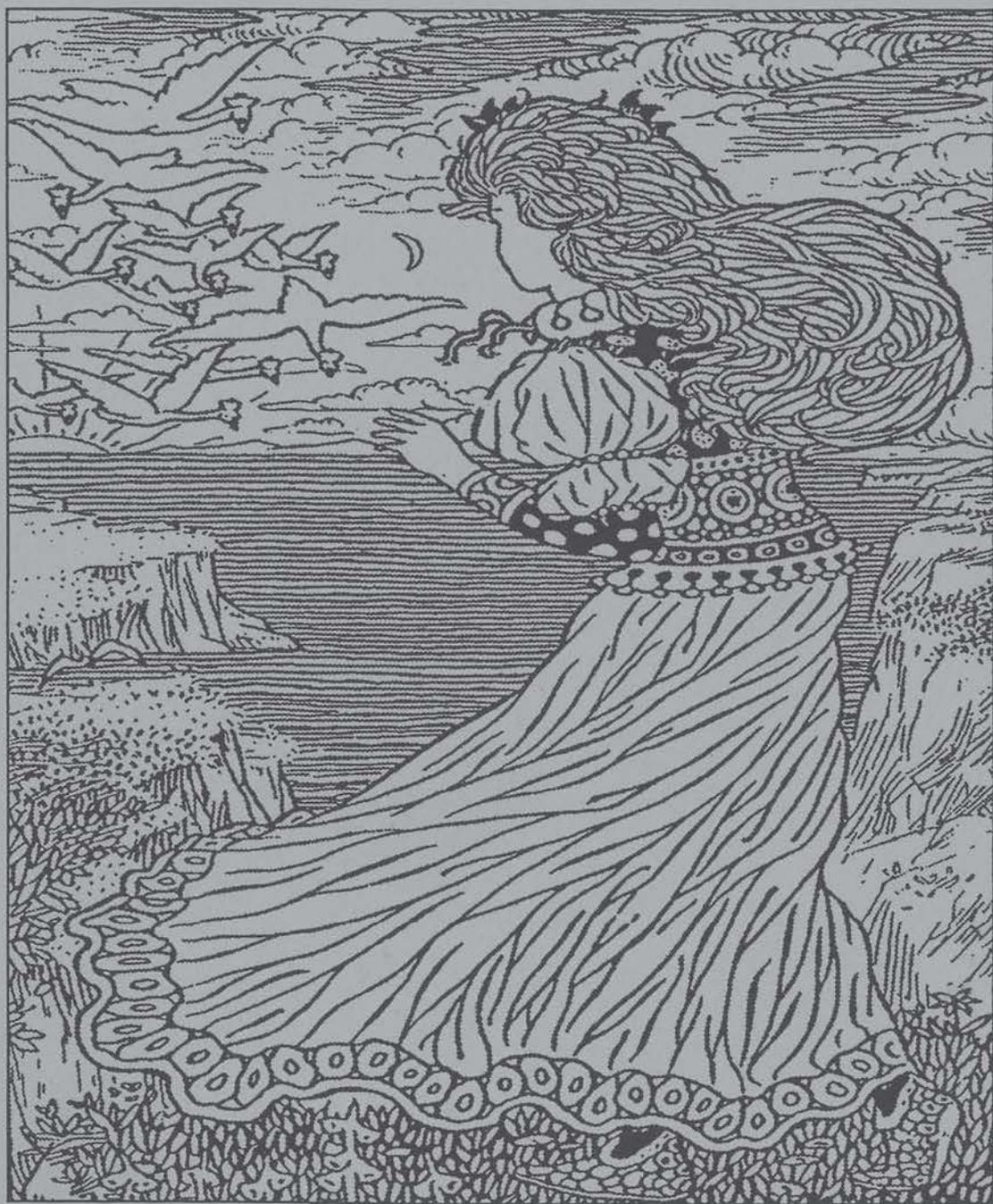


Costumer's Quarterly

Volume 9, Number 1

First Quarter, 1996



Eliza and the White Swans

From the Editor

Surprise, one more issue going out with the "big" batch. However, this publication count is much smaller than the previous issues. If your friends are not now subscribing, please share this issue with them and show them what they are missing. Come join us again!

This issue travels the full time gamut -- from the far Future (or actually a science fiction television) to the costumes that took vaudeville by storm a hundred years ago. With Costume Con 14 quickly approaching, I've also got a couple of articles to encourage you and show you how to survive the whole competition process.

Of course, it's nag time again: I'm extremely grateful to the people who have continued to submit to the *Costumer's Quarterly* during its quiet time while the ICG database is recovered but... now is the time for the rest of you to submit something too. I'm using clip art for the cover again and the Cosmopolitan article was one of the few I was saving for a rainy day. So, please contribute... or now that I have labels, I won't have articles!

Note: the agenda for the International Costumer's Guild's annual meeting will appear in the next issue. You will have received notification of agenda through your local chapter before then. Please remember to send your proxy.



Costumer's Quarterly

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 the *lick and stuff*
 The Alter Years's copier and clip art collection
 Spouses who helped and put up with this craziness

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

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Costumer's Quarterly

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Cover art by "Celta", from the clip art books!

Next deadlines: As soon as you can send it in(!) & June 15

President's Message



From: Office of the President

To: All Members of the International Costumers Guild

Subject: 1996 Annual Meeting, Request for Input

Well, another year has gone by. And having survived the 'Blizzard of '96', I congratulate you. But the Blizzard has put all of us behind the 8-ball. And I am no exception.

So, I'm asking all of you to let me know what you need on the Agenda for the 1996 Meeting. If you have a Motion to propose, or an amendment to a currently active (or continuing) motion, please contact me at the above address and let me know. I'll need all that for the meeting Agenda. A space on the agenda is already reserved for the addition of new Chapters into the ICG (yes, we DO have some requests). The deadline for this request is April 10, 1996.

If you want to run for an ICG office, please let me know. Currently I've heard from the majority of the current board and they have indicated that they will serve again. However, if you think you can do better, please 'step up to the plate and take a swing'. I, also, am willing to serve again (although looking at that pink hat.....). Again, the deadline for this request is April 10, 1996.

Once we have finalized the Agenda, and the ICG ballot, we will be providing a copy of the Agenda and proxy to all ICG

chapters. Any chapter that has E-mail access can get this information 'on-line' on the day it is finalized, by e-mail. Would each chapter (or individual for that matter) e-mail me at the 'fanish' address with a message titled 'Proxy e-mail' and your e-mail address so I can make up a mailing list.

A note on the deadlines. They are set when they are to allow me to discharge my ICG duties before my company sends me off 'to the ends of the earth' yet again. I'll be back in time to see you all at CC14, but I'll be gone the latter half of April. If it were strictly up to me, I'd give you until the 3rd week of April, but April 10 it is.

Hoping to hear from all the chapters on this. You can reach me at:

10552 Cross Fox Lane, Columbia, MD 21044

fanish@access.digex.net or 75036.307@compuserve.com

Ron Robinson

President,

International Costumer's Guild



Costuming 101

Starting. Completing. Presenting. Surviving. by Marjii Ellers

Masquerade presentation is an art... but sometimes a frantic one. As we dream and then execute our creation, we can become very focused on our project. Marjii presents us with some great lists to help with the brain fade that often accompanies competition.

Not only does following these suggestions make your foray into competition more enjoyable, it helps everyone around you.

I always design for a pocket, PACKABILITY, and the ability to go to the bathroom in costume.

Basics

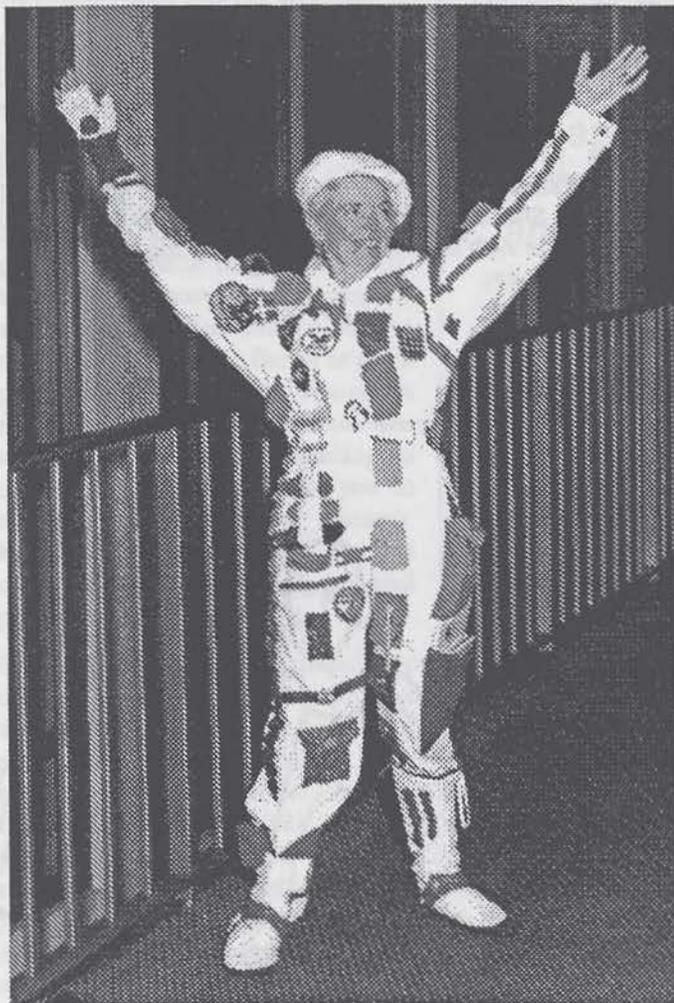
1. I imagine my character.
2. I costume myself expressively.
3. I script the character's action.

At home

1. I research my character. What were the actions, the motives, the conditions that formed this character? Are there descriptions of the clothing? How can I re-create them?
2. I assemble materials and props. In fabrics, I get all that I need at once; they may not have it next time. I look for what I can use in ready-made props that can be modified. I look for music.
3. I draw up a list for what the total costume will have, top to toe, all details included. Now that I have my materials together, the original idea has been changed to what is available and affordable.
4. Now the construction begins. I always design for a pocket, PACKABILITY, and the ability to go to the bathroom in costume. The wig needs to be dressed, the props painted, and all the jewels and glitter applied. The shoes need to be stretched and tried on to see if they can be walked in.
5. Last, I try on the main parts and rehearse to the music. I write and rewrite my script and time it. I put together a repair supply for this particular costume, and figure out how to transport this whole assemblage. I pack it carefully.

At The Con

1. I check in, register for the Masquerade, and read the rules.
2. I unpack my costume and check my list; if anything has been left home, I have a day to replace it. I finish sewing or whatever I didn't do at home. (I try to find other costumers who are also catching up, and see if we can sew in each other's rooms and pool our repair stuff.)
3. I go to rehearsals if they are offered. I attend costuming panels to learn more.
4. I eat a substantial but not heavy meal no later than 4:00.



Marjii Ellers proving you can never have too many pockets. Pocketa Pocketa is a Tom Atkinson design from Costume Con 8.

5. I dress completely, leaving all my belongings in my room except the room key, the music tape, my camera, glasses (in a case), and repair supplies.

Back Stage

1. I register backstage, report to my Den Mother and let her take charge of my repair supplies. Den Mothers also take care of my glasses and cameras when I am not using them. I give my music, already cued, to the sound engineer.

2. Now I report to the photo area; I am always nice to the photographers, they are my only chance to be remembered. I ask one of them to use my camera, along with his own so I can have some photos of my own. I also take pictures of other interesting costumes.

3. I try to pay attention to the Director's instruction for getting on and off the stage. I use the restroom while I am waiting.

On Stage

Staying in character, I present my costume as rehearsed, playing to the audience and ignoring the judges. I keep in character getting off the stage and all the way out.

Back Stage

1. If more photos are asked for, I comply, smiling. I wait for the judges' decision. This is my chance to chat, get to know other costumers and the stage helpers.

2. If I am a winner, I smile and try to be modestly gracious.

If I am one of the also-rans, I smile as I congratulate the winners generously. Actually, backstage I have been looking at all the talent and find it is easy to predict the winners. And there is always the thought: who knows how close I came?

After the Masquerade

When I change into my party-going clothes, I include something from my costume, so I can be identified easily. At the open parties, I discuss the Masquerade with anyone who will talk to me, even if I have to hold the lapel firmly. This is a good way to wind

down.

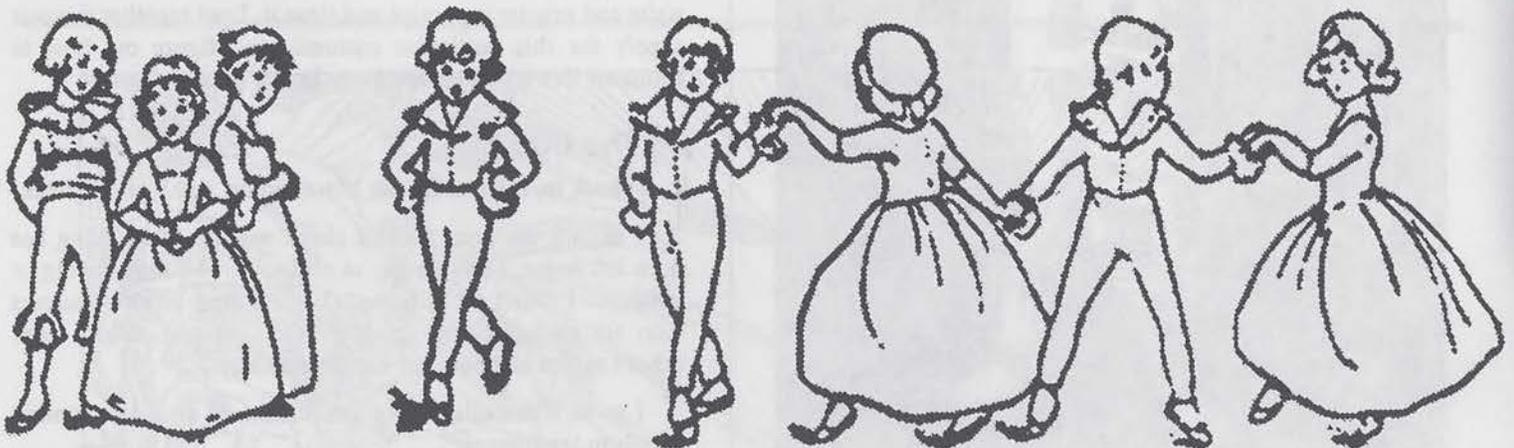
Next Morning

I always attend the post mortems. There is more to learn than I will ever be able to take in.

Have Fun!

Marjii was the first of our group to receive the International Costumer's Guild's Lifetime Achievement Award. She is always available to share her costuming knowledge with both the beginners and the experts.

I always attend the post mortems. There is more to learn than I will ever be able to take in.



It's Just a Stage:



But What Do You Actually Do???

A look at theatrical costume design by Dana MacDermott

It begins with the play. It would seem to be a statement of the obvious that you start by reading the play. I usually read the text as soon as I know that I'm going to design it, or that I might be going to design it. I digest the text awhile, allowing it to sit in my mind accumulating associations before I read it again in detail. This is before the first meeting with the director.

At this stage, ideas for costuming begin to form. You know you cannot get too excited with or invested in your concepts because you haven't talked to the director. If you are going to design *A Midsummer Night's Dream* and you are imagining what a purely Elizabethan fairy would wear, and you then discover the director has another concept and wants to do it in modern dress, with the fairies as street people and Oberon and Titania as Ambulatory Schizophrenics -- you will have some mental adjusting to do. This does not mean that you do not do any preliminary research. Knowledge is never wasted. Become conversant with the play's original period, just don't count on it.

It is in the meetings with the director that the ideas of the designers and the director coalesce, and the concepts, styles, approaches and pallets are established. The heavy research and planning begin in earnest. You collect and present pictures, sketches and books (lots of photocopies) as you zero in on your final ideas. I like to become familiar with the arts, lifestyles, and philosophies of the time or subculture. At this stage you realize the benefits of building a reference library of your own... No overdue books... the picture that can be found at 11 P.M., the photo essay of just the right images that turns out to be in your bedroom instead of in a remembered but unlocateable volume you once saw at some bookstore.

Generally, you prepare a series of preliminary sketches of the costumes. Once they are okayed, you go on to the final

renderings. These are the more formal drawings that constitute the visual communication you have for the director

and the costume shop. Each Designer evolves his or her own styles for the renderings. Often a production will inspire an approach in style and in presentation. Watercolors are common, but I have used or have seen the pictures done in marking pen, pastels, inks, colored pencils, manipulated photocopies and collages.

Each rendering is accompanied by swatches of the fabrics that you want used, if the costume is to be built. By this time, you are familiar with every fabric store within driving distance, and some that are not. Concurrently you are estimating your yardage and the cost of the fabrics and trims, adding in the expenses you expect from rentals and other various places money can go. (In other words, you watch that budget from beginning to end.) You modify your choices of fabric if and as needed for budgetary concerns. For the costumes that are not to be built, there are a number of different sources.

If you are going to design A Midsummer Night's Dream and you are imagining what a purely Elizabethan fairy would wear, and you then discover the director has this concept and wants to do it in modern dress with the fairies as street people and Oberon and Titania as Ambulatory Schizophrenics -- you will have some mental adjusting to do.

Shopping a show means you are buying the costumes. This can be off the rack at standard stores, or you can haunt the second-hand or vintage shops. This is often dangerous to your own personal finances as it is difficult to resist all the temptations to which you are exposed. You will frequently be modifying the clothing you purchase. The Designer or an assistant is responsible for the legwork. Obviously, if you are buying, renting, borrowing, or pulling costumes from stock (using costumes that the theatre has in its storage), the final costume may not look like the one you drew. Such is *Life*. Knowing when to be flexible and when to break your tush looking for the perfect coat is an art. You win some, you lose some, and you blow some.

Some of the record keeping and the construction responsibilities will vary with the facilities you are using, the staff, and the nature of your designs. It should be obvious that assumptions are dangerous. Nasty problems can arise if who is responsible for what isn't understood by everyone. In general, the Designer is likely to be the import, coming into a facility or organization where the division of labor and the customary procedures are understood by the residents.

Costume design is a social disease. You are always interacting. Once you get into measurements and fittings, you begin getting involved with the Actors. I have found that you often bond with your cast. This is considerably preferable to hating them, which can also occur. An Actor with Attitude, who complains about everything and wants to look gorgeous even if they are supposed to be portraying a ludicrous old fart, makes you want to leave straight pins in the costume. Fortunately, they aren't frequent, and you can overcome the destructive impulses by saying nasty things about them with the shop staff. Costume shop conversation is frequently not genteel, it is, however, entertaining and can keep you going when the pace gets crazy. You make friends.

When the costumes are completed (or nearly so), you go into dress rehearsals with the costumes all on the actors. This is when you discover the stupid little mistakes, or the large oopses. This is when the fact that Lady Macbeth cannot hold out her bloody hands while sleepwalking without tripping on her skirt becomes obvious. The jewelry on your sweet young thing is so flashy that no one looks at the male lead. That fabulous hat makes it impossible to light the Duchess' face. This is also when the director absolutely hates one of the costumes and it has to go. Once, at a dress rehearsal, I

discovered there was another bit part that no one had advised me had been added to the cast. This is also a period of frantic tweaking and finishing of all the details.

The designer sits in the audience for these all important last rehearsals. I own a battery powered lighted pen to take notes on what could be better and what details need to be finished. You see everything from hem lengths to split seams, from hats that fall off to an actor wearing the costume backward. You send your assistant (if you have one) running around to fix the fixable. The rest gets done later.

When the play opens, you hand over the responsibility for the costumes to the costume crew. Sometimes it feels

like sending your firstborn off to kindergarten. It is the crew's job from then on.

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

[Dress rehearsal] is when the fact that Lady Macbeth cannot hold out her bloody hands while sleepwalking without tripping on her skirt becomes obvious.



Getting Started on Your Documentation

By Deborah K. Strub

For the "Best of the Newsletter" section this quarter, we present an article to help you prepare for Costume Con or entering other types of historical competitions. Though, documentation is not just limited to the historical masquerade. It has also been used in the Fantasy/Science Fiction Masquerade for recreation costumers.

It was first printed in the Beyond Reality Costumer's Guild's newsletter, Notions. In this article, Deborah quickly summarizes primary and secondary sources. These are general definitions to help the beginner, not the hair-splitting definitions that the advanced researchers use. (However, if someone would like to write that article, please contact Cat.)

Notions editor's note: This following article should be very useful to anyone considering entering the Historical masquerade at the upcoming Costume Con next spring in Seattle. Documentation is strongly suggested for that particular competition. If anyone has any more questions, please contact Joy, Deborah, or Robbie Dyer, historical masquerade director. (Contact the Beyond Reality Costumer's Guild or Costume Con 14 at the address in the back.)

Here are some ideas on how to go about documenting your costume entry in a competition. This is by no means a complete list. These are some things that have worked for me in past competitions. I still learn something with each competition that I enter.

Try to document as many parts of your entry as possible. For example, a full costume documentation will need to include the undergarments, fabrics and patterns used, hairstyles and headdresses, makeup, accessories, etc. Be as detailed as possible. If you must deviate from complete historical authenticity, explain your reasoning (i.e. you couldn't afford the real materials or you chose not to die of lead poisoning in your makeup). This shows that you know what was done in period, but you had valid reasons for your deviations.

Read as much as you can possibly get your hands on about your chosen field. If you can take classes in your specialty, by all means do so. Network with others of like interest; you can learn the most fascinating things. There are now costume interest groups that you can access on-line or through the Internet.

Educate the judges as if they know nothing about your entry, especially if it is a little known subject. Not only do you learn more, but also a well informed judge can evaluate your work more fairly.

To get good marks for documentation, it is a good idea to include photocopies of primary sources. At a minimum, also include written documentation of time and place. In addition, an oral presentation shows that you know your material.

I arrange my documentation from the skin out, discussing each article of clothing in detail in that order. I usually end with a discussion of makeup, hairstyle and headdress, and accessories. I present my oral documentation in this same order -- it helps me remember all the pertinent details while under pressure. Be sure to mention anything noteworthy or unusual about the costume.

I arrange my documentation from the skin out, discussing each article of clothing in detail in that order.

What Are Primary Sources?

Use primary sources whenever possible to document the major parts of your entry. Primary sources include things like paintings, sculpture or other art of the period and, of course, any surviving textiles or garments. Primary sources are the actual things.

Secondary Sources

Secondary sources are things like diaries, letters, inventories, books, plays, etc. and are also useful for documentation purposes. Secondary sources are someone's interpretation about the actual things. Secondary sources must be researched with a grain of salt. They are often influenced by current events of their time. For example: when studying Egyptian clothing, using Cleopatra movies as secondary sources (not primary since they don't use actual garments), one can clearly see 1920's silhouettes, or 1950's modesty, etc. incorporated into the designs, depending on which movie you pick. Secondary sources can be useful, as long as you realize they are not always historically precise.

Putting It All Together

It is best to present your documentation neatly; don't submit a jumbled stack of loose papers and expect the judges to make sense out of it (don't laugh, I've seen it!). You can photocopy pertinent text passages out of a book and highlight the applicable parts, or you can condense the information into a research paper format. I favor the latter approach because it

shows that you've done your homework and understand the material. It's a good idea to provide a bibliography as well.

Where Do I Find All This Stuff?

A good place to start is a basic book or article on your chosen topic. Read it, then turn to the bibliography and make a reading list for yourself. Your local library will probably have a reasonable selection of basic books on a variety of topics. If you need more specialized information (and you probably will), you can make use of the Interlibrary Loan service at your local library. It can sometimes take them up to six weeks to find the more obscure books, but it is worth the wait. All you need is a title and author, and they can usually find it for you.

Museums also often have books, exhibit catalogs, and slides available for purchase. The Seattle Art Museum is a good resource; members have access to their library. I also write to museums out of state that are holding shows on topics that I'm researching and ask for information on exhibit catalogs.

If you need more specialized information (and you probably will) you can make use of the Interlibrary Loan service at your local library.

Deborah is a member of the "Beyond Reality Costumer's Guild". She likes both SF&F costuming and historical costuming, specializing in Medieval Japan. She is a Laurel in the SCA. Like everybody else, she has more projects than time. You may remember her from her "Best Journeyman" win at ConFrancisco for "Katahira, Ainu Spellweaver."

Deb lives with a husband, 3 cats, a red lory (a tropical fruit eating bird) and a tankful of tropical fish. Her motto is "No costume is complete without cat hair".

Webbing It!

Costuming on the Internet

The Internet has all kinds of wonderful costuming information on it. What I've collected here is a short list of some places to visit on the World Wide Web (and associated area). If you have places to contribute, write the Costumer's Quarterly. If you'd like to talk about any of these in detail or share experiences and knowledge about costuming and computers, write.

Chapters, get me your addresses. We'll feature them and them to the list with your chapter information.

(The list here is just kinda a grab bag. Some have been gotten from various costume list, others gleaned from newsletters around the country. They're not listed to favor one over another. If typos crept into the addresses, despite my best efforts, search for them by topic.)

A good place to start on the Web is Julie Zetterberg's "The Costuming Page". She has a lot of cross references to costume related sources and activities: <http://users.aol.com/nebula5/costume.html>.

For up to date information on the upcoming costume cons you can dial in. Costume Con 14 is reachable at: <http://users.aol.com/costumec14/cc14/cc14home.html>.

Costume Con 15 just got their home page up: <http://www.access.digex.net/~fanish/ccxv>.

If you need information on the upcoming World Con masquerade in Los Angeles, they have a wonderful set of pages for not just the masquerade but all kinds of member services. You can start at the masquerade level and then head into dozens of other interesting and informative sections: <http://lacon3.worldcon.org/www/Masquerade/info-masq.html>

Want to find out the expert's point of view for making those wonderful but complicated fur animal costumes? Try <http://www.mcs.com/~rcking/html/fursuit.html>

For the more historical minded, try the Art Deco Erte Museum and download some wonderful copies of Erte prints: <http://www.webcom.com/tuazon/ajarts/main.html>. Find out about making Elizabethan corsets at <http://www.law.indiana.edu/~aleed/corsets/index.html>. How about costumes from the movie *Braveheart*? <http://www.forsight.co.uk/braveheart/bravetext/tbrcostume.html>.

Don't be afraid to get out there and browse. Share what you find with everyone!!!

Dressing For Down Below

-- Or -- Being An Extra On Babylon 5™
by F. W. Evans

In this next article, we charge gears away from the stage and take an inside look at a science fiction television show. The needs are different than theater; the pace is different. Here costumes must read "from the waist up". The cast of "extras" changes constantly, putting different stresses on the wardrobe crew. Some things remain the same -- there is never enough time and extras must fade into the background yet add to the texture of the show.

Like many costumers, I'm an avid fan of Babylon 5. The costumes are terrific. Each culture has a different style based on the personality of the race, and there are differences in costume within the culture.

The costumes also reflect changes in the status and/or the personality of a character. G'Kar no longer wears his ambassadorial outfit since he was demoted and Delenn started wearing more form fitting and brighter colored clothing when she became part human. This attention to detail extends to the uniforms which are for real people doing real things and having to attend to real body functions. The show also uses real people in the background not the Fitness Club graduates other science fiction television shows use.

I like the show for more than the costuming. It has the up-to-date special effects, gritty lived in universe and galaxy spanning conflict of *Star Wars*™ combined with the exploration of current and/or serious subjects, the multinational, multi-racial crew and the interpersonal relationships of the original *Star Trek*™. Characters evolve and change. They have to live with the consequences of their actions. Characters have human strengths and weaknesses. Half the fun/challenge of the show, for me, is trying to figure out which way the story line is going to go.

I'm registered with the casting agency that Babylon 5 uses, so I gave it a try as a background extra. The first time they needed a big guy to carry something heavy so I didn't make it. I was bummed out but decided to give it another go. This time I made it!

My friend also got a call so we went over together. It happened to be a day when it was raining cats and dogs. B5 shoots in a warehouse in the San Fernando Valley, so extras have to park a ways away. My friend and I get there, park down the street (way, way down the street) and slog our way

to the building and around to the back. The actor's trailers, wardrobe, hair and make-up are located in a parking lot out back. They also have an open tent with tables and chairs underneath it for eating at and for extras to wait under. The tent kept the rain off but the parking lot is on a slant so the water was running down hill in several areas, including through the tent. There were a couple of puddles that could have supported a pod of whales, and I fully expected to see a shark or a couple of alligators go sailing down the 'river' in the center of the parking lot. The 'river' was so bad that they'd put a couple wooden walk ways over it so people wouldn't get their feet wet.

My friend and I get there and settle down to wait. It's cold and my feet are soaked but the excitement keeps you from really noticing. While we're waiting, see a funny sight. Andreas Katsulas (G'Kar), walking (carefully) across the parking lot wearing black boots, loose black trousers, and a black T-shirt in full make-up carrying an umbrella. *Narns*

This attention to detail extends to the uniforms which are for real people doing real things

got Brollys?

Finally, the Assistant Director shows up. A.D.'s job is to get the actors when they're needed, tell them when they can break or go home, keep track of the extras and tell them what to do and where to go, keep track of what's going on around the set with two way radio head sets, and many other things. It's a hectic, demanding job. I'd met the A.D. before and she's a very nice person along with being incredibly patient and very good at what she does.

Note: It was a cold, wet, miserable day but all the people I dealt with who are on B5's cast and crew were pleasant and accommodating while doing their jobs.

Anyway, the A.D. starts going through the list of names and giving people their vouchers. Vouchers are your time cards. You, the casting agency and the production company all end up with a copy. Also if you get clothing from wardrobe, they hold onto your voucher until you return it. It keeps costumes from migrating.

Once we have our vouchers we go over to the wardrobe people. The two ladies did an incredible job of costuming 40-45 people, humans and aliens, in the midst of a downpour.

On B5, if you're a background human, they have certain things they want you to wear as a base outfit. For the

shopping area, the Zokalo (not sure about that spelling), they want all black shoes, black socks, tight black pants (jeans or leggings), and a long sleeve high neck top (turtle or crew). For Down Below, the low rent district, they want the same thing only looser and rattier looking. I've never tried to be a Lurker, their homeless, but I'm assuming it would be the same as Down Below, but maybe more tattered.

The B5 background look for Down Below consists of muted colors and patterns, textures, layers, and an *ethnoid* look. The colors tend towards purples, rusts, reds, browns, grays, golds, mustards, and various greens mostly muted, sometimes over-dyed or over-sprayed to mute them. There are occasional tiny flashes of pure color.

The patterns are warp or warp style prints, southwestern geometrics, some stripes, embroidery, woven in patterns (Dobby weaves), and soft edged designs in monochromatic or analogous color schemes. Textures include but are not restricted to: netting (fish net and cargo net type), chenille, jersey, various homespuns (light to heavy), parachute nylon, curtain materials, leathers, patterned vinyls, dull brocades, and various cottons. They use vests (long and short), coats, robes, tunics, jumpsuits, hoods and scarves, capes, and various peasant or folk style outfits.

I was wearing a black turtle neck and a pair of loose black pants. Over that wardrobe put a long sleeve medium taupe knit top, over that was a multi-colored, woven vest of a heavy, smooth suede cord I had brought along. Over that went a thigh length coat of a putty colored net (3/4 inch squares), oversprayed with olive green, black and a brighter green. Topping it off was a chocolate brown chenille scarf hood, the ends thrown over my shoulders. Not much of me is visible save for my hands and nose. My friend ended up in black leggings, a chocolate brown stretch top with a keyhole neckline (which we got on backwards because we were in

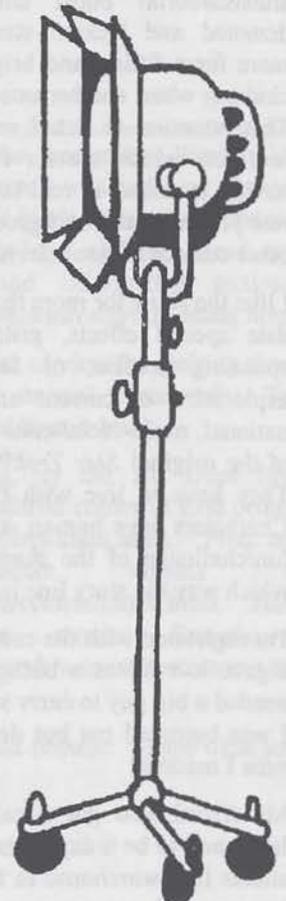
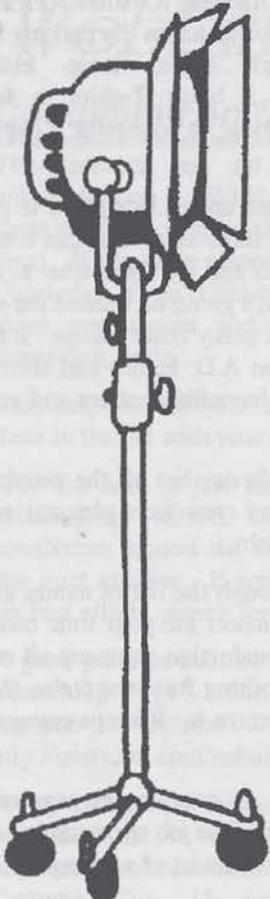
a hurry), a gray vest with a purple, violet, blue, and red violet pseudo warp print, and a loose purple tricot robe. Another girl, over the base outfit, had a black velvet corselet that I swear had to be from an ethnic or period costume. Over that she was wearing a waist length top with cap sleeves made of inch wide emerald green ribbon sewn into a cargo net effect. The color on the ribbon had been muted. To complete her outfit she had a floor length hooded brown cape.

Note: The information I'm giving you here is based on the one time I was an extra at B5. I'm sure there are mistakes because while I was looking around at the costumes I was not taking detailed notes. I was also concentrating on doing what I had been hired for.

For the shopping area, the Zokalo, they want all black shoes, black socks, tight black pants (jeans or leggings), and a long sleeve high neck top (turtle or crew).

Along with us human types there were Narns, Drosi, a Pak Marah, and several aliens I recognized but don't know the names of. All the aliens they used in this background scene worn pull on masks that fastened up the back. (Velcro of course) These pull-on masks make it much easier for all concerned, also much cheaper. The extras can get in and out of the masks with minimal help (a blessing on a hot day), and make-up doesn't have to spend time or materials putting people into full prosthetic make-up. (It is a long and sometimes miserable procedure - I've both done it and had it done.) The only make-up required was darkening around the eyes on those masks where the person's own eyes showed through like Narns or Drosi. I noticed that the make-up man was using a water based make-up (Kryolan) for doing eyes.

The person who played the Pak Marah (on this day a woman) had to be at least 5'8". She had to wear a padded understructure to give the Pak Marah its high shoulders. Not a very comfortable looking rig. The eye holes in the Pak Marah mask are slits next to the inside corner of the mask's eyes which probably



makes for very limited vision. The costume consists of a floor length under-robe of what looked like a heavy woolly homespun in a gray, brick red and cream vertical stripe. (I think) Over that was a gathered shoulder stole of gold fabric that looked like drapery material to me. Between the costume, the mask and the understructure - this is not a costume I'd want to wear on a hot day.

The Narn base costume (at least the ones in this scene), seems to be a simplified Russian peasant outfit. The one I was working next to was wearing blousey, dull black pants tucked into or gathered (I didn't see which) above ankle or calf length black boots. Over that was a dull olive green Russian peasant shirt with gathered cuffs and a narrowed waist that opens into that kind of peplum effect they use. It appeared to be of a medium weight soft cotton. I don't remember what the neckline looked like. Over the shirt and pants he had on a wide leather belt joined front and back with an over one shoulder baldric effect. Over that was a kind of broad collar piece, again in a leather look. (Note: All the aliens in this scene either wore collar pieces or had necklines that the masks could be tucked into and/or hidden by.) To complete the look he had long stiff cuffs that laced on. I helped him get his cuffs on. The baldric, collar, belt, and cuffs were edged and decorated, particularly the baldric, with what looked like leather braid of varying types and patterns, maybe even some leather belts - all in a dull brown.

I didn't get a close look at a Drosi. The only other alien I got a somewhat close look at was (what I termed) the space ant eater. These guys, there were two, had big oblong, shiny black eyes and long metallic heads, plated like a helmet, that narrowed into a long flexible metallic nose (or hose) the end of which fit into an attachment on the shoulder/neck piece they were wearing. Their base costume was an oddly seamed jumpsuit in a dull purple, black and electrum brocade. It was a textural, vertical ribbed material that's hard to describe. It had a shoulder/neck piece, cuffs and belt of shaped sections of various iridescent gold patterned and solid vinyls. It probably had gloves but I don't remember for sure.

The scene they needed us for was a market place or bazaar in Down Below where Garibaldi (Jerry Doyle) goes looking for Dr. Franklin (Richard Biggs). I wish I could say that being an extra is glamorous, but it's basically just a lot of sitting around and waiting, and waiting, and waiting until they call you, then it's following whatever instructions they give you. Whether it be standing still, 'crossing' (walking either behind or in front of the main performers), or engaging in some sort of 'business'. 'Business' means pretending to do something, usually silently. In this case it meant looking at and/or buying things from the varying stall owners.

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You do whatever the A.D. tells you to, remembering the cardinal rule to: NEVER LOOK AT THE CAMERA. A secondary thing to remember is what you're doing during a take. The reason for this is that after they do a long shot, which takes in the whole scene, they often do close ups for reactions and such. They'll want you to be doing the same thing you were doing in the long shot so that when they inter-cut the scenes you won't suddenly appear or disappear in the background.

I don't know when the episode, entitled *Walkabout*, will air or how much I'm going to be seen in it. To be honest, I don't care a whole lot if I show up on camera. Yeah, it's kind of fun to say - oh look, there I go now. Unfortunately for me, I also tend to go, "oh brother, I'm lucky I didn't break the camera lens!" But I had fun and I got paid.

I'm lucky I didn't break the camera lens!" But I had fun and I got paid.

If you're interested the only place I think I'll really be visible, and it's just my backside, is when Garibaldi and the Doctor are walking towards the camera, through the crowd in the bazaar. Garibaldi asks the Doctor what's going on and the Doctor tells him it's a long story. To which Garibaldi replies something about why does it always have to be a long story, why can't it be a paragraph or a short story. The Doctor then tells him *Walkabout*. Garibaldi is puzzled and the Doctor says it's either that or the long version. Around the time the Doctor says that word, depending on how they edit the scene, you may see a Narn walk between him and a table on the doctor's left side (your right looking at the TV). Walking behind the Narn will be a short, person wearing a chocolate brown hood and a net coat. *Guess who*

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Babylon 5™ - Babylonian Productions/ Warner Brothers

Star Wars™ - LucasFilm Ltd.

Star Trek™ - Paramount Pictures

Our author has long been active in the television and film industry -- both in set and costume construction, including Ice Pirates and the '84 Olympics. She recently was a "creature wrangler" on Dinosaurs. Lately, she has been having fun with extra work, especially when handed a meat cleaver and told to look into the camera!

All the aliens in this scene either wore collar pieces or had necklines that the masks could be tucked into and/or hidden by.

But Mom, I wanna be an Alien!

Some quick Babylon 5™ pattern suggestions by Cat Devereaux & F. W. Evans

What happens when you decide to do a costume from a TV show, for instant, the science fiction Babylon 5 series? Do you rush out to House of Fabric, open a Simplicity catalogue, and then say I'll take one of these?? *Not likely.*

You've got to do research. Search out patterns that are close and modify them. Research colors and use unusual fabric. Use your VCR a lot. Do a number of the costumes look vaguely familiar? They're what we call 'ethnoid', i.e. ethnic and historical lines are the starting point for creativity.

What we're going to do here is just mention some patterns and pattern companies that will give you a start. These are nothing but guesswork on our part and from us using our VCR rewind and freeze frame buttons far too much.

(No, we have not done a detailed study. We're writing this over the phone, trying to fill one more page of the *CQ*, because people are not submitting. Hint! Hint!!! However, this is still a good jump-off point for your research.)

Minbari

Outfits are layers, not form fitting except for Delenn (who has half transformed). Colors are neutral and muted. Fabrics: brocades (color on color), silk/silk like rayon, heavy fabric with body. Patterns are mostly Asian influenced. (This is the simplest race to get the shapes right and the easiest to sew.)

(Note: unless we say otherwise, we're talking about *Folkwear* patterns throughout the article.)

Under layer, big guess: *Japanese Field Clothing*. (At least once.) Something clingier for Delenn now & brighter.

Middle layer: *Kimono*, slightly modified, sometimes open, sometimes with neckband and sleeve modification. (Gee, we've even seen vintage kimono being used.)

Outer layer: *Tibetan Panel Coat* or ????. Modified. Often without sleeves. Delenn: try the *Greek Vest* or anything that narrows in then flares out. These are belted or held stationary with a waist fastening or even a narrow obi.

Narn

These guys are based on warriors. The overpieces use lots of layers and tubes made from leather, plastics, vinyl and mixes of fabric and metal. Get out your chart of what glue works with what substance. You're going to need it. Lots of texture. Lots of 3-D surfaces.

The underoutfit looks very Russian/Folksy.

Pants: Real generic baggies like the *Sarouelles*. Tuck them into high riding boots. Soft fabrics.

Shirt: *Russian* or other generic chemise type shirts.

Overlayers: The higher up you are the more stuff on the top. Basically, a large flat collar/chest piece to hide the mask tuck, wide belt, wide lace-on-cuffs or gauntlets, very wide shoulders, studs, metal inserts, etc.

Centauri

Dees guys are da decadent dudes! They know they are the ruling class. Think 18th century and Napoleon, kinda revolutionary war stuff but overly pompous. It's a far out mix with modern metallic fabrics.

On the men: heavily decorated coats with turned back tails, lots of trim, bright, bold color mixes, braid on braid. Fancy metallic. Lots of vests. (At the time of writing this, we weren't sure if they wore breaches or not... and it's going to print before Thursday, so we won't know, but it makes sense. Do your own research.)

On the women: Stiff corset under or built in the bodice. Lace. The flimsy skirt fabrics are often draped over bucket panniers but with no petticoats. (The fabrics swishes a lot under the top structure.) Lots of light metallic shimmery gauze and airy fabrics.

Suggested pattern companies:

Men: *Peggie of Williamsburg*: check out the coat, shirt and vest. *Harriet's Patterns: Regimental Coat*. Anything of that general style.

Women: About the same pattern companies. Also Mantua maker has a pattern under construction. Don't forget the head veils and metallic bands. They also like lots of brooches.

Vorlon

Think angels. Get out your vacu-forming kit! Then you're on your own. ...And don't forget to measure the width of your doorways! (They didn't first season!)

Where'd we find all these patterns? Here's where we did our 'research': the *Alter Years/Raiment's catalogue*, \$5, PO Box 93095, Pasadena, CA 91109.

The Poetry of Skirts

From the April 1900 issue of The Cosmopolitan

We take many of our current day costuming efforts to the stage and there it becomes performance art. This article, from almost 100 years ago, discusses a performance art that developed into a costume of hundreds of yards of silk.

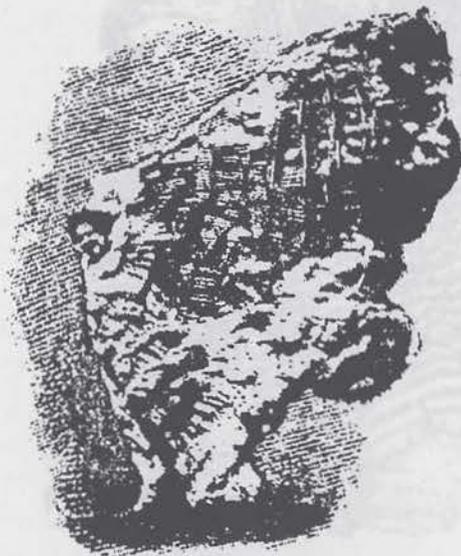
It has come to pass that the poet who desires to write of the stage-dancing of the present day must discard the poetry-of-motion figure and substitute the phrase, the poetry of skirts. Most stage-dancing is now done with the aid of other parts of the body than the legs, although the leg is popularly supposed to be the root, the foundation, the very basic, of the dance.

To be sure, there is an occasional performer who pirouettes about, and now and then, in the vaudeville houses, there can be found a man or woman who can and does do a straight jig or clog or real. But these are few and far between. Fancy-dancing has taken the place of what the professions know as step-dancing and it is necessary for a woman to be a contortionist or to have

the biceps and triceps of a *Sandow* to win applause. So far as the feet and legs go, they might be made of cork without material detriment to the act.

Skirt-dancing, which began very modestly (as to the skirts, at any rate) ten or a dozen years ago when the London Gaiety Girls came to this country and four of them danced and pranced, wearing accordion skirts with comparatively few yards of silk in them, to the everlasting and inharmonious *lum-te-de-dum-de-dum-de-dum-de-dum-de-dum-te-de-de-dum*, become very popular. It has been so extensively improved upon that today the *Gaiety Girls* who first did it would have great difficulty in recognizing it as the same sort of thing, unless, perchance, they have progressed with the dance and are now waving about yards and yards of diaphanous silk in many-colored beams of calcium and electric light. Perhaps it was Loie Fuller who first saw the possibilities of a voluminous silk skirt and colored light. Perhaps not. There is nothing to be gained in arguing the question. The

Skirt-dancing is a matter of an extensive electric-light equipment, an artistic blending of colors in those lights, special paraphernalia of all sorts, yards and yards of the finest and lightest silk, and a woman who as arms well enough trained to wave the silk skirts about in the light for twenty minutes.



point is that somebody saw the possibilities and scores of clever minds developed them until, today, skirt-dancing is a matter of an extensive electric-light equipment, an artistic blending of colors in those lights, special paraphernalia of all sorts, yards and yards of the finest and lightest silk, and a woman who as arms well enough trained to wave the silk skirts about in the light for twenty minutes. That means, by the way, a special muscular development that very few men possess.

arrangements of mirrors on the stage and the dance is shown at all angles and with a bewildering shifting and changing of colors and contours. There is no field of endeavor where ingenuity keeps closer pace with the demands for novelty than in the amusement field. The performer must be always a little ahead of the persons who see the performance or there will be no applause and no popularity. Hence it is that the skirt-dance has become an elaborate spectacle instead of the graceful divertissement it originally

A twist this way in a blue light and a few spangles, and it seems as if a bit of sky were there on the stage within reach.

The skirt-dancer who now hopes to attain that greatest vaudeville joy and distinction and become a "headliner" (get her name on the bills and programs in large black letters) must carry a focus of men and half a carload of mechanical appliances. The best effects are produced by throwing up colored lights, though glass let into the floor of the stage, by means of suitable slides and powerful electric lamps. These devices are the results of long study of the conditions needed to produce certain effects, and in some instances are so elaborate that eighteen men are required to properly manipulate them. Then, too, there are often intricate

was.
The effects that can be produced by the graceful manipulation of two hundred, say, yards of silk, fasten to the ends of long bamboo wands held in the hands, said silk shrouding the body of an agile woman, are marvelous, especially when skillfully handled calcium or electric lights are used. She can swirl the silk up above her head in a crimson light and seem to be enveloped in roaring flames. She can twist the silk into the similitude of a lily blossom and stand in the rays of strong white light, a striking personification of purity and beauty. A twist this way in a blue light and a few spangles, and it seems



as if a bit of sky were there on the stage within reach. The blackness of night, the brilliancy of noon, the fluttering of the leaves in the forest, the undulation of the grass on the prairie, the yellow of waves of a field of wheat, the tossing surf of the rocky coast, the gleam and glister of the frost on the deadened turf, the sweep of the blowing blustering, drifting snow -- all can be portrayed.

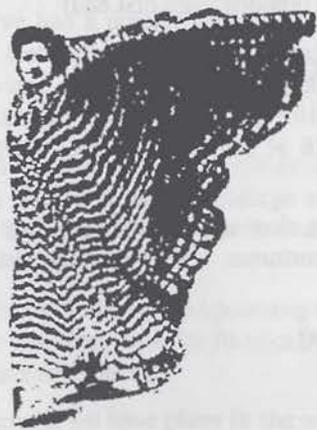
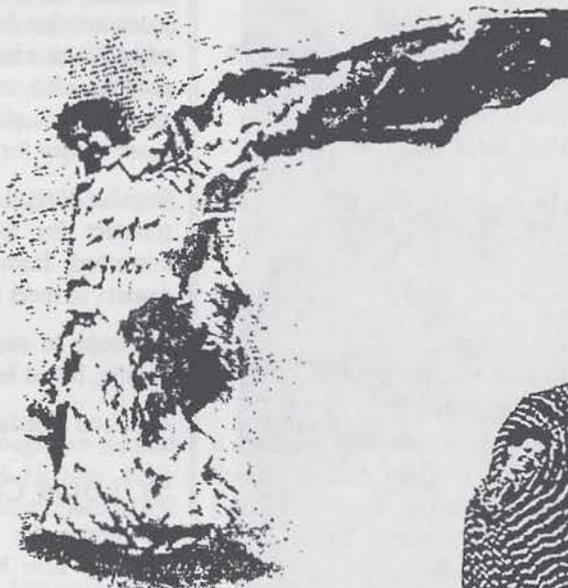
The present-day skirt-dancer riots in color. She brings to her aid every shade that pleases the eye and carries well from a calcium. The combinations that are made on her swaying skirts are intoxicating in their beauty to aid the mind that is receptive to the gradations of color. She runs the gamut of color. She runs the gamut up and down the scale of reds and blues and golds and purples and greens and yellows. She twists and turns in a flood of soft and shaded glories. She emerges from a sheet of fire to stand shrouded in the white of a summer cloud. She seems to writhe at the center of a crater's yellow flame and, *presto!* the lights are changed and the cornucopia of an Easter lily sways and trembles before your eyes. It is

not dancing -- no, but is a combination of lights and shades, a collision between a rainbow and a kaleidoscope, a ribbon counter in a gale wind. It gratifies the color sense. It is a welcome addition to the list of theatrical amusements, and its popularity appears to be substantial.

It is not dancing -- no, but is a combination of lights and shades, a collision between a rainbow and a kaleidoscope, a ribbon counter in a gale wind.

Note: The pictures used herewith were especially posed for by Papinta, the famous skirt-dancer, for *The Cosmopolitan* and were taken by J. W. Stover.

Our thanks to Deb Salisbury for finding this article for us. Besides competing heavily in our historical masquerades, she has started her own company -- the Mantua Maker. She makes detailed historical patterns with heavy emphasis on underpinning and historical notes. For a copy of her free catalogue write to 220 S. School St., Grass Valley, CA 95945.



What's Happening?!?

"Hi!" from the Chapters

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

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

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

New York / New Jersey Costumers' Guild (The Sick Pups of Greater Monmouth County)

Meeting Announcement!

The Sick Pups of Greater Monmouth County) announces their fabulous, all-new, all-year Mid-Winter Festivals Meeting Series!! In a fit of mad political correctness, instead of celebrating merely our traditional Christmas in July, we will be observing all the mid-winter festivals that our warped minds could come up with on short notice at the end of our last meeting. They call us the Sick Pups for a reason, you know.

Our 1996 meeting schedule will be something like this:

- Kwanzaa in February
- Winter Solstice in April
- Festival of Lights in June
- Christmas in July or August
- Saturnalia in September or October
- Twelfth Night in November or December

And now, the official announcement of our Kwanzaa meeting, a midwinter festival celebrating the fruits of the earth (I didn't write this either, I just post it...blame our ex-pres Toni...) Saturday, February 24th, at 1 pm at the home of Diane & Jim Kovalcin. The workshop will be on mask-making, with Tina Connell teaching. Please bring lightweight fabric and fabric stiffener.

Please bring "real food" (not cake or cookies) for our potluck snacking and wear a costume or unusual piece of clothing. It's more fun that way. Costume colors for this meeting are red, green, gold, and earth tones. You are instructed to, err, "let your imagination run wild".

The next meetings of the NY/NJ group are:

- Saturday, April 20th, in Livingston, NJ "Winter Solstice". No workshop; "Snow Queens" videotape/Medieval Times trip
- Saturday, June 8th, in Kendall Park, NJ "Festival of Lights" Workshop: electronics (lights)

--Susan de Guardiola, Vice, Sick Pups, (susan@pcnet.com)

Beyond Reality Costumer's Guild

Beyond Reality is "high & dry" again after the winter floods. (I think most of our box fabric stayed dry). We're looking forward to having Candace Kling teach 2 classes next September, one on ribbon trims, the other on ribbon flowers.

Guild members are working on various aspects of Costume Con 14 in Seattle, running displays & contests, hosting parties, volunteering for anything & everything.

Right now, we are looking at scheduling some informal summer events, possibly at historic sites or picturesque parks.

Our newsletter, Notions, has changed size & format to pack in more articles & information. Our president, Joy Day, who also edits Notions has found an incentive to keep the articles coming. Anyone who writes an article gets their Notions subscription extended. It seems to be working, leaving the contributors with more money for trim, sequins, fabric...

Regular "Stitch & bitch" meetings are held in Portland & Seattle (contact Joy for current times & places). These are non-costumed, informal get togethers & are a good way for new comers to meet the Guild folks.

We hope to see lots of people at CC14, you might get wet in Seattle, but at least the coffee is good....

-- Alison Kondo, VP of Gossip (kondoa@ucs.orst.edu)

St. Louis Costumers' Guild (SLUTS)

Hot update for Costume Con 16!!! We've changed our venue. We will now be having CC16 at the Holiday Inn Westport. More info to come.

Also, we're scheduled to have a close-up look at the Beauty and the Beast touring company costumes. We're really looking forward to it.

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

Greater Bay Area Costumer's Guild

(Dreamers of Decadence)

Nearly 200 costumers from Santa Cruz to Sonoma (as well as visiting friends from Pittsburgh, Washington State, and other distant locales) joined the GBACG at the fantastical Fairy Tale Masquerade Ball on March 2. This, the second such event in our history, far outstripped the first, with even more magical decor and tons of glorious costuming! We saw plenty of historical-inspired garments (especially 18th century), many lovely latex fetish outfits, a plethora of pretty fairies, many an elegant tailcoat-clad gentleman, several clever denizens of Oz, multitudes of Middle Eastern delights, and lots of other costumed creatures that defy easy description!

We waltzed and mazurkaed to the Divertimento Orchestra and were entertained by an exotic Bird Dancer and a pyrotechnic magician. The historic Benicia Clocktower was garlanded in gauze and burlap and lush greenery, and we even had a splendid Lamp Post imported directly from Narnia. Everything was beautiful and strange and luscious and exactly what we hoped and worked all year to produce! Perhaps we'll have another Fairy Tale extravaganza in another four years....

Even though we are rather spent from the above exertions, we do have more events planned for the year. We're looking forward to a picnic on Mount Olympus this summer where gods and goddesses will mingle with mortals, supping on ambrosia while listening to Hellenic poetry. We've got some workshops planned on topics from cartridge pleating to pattern drafting and probably more of our extremely popular corset workshops. Stay tuned for more decadent offerings from us Northern California dreamers!

--Trystan L. Bass (fishcat@hooked.net, trystan@livewire.com) or <http://www.hooked.net/users/fishcat/>

Costumer's Guild West

(The Costumer's Mafia)

We've had a quieter time over the holidays, though we danced our feet off at the holidays balls. Our guild Holiday party provided us with more chocolate than even costumers could make disappear in one night.

We now have a hotline number: 818-756-8256. Not only will it be a link for Costume College and standard events but we can use it to post special last moment items that come up on the weekends.

We're working on the upcoming Costume College. Our mailing goes out soon so we're frantically collecting information for the classes and tours.

Of course we have plans in the works for LA Con III, the World Con in our own back yard. Stay tuned for information.

Guild members have been teaching classes and workshops on a variety of topics. One of our favorites this quarter was Robin Pavloskie doing "What makes an Academy Award Costume?" at the Fashion Institute of Design and Merchandising. After the class we got to get a good look at some of the most spectacular costumes from this year's movies -- everything from *Sense and Sensibility's* accuracy to *First Knight's* Fantasy to *Nixon* and *Apollo 13* to *Restoration...* well you get the idea... lots of eye candy. The exhibit runs for a while yet, check the calendar for details.

--Zelda Gilbert (zblgilbert@aol.com)

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



Katherine Jepson of the Western Canadian Costumers' Guild as "Judith". A recreation of a painting of the same name by James Christensen. At Costume Con 13 in the SFF masquerade, she won "Most Splendid -- Journeyman" and a workmanship award for "Surface Decoration and Killer Sleeves".

Coming Events

collected by Byron Connell

February 20 though April 19

The Art of Motion Picture Costume Design, an exhibit of top contenders for this year's Academy award in Costuming, Fashion Institute of Design and Merchandising, 818 S. Grand Ave., Los Angeles, CA 90015. (Downtown LA) The fascinating exhibit features costumes from 13 movies from this year including "Restoration", "City of Lost Children" and "To Wong Foo.." Free.

March 15 -- 17, 1996

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

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

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

March 22 -- 24, 1996

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

Concept '96, Montreal, Quebec. Science fiction, fantasy. Events: Art show, auction, dance, dealers, exhibits, model-making competition, video, workshops, masquerade. Guests of Honor: Terry Pratchett, Joel Champetier; Art Guest of Honor:

Bob Eggleton; Fan Guest of Honor: Hal Clement. Venue: Holiday Inn Crowne Plaza Metro Centre, Sherbrooke, (800) 561-4644; rates: single or double--C\$85; triple or quad--C\$95. Memberships: C\$24 to 3/8/96; C\$29 thereafter and at the door. Information: Box 405, Stn. H., Montreal, Quebec H3G 2L1.

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

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

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

March 29 -- 31, 1996

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

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

April and beyond

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

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

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

Costume College 1996, July 19-21, 1996, AirTel Plaza, Van Nuys CA, \$40 ICG / \$60 thru June 1, 1996, Time Traveler's Gala, dinner/dance \$30 / \$40, c/o Costumer's Guild West, PO Box 94538, Pasadena CA 91109. The CGW's conference. Focus: Panier Period. Pre-registration only / Sells out early.

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

Masque IV, The 4th British Costume Convention, October 18-20, 1996. The Moat House, West Bromwich, West Midlands (Birmingham City, UK). £25 Attending, £5 Supporting, after April 9, £30 Attending, £10 Supporting, Alan Cash, 130 Hamstead Hall Road, Handsworth Wood, Birmingham, B20 1JB, UK.

Future Fashion Folio Designs Due - Costume Con 15, November 1, 1996. Designs and requestios for information should be sent to Ricky and Karen Dick at PO Box 207, Beallsville, PA 15313-0207.

Costume Con 15, May 23-26, 1997, Lord Baltimore Hotel, Baltimore, MD, \$50 / \$25 supporting, CCXV, 5400 White Mane, Columbia, MD 21045. The ICG's annual Convention.

LoneStarCon2 / Worldcon '97, September 3-7, 1997, San Antonio Convention Center / Marriott, \$80 thru 8-15-95 / Supporting \$25, LoneStarCon2, PO Box 27277, Austin, TX 78755-2277, The world science fiction convention, masquerade.

Costume Con 16, April 3-6, 1998, Holiday Inn, Westport, \$50 thru 10-31-96 / Supporting \$25, CC16 c/o St. Louis Costumers' Guild, 7835 Milan, University City, MO 63130, b-mai@geni.com. The ICG's annual convention. Friday night social "prom theme": Stairway to Heaven - Highway to Hell.

(Guild events are highlighted in the boxes.)

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

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

Please send me flyers, brochures, notes, or other material. Address them to Byron Connell, 50 Dove Street, Albany, NY 12210-1811. -Byron



"Ghost in 1810 frock" -- Deb Salisbury from Costume Con 13. Awards include "Best Documentation" in the Historical Masquerade. Pattern now available through her company. (See page 16.)

1996 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 1996 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: _____

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.
- The page may be removed from the Costumer's Quarterly as 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 14 in Seattle. 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, Bentliegh, 3204
Victoria, Australia
Sub chapter, The Grey Company, Western Australia
Dues: \$25/year, (Australian)
houshold \$7 each extra, concession \$20

Beyond Reality Costumer's Guild

P.O. Box 272
Dundee, OR 97115

Costumer's Guild West

P.O. Box 94538, Pasadena, CA 91109
Voice mail: 818-759-8256 © Note
Sub-Chapter: San Diego Costumer's Guild
(The Timeless Weavers)
1341 E. Valley Parkway, #107, Escondido, CA 92027
Dues: U.S. \$20/year, household \$10 each extra
Canada & Mexico - \$24.50/year, International Air Mail - \$32.50
Newsletter subscription for ICG members - \$15/year

Greater Bay Area Costumer's Guild

(aka Dreamers of Decadence)
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

Merging with St. Louis Costumers' Guild © Note

New England Costumers' Guild

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

New York/New Jersey Costumers' Guild

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

North Virginia Costumers

(aka NoVa Costumers)
c/o Aynne Price Morison
6313 Davis Ford Rd.
Manasas, VA 22113

Rocky Mountain Costumers' Guild

2982 East Phillips Drive
Littleton, CO 80122

Southwest Costumers Guild

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

St. Louis Costumers' Guild

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

Western Canadian Costumers' Guild

(aka Wild and Wooly Western Costumers' Guild)
c/o Katherine Jepson
19 Taraglen Court NE
Calgary, Alberta, Canada T3J 2M6
Dues: \$20/year (Canadian), \$25 for family

Contact the ICG for information on chapters forming in other areas including the United Kingdom and San Jose, CA.

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

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