will also be too long, as you will cut the front neck lower than the back. However it makes a good place to start.)
 pq: sleeve length
 yz: upper arm circumference plus 3 or 4 inches, depending on how loose you want the sleeves. Period suits had fairly fitted sleeves.
 ux: approximately 6-7" *
 vw: 5-6" *
 nn': uv - 1"

* These worked for a large man (approximately 6' 4"); you might want to scale down a smidgen for a smaller body. I would recommend a minimum of 5" and 4", respectively, for an adult. For kids, you are on your own.

Notes

- 1) If you do not have a stretch stitch on your sewing machine, stretch the fabric as you sew each seam, otherwise the thread will break when the fabric stretches during swimming. If the fabric is very stretchy, you will need to use a smaller stitch and stretch harder.
- 2) This pattern is not particularly fabric conservative. It wastes some fabric, but it will work and is fairly fast.
- 3) In the Edwardian period, fast young women started wearing this sort of bathing suit. For large busted women, the measurement, f-g should be the distance across the bust from underarm seam to underarm seam. You should trim the lower layer (what will become the back of the suit) a little narrower on the sides, tilting the armhole in to keep the shoulder length constant.
- 4) You must use stretch fabric for this pattern -- about 2 yards. Stripes were period, and in later years, solids came into fashion and the sleeves vanished. The fit should be smooth, not baggy, but not skin tight either. As a modesty precaution, most of the gentlemen I know will be wearing a fitted bathing suit underneath (not a boxer cut bathing suit). *Does this make us more uptight than the Victorians? Not sure.* You will also need 8-12 buttons (depending on the length of the front opening and how you choose to space the buttons) of any size from 1/2" to 3/4". If you choose not to self-face the neck, you will also need about 3" of T-shirt ribbing to finish off the neck. (That pattern piece is not shown, because you will have to wait until you cut the final version of the neck to cut the facing pieces.)
- 5) Preshrink (and pre-fade) your fabric in fairly hot water -- especially if you are planning on going into a Jacuzzi.

Directions

Make measurements while the person is wearing a T-shirt that fits comfortably; you can use some measurements directly from the shirt, e.g. sleeve dimensions and armhole. (I found I wanted to cut the sleeve cap too deep, as I am used to puffed or gathered sleeves, so having an old T-shirt pattern to compare with helped me.)

Cut two of the body pieces, two facings (the long, rectangular pieces), two sleeves and one gusset (the diamond shaped piece).

Make a vertical cut from c to i in the top layer only. This will be the front opening and the top layer will be the front of the suit. (A few basting stitches in a v at the bottom of the opening (~1/16" from the cut edge) will reinforce it during fittings.) Cut the neckline curve 1-2" lower also in the top layer only. (If you are uncertain now much to cut, cut less. You can always lower it later when you do the fitting.)

Sew side and shoulder seams. Sew inseams from o to n'.

Make measurements while the person is wearing a T-shirt that fits comfortably; you can use some measurements directly from the T-shirt, e.g. sleeve dimensions and armhole.

Inserting gusset: place long axis points (u and x) at n and short axis points (v and w) at n'. Sew in two separate seams, one from w to u to v and one from w to x to u. When sewing this seam maintain 1/2" seam allowance on the gusset, while angling the seam allowance on the main body piece, from 1/2" at n' to 1/8" at n and back to 1/2" at the other end. **Important:** once you have confirmed the fit, go back and reinforce the stitching at n, to prevent catastrophic failure.

Try it on for fit. If the crotch hangs too low, take the suit up at the shoulder seams, then recut the neckline and the armholes to new, lower positions. Check the front neckline and then lower it, if necessary. You will undoubtedly need to scale down the width of the legs, to make them fit snugly. Take in on both sides of the leg to maintain the stretch of the fabric in the right direction. Sew in these corrections. Sew underarm seams. Insert sleeves.

Cut one facing piece in half, so that it is now r-t in length and (r-s)/2 in width. Sew this piece to the left side (if you are wearing it; right side if you are facing it) of the front opening (I to the new front neckline), right sides together, with the facing extending 1/2" below the opening. As you did for the gusset, keep a 1/2" seam allowance on the facing piece, but scale the seam allowance on the body from 1/8" at I to 1/2" at the neck. Trim off excess facing at the neck edge, following the new neck curve. Turn and press, pressing under 1/2" along the remaining long edge of the facing and topstitch down. Baste the facing down along the neck edge.

Press under 1/2" inch on the long edge of the remaining facing piece, then fold lengthwise along the original center line, right sides together, with the unfolded edge. Seam across the bottom, clip, turn and press. Sew unfolded long edge to the remaining front suit opening, using the seam allowance described previously. (Note: if you are planning to bind the neck edge with a self facing, you might want to leave the last 1/2" of this seam open, trim the front facing straight across at the neckline fabric edge, turn it inside out, and sew, clip and turn the top edge as well.) Either machine topstitch or hand sew facing (now a placket) closed along long edge, enclosing the seam allowance. (Note: if you hand sew this closed, use some sort of backstitch, or the stretch of the fabric will break the thread during doffing and donning.) Trim placket straight across at the neck edge and baste closed

(unless you turned it earlier). Align the placket under faced edge (left over right as you are wearing it, right over left as you are facing it) and topstitch through all layers at 1, across width of placket to anchor it.

Bind neck edge with ribbing or a self facing. Hem sleeves and legs.

Make button holes for 1/2" buttons on the facing edge however far apart you wish. (The number of buttons is a stronger function of size, but the buttons should not be more than about 2 1/2" apart, though they can be closer.) Sew buttons underneath button holes. (Like you would really sew them elsewhere? *Why do they always say that? Ever been sewing at 3 AM, maybe?*)

Now go out and have fun!



Ooohhh! They're so strong!
The Victorian bathing party at
Raging Waters: Bridget
Landry, Bruce Briant, Gary
Anderson, and Janet Wilson
Anderson.

Interview with Catherine Adair

Costume Designer for Babalon 5 by Zelda Gilbert

One of the nice things about living in Los Angeles is that we're in the heart of an industry that does costuming on a professional basis. So I was able to get in touch with one of those professional costumers, and over tea at the Tudor House, interview her for the Quarterly.

Catherine Adair is a professional costume designer. She was born and educated in England, finishing with a degree in set and costume design. Immigrating to America, she worked for 14 years in Washington, D.C., beginning with a job as a stitcher at the Folger Shakespear Theater and eventually doing almost everything in the way of costume design.

"I did theater and ballet and dance and opera and commercials and industrials and docudramas for PBS and infomercials for the government. I think the only thing I didn't do back there was a miniseries. I shopped, Iran wardrobe on sets, I did basically anything and everything I could lay my hands on. When it got slow, I had friends who ran a fabric shop, and I went and helped them. And when I wasn't doing that, I designed and made wedding and bridesmaids dresses to make ends meet. I sometimes juggled six or seven things at once. And I thought that if I ever made it to where I made more than \$20,000 a year I would be richer than the Queen."

Gilbert: How did you get to Los Angeles?

Adair: About six years ago, it must be now, a friend of mine who had just moved out here said, "Why don't you come out and do a TV pilot for me?" And I said, "Why? You're in Hollywood. In Los Angeles, you've got costume designers on every street corner." And he said, "Well, I know you, and they don't have anyone else I really want to use. Come and stay with my wife and me, and do it for me. It's just modern dress, but I prefer to have you." I said I was very flattered, I'd love to come. So I packed up my house and all my belongings, and ignoring my friends back East who said, "They're all crazy out there: the sun goes to their heads." I moved West.

The thing that has fascinated me most, coming to this town, is the speed at which things happen. I have incredible respect for things like one hour, episodic television. They're making a new movie every 7 to 8 days. Even if you get casting early, the total

budget for each episode may not get approved until very late. So with shows like "Quantum Leap", which are different every week, the budget may not get approval from the studio until 24 to 48 hours before you start shooting. So you go into the AD (assistant director) and say, "Please don't do the scene with the 58 extras in 1950's clothing on the first day of shooting because we haven't got the costumes." They'll say, "OK, fine." Then Locations comes back and says, "The first day is the only day we can use that location." The fact that costumers and costume designers get clothes on anyone's back, on time, looking good, making a statement, being real to the character, is unbelievable to me.

Gilbert: How did you become the designer for "Babylon 5"?

I needed, overnight, a paragraph on each culture. What does the planet look like? Do they own it? Do they rule it? Are they invaded by other people? Is it warm? Is it cold? How many wars have they had in the last 200 years

Adair: A friend of a friend was doing production design on a two hour science fiction pilot. The costume designer they had wasn't working out, so they called me. Since we needed so much time to actually make the costumes, I only had three days to come up with the designs.

Costume designers and costumers who have started in theater think about these things because they have started with character analysis. They have been taught, at school, probably until they're sick of it, "Read the story, find out about these characters, and that will determine what they wear."

Joe told me that G'Kar was a Narn, a warrior race. He said that their land had been plucked of all its minerals, all its resources. It had been left dry and arid. These people had been enslaved and had gone through a lot of wars and fighting. I have to be a little vague here because the series is still on the air, and Joe gave me lots of information that hasn't appeared yet on the show.

The original G'Kar sketch is for a very very thin person. Almost starved. And then I met Andreas (Katsulas). Not heavy, but he's big, a giant of a man. He looked at the sketch in terror. I went home with a photograph of him and the original sketch and then adapted G'Kar so that Andreas would be comfortable.

Gilbert: It's wonderfully textured. How did you do that?

Adair: The man who actually made it is very gifted, a costume designer who makes incredibly peculiar costumes. Anytime you

mix mediums, he's one of the people in town to go to. He understands all the plastics and the latexes and putting leather on top of fur on top of glue on top of whatever. And even then, when I first took the sketch into them, he just shook his head.

Gilbert: Where did the Centari come from?

Adair: The Centari are an old culture, an aristocracy of a sort. They don't like working, and they are rather pompous. So I said, OK, if I had to pick a look from our own history (because we still need a point of reference that we all understand, because we're westerners, and we know American and European culture), in which time did people appear pompous? And I thought of the late 18th century., and of Napoleon. Peter Jurasik, who plays the role, is such a wonderful actor and wears it beautifully, and pompously.

Gilbert: What about the uniforms?

Adair: The uniforms are very simple. I didn't have much time to spend on them, and I wanted something that would always look smart regardless of the actor's size or shape or weight. One of the things Joe said to me was, "I don't want this to look like Star Trek. Whatever you do, don't let this look like Star Trek." So I just looked at uniforms. And I wanted to make them look like people could actually wear them. I've spent a lot of time looking at costumes in science fiction movies and wondering how people manage to go to the bathroom. I thought of that when I designed the uniforms.

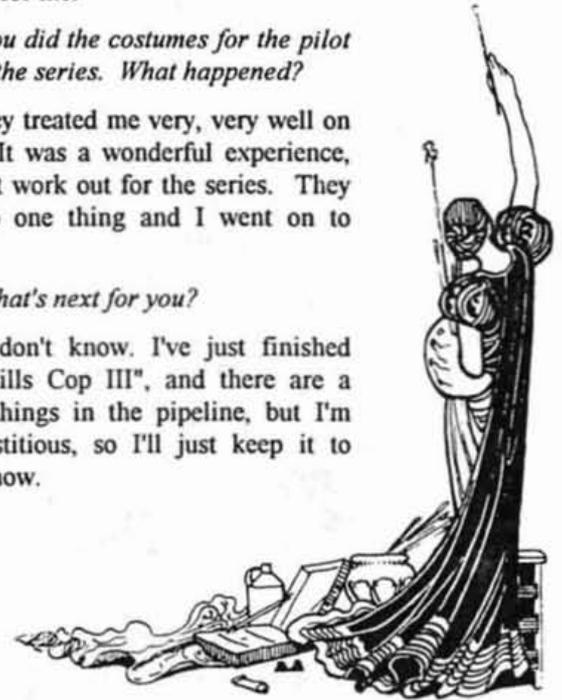
What works best is if I don't give everybody too much information at once. Not that I withhold information, but I start with silhouette. My argument is that you can always make it any color you want, but I don't want to bring in a bright red dress to a director or to an actor because all they'll see is the red. So I always start with line and silhouette. I have for as long as I can remember now. I'm not sure it's what I was taught, but it's comfortable for me.

Gilbert: You did the costumes for the pilot but not for the series. What happened?

Adair: They treated me very, very well on the pilot. It was a wonderful experience, but it didn't work out for the series. They went on to one thing and I went on to another.

Gilbert: What's next for you?

Adair: I don't know. I've just finished "Beverly Hills Cop III", and there are a couple of things in the pipeline, but I'm very superstitious, so I'll just keep it to myself for now.



Entering A Design Contest

for The Not-So-Artistically Inclined

F. W. Evans

The Future Fashion Folios have become a tradition at Costume Cons. For the uninitiated, these are a collection of winning designs for futuristic clothing that are published in advance of the convention. People then get a chance to make these up for the Futuristic Fashion Show.

This is a great exercise for your imagination. You do not even have to be a member to participate. It also is an inexpensive way to join the World of Costuming.

In this article, Fran shares how to execute your designs. Numerous examples from past Fashion Folios are presented to show how reproductions affect your art work. Also included as a CQ bonus is a center tear out sheet of figures that you can trace. More figures will be included in the next issue as well as more details about entering a future folio design contest.

You have just had a great idea for the up coming Costume Con Design Contest. You cannot find anyone to draw it for you though, and your own artistic endeavors are limited to

doodles on your notes at work, school or taking a message from long winded Aunt Edna. What do you do? Do what a number of design contest entrants and winners do -- trace a figure and draw on that.

While the truth is that well drawn black and white designs or designs done in color do catch the judges' attention, the design contest is about the design idea NOT your artistic skill.

The following hints and tips are for those of you whose skills lie in other fields than drawing. I am firmly convinced that everyone has some "art" or skill that they excel in, be it sewing, drawing, cooking, fixing a car, or even being organized. So do not feel inadequate if drawing is not your thing. All you can do is do your best.

Okay, first read the contest rules carefully and completely. You will most likely have to submit your design on a 8.5" x 11" sheet of white paper. The drawing will need to be in black ink, but a Xerox will take care of that.

As for the figures to trace from, I have included several figures in the center of this article. (Figures are courtesy of Christine Mansfield, Sally C. Fink, and the Whole Costumers Catalogue. All of who gave me permission to reproduce their work.) You can also get a figure out of a magazine or a pattern cover. If you do get a figure out of a magazine, try to get one in a fairly natural position that shows the arms and

legs clearly. Some photos in the Fashion Magazines are pretty bizarrely posed.

The best way to trace a figure is to use a light box. A light box is just that, a light source under a translucent sheet of glass or, in some cases, tempered plastic. Art stores and photography stores sell small portable ones, but they will be expensive. There is also a kind of children's light or tracing box that you might be able to find second hand.

A better and cheaper choice is a big tablet of tracing paper. Just in case some of you may feel embarrassed about tracing - - do not. I was an art major in college, but I work off traced figures. I drew the figures I used years ago and I still use them. It's a good thing too, it's been a long time since I had figure drawing and I do not draw people very well at all, anymore. I am particularly bad at faces and hands, so I do not much worry about them as you will see later in this article.

Anyway, get yourself some tracing paper (preferably in a tablet), an HB pencil, an eraser, and a pencil sharpener. An HB pencil for those who do not know -- is a pencil in the middle of the soft/hard range. An HB is soft enough so it will not tear your paper and hard enough to leave a good, clean, dark line. HB pencils also erase well. If you do not have an HB, a #2 pencil will do. Try to avoid really soft pencils, they smear and you will end up with graphite all over your

Here is an example from Costume Con 10's folio. Julie Zetterberg wears the gown that she created from a Fran Evans's design.



Twilight Gown
Fran W. Evans

A gown to celebrate the ending of the day and the beginning of night. A simple long sleeved underdress of fuchsia crepe-backed satin has setting sun appliques of metallic gold and orange satin at the hem and cuffs.

The underdress is first layered with a floor-length robe of a heavy red violet chiffon. Over that robe is layered a short robe of a heavy blue-purple chiffon, belted with a setting sun in gold and orange that echoes the underdress.

Over that short robe is a hood of a heavy deep blue chiffon that covers the shoulders and chest and flows down from the back of the head like a veil. The hood and veil are studded with myriads of blue-white rhinestones of varying sizes meant to represent stars. Rhinestones are also scattered through the hair and a few on the upper surfaces of the blue-purple robes.

Day and night are both represented in this elegant gown.



drawing and your hands. Even HB's will rub off, so you have to be careful.

Just to let you know, I am going on the assumption that many of you have not had a lot of artistic training and that you do not know about, or have access to, the various kinds of materials.

My stock figures are Xeroxed on separate sheets and which ever one I need, I slip under the top sheet of tracing paper and start drawing. I go through lots and lots of tracing paper. I erase, draw over, change my mind, lose my temper -- you get the idea. Some of my designs may go through 4 or 5 incarnations, and sheets of paper, before I am finally happy. I then sharpen my pencil and carefully trace out the final design. You can get a Xerox off that final pencil drawing, if the lines are clean and dark enough. Just be careful of smudging and smearing.

What I do is to do an ink tracing of the final pencil. The ink tracing becomes the master from which I do my Xeroxes. There are two advantages to an ink master. One, it does not smudge. Two, you can get different thicknesses of line with ink or felt tip pens. Different line widths allow you to use a very fine line for details or things like chiffon, hair, and seam lines, while a medium line can be used for the body and clothing outlines, and a very thick line can be used to really emphasize an edge.

It used to be that the only way to get varying line widths was to use mechanical drawing pens like the Rapidograph. These pens give a constant even line width and come in many thicknesses -- they are also very, very expensive. But now, most big art stores carry a variety of cheap, felt tip versions of mechanical pens. There are a number of sets available varying in price from \$6.00 to \$10.00. I use an Itoya, Finepoint System, it has three pens - fine, medium and thick and is priced at about \$6.00.

Fine you say, but what do you do if there is not a big art store near you. Well, hopefully there is a big stationary store near you. Just go in and check out the felt tip pens. There are many different kinds of felt tips and many different widths. The Pilot felt tips have both the Pilot, and the Pilot Fineliner. Both of which I have used. Just try out the testers until you find three different widths that you like. You do not have to restrict yourself to just felt tip pens, you can use regular pens too.

The important thing to remember when your doing up your drawing, be it in pencil or ink, is that it will most likely be reduced in size. If, like me, your figure takes up most of the

whole page, it can undergo a very drastic reduction to get it to fit in the Fashion Folio. This means that very fine details may get lost, or so crowded together that they turn into vast gray or black areas. This reduction is also a reason to use clean lines and try to avoid a lot of cross hatching, or areas of textures that are next to each other. Cross hatching is a way to indicate texture, depth, or shadow.

You can do cross hatching and texturing yourself or buy sheets of preprinted textures to use. Whatever, or if, you use texture -- I advise you to use it very sparingly.

Figure 1, is a design I did for this article to illustrate the problem of reduction on line widths, detail, and texture. The left side of the figure has been heavily textured and cross hatched. On the right side of the figure, I have kept texturing and cross hatching down to a minimum. Figure 2, consists of three different reductions of Figure 1, showing how details disappear on the left side and the textured areas start to blend

into each other. The right side remains fairly legible even at the smallest reduction.

Even without reduction, if I was submitting this design, I would probably include a detail sheet of the belt buckle, the necklace, and the cuffs on wrist and boots.

Okay, so now you have got your master, what next. Take it to the local Xerox place and get several copies made of each design and detail sheet. Even if you do not send a color set and a black and white set, it's good to have a spare set of Xeroxes for your files. Also, if you decide to do a color set, the spare

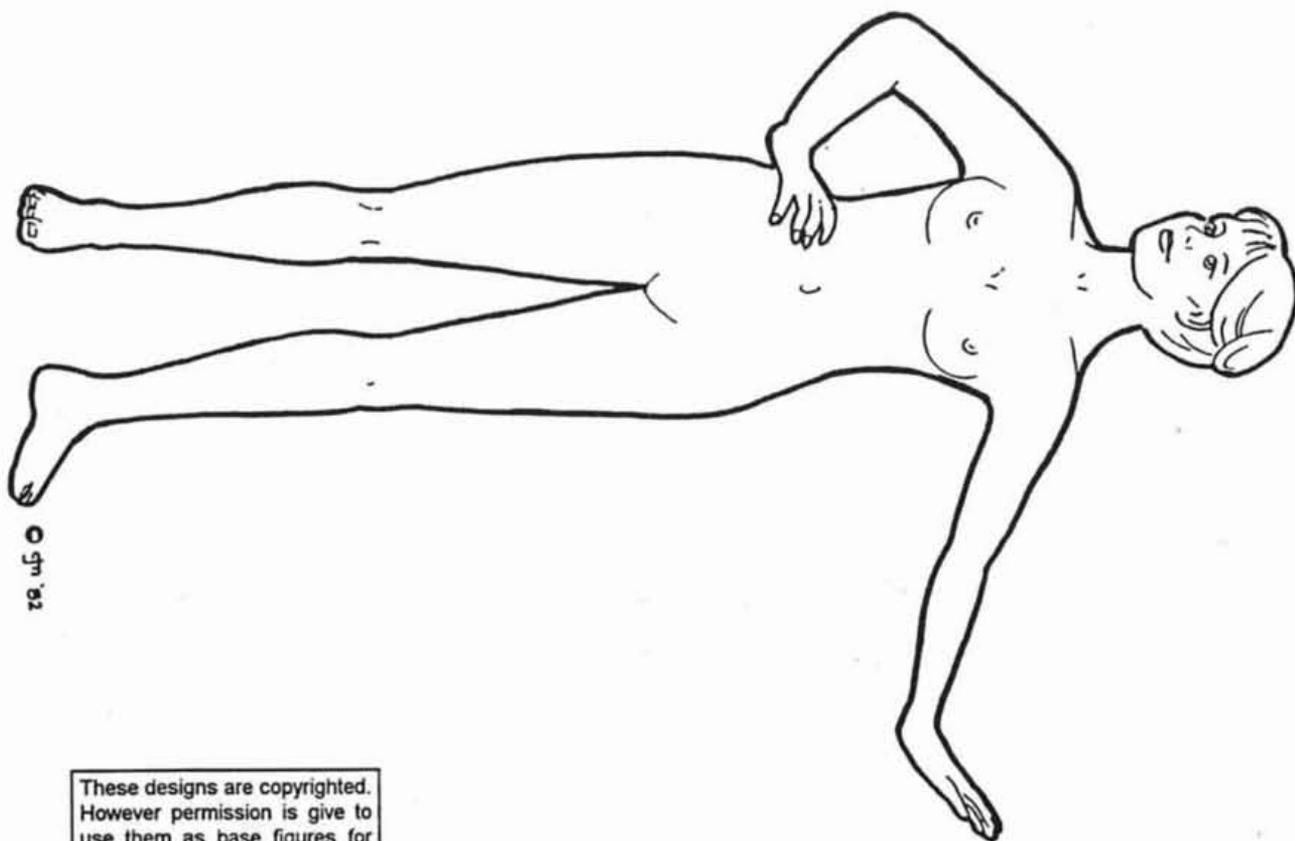
Xeroxes give you something to experiment on to see how the colors look, how the paper reacts to what you are using, etc.

Now, about coloring your Xeroxes -- coloring is up to you. As I said earlier, a color copy does attract the judge's eye but so does a good clean black and white line drawing. In either case -- it's the design idea that's important.

Coloring can be as simple as colored pencils or as fancy as colored inks and metallic felt tips. One designer I know, just does some light coloring with colored pencils when she colors at all. Me, I tend to go whole hog and use colored inks, water colors, colored pencils, felt tips, and metallic felt tips. Another designer never colored things, but her clean, crisp line drawings, with an occasional use of tone, were regular winners. It's a matter of personal choice and taste.

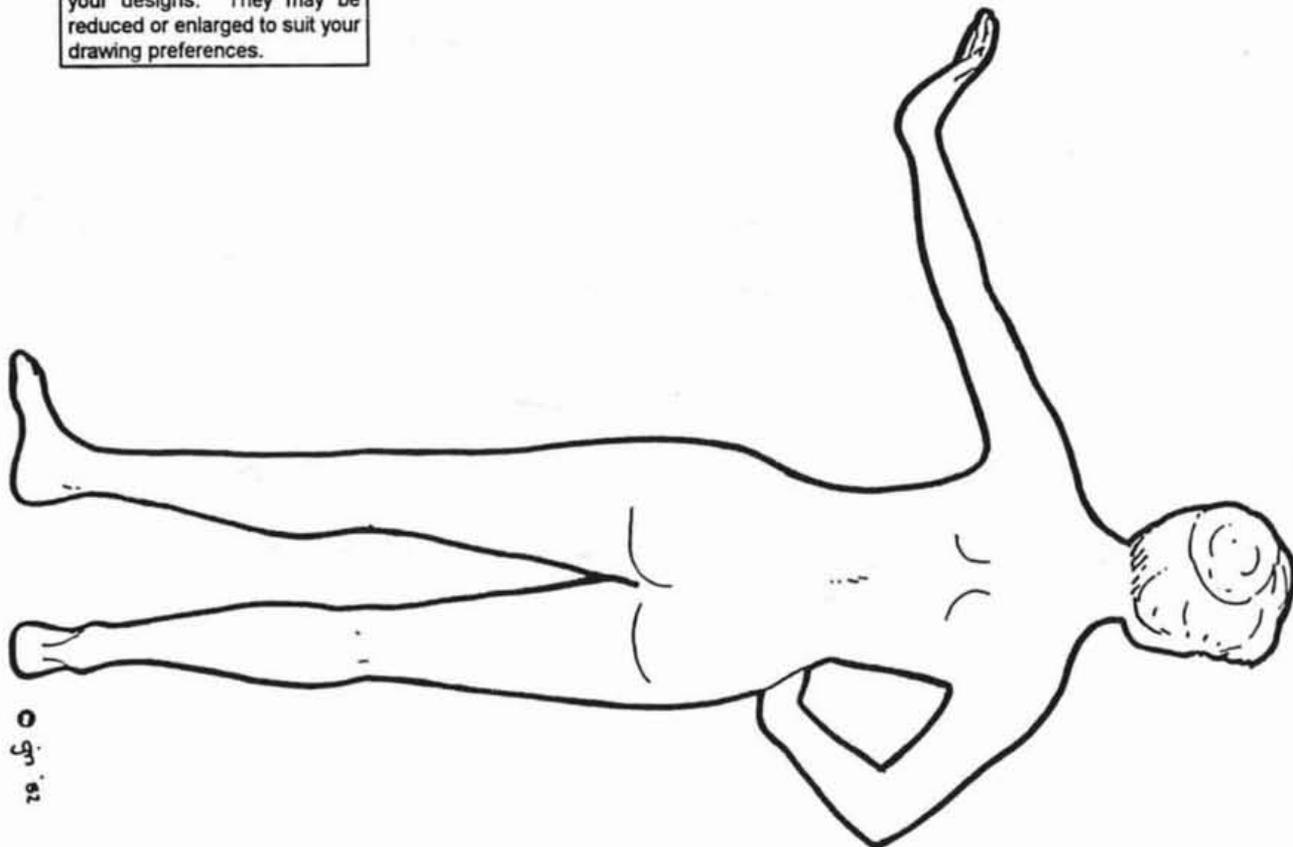
Whatever you do though -- DO NOT USE ANYTHING THAT WILL SMEAR, SMUDGE, STICK, OR FLAKE OFF ON OTHER PEOPLE'S DRAWINGS. Art stores sell

The important thing to remember when your doing up your drawing, be it in pencil or ink, is that it will most likely be reduced in size... This means that very fine details may get lost, or so crowded together that they turn into vast grey or black areas.

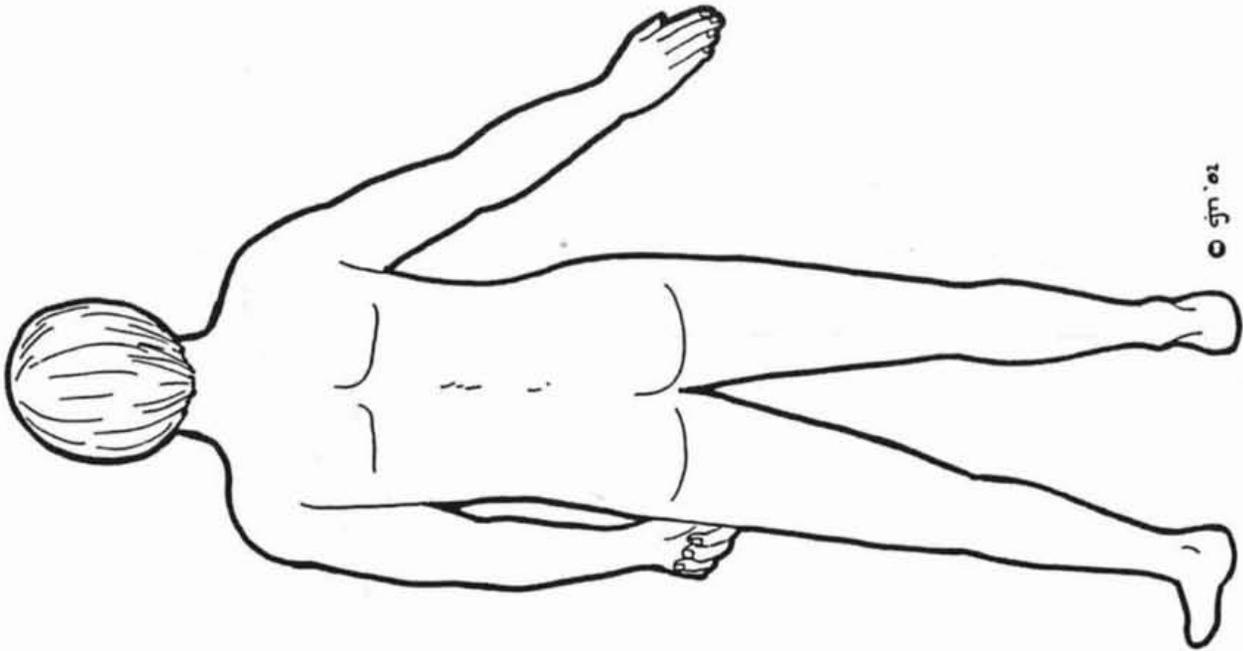


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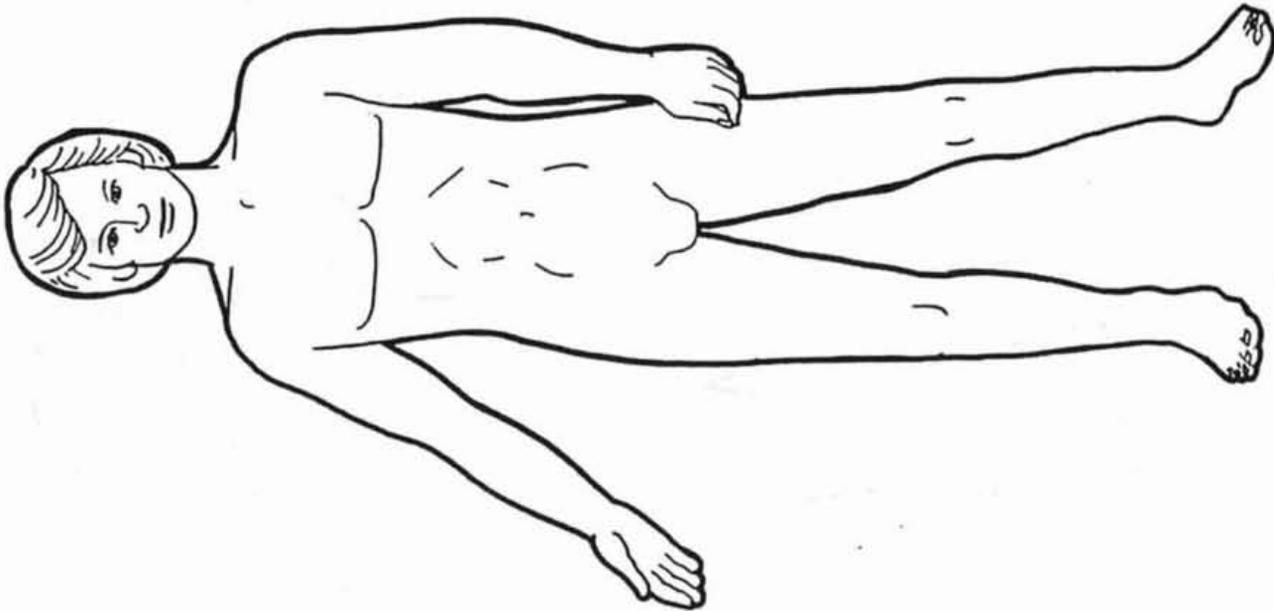


© 1995

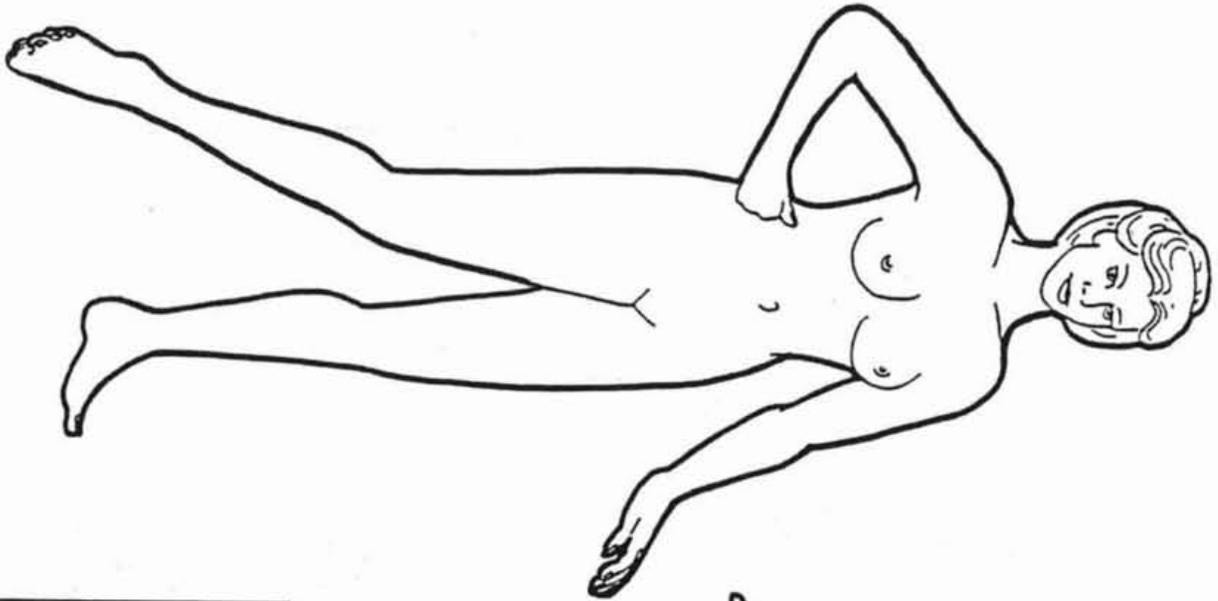


© 577 '82

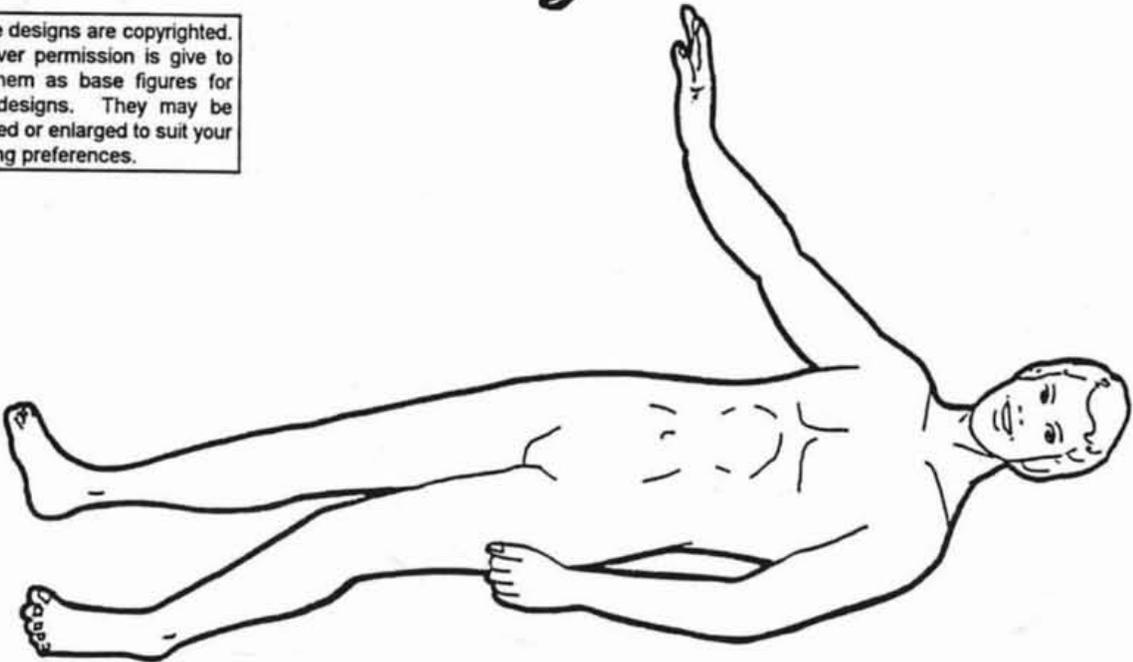
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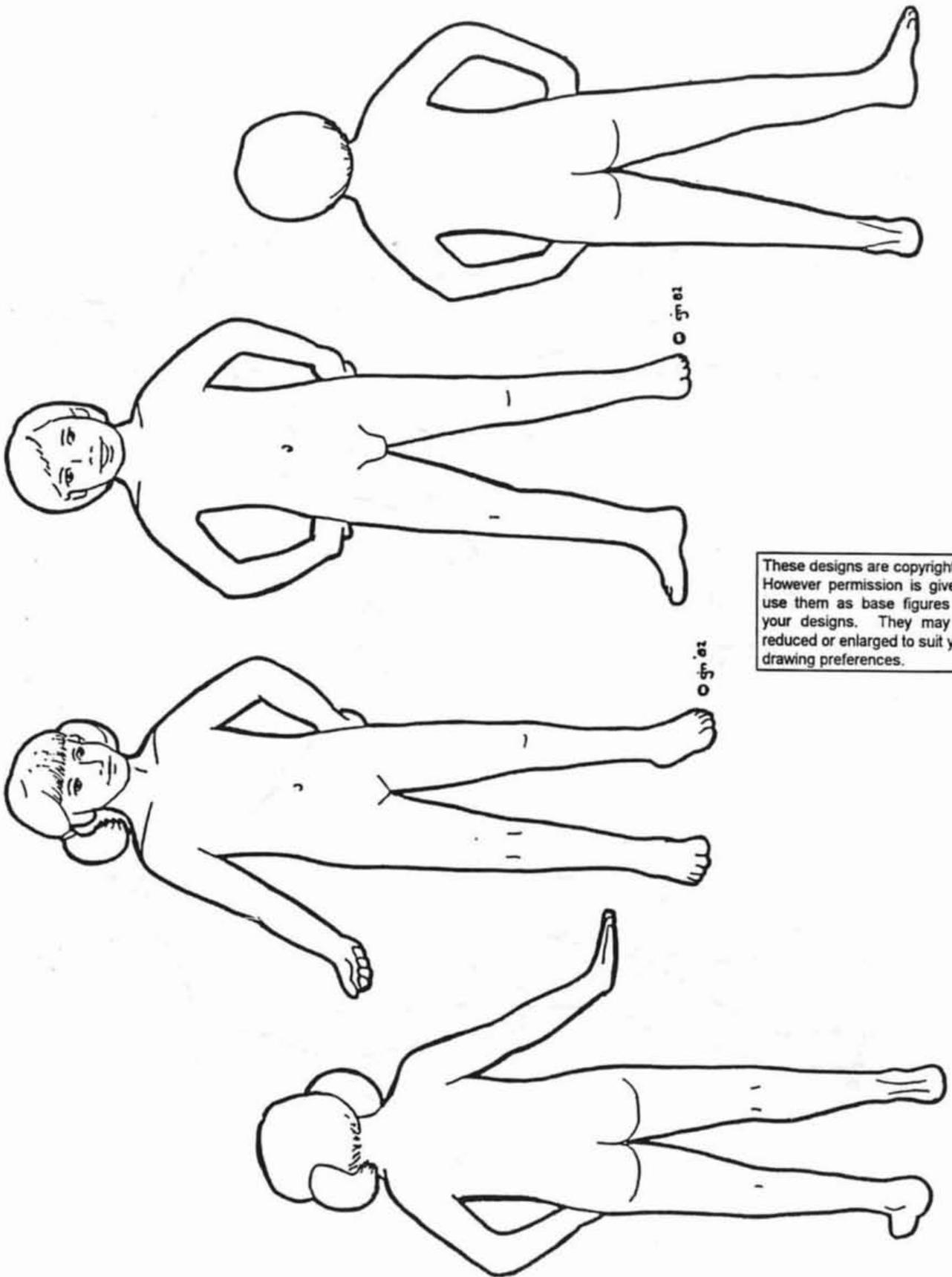
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These designs are copyrighted. However permission is give to use them as base figures for your designs. They may be reduced or enlarged to suit your drawing preferences.

something called spray fixative that's supposed to keep stuff like charcoal and chalk from smudging -- it does not work that well -- trust me. If you want to use something on your drawing that requires spray fixative -- do not! Things that do not smudge or smear are: colored inks, Dr. Martin's Dyes, water colors, colored pencils, acrylic paints, felt tip pens, and rub down sheets of color. By water colors, I DO NOT mean poster paints. Poster paints flake off if you get them too thick. Oddly enough, the old Prang water color sets, like we used to get in elementary school, work just fine.

Odds and Ends. If your using water colors on a Xerox sheet, be careful not to get it too wet. Very thin Xerox paper may wrinkle. Several companies now make metallic felt tips in a variety of shades and widths. You can get copper, gold (several shades), silver, and a couple of colors like blue, red, or green. If you use these felt tips to do jewelry or trim, use them after you have gotten everything else colored in. If you

use acrylic paints, once they dry you will not be able to color over them. I only use acrylics for doing highlighting, and then only after I have everything else colored in.

I hope this article has been of some help, and has not scared some of you off into the trees. Remember -- the Design Contest is about the Design Idea not artistic skill. The Contest is also about having fun, so have fun.

The figures are reproduced courtesy of Christine Mansfield, Sally C. Fink, and the Whole Costumer's Catalogue.

This issue, the center insert pages are the figures for the standard bodies -- male, female and children. Next time, we will publish the "model" bodies for male and female. These figures have all been reduced to fit within the margins. Feel free to enlarge or shrink them further to fit your drawing style. Start thinking up those ideas now!



Here are some examples of various styles of Future Fashion Follies. All designs are by Fran Evans.

↓ "Free Fall Lion Dancer" is from Costume Con 10's folio. The design was scanned and then reduced. Note the loss of definition in the intricate hair and face. (The Twilight Gown was also scanned.)



↑ "Hostess Wear" is part of Costume Con 6's folio. Three types of zip-tones are used to represent the rainbow panels of satin the swirl out from the black dress. The detail is lost with the darkest coloring when the design is reduced this far.



↑ "Semi-Formal Dress for a Lady Vampire" is part of Costume Con 13's folio. The design was reduced by Xerox from an 8 1/2 by 11 inch drawing. Note how clean the webbing lines are.

FIGURE 1

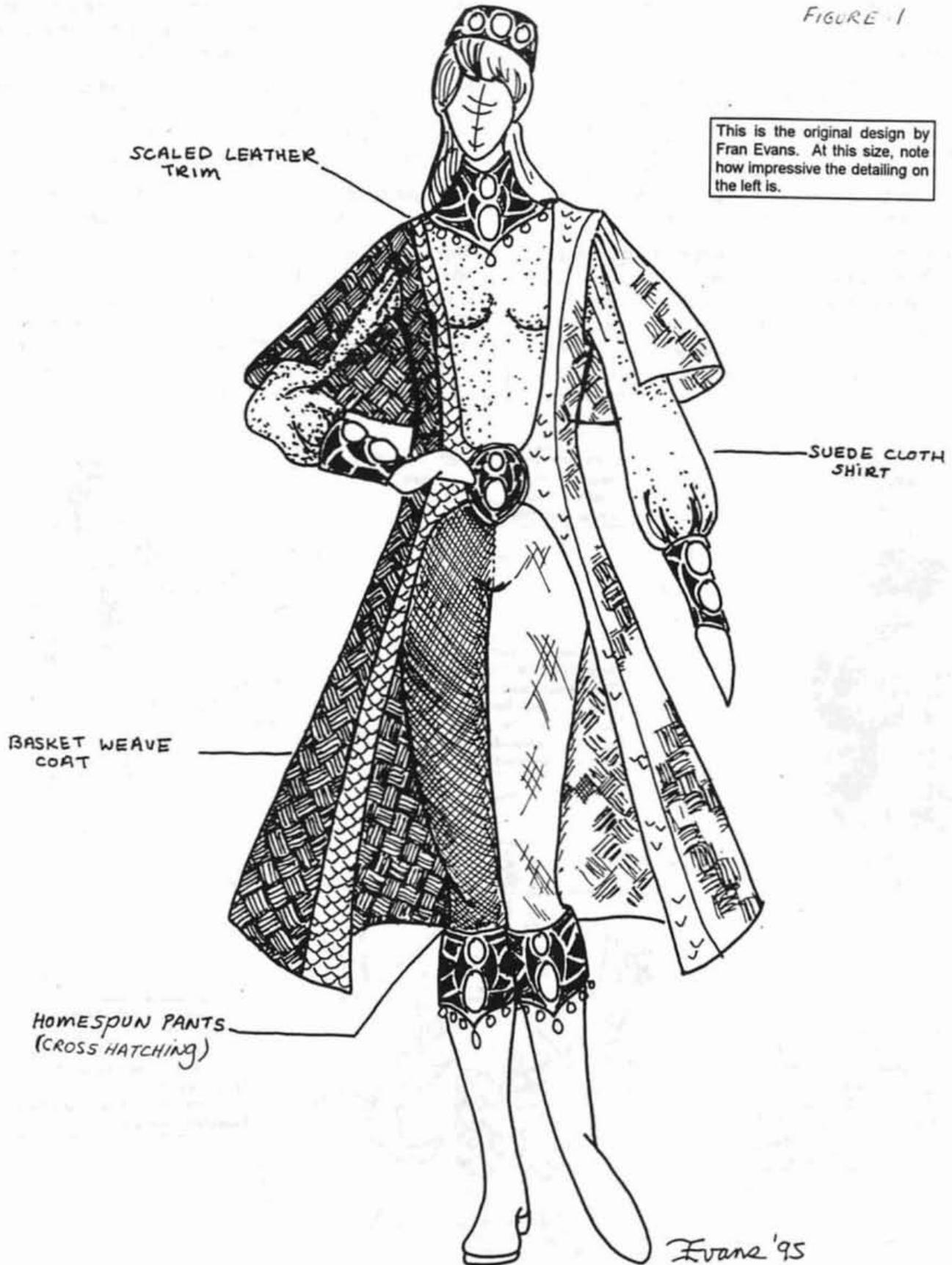


FIGURE 2



THE MAKING OF CHESS

or, What NOT to do in your 1st Masquerade entry!

by Kate Morgenstern

This next article is intended to take you on an insane trip through Costuming Wonderland. "Chess" written a couple of years ago while the impressions were still fresh. The point of view comes from a novice costumer whose group knows the basics required to execute a detailed costume presentation. As you will read, reality is different. The group's experiences are very common. The percentage of costumes finished at the convention is downright scary.

Kate belongs to a sewing group that calls themselves ACRONYM (Association of Costumers, Related Oddities, Ninjas, and Yak Merchants) because it's fun to sew in groups, and besides it gives them something to put on their T-shirts.



They have previously appeared in this publication in an article entitled "...22+ Costumes in 4 1/2 Months." In the coming issues, the CQ will print more adventures of ACRONYM to give you a reality check into costuming and to provide a good chuckle. Welcome to their world!

Our plans for a masquerade entry for the 1993 WorldCon being held in San Francisco on the Labor Day weekend begin in the spring of 1992. My main co-conspirator, Bridget, and I started dreaming about an entry based on the twelve figures of a Chess set dressed in Regency period costumes. The black pieces would be dressed in French fashions with the uniforms made in black and silver, while the white pieces would be English and use only white and gold. We would call it "Chess, the Elegant Game of War" Yesss! I could see it! And I would make and wear the Black Bishop.

We started dreaming of the details. After all, while we hadn't been doing competition costumes, we had been sewing costumes for quite a while. We love to dance so had made numerous ball gowns.

Let me backtrack for a moment, to point out a major complication to our plans. At the July '91 Night-in-Vienna Ball, people were mauled by dancers ignoring ballroom traffic rules. (Novice dancers stay to the inside where mistakes can be made without getting in anyone's way. Experienced people dance on the outside. They are moving very fast and depend on others to be moving too.) Complaining afterwards, the Strauss Waltz Assault Team (SWAT) was born. Just think of a camouflage Victorian ball gown.

Hey, we could still do both. How hard could it be? We are, after all, very organized.

The end of 1992

I found out that I needed foot surgery, and warned Bridget that I wouldn't be available for anything in January or February, but as I was only making one Bishop's robe and one ball gown (and the holidays were coming), no one worried. While I recovered, another woman announced that she was busy at work, and, while she could WEAR them at Night in Vienna and ConFrancisco respectively, she no longer had time to help sew them. Someone could do it for her! Uggggg! That wouldn't work. Sigh. This removed her significant other as well. Where do we find replacements?



March 1993

Bridget bought 100 yards of jungle and desert camouflages to make 5 ball gowns and 5 men's tail coats, vests & pants. We finally had the first meeting for both teams. (There was an 80% over-lap of personnel.) I wound up with my Bishop's robe, my ball gown, and the White Bishop's costume for a woman who did not sew.

At the end of month, Bridget and I hit the Garment District fabric stores again and bought most of the materials for Chess. As this was a Fantasy/Original entry representing chess pieces, we made no attempt to find period fabrics and used all kinds of modern glitz. (The image in Bridget's mind was of lacquered figurines set with metal and precious stones.)

April, 1993

People finally started cutting fabric for the SWAT uniforms. People who had never sewn were shown how to pin patterns, cut out pieces and pin them together for sewing. This was to be our life for the next 5 months -- getting together and working on the costumes.

This was both good and bad. Everyone in the group had great ideas ("which would only take a little time to make...") and every silly detail spawned even more details. Like how many buttons do you want to put on the uniform? The problems came when you multiplied the "little" time by 5 or 10 and added all the separate ideas together.

We started to get a bit behind schedule.

July, 1993

Bridget and I had set July 4th weekend as the date that SWAT had to be done and Chess started. (In fact, we were still working on SWAT the day of the August ball. After all, except for the concept, these were supposed to be historically accurate.) The muslins for the Queens, Kings and Bishops were cut and fit in early July, so it didn't seem we were too far off-course, at least on the surface. Kathleen started to sequin the braid for the White Bishop.

About this time, it occurred to me that we had 12 people to get on and off stage in an interesting fashion that showed all sides of the costumes within a 2-minute period. For our presentation's music, Keith found "Wellington's Victory" by Beethoven. It was wonderful music but needed cutting. Something was needed to add height or definition to our appearance, so we wouldn't end up just milling around on stage. A banner, to be composed of alternating squares of black and white (*like a Chess board!*), became the center of our movement. Choreographies were tried on paper and rehearsals announced. The 1st rehearsal lasted over 6 hours, but when it ended, we had an idea of where to go when.

Rehearsals were the final blow to participation by the people who "didn't have time to sew" -- they dropped out of Chess. Total panic -- the convention was in 1 month and the Black Queen and Black Rook had to be replaced. George and Liz were recruited from SWAT. At least both sewed! It looked as if things were under control again.

Then we suddenly realized that all the military uniforms needed HATS! This became another trip to the Garment District, to



California Millinery for hat forms as well as to the yardage stores. George was given forms, fabric and a copy of "From the Neck Up", while I started making the various feather plumes, cockades and pompoms that trimmed them. The crest for the White Rook's helmet required about 12 hours work and at times 4 hands!

End of July

The Kings were mostly done (except for the crowns, which Bruce struggled with up to the day of the Masquerade). The Queens were cut out. Bridget started beading her white queen. The White Bishop had been fit. Nothing else was past the muslin stage. George as Black Rook, was about 6" taller than the White Rook. They had to hold one end of a 5' wide by 27' long banner raised evenly between them. Poles, with (ultimately) rings on the end to hold the banner pole had to be made and painted. (The rings were made from plastic yogurt containers, hot glue and duct tape!) A second rehearsal was held and we knew our moves (except for the White Rook who hadn't been able to attend either rehearsal). It started to feel as we could pull this off -- if the costumes got done.

Keith was put in front of a sewing machine and told, "You feed the fabric through here and push down on the foot pedal to make it go." Kevin was given the fabric for the banner and paint and told to paint in alternating black & white squares. Unfortunately, he thought the acrylic paint provided dried too slowly and decided to use spray paint instead -- without paying close attention to its instructions. He ended up in the emergency room from breathing the fumes and we ended up at ConFrancisco with a blank white banner!

Liz took home all the uniform vests to finish, along with the Black Queen. I got the appliqué done on the White Bishop's

surplice and Kathleen took it to put on the sequins and beads. I got the jewels put on the Black Bishop. Bridget worked feverishly on the uniform jackets and pants.

Two weeks before ConFrancisco

The Queens and Kings were mainly done, the military hats were done, and the White bishop was under control. Surely we could get six uniforms and one set of vestments done in the time remaining. I made buckram forms for the miters, and got the White Bishop's covered with fabric and trimmed before leaving to visit friends in N. California during the week before ConFrancisco. (Note: This was a really BAD idea!) I took with me the materials to make the White Queen's wired ruff, the Black Bishop's miter and the rest of my costume, intending to work on various planes, trains buses and in my friends' living rooms.

In L. A., Bridget, Liz, George, Bruce and Keith worked about 20 hours a day on the costumes during the last weekend. We rented a U-Haul truck to carry the 30 + costumes, 2 garment racks, 3 sewing machines, ironing board and iron, coolers and other stuff we crammed into 2 hotel rooms for the 5 days of ConFrancisco. Major parts of 4 costumes still needed to be finished.

At the Convention

We spent Wednesday night and all of Thursday and Friday -- except for SWAT's appearance in Opening Ceremonies and the Chess blocking rehearsal -- in our hotel room working, joined for large chunks of time by George, Helen and Liz. The White Rook hadn't arrived in San Francisco by the blocking rehearsal - - delayed by his job -- and was replaced by Helen at that time.

Fortunately(!?!), only his jacket had been cut by then, so the pants could be cut and the jacket altered to fit Helen.

On Friday night, Bridget and Bruce hosted a "Dendarii Free Mercenaries" party. This meant that all the costumes had to be moved into one room in order to clear the other for the party. A couple of dozen people showed up, AND STAYED, apparently having a great time. (Even though we never got out to buy sodas or much in the way of munchies, and therefore only had iced tea and punch to serve!) At 11:00 PM, Bruce was left to host the party, and we got back to work. Everyone was told that if they didn't all show up to sew on Saturday, the costumes wouldn't get done. (Bill, a friend of George's, spent all Saturday fusing squares of black interfacing onto the white banner -- MANY THANKS!)

On Saturday morning, I took BART over to Berkeley, to pick up the White King's shoes, delivered 2 days late to my friend's house. At the hotel, costume racks were moved into the hall outside our rooms to make space for people working inside. Kathleen carried off pieces to work on in her own room, but everyone else was there. (Some costume pieces were CUT on Saturday!)

We went to Moscone Center for a tech rehearsal -- a good thing as back lights had been added since Friday, and we started too close to the back of the stage. Easy to fix by moving everyone's starting position forward 2' -- but this would have been impossible when on stage that night. Jubilation when the moves fit the music and the space exactly! Rehearsing had paid off!

We rushed back to the hotel to finish the last seams and load everything up to take to the backstage "Green Room". By this point, everyone was on the verge of hysteria -- and I lost my con badge. Three separate checks to be sure everything was packed and everyone together to walk back to the Moscone.

The Masquerade

In the Green Room, everyone was safety-pinned into their uniforms -- not enough buttons to close the vests, so only those showing beneath the jackets were sewn on. (And I used to wonder why den moms carry so many safety pins...) I was still beading the White Queen's ruff. This was the first time that all of ANY costume had been together on the body that was wearing it! The Black Knight's sleeves were too short. (He started to work out with weights after Bridget fit his muslin and didn't tell her that he had put on 2" of muscle across his back.) They hurriedly re-worked the Knight's moves to avoid showing this on stage.

The banner was put together, and one of the knobs fell off. A quick trip made to the Repair table for hot glue. Assistants recruited from everywhere started putting on make-up. Liz's

hair put up in a simple bun instead of the period coiffure planned. (Bridget never did get her wig on!) Jim searched for someone to borrow spirit gum from in order to attach his mustache -- his bottle had dried shut! General panic and mayhem -- caused by 12 people trying to get into costume in a very crowded space. (This is an apology to everyone we inconvenienced -- we're very, very, very sorry, and we'll never do it again!) Finally, our Den Mom said that we had to go to Official Photo NOW, and everything not on a body was dumped into crates and moved somewhat out of the way.

(Just a side note here from the Backstage Manager of the event. All that panic was self-contained within their den. Many different but identical stories were taking place all around them. That's why masquerade backstage are arranged the way they are.)

Now that we were sitting, waiting to go on, we could see how wonderful and ORGANIZED everyone else looked. Finally, we were on stage (mostly blind, as over half of us wear glasses, which we left off for the presentation). Then magic happened! EVERYTHING WORKED!

Everyone hit their cues and moved together -- the first time for me, as I had been so busy directing at rehearsals that I constantly missed my own cues. At that point, it didn't matter if we won, because it was such a victory to have gotten it onto stage. Of course, getting Best Presentation in the Novice Class put us over the top. We spent the remaining days of ConFrancisco in a state of euphoria that must have been

At that point, it didn't matter if we won, because it was such a victory to have gotten Chess onto the stage.

really obnoxious for everyone else around us. (I am sorry, but I do not think we'll do any better if we win again -- we're really silly winners!)

What have we learned from this? Listen close.

Allow twice as much time as you think you will need for each costume, and then double that. Fabrication time increases geometrically instead of arithmetically when you are doing more than one costume. Remember that you will need accessories and props, and be sure to allow time to make them (and to find the materials that you will need to do so)!

Do not recruit "bodies" unless absolutely necessary and be clear ahead of time about how many hours/week-ends will be involved in the project. Be sure that everyone in your group understands that a Masquerade entry, especially at WorldCon level, requires enormous amounts of time, money and energy. (Several of our people had no idea that they'd be backstage until after 1:00 AM on the night of the Masquerade. They stuck it out, but were really miserable next day -- due to plans that required early rising on Sunday!)

When doing a large group, everyone needs to help. If they *cannot* sew or make props, they can run errands, wash dishes and rub the aching necks of those who are sewing.

Rehearse lots! We spent over 10 hours working out staging before we arrived at WorldCon and even though we were all border-line hysterics by the time we got on stage, everyone remembered their part. The Masquerade is a presentation and after you've spent hours creating your costume, be sure to find some way to display just how wonderful it is.

It really helps to work with people you like. Remember that everyone is going to reach maximum stress at the same time, and if something irritates you before you start work, it may appear to be grounds for homicide before you get on stage. Try to pick the person who handles stress the best as your group contact person.

Do not work on more than one project at the same time, especially if the same people are involved. We wouldn't have gone on stage held together by safety pins if we hadn't spent about 450 hours making SWAT! Put something off -- and if you aren't at least 95% finished, leave the costumes at home and get them done for the next Masquerade. (Unless you have 12 bodies, some of who bought ConFrancisco memberships especially to be in Chess! In that case, plan ahead and put off the other project.)

And, of course, have loads and load of fun! Watch out for those yaks!

Upcoming Events

MarCon

May 6-8, 1995
Hyatt Regency, Columbus OH

Costume Con 13

May 26-29, 1995
Sheraton Toronto East Hotel, Canada
\$45 C / \$35 US
CC13 c/o Suite 0116, Box 187
65 Front Street West, Toronto, Ontario,
Canada M5J 1E6
E-mail: 76437.1712@compuserve.com
416-699-4666 / (f) 416-699-5512
Hotel: \$87, 416-299-1500 / (f) 416-299-8959
The ICG's annual convention, 2 masquerade
(SF/Fantasy & Historical), Future Fashion
Show, art to wear & doll contests, "London
After Dark" & "Victorian Bathing Beauty"
parties

BeyondCon 3

June 10-11, 1995
\$15 for Beyond Reality Guild/ \$20 non BRCCG
BRCCG, PO Box 272, Dundee, OR 97115

Westercon 48

June 31-July 3, 1995
Red Lion Inn, Portland OR
\$50 thru 6-10 / \$60
Westercon 48, PO Box 2584,
Portland, OR 972108
503-283-0802
74007.2584@compuserve.com
Western regional convention
Note: This convention absolutely prohibits
wearing masks and weapons.

Libertycon 9

July 7-9, 1995
Days Inn Eastridge (Chattanooga TN)

\$25 thru 6-1 / \$35 after
LibertyCon 9, P. O. Box 695,
Hixson, TN 37343
This "costumer friendly convention is the
week before NASFic and only 2 hours north.

Dargoncon/NASFic '95

July 13-16, 1995
Atlanta Hilton & Atlanta Civic Center
NASFic '95, Box 47696, Atlanta GA 30362
404-925-2813 / vanyel@crl.com
The convention when WorldCon is outside the
North American continent

Costume College 1995

July 21-23
Airtel Plaza Hotel, Van Nuys
\$35 ICG / \$40 non-ICG /
Banquet \$35 ICG / \$45 non ICG
Pre-registration only! Deadline 6-10, 1995
Costume College, c/o Costumer's Guild West
P. O. Box 6066 Altadena, CA 91003
71053.3651@compuserve.com
Southern California regional college on
costuming techniques -- this year "the era of
the hoop"

Intersection / 53rd WorldCon

August 24-28, 1995
Scottish Exhibits and Convention Centre in
Glassglow, Scotland
\$125 (US) / supporting \$20
(US) WorldCon '95, c/o Theresa Renner
Box 15430, Washington DC, 20003
301-345-5186 /
intersection@smof.demon.co.uk
The world science fiction convention

Costume Con 14

May 23-27, 1996

Sea-Tac Airport Marriott, Seattle WA
\$40 until 7-4-95 / \$25 supporting
CC14, PO Box 1095, Renton, WA 98057
j.zetterberg@geni.geni.com
The ICG's annual convention

Westercon 49 / ConDiablo

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

WorldCon 54 / LA Con III

August 29-September 2, 1996
Anaheim Hilton, Marriott
Anaheim & Convention Center
\$90 thru 6-30-95 / \$30 supporting
LA Con III, c/o SCIFI, PO Box 8448,
Van Nuys, CA 91409
lacon3-info@netcom.com
The world science fiction convention

Costume Con 15

May 23-26, 1997
Lord Baltimore Hotel, Baltimore MD
\$25 supporting
CCXV, 5400 White Mane,
Columbia, MD 21045
The ICG's annual convention

Are there gaps in the conventions in your area! Well, we didn't have access to the information. Please send it in. We are looking for an editor for this page. Please help us out!

Patrick Kennedy

The Guild Loses a Friend by Pierre E. Pettinger, Jr.

Pat Kennedy is dead. His strong voice is silent. His calming presence is gone forever. I shall miss him. The International Costumer's Guild will miss him.

He passed away on February 25. He was just 59. He died of complications arising from rheumatoid arthritis.

Pat was a prominent member of the costuming community. He, and his wife, Peggy, first mounted the costuming stage at Nycon II in 1956. He was never far from the stage again.

Pat made his mark as an MC. Nervous contestants were calmed by his gentle, supportive demeanor. They knew he would create

the best possible atmosphere for them. His concern was always to paint them in the best light.

Audiences loved him for his clear voice. They knew there would be no straining to hear mumbled phrases. There would be no rushed words. Pat commanded the hall and they listened. Pat's concern was greater than just emceeing. He co-authored, with Peggy, "The Kennedy Compendium," the first handbook for the running of SF masquerades. It was in those pages that the Division concept was formalized, revolutionizing the masquerade.

Pat did not limit himself to the stage. Pat believed in costuming. When the International Costumers' Guild took its first fledgling steps, he was there. His knowledge and energy were always at our service.

In 1989, he co-chaired, with Peggy, Costume Con 7. They proved, at great financial risk, that a CC could succeed away from the usual big city environs. Those of us who attended remember CC7 with fondness.

He was a founding member of the New York/New Jersey chapter of the ICG, also known as "The Sick Pups" and with Pat's sense of humor, the nickname was truly deserved.

Pat was always ready to literally put his money where his mouth was. He believed in the ICG. When the time came to formalize competition guidelines, it was Pat who financed the undertaking. And it was Pat who sat up all Saturday night at Costume Con 10 with Byron Connell, Janet Anderson, and me to count all those ballots.

For three years, Pat was my vice-President in the ICG. He was a strong presence at my side. I knew I could count on his wisdom and counsel. He never hesitated to do research on difficult problems. And he was a diplomat in the finest sense of the word.

Goodbye Pat. We miss you. The ICG, and the costuming community, are poorer for your absence. But we are richer for your memory, your words, and your example.

If you have a "Pat" story to share, please send them to Peggy at 62 Touchstone, Lake Oswego, OR 97035. In lieu of flowers, contributions in his name may be made to the Arthritis Foundation, 4445 SW Barbur Blvd, Portland, OR 97201

From all of us -- here's a raised glass to celebrate your life. You are truly missed... (additional text from Janet WA)



1995 Annual Meeting Proxy Assignment Form

I, _____ (please print) assign my vote to and authorize the below-named member of the International Costumer's Guild to represent me in all business coming before the 1995 annual business meeting of the International Costumer's Guild.

Assignor:

Name: _____

Address: _____

City, State, Zip: _____

Chapter: _____

Signature: _____

Assignee:

Name: _____

Address: _____

City, State, Zip: _____

Chapter: _____

Signature: _____

Special Voting Instructions: _____

Notes:

- The Assignee and the Assignor must BOTH be members in good standing of the International Costumer's Guild in order for this Proxy to result in a valid vote.
- This page may be removed from the Costumer's Quarterly and used as the Proxy form or may be photocopied. Any reasonable version of this will be accepted.
- Please give this to your Assignee to take to Costume Con 13 in Toronto. The Proxy must be validated before the meeting to be voted. Please check for the procedure at the convention.

Guild Chapters

The Costumer's Quarterly is sponsored by the International Costumer's Guild. For your membership dues you receive 4 issues a year. Some chapters also have a local newsletter, meetings, classes, discounts and specially sponsored events. Contact them for details.

Australian Costumers' Guild

(aka The Wizards of Cos)
P.O. Box 322, Bentleigh, 3204
Victoria, Australia
Dues: \$25/year, (Australian)
household \$7 each extra, concession \$20

Beyond Reality Costumer's Guild

P.O. Box 272
Dundee, OR 97115

Costumer's Guild West

P.O. Box 6066
Altadena, CA 91003
Dues: U.S. \$20/year, household \$10 each extra
Newsletter subscription for ICG members - \$15/year
Canada & Mexico - \$24.50/year
International Air Mail - \$32.50/year

Greater Bay Area Costumer's Guild

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

Greater Columbia Fantasy Costumers' Guild

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

Great Lakes Costumer's Guild

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

Greater Philadelphia Costumers' Guild

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

Heartland Costumers' Guild

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

Midwest Costumers' Guild

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

New England Costumers' Guild

(aka Boston Tea Party & Sewing Circle)
c/o Eastlake
318 Acton Street
Carlisle, MA 01741

NY/NJ Costumers' Guild

(aka Sick Pups)
c/o Mami
85 West McClellan Avenue
Livingston, NJ 07039
Dues: \$20/year

Rocky Mountain Costumers' Guild

2982 East Phillips Drive
Littleton, CO 80122

Southwest Costumer's Guild

c/o Kim L. Martin
P.O. Box 39504
Phoenix, AZ 85069
Dues: \$16/year

St. Louis Costumers' Guild

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

Wild and Woolly Western Costumers' Guild

c/o Katherine Jepson
19 Taraglen Court NE
Calgary, Alberta, Canada T3J 2M6
Dues: \$20/year (Canadian), \$25 for family

Please note that due to the time constraints of getting this issue out, not all chapter information has been updated. Chapters, please contact me with updated information. -Cat-

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

581 N. Fifth Ave., Covina CA 91723

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