

VOLUME IV, NUMBER 1

JANUARY 1997

## CALENDAR

✂ NOTE : INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.

PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

### Cape Making                      January 25, 1997

New location! It will be at Jean's, 10 AM. We completed 7 capes last Saturday at Frances' home! We still have more fabric and need more capes and flat caps for the Estrella War. Randall is out of stock!

### SWCG Meeting                      Jan 26, 1997

Our regular monthly meeting will be at Tasha's at the usual time of 1 PM. As a challenge this year we are going to each make a bodice or jerkin or some sort of top covering in matching fabric. The choice of skirt, pants, etc., to be individual choice. The fabric chosen is a tapestry, it blends nicely with any color. We were thinking in terms of some sort of costume that would be suitable to wear to the War or Renaissance Faire or anyplace we go as a group so we could look like a group and yet not be identical. Bring your patterns, ideas, sketches, etc., for discussing and sharing. Also we need to pay dues and have elections and determine at least the next six months activities.

Craft, Sewing & Needle Art Supply Show will be held Thursday, January 30, Friday, the 31st and Saturday Feb. 1 from 10 AM to 5 PM at the AZ State Fairgrounds, Bldg AG1. We have coupons for \$1 off. Regular admission \$7. Thursday \$2 off with coupon.

### Renaissance Festival                      Feb. 1-Mar 23

Apache Junction. We plan to go as a group, however, date is not yet determined.

### Estrella War XIII                      2/12-17/97

Estrella Mountain Park - great shopping in Merchants Row. Randall will be there with our Guild capes.

### LepreCon 23                      May 16-18, 1997

Francisco Grande Resort, Casa Grande, AZ. Annual Science Fiction and Fantasy Convention. Author Guest of Honor Dave Wolverton, Artist GoH Kevin Ward, and Local Artist GoH Leslie D'Allesandro Hill. Masquerade!

### CostumeCon 15                      May 23-26, 1997

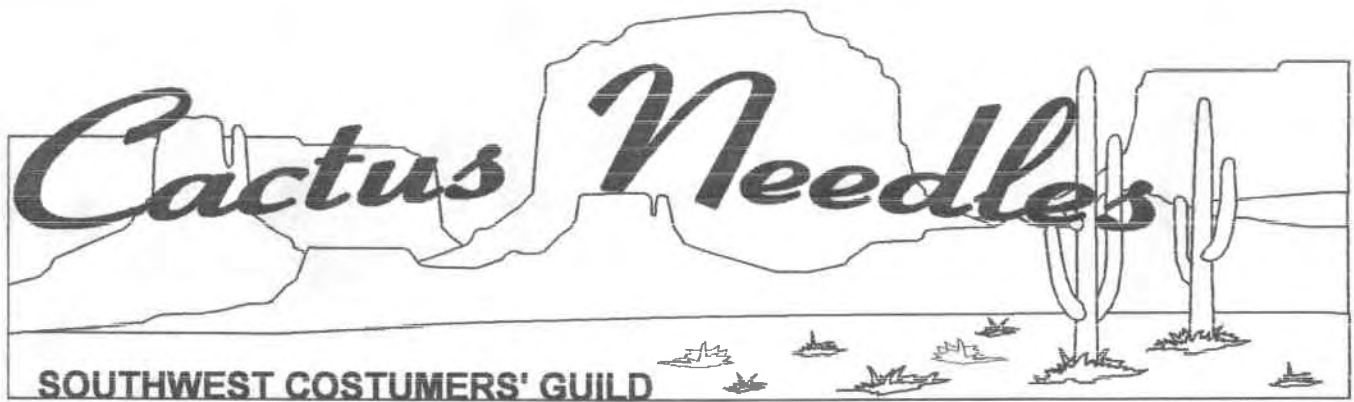
Radisson Plaza Lord Baltimore Hotel, Baltimore, Maryland. Memberships \$45; supporting \$25. Checks to CCXV, c/o Norman Rule, 5400 White Mane, Columbia MD 21045. CCXV@aol.com

### Costume College                      July 25-27, 1997

A Regional Conference on Costuming Topics and Techniques. Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406. This years theme: Costuming for the Performer; Stage, Dance, Theatre, Mardi Gras, Science Fiction Masquerade. Two full days of lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers, including Medieval and Renaissance Clothing, Regency and Victorian Clothing, General Techniques and more. Costume Merchandise Room. Friday and Monday tours of the garment district and other places of interest. Friday night Social and dance practice. Time Traveler's Gala Dinner and Dance, Formal dress of any period, past, present, or future requested.

### LoneStarCon                      Aug 28-Sept 1, 1997

WorldCon in San Antonio, Texas.  
Info: PO Box 27277, Austin, TX 78755-2277 or (512)435-7446 or e-mail: lsc2@io.com



VOLUME IV, NUMBER 2, FIRST QUARTER

FEBRUARY 1997

## WAR!

by Peter L. Manly

The Society For Creative Anachronism (SCA) conducts its simulation of Medieval life each year at Estrella Mountain Park near Phoenix, AZ. People dress in period costume and address each other in the romantic fashion of an age of chivalry. An attempt is made to keep everything in the correct historical period in terms of costume, site layout and other activities. About 5,700 people camp under the clear Arizona skies, erecting tents with heraldic banners and devices.

Ostensibly, the event is a fictional war between the SCA kingdoms of Atenveldt and Outlands. In reality, these are two groups of folks from different geographical areas, all lords and ladies for the weekend (few volunteer to be a peasant but some young folk act as squires). The main focus is a series of simulated battles where knights in fairly realistic armor bash each other with bamboo swords while referees determine if the blows would have been lethal and if so, the recipient is declared dead and out of the game. Several fights are staged from one-on-one combat to a melee in which up to 1,000 knights surge against an equal number to capture the enemy's flag. The din of battle is shocking and the shouts of the warriors deafening. Trumpets, drums and bagpipes at the rear spur the troops onward.

An interesting aspect to the battle is the recreation of Medieval engineering of the machines of war. Catapults, ballistas, crossbows and a working trebuchet fling simulated rocks and stones (actually volley balls and tennis balls) at the other side. Knights hit with these objects are deemed dead. In a humorous but non-period note, one side launched inflated heads resembling current political leaders at the other side. This was considered poor form as opposed to last year's attack including firing baby dolls marked with spots to simulate infecting the enemy with plague (a practice actually used in the Middle Ages when besieging a fortress). This year a new element was introduced -- a

three story siege tower on wooden wheels pulled along by a dozen strong lads. Its design is copied faithfully from depictions of battle scenes on ancient tapestries. The strategy is that if you don't hold the high ground then make some. Archers on the middle and top floors of the tower have quite an advantage in targeting their opponents. After a couple of battles it became obvious that the correct tactic when facing the tower is to try to capture the tower before you go for the enemy's flag. This changes the order of battle in the SCA events but then again, new technology always does that to armies.

The Estrella War is not completely the province of the fighters (commonly called stick jocks). Competitions in ancient crafts are held and points awarded for weaving, glass making, historical treatises, the creation of authentic musical instruments and costumes. Archery and classical live steel fencing demonstrations are part of the competition. Live performances are judged for song, dance, storytelling and juggling. An equestrian competition rounded out the events. There are also classes for novices in beadwork, Gaelic language, armor fabrication, period music and even a popular seminar on Medieval underwear styles and how to fabricate reproductions. Merchant's Row is a collection of over 100 entrepreneurs who can provide attendees with everything from a Celtic amulet to a full suit of armor. Some are independent craftsmen with a hobby, looking to recoup the cost of their materials while others are well-known national suppliers of antique reproductions. Several non-profit groups such as the Southwest Costumers Guild sell faithful reproductions of clothing such as capes and hats, the profit going to the Guild's coffers to fund the following year's activities.

While the more zealous of the SCA insist on strictly period costumes and activities, several modern inventions do slip in here and there. Sanitary privies head the list and the security guards wear radio headsets to patrol the large encampment. The Maricopa County Park Service demands a modern fire extinguisher at the door to each tent and fires may not be laid directly on the dry, grassy ground. There are two solutions to this;

WAR.... continued from Page 1

put a wood fire in a 55 gallon oil drum (cut in half lengthwise) supported off the ground or use a modern propane fueled camp stove. Each household or encampment is encouraged to have a modern first aid kit. The Chiurgeon (surgeon) has a modern tent stocked with enough equipment to handle anything up to a broken bone. The medics are required because in Arizona's dry climate and blazing Sun, if you gather 5,700 people together a statistical 30 or so are going to keel over at midday, having forgotten to drink enough water. At night you'll also have a few inebriated knights who've managed to stumble into some object and cause a gash. The nights are much colder than the day and visitors are surprised at the 20 degree Celsius temperature swing. The best strategy in Arizona is to start bundling warmly at Sunset before it starts to turn cold. Armor gets very chilly at night.

The main part of the encampment, however, is not the competition. It is living for several days amongst gentle people (everybody goes about armed with a dagger or sword and an armed society is a polite society). The evenings sitting around a campfire become most memorable. This reporter was granted the hospitality of House Staghold, a group of a score or more of SCA enthusiasts. They field no fighters but cultivate the bards, the poets, the artists, costumers and a poor scrivener such as myself. The formal and informal feasts stir memories, using period foods and dishes. The odd itinerant fiddler or piper may come by to entertain the household while members of the circle pop up and display Celtic dances. Bards and storytellers come to the hearth and hold forth, often with hilarious consequences, for the house feels free to criticize any mediocre performance up to the limit of flinging food at the artist. The main point is the camaraderie surrounding the coals of a campfire on a cold winter night. It is not just a recreation of history. The Estrella War is an escape from the hectic American way of life and most folks are reluctant to leave the park at the end of the event (except for the prospect of a hot shower at home).

If you have comments please reply to [petemanly@BIX.com](mailto:petemanly@BIX.com)



## South West Costumer's Guild

meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Frances Burns, she will notify Editor.

### For further information contact:

|                   |   |          |
|-------------------|---|----------|
| President         | Tom Vincent   | 582-6990 |
|                   | or <a href="mailto:76444.27@Compuserve.com">76444.27@Compuserve.com</a> |          |
| Vice President    | Anne Monday   | 991-5953 |
|                   | or <a href="mailto:hcck61b@prodigy.com">hcck61b@prodigy.com</a>         |          |
| Treasurer         | Frances Burns   | 944-0160 |
| Secretary         | Randall Whitlock  | 995-7514 |
|                   | or <a href="mailto:Randwhit@aol.com">Randwhit@aol.com</a>               |          |
| Newsletter Editor | Jean Palmer   | 876-1848 |
|                   | or <a href="mailto:194@ef.gc.maricopa.edu">194@ef.gc.maricopa.edu</a>   |          |

### Members:

|                     |  |               |
|---------------------|--|---------------|
| John Autore         | <a href="mailto:iejxa@acvax.inre.asu.edu">iejxa@acvax.inre.asu.edu</a> | 967-4537      |
| Tasha Cady          |  | 582-0540      |
| Sharan Hoyle        |  | 842-0409      |
| Paula Lary          |  | (520)868-5702 |
| Pete Manly          | <a href="mailto:petemanly@BIX.com">petemanly@BIX.com</a>               | 876-1848      |
| Kim Martin          | <a href="mailto:KimL@primenet.com">KimL@primenet.com</a>               | 404-3457      |
| Mahala Sweebe       |  | 938-9319      |
| Rondinella Williams |  | (520)790-0731 |

## ICG Archives Established !

The newly named Patrick Kennedy Memorial Library has been established by the ICG. It will be a repository for business papers of the ICG chapters, guild newsletters, masquerade programs, photos, videos and other material that relates to ICG doings. Carl Mami has volunteered to be the archivist and to transfer the materials to computer disk for future access by all.

Everyone is encouraged to send their photos, videos and other related items to Carl for transfer. If you mail them to him at the address below and include return postage, Carl says he should be able to get them turned around in about two weeks.

Help be part of our history - send stuff to Carl!  
 Patrick Kennedy Memorial Library  
 c/o Carl Mami  
 85 W McClellan Avenue  
 Livingston, NJ 07039

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## Renaissance Festival Feb. 1-Mar 23

Apache Junction. We plan to go as a group on Sunday, March 23rd. In costume of course! Meet outside gate at 9:30 AM. Or inside gate in herb garden to the left of the entrance.

## Estrella War XIII 2/11-17/97

Estrella Mountain Park - great shopping in Merchants Row. Randall sold all of our Guild capes !

## Guild Meeting Sun, April 27

At Jean's. Bring challenge costume drawings. And whatever you are working on. Need help? Need ideas? Need a hem marked? Bring sewing kit and whatever sewing or design problems you may have, we will all pitch in with hopefully helpful thoughts.

## LepreCon 23 May 16-18, 1997

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## *Quick Tips*

by Frances Burns

To clean silver jewelry - make a paste of salt or baking soda and water. Rub the jewelry in the paste and rinse with water. If all the tarnish is off, blot the jewelry dry. If you need to remove more tarnish repeat, and continue to repeat until the jewelry is clean. This will not hurt stones and will also work (but slower) on brass.

Always coat the back of pewter jewelry with either shellac or finger nail polish, this will stop your skin from turning color when you wear pewter jewelry.



## ICG January President's Message

Written : 01/16/97.12:43pm

Hello,

Happy New Year! I hope all of your wishes and resolutions come true. We have several things in the works for the ICG at this time. The Quarterly, the tax-exempt status, and a web site.

First of all though, I would like to remind all of the chapters that the chapter update is due to the treasurer, Gary Anderson, right now. The January update should include the list of new members and address changes along with the new and renewing member dues, but should also include a complete list of your entire chapter membership. This is only done for the January update, so please run off your whole list and send it to Gary as soon as possible.

Second, I am now taking nominations for the ICG Lifetime Achievement Award. Nominations can come via e-mail, regular mail, phone or in person, and do not have to be in any specified format, just name who you'd like. The nominee does not have to be affiliated with the ICG either. I will accept nominations until March 1, 1997.

Quarterly: The Costumers Quarterly is now out of the hands of Cat Deveraux. The new editor, Sally Norton had taken over, but then the Quarterly Curse struck her with a serious illness. The Quarterly has gone to three different homes since then and is finally at getting to the works of being printed. This process was held up because the person or people who produce the quarterly need to be in the same area as where they get mailed. Once people are found to do both, the post office must be contacted and a bulk rate mailer set up. After that is set up, the quarterly master must be altered to include the bulk rate information and then can finally be sent off to print. Soon, it should go out. The next issue is complete and should go out shortly thereafter and then the spring issue is nearly done and would go out shortly after that. We would then be current. I will of course keep you updated on its progress, and I share in your disappointment that this silly thing is not fixed by now.

Tax Exempt: I have been calling various places in the IRS trying to get someone to give me information about getting our status renewed, and have so far come up blank. Any of the previous people listed are now gone or into different and unrelated jobs. I will give it a few more phone calls and then begin to initiate the tax-exempt process myself at the local office if I can't get any answers.

WebSite: Thanks to the wonderful foresight of John

O'Halloran, the ICG now has an official website - [www.costume.org](http://www.costume.org) John is going to be the webmaster for this site and set it up to concentrate on the ICG chapters. If your chapter does not have a website, contact John or myself and we can set up your information. Those chapters who already have websites will be linked to, along with other wonderful costume sites of interest. Let John know of any links you have or know about. Mail him at [webmaster@costume.org](mailto:webmaster@costume.org) or contact me at the address and phone listed below.

Thanks, Joy

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Joy Day - Reverse Glass Artist  
 President, International Costumers Guild  
 PO Box 272 Dundee, OR 97115 (503)538-1617  
[hotfudge@teleport.com](mailto:hotfudge@teleport.com)

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## Guild Gathering

Sunday, March 23 - 10 AM

at

*Renaissance Festival*

in

Apache Junction

Come in Costume!

Belly - Dance Belts

Beads, Jewelry, etc.

### CAT'S PAW

Rondinella Williams • *Mistress Rondinella de Tyrolia*  
 Perry Williams • *Lord Guido il Nero*

P.O. Box 15082  
 Tucson, AZ 85708-0082

(520) 790-0731

## The Official Guild Cloak Pattern

A Twelve-Step Program to a Sturdy Half-Circle Field Cape.

by Randall Whitlock

Once upon a time John, scrounge-master that he is, found that his employer was about to discard a set of cotton velvet theatrical curtains. He eagerly seized this fabric and donated it to SWCG. The rest is history. We have been building velvet half-circle cloaks as our main means of fund raising for at least five years now. The curtain velvet ran out after two years, but we have found other sources. It is high time our method of assembly was written down somewhere.

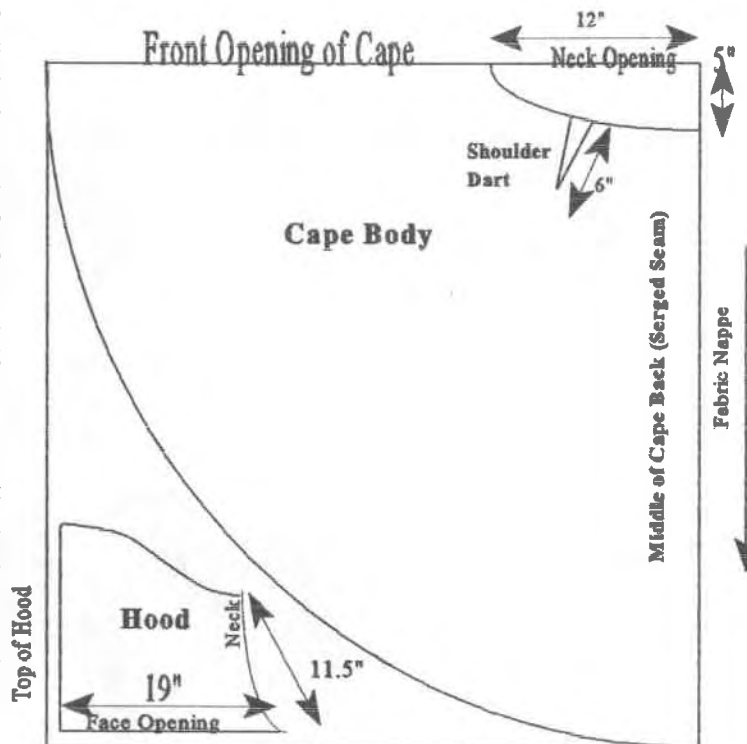
1. Measure out two pieces of the velvet cloth. The pieces should be as long as the fabric is wide, usually 54 or 56 inches. Trim the non-fuzzy selvage edges from the pieces.

2. Pin the two pieces of fabric right-sides-together along one selvage edge. The pieces should be joined so the nappe runs the same direction on both pieces. Sew the pieces together along this edge and reinforce with a 4-thread overlock.

3. Lay out the two pieces, still right-sides-together, on a table or floor. Using chalk and a piece of string for a compass, draw a quarter-circle centered on the top end of the seam and with as large a radius as will fit on the fabric. The nappe runs away from the top end.

4. Select two points on the folded fabric. One point is along the seam, five inches from the top, the other is on the top edge, twelve inches from the seam. Chalk a smooth curve connecting the two points, convex toward the middle of the cape.

5. At the midpoint of the arc, draw a triangular dart six inches long, one inch wide, and pointing toward the middle of the cloak.



6. Cut out the edge of the cape, the neck opening arc, and the dart, making sure to cut evenly through both layers of fabric.

7. Close the darts by bringing the sides together (right sides together) and stitching. Reinforce the edge of the dart with an overlock serge.

8. Use the leftover material around the outside of the cape to make a hood. The two layers should still be right-sides-together with the nappes running the same direction. Cut out a figure as illustrated. The face opening is a line about 19 inches long. The top of the hood is about 16 inches long. The neck is a lazy S-curve about 11.5 inches long. The back of the hood is a curve connecting the back of the top line to the back of the neck line. You can vary these proportions somewhat for different hood shapes and to take advantage of different amounts of leftover fabric.

9. Sew the two halves of the hood together along the top and back. Reinforce the edge with an overlock serge.

10. Pin the curved neck of the hood to the curved neck opening of the cape body, right sides together. Sew them together. Reinforce the edge with an overlock serge. (carefully, the material gets very thick at the darts. Topstitch over this seam to form a very strong flat-felled seam.

11. Serge the entire outer edge of the cloak, both the curved hem and the straight front opening. As Frances says, Serge the world over.

12. Hem the curved, lower edge of the cloak by turning the edge under about 3/8 inch and top stitching. Hem the front opening by turning the edge under about one inch and top stitching. The basic cape is finished!

You can add any of a variety of clasps to hold the cape in place. We have had good fortune with wooden toggles and loops of cord, pairs of buttons connected by a buttonholed leather strap, and a variety of brass novelty belt buckles. The clasp should be attached to the front opening, just below the seam which connects the cape body to the hood.



## SOLAR SYSTEM'S BEST-OUTFITTED SPACECRAFT DONS ITS THERMAL CLOAK

Using tools and techniques more often associated with fine tailoring than with space engineering, NASA technicians spent part of the holiday season laboring over sewing machines to clothe the Cassini spacecraft in the protective garb it must wear to survive during its long journey to Saturn.

At NASA's Jet Propulsion Laboratory (JPL), Pasadena, CA, a unique team of spacecraft shielding technicians are still cutting, stitching and fitting shiny gold-colored and black blankets onto the three-story-tall spacecraft in a clean room near the Lab's testing facilities. The work requires a unique combination of meticulous old world skills and high-tech materials to produce the finely sewn, super-strong and extremely lightweight thermal blankets that will protect Cassini from the extreme hot and cold of deep space.

Though it appears to be gold foil covering the spacecraft, the shiny gold coloring of Cassini's blankets is due to the combination of a transparent layer of amber-colored material on top of a reflective aluminized fabric.

"Our blankets are built unlike any others," said Mark Duran, supervisor of the "shield shop" that provides the space survival gear for JPL's spacecraft and instruments. Using industrial sewing machines, brown butcher paper patterns and large cutting tables, Duran's team is working split shifts to finish the blankets in preparation for Cassini's move into JPL's thermal vacuum chamber next week. There, the finished spacecraft will be tested in an artificial space environment.

Spacecraft blankets are built for long-term durability and high thermal requirements. "Our goal in blanketing Cassini is to keep temperatures onboard the spacecraft at room temperature," said Pamela Hoffman, a thermal requirements engineer who is managing the blanketing of Cassini. In space, temperatures on the unblanketed portions of the spacecraft will range from about -364 to +482 degrees Fahrenheit (about -220 to +250 degrees Celsius).

All the fabrics used in the blankets must withstand the extreme radiation environment of space and protect the spacecraft for the duration of Cassini's 11-year mission. The blankets also provide protection against micro meteoroids - the dust grains of rocky debris that litter space. Some of Cassini's blankets are sewn with layers of a canvas-like, carbon-coated fabric called beta cloth that is especially effective in protecting against micro meteoroids. The blankets consist of as many as 24 layers of different fabrics, including aluminized Kapton, Mylar, Dacron and other special materials.

The blankets also have to meet tough electrical standards. At both Earth and Saturn, Cassini will be traveling through environments full of charged particles that could cause an electrical arc to form across the blankets, Duran said, "so a lot of work goes into making sure every single layer of each blanket is electrically grounded." Thin, accordion-like strips of aluminum are carefully sewn in to each blanket to prevent electrical arcing.

Cassini, the most sophisticated planetary spacecraft ever built, is scheduled to be launched on October 6, 1997, on a Titan IV/Centaur booster from Cape Canaveral, FL. Its voyage to Saturn will take nearly seven years. Once it reaches Saturn

on July 1, 2004, Cassini will enter orbit around the planet and study Saturn, its rings and moons for four years. It will also release a probe to parachute a payload of scientific instruments through the atmosphere and to the surface of the large moon Titan.

More information on the Cassini mission is available on its Internet home page is at: <http://www.jpl.nasa.gov/cassini>

The Cassini mission is a joint project of NASA, the European Space Agency and the Italian Space Agency. JPL manages the mission for NASA's Office of Space Science, Washington, DC.

From: NASAnews@hq.nasa.gov Mary Beth Murrill Jet Propulsion Laboratory, Pasadena, CA 1-3-97.

### Quick Tip - On Shoes

by Frances Burns

If you are using a pair of shoes that does not have arch support or good cushioning (Chinese flat shoes, ect) go to a sporting goods supply store or store that specializes in athletic shoes and buy replacement insoles with arch support. Cut them to fit into your shoe. It is amazing how much better your feet will feel!



## Victorian Beaded Hat Pin Workshop

Reported by Paula Lary

This workshop at Costume Con 14 in Seattle, May 23-27, 1996, was taught by Mary Lasey.

The workshop started out with a short history of beading on canvas. It began in the 1830's with Berlin work--on canvas with wool or silk--and eventually worked to nothing but beads. The items worked on were decorative but functional, including bell pulls, seat covers (imagine sitting on a cushion of nothing but seed beads, no wonder they had a lot of "padding" in their clothing!), pictures, etc. There were a couple of examples to examine. One was a floral picture done on silk--unfortunately a lot of the silk has deteriorated-- and a Victorian tea cozy completely covered in beads and trimmed with a gold cord. That cozy had to weigh almost 7 pounds! Both were about 100 years old.

In the early 1900's purse patterns appeared, and there again were several examples of both real antiques and modern replicas to drool over. Mary talked about finding antique-looking purse frames to work with, and passed out copies of a Threads magazine article which discussed antique purses--their repair, and how find antique frames.

The hat pins we were to make came in kits and there were several styles to choose from. Each one had been made up to show what the finished product would look like. The one I chose has an initial in it, and along with the chart of the particular design, the kit I chose came with charts for each initial so as to make it easier to put it in when I get to that section.

Sizes of beads were discussed, and it was emphasized that the number refers to the inside diameter, not the outside. Also, it was pointed out that the smaller the bead, the bigger the number. We were given a handout on beadwork on canvas and it includes a picture-type diagram showing seed and pony beads by size. (It also includes directions for making bead tassels and I intend to give it a try soon.)

Materials to sew the beads onto include Aida Cloth, waste canvas, and needlepoint canvas (for stiffer projects). The type you choose depends on what the finished project will be. For our hat pins, we had 14-count Aida Cloth. Bead sizes were briefly discussed, and we were told that the size 11 seed bead fits perfectly on the 14-count Aida Cloth. And it does! Thread was discussed, Belding beading thread was said to be good, but sewing thread can be used if you can't find it or have some other reason for not using Beading thread does come in a few colors--white and black are the most common, but other colors occasionally can be found. There are several sizes of spools; pick the one that most fits what you will be doing. If you are going to be doing a lot of beading projects, or you have been bitten by the insanity bug and will be attempting a large project, the largest size spool probably will be the most economical. We were told about needle sizes, and the size 12 beading needle is the one suggested for most normal beading projects. A size 9 Sharp regular hand sewing needle will also work. Both came with our kit, and although I started with the beading needle, I quickly switched to the Sharp. The project was worked on a very small embroidery hoop, and it was hard for me to Manipulate the longer needle in the small space. So far, the

Sharp is working fine.

Bead working on canvas should be done on an embroidery hoop to keep the fabric straight and make it easier to count and see the squares. It should be large enough for the whole project, however, if this is not possible and the hoop will be resting on completed beadwork, pad the hoop so it doesn't crush the beads.

The work is done like counted cross-stitch in that you come up at one corner of a square and after stringing a bead, going down at the diagonal corner of the same square. It doesn't matter whether you come up at the left or right side of the particular square to start, but: you always have to work from left of project to right and you continue working in the pattern once you're started (i.e. if you start at the bottom of the square, you have to always start at the bottom of all the squares.)

We were not expected to finish the entire project in the two-hour workshop, but were given instruction by example, as well as with the written directions in the kit, how to put the hat pin together once the beading is completed. The hat pin form is actually more like a very large button cover. Once the beading is completed, you trim the excess cloth to about 1/2" around the beading, cover the metal cap with E0006 glue, cover that with the beadwork, fold the excess fabric over the edge, drop more glue into the hole in the center back, attach the stick pin, drop a little more glue around the inside of the fabric is completed caught inside--and hold them all together while the glue dries.

I learned enough that I can work on the beading until it is completed; I have finished about a fourth of it as of this writing. Beading is a great craft in that you can leave it for a long time and come back to do more without a lot of confusion as to where you left off. I intend to finish my hat pin soon, but then will be left with another problem: I'll have to make a dress and hat to go with it!

The instructor, Mary Lasey, gave us one resource for the hat pin hardware along with beads:

Ornamental Resources, 1427 Miner St., P.O. Box 3010, Idaho Springs, Colorado 80452,  
(303) 567-4988





## Kumi Himo Braid Workshop

Reviewed by Paula Lary

When I signed up for this workshop, presented by Alison AddickI wasn't really sure what Kumi braiding was, But it sounded interesting from the description. I'm glad I took the gamble. Kumi is term that loosely applies to a variety of Japanese braids. The variety comes in the number of strands used, the way they are grouped, and the order/directions in which they are twisted. All of the braids end up looking like the plastic ropes you may have made in summer recreation classes or camp. But these are much prettier: have more variety in the patterns depending how many strands you use and the pattern you use in creating the braid. They are also much more complicated and require more concentration to keep the pattern going in the same direction. The uses for the braids are endless--make hair ties, package ties bags, etc. Think of your own uses.

Kumi braid can use anywhere from 2 to MANY! strands or groups of strands and the types of fibers used determines how thick the braid will be. The heaviness of the weight(s) attached to the braid during construction will determine how tight or loose the braid will be: the lighter the weights, the looser the braid will be: the heavier the weights, the tighter the braid.

The braiding is done on a "loom" called a maru dai. It can be as simple as a large piece of cardboard with a large hole cut in the middle, and supported on spindles, an oatmeal box, or some other support that raises the cardboard to about 2 feet high. You should be able to grasp the braid from underneath the cardboard, so if you are using a box, cut wide areas out of each side. The strands or groups of strands are wound on bobbins (tama) that can be as cheap as used sewing thread spools, or as expensive as tama made for Kumi out of wood, plastic, or other materials. There will be a weight (or weights) in a drawstring bag attached to all ends of the strands to keep tension on the braid as it is worked. These can be stones, another tama, etc. depending how much weight you want according how tight you will want your finish braid.

To get started, attach a tama cord to each bobbin. This is a soft cotton thread about 18" long, tied in a loop. Make a clove hitch over the tama (bobbin). Tie a short slip knot in the end of the fiber group for each bobbin, then make a hitch in the tama cord and place it just above the slip knot. This set of knots allows you to quickly release the fibers if you need to read just the fiber group. It also allows you to use the maximum amount of your fiber without having to waste some when you get near the end. Wind up each bobbin, leaving an equal amount unwound from each. Tie one overhand knot with all the groups together, drape the fiber groups over the top of the maru dai, the tama hanging outside, the overhand knot group hanging down through the hole. Attach a bag with your weight to the single overhand knot. Before draping the weights, place a knitting needle or chopstick or pencil between the groups of fiber and the underside of the stand. Release the stick before you begin working and replace it each time you stop. This prevents the weight from stretching the braid when you aren't working on it. The braiding is done by grasping the overhanging tamas and switching them around the sides of the maru dai in specific order creating a twisting of the groups of strands. The pattern we did was called Kusari Tsunagi Gumi or "Trading

Places". We used two colors and one metallic thread in a four tama pattern. It was up to us how we arranged our individual threads and groups. We were told to orient the groups in a N/E/S/W directional-type pattern and to be sure our maru dai always faced the same way..This was down by looking at the grain in the wood and being sure it always sat the same way. We worked the pattern by grasping the N group with the right hand and the S group with the left and moving them so they traded places. Then we did the W group with the right hand and the E group with the left and traded places with them. This is always done, no matter what type of pattern you use, by keeping the tama at the same level as where they started--don't lift them above the maru dai. After doing the W/E groups, start over with the N/S. The braid will twist through the center hole, and soon you will be able to see it forming. Keep doing the pattern until you reach the desired length of braid. If you run out of fiber and want your braid longer, attach more with the slipknot method. (This was only explained to us, not demonstrated.) After you reach the length you want, finish your braid by wrapping with a buttonhole stitch and trim evenly. Stream if necessary (why was never explained or demonstrated). You can add extra fiber to this tassel end to plump it up if you want. This is a good way to use leftovers that might be too short for anything else.

As I said before, there are many different groupings of colors, fibers and twist patterns to follow to follow to create different looking braids. There was a good book on the subject available for us to look at and buy if we wanted. It contains instructions on how to get started, fiber types, and how to make your own maru dai. It also has braid types from Peru and beyond, besides Japan.

Braids: 250 Patterns from Japan, Peru and Beyond by Roderick Owen.

I thought about buying the book, but the cover seemed familiar; I thought my mother might have gotten it from one of her craft clubs. She didn't have it, but I'm glad I didn't buy it at the workshop. The instructor, Alison Addicks was charging \$35.00 plus the 8.5% Washington sales tax for it; I found it at BookStar last week (July 5)--cover price is \$29.95, is hard cover which means a 20% discount there, and the sales tax is cheaper! As soon as I get some money to call mine (?), I will be getting it.

A word of advice if you decide to try this yourself: label all your groups of fibers with N/E/S/W or some other such designations depending on the pattern you're using. Also mark the face of your maru dai with corresponding labels so you will know where your starting point is and where you've left off. If you've made a mistake and notice a difference in the pattern or a "bubble" in the braid, this labeling will help you back it out. Writing some sort of note or description and leaving it with the work is an additional help. Unlike beading, it is very hard to pick up this work in mid-project. If you plan to do a short amount, such as an 18" length with very few groups (4?), try to do it in one sitting. The more you do this, the more you will get into a rhythm. The Japanese say it should be done silently, so if you clank the bobbins against the maru dai, you may be doing it too high above the maru dai, too fast, or have your bobbins too long. Periodically, slide the weight bag up closer to the underside of the frame to keep the tension on the braid. Let the

completed section drape itself away from the center of the base. (For those of the feline persuasion, you might do well to practice your craft in a room where you can shut doors. I don't think I have to elaborate further...)

We were told that some master braiders can use as many as 176 groups of fibers-- that means 176 tama hanging free over the top of the maru dai. Try to keep them all quiet!

I did enjoy learning about this craft and intend to do more with it. I do have some criticism of the instructor, though. There were a couple of us sitting next to each other who had some problems--it turns out we each had the same perception problems regarding right and left, and it was very hard to hands for help, much less get her to come over to help. We ended up muddling through and helping each other. Granted, if we'd run into problems doing this at home on our own, we wouldn't have the instructor to help, but at the same time, she found time to help everyone over on the other side of the room, plus chat with them when they didn't need help. The fibers we used were silk thread and metallic. The instructor kept referring to the fibers as silk, even in the generic sense. Someone asked if other fibers could be used and she said the Japanese only used silk; the best cords were of pure silk, and it really was the only fiber that works well. The book I mentioned, (and which was passed around) talks about many different types of fibers and the various effects and uses of each. She also kept remarking that we were getting this class for \$10.00 when the same type of class taught by a famous Japanese master would have cost us \$275.00. Another problem, and this is the big one with me, is that she didn't hesitate to come over and try to sell us the various Kumi supplies her shop sold, including the maru dai we were working on. She'd told everyone that all of the supplies were for sale, and that the marudai were of various prices, ranging from \$35.00 to over \$175. There were only a few \$35.00 ones left, and I contemplated buying one, but wondered if I'd have room to pack it; it was fairly large. The instructor announced that after the few (3 or 4) \$35.00 pieces at workshop were sold, she wasn't going to handle the "cheap" ones anymore, she was going only for the top-of-the-line that she had specially made for her shop. They started at \$125.00 and went up from there. After all, she said, these were works of art! She really tried to pressure me to buy the last \$35.00 one after I'd said I was somewhat interested. When I mentioned that I might not have room for it on the plane, she said she could ship it UPS for only an extra \$10.00. I've shipped things, and had items shipped to me in much larger packages that this one would have needed and none of them cost more than a \$5.00 or \$6.00 shipping fee--and they were very well packed. She got a little indignant with me when I said I really didn't think I'd better--and went off to sell something to someone else. The stand was nice-- it was of oak and very well finished and was pretty. It was worth \$35.00, but the more she pressured, the more I didn't want it. I know a lot of the instructors at Costume Cons and Costume Colleges have their own businesses and these are a good events to do some advertising, but I've not seen or heard of any of them as being as blatant or obnoxious about it as she was. Also the program book did mention that she'd have supplies available for sale after the class and at 15% discount for students. She was selling during class, almost was going to beat us out the door after class ended and make no mention of

the discount, nor did it seem like anyone who was purchasing anything got a discount.

The book I listed has descriptions and instructions for making maru dai and suggestions for bobbins, and I know someone who is buying our neighbor's woodworking machinery, so when I get the book, I am going to give him some business! Until then, I can practice on good "Quaker Ole' Fashioned Oats" containers!



## Silk Ribbon Embroidery Workshop

Reported by Paula Lary SWCG

The Instructor was Judith Smith.

This workshop was not on the regular schedule, but when Francis and I checked in at the CostumeCon 14 registration desk when we arrived, there was a sign-up sheet. Mom has been wanting to do silk ribbon embroidery and had bought a small kit, but the directions were so sketchy (even for a "beginner's kit"), that she was having trouble figuring it out. And this from a woman who has won awards for her needlepoint and cross stitch... I decided to sign up to see if I could pick up some pointers for her. It was worth the time.

We used some cheap black taffeta for our workshop project. The color was so we could better see our stitches. When doing this your own, you might want to use better fabric and do a sampler-type work that you could appliqué onto something or otherwise use it.

The first problem Mom had was threading the needle. The kit had a funny explanation for it; it turns out it's nothing more complicated than threading the needle (that is a problem itself because the eye doesn't exactly want to admit the 1/4" -wide ribbon, even though you use a crewel needle with a longer eye) then taking the tail of the ribbon and poking the end of the needle into and pulling it back through the ribbon, forming a slip knot near the eye. This prevents the slippery ribbon from constantly backing out of the eye and since it isn't a real knot, you can untie it and use a little more of the ribbon without having to waste it.

Wasting ribbon is something you want to avoid; the nature of the work already uses a lot of ribbon, and, being silk, the ribbon is expensive. We did a little experiment; after only five stitches of backstitch, we used about 6-7 inches of ribbon. Another thing to remember is to avoid wetting the end of the ribbon with your mouth when you go to thread the needle; saliva will disintegrate silk.

The lengths of ribbon you use should only be about 12 inches long. This is to prevent the ribbon from passing through the fabric too much, causing it to fray.

Use some care when choosing the fabric to sew on. Don't combine fabrics because it will be harder to wash the article, and don't use silk fabric, it will disintegrate from all the handling while you're working on and wearing it.

What stitches can you use with this art? Anything you can do with embroidery floss or yarn can be done with silk ribbon embroidery-- it just may give a different effect. For instance, the simple backstitch will look like a leaf if done in a single stitch. Several backstitches radiating from a central point will look like a daisy or other full-petaled flower. A French knot can be a rosebud. Several French knots hanging from a thin stem can be a Lily-of-the-Valley. You can also overlay your embroidery with gold or other metallic threads. It doesn't have to be metallic for overlays, though, anything can be used for overlays, but the metallics give a nice accent. One piece the instructor was working on had roses, rose buds and stems with gold thread overlaid on the roses and twisted into the stems. The stems are one effect that are special to ribbon embroidery. Because it is flat and wider than floss or yarn, you can do a special twist that will give a nice vine or stem effect. Come up through the fabric, follow along the line you want to cover, and

before stitching back down through the fabric, twist the ribbon and pinch it from the needle and slide your fingers down to where the ribbon will be secured, then punch it back through the fabric. This will give a rope or tube-life effect, and you can lay metallic or other treads in the little tunnel that forms. there will be a nice hint of glitter flashing through the ribbon.

That brings up another point: When doing silk ribbon embroidery, you don't stitch in the traditional way of "weaving" the needle through the fabric. You have to come up through the fabric, lay your ribbon down, twist or do whatever effect you are going to do, and then punch the needle straight back down through the fabric, like punch needle embroidery.

The instructor also pointed out that Mylar is very good for accents. It is expensive, but you can use very little of it for neat effects.

This is a good take-along art, just as with any type of embroidery, needlepoint, or crewel work. In fact, the instructor recommended that you only do little bits at a time to avoid eye-strain or insanity (Of course, costumers don't have to worry about that last one, we're already there. Could this be the equivalent of the asylum basket-weaving classes?)

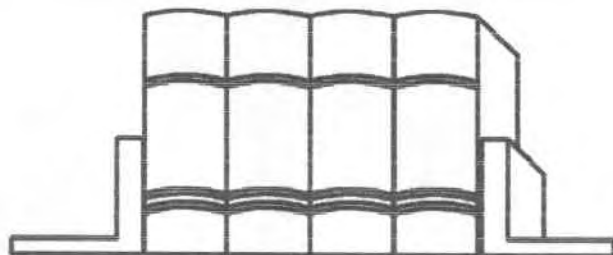
Plan what your finished product will be. This sounds simplistic, but the instructor showed us her first project, a work still in progress. It was a beautiful pink jacket, the sleeves of which still had to be put on. She'd originally intended to put "just a few rosebuds down the front on each side of the opening" and "maybe" a few around the hem, intending to fill in the rest with regular embroidery. Then she was hospitalized for a couple of weeks. Her husband, knowing she'd want something to do with her hands, brought her new project to her in the hospital. She continued to work on it in the four months recuperation at home, not being able to do much more than sit on the couch and watch soap operas all day. She never realized the monster she was creating; instead of "filling in" with regular embroidery, she blithely went about doing everything in ribbon. It took over to the point that she now has to do the entire hem and up and down both breast fronts in this about 3"-wide swath of roses, rosebuds, stem, vine, and leaves. She even said something about the cuffs of the sleeves... In between this, she's done several projects to keep from burning out on the one project.

If you've never done any stitch work before, or are rusty on your skills, you might want to learn/practice a bit with regular thread before starting to use the more expensive silk ribbon. I have done most of the hand stitches before, but had forgotten some of them, and I also have trouble with my fingers manipulating the needle. Some of my attempts were less than spectacular, but one of my "mistakes" turned out to be something the instructor had me teach her. I was having trouble getting my French knots to lay tight against the fabric, but it turned out they look like half-open rosebuds! Anything that looks good is not really a mistake. As long as you like it, that's all that counts.

When asked for source for ribbon, the instructor said they are all over. Michael's is one chain that stocks lots of supplies and kits for silk ribbon embroidery. I have seen similar materials at Wal-Mart all over. One note: she used the Bucilla silk ribbon and I know from my mother's needlework projects that this is a top company for all needlecraft supplies.

I know there isn't much instruction with this article, but you use stitches that are easily looked up in any needlepoint or crewelwork book. The main thing I got out of this workshop, besides clearing up the needlessly confusing instructions in my mother's kit, is that you should just have fun and experiment with different stitches in length of stitch, combinations and colors. I do want to do some of this work on small articles--but anything the scope of that jacket will probably be beyond me. At the rate I stitch, it would be an antique before I finished it! Mom started on her kit after I told her about the needle, but put it aside for awhile to work on something else.

### Costumers' Bookshelf or Wishlist



#### Between Pit and Pedestal, Women in the Middle Ages

by Marty Newman Williams and Anne Echols  
ISBN 0-910129-33-9(HC) or ISBN 0-910129-34-7(PB)  
Published by: Markus Wiener Publishers, Inc.

Reviewed by Frances Burns

Although this is not a book devoted to costumes I believe that it is a valuable resource for anyone trying to develop a character in the middle ages. This book gives an overview of the professions that women had in the Middle Ages and how the possible choices were more and more limited as the time progressed. It explains how women were able to run business and estates during the Middle Ages. And how the formation of guilds was used to exclude women from higher paying jobs. Some of ways that were used to get around guild and legal restrictions. What steps were taken against women who were too successful by jealous competitors. I wasn't really aware of how useful tax records could be in researching the Middle Ages. Taxes you will always have with you! Prevalent attitudes, personal, spiritual, secular, and cultural life are all covered. The book is indexed, has a very nice bibliography, and is well written (it won't put you to sleep.) I would definitely recommend it to anyone who is trying to develop a female character in the middle ages.

### THE MANTLE

Magazine Review by Peter L. Manly

This tidy little British quarterly appears much in the tradition of our own Cactus Needles but it seems to have a wider audience and more diverse writing. Issue #3 came to this reviewer's attention and I'd highly recommend it. On the editor's page is reference to an article in a previous issue concerning the use of LED lighting in costumes. I'm going to have to contact them for that piece. Next came a rather scholarly work on Egyptian costuming in historic ages. It reads like something out of the British Museum (they put a U in the word color). The author goes into the design and styling of costumes and then explores the technology of weaving and fabric coloring of the age. Comparing the paintings of people found in the tombs of the Pharaohs with the clothing buried with and on them is an interesting study. The author gets down to examining the stitching styles and methods used at the time.

The magazine also has a couple of "how to..." articles describing the methods of adapting mundane footwear to costuming. Read this and you can make hairy alien's taloned toes sticking out of a pair of common tennis shoes. One of the articles concentrates on how to present a costume at a masquerade. Just because you've made a dynamite costume doesn't mean that you can wear it and display it successfully. There's a bit of acting involved and selecting the correct lighting and venue doesn't hurt either. I'm going to reread this before the next masquerade.

There's an extensive list of costuming suppliers but they're all in Great Britain. Just the names of these businesses engage the imagination. The magazine also reviews a costuming exhibit at the Victoria and Albert Museum in London and a needlecraft fair in Europe. Actually, the reviews give good ideas for staging our own events here in the Colonies. They also review major costuming presentations well including science fiction conventions. In this reviewer's opinion, the magazine is a worthwhile read. I started enjoying it as a diversion but I wound up learning quite a bit that I'll apply some day.

The magazine is available by writing Maggie Perceval, 4 Ednaston Court, Ednaston, ASHBOURNE, Derbyshire, DE6 3BA England or mantle@ireadh.demon.co.uk on the Internet. The cost is 5 pounds (British) inland or 6.50 in Europe. US\$ subscription payments may be by a check made payable to "Zelda Gilbert" at 3811 Royal Woods Drive, Sherman Oaks, CA 91403, USA. \$9.75 surface or via air is about twelve bucks in the Real World.

Comments? Reply to petemanly@BIX.com

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There is a very good review of the Whole Costumer's Catalogue, 12th Edition [which is a great resource for 'Where can I find it', on page 80 (March 1997 issue Number 69) of Threads magazine. As Joy said in Notions "Ack! We've gone lit!"

*cactus needles*

SouthWest Costumers

Guild

PO Box 39504

Phoenix AZ 85069





SOUTHWEST COSTUMERS' GUILD

VOLUME IV, NUMBER 3, SECOND QUARTER

MAY 1997

### ICG President's Message

Written : 03/17/97.02:08pm

Greetings, Everyone,

I hope everyone is charging up for Costume Con in a flurry of fabric, threads, sequins, and glitter.

I have a few things to report on this month. First of all, the nominations for the ICG Life-time Achievement Award are now closed. The ballots will be going out shortly to each chapter's ICG Liaison officer to be voted on.

I am now taking nominations for ICG officers. You can email, write, fax, call, or messenger pigeon. Please don't use Delta Waves, as my psychic abilities have been blocked lately along with my nasal passages. Nominations can be from any ICG member for any ICG member. The offices are: President, Vice President, Recording Secretary, Corresponding Secretary, and Treasurer. I will take nominations here until May 1st, 1997. After that, nominations can be made on the spot at the ICG annual meeting to be held the Monday of Costume Con. Voting for the officers will be held at the annual meeting.

I will be sending out a sample proxy form to each chapter with a hard copy of this message within the next day or two. So far, items for the agenda could be: various motions with regards to the Costumers Quarterly, the tabled Vintage Fashion motion (this has been tabled the past two years), there are two groups requesting to be accepted as chapters (Kansas City and Utah), and a vote for officers.

If anyone wants something more on the agenda for the upcoming meeting, please submit it to me by May 1st. Call or email me if you have any questions.

The ICG website is growing every day. I urge everyone to go take a look at it. If you have suggestions or additions, please email the webmaster from the page. John O'Halloran, said webmaster, is willing to create, maintain and host any chapter's web pages. If your chapter does not have a website yet, you might consider sending John info for your very own web page. If your chapter already has a website, send John the address and he'll add a link to your page. He is also setting up a place for any chapter who would like to post their electronic newsletter on the ICG site. Please contact John or myself for more information. The address for the ICG website is: [www.costume.org](http://www.costume.org)

And finally... After many many hours on the phone with the IRS, I have finally found out about the ICG's non-profit status. The Good News is: The ICG still has our non-profit status, we are just listed as a private foundation, not a public

one. The IRS guy is sending me the paperwork to get us re-established as a public foundation as well. The bad news is: There is no bad news, except maybe that it took so many hours on hold and so many transfers to find the singular person in the IRS who had a clue.

That is the news for now from the Prez. Send me any nominations or motions for the annual meeting. Joy

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Joy Day - Reverse Glass Artist  
President, International Costumers Guild  
PO Box 272 Dundee, OR 97115  
(503)538-1617  
[hotfudge@teleport.com](mailto:hotfudge@teleport.com)  
[joydaysart@aol.com](mailto:joydaysart@aol.com)  
<http://members.aol.com/joydaysart>

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### LoneStarCon2 Masquerade

Reprinted from *Notions* Volume 5, Issue 7/8 Febr/Mar 1997

Here is the presently available info on the 1997 WorldCon Masquerade. I am also including draft (but close to finished) copies of the Rules and Registration Forms. Since I have been on the job a short time, not everything is yet in place but I wanted to let people know what I know. I am still open to suggestions about any and all aspects of the info as long as there is a note that it is not final.

Anyone who has suggestions, anyone who wants to volunteer to help, please get in touch with me via E-mail ([peggykennedy@worldnet.att.net](mailto:peggykennedy@worldnet.att.net)) or Snail Mail (62 Touchstone, Lake Oswego, Oregon 97035). If it isn't given to me in writing, I will forget it.

Peggy Kennedy, Masquerade Director

The LoneStarCon2 Masquerade will be held on Sunday night, August 31st at 8 PM. If you are even considering being in the Masquerade, send me a large SASE for the Registration Form, the Rules, and an Information Sheet. I hope to have Green Room and Stage dimensions, doorway widths, overhead clearances, and other stuff useful for planning your presentation available by end of February '97

One new rule this year: costumes must be completed before being brought to the Green Room. While emergency repairs and final assembly of large props or costumes are allowed, sewing, hot gluing, soldering, or other construction

...continued on page 5



## SouthWest Costumer's Guild

meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Frances Burns, she will notify Editor.

**For further information contact:**

**President Tom Vincent 582-6990**  
or 76444.27@Compuserve.com

**Vice President Anne Monday 991-5953**  
or hcck61b@prodigy.com

**Treasurer Frances Burns 944-0160**

**Secretary Randall Whitlock 995-7514**  
or Randwhit@aol.com

**Newsletter Editor Jean Palmer 876-1848**  
or 194@ef.gc.maricopa.edu

### **Members:**

**John Autore iejxa@acvax.inre.asu.edu 967-4537**

**Tasha Cady TashinkaC@aol.com 582-0540**

**Sharan Hoyle 842-0409**

**Paula Lary (520)868-5702**

**Pete Manly petemanly@BIX.com 876-1848**

**Kim Martin KimL@primenet.com 404-3457**

**Mahala Sweebe 938-9319**

**Rondinella Williams (520)790-0731**

## **HELP!**

I am avidly recruiting articles, art-work, anything relating to costuming!

Reviews of shops, books, resource people, sources of supplies, events and cons (local, regional, or national) would be greatly appreciated and published! Please if you know of ANY costume related event, let me know dates, location, and a contact person (with phone number would also be helpful). Call with additions, corrections, comments, and/or suggestions.

Thanks for event info.

## Reprinting Stuff from Cactus Needles

### **For Other Guild Chapters and The Costumer's Quarterly:**

The Southwest Costumers' Guild expressly grants permission to reprint anything that appears in its newsletter to other ICG chapters and to the ICG's magazine. We request only that the following legend appear on anything so reprinted: "Reprinted with permission from the newsletter of the Southwest Costumer's Guild". If you are writing a by-lined article for Cactus Needles, please note that in so doing, you expressly permit this use.

### **For Everybody Else:**

Permission to reprint or extensively quote from the newsletter needs to be formally granted by either the editor or current SWCG President for anything you want to use. If the article is by-lined (a named author is given), that author's permission must also be obtained before reprinting. Again, the legend "Reprinted with permission from the newsletter of the Southwest Costumers' Guild" or "Reprinted with permission of the author and the Southwest Costumers' Guild" depending on whether it's a by-lined article or not, should appear.

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### **...Odds & Ends...**

Have located a source for BLACK grommets...anyone interested in going in to purchase several gross? They are much cheaper by the multiple gross. ...Editor...

The turnout of entrants in our local masquerades has been pathetic recently...anybody have any suggestions as to how to encourage the general SF community to participate???

Note the excellent article on Hall Costumes from GBACG. It was noted at LepreCon that not even all of us in SWCG wore hall costumes! We need to set an example if we want more participation from the non-guild attendees!

AND, yes, I weakened and your editor is to be the Masquerade Director for CopperCon 17. You will be hearing a lot more about this as September approaches. I will need help from all of you in one capacity or another. We need entrants! Encourage your friends and relatives, assist them if necessary. We need backstage help, Den mummies &/or daddies. We need setup ninjas. We need sound and light ninjas. We want to make this the best CopperCon Masquerade yet!

NOTE: Our Guild logo has been re-designed and updated by Anne Monday's son. Your editor thinks it looks great!

# CALENDAR

≈ NOTE : INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

## Guild Gathering June 29, 1997

At Anne Monday's. Anne is attending CostumeCon 15. She will report all the doings there to us. Stitch & bitch

## Westercon L July 3-6, 1997

50th annual western US Regional SF/F con at the Sheraton in Seattle, WA. Guests: J.Michael Straczynski, Jack Cohen, Martin greenberg, Amy Thomsen, Victoria Poyser-Lisi, Spider & Jeanne Robinson. Info: PO Box 283, Seattle, WA 98111 or e-mail wester50@isomedia.com  
<http://www.isomedia.com/Westercon>

## HexaCon 7 July 11-13, 1997

Gaming Con, Yes, I know I don't usually post this con here, however, I understand they are doing a live-action role playing costumed B5 event. ASU Memorial Union, Tempe AZ. Call 602-808-9216 for more info.

## Cape Making July 20, 1997

Regular guild gathering at Randall's. 10 am

## Costume College July 25-27, 1997

A Regional Conference on Costuming Topics and Techniques. Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406. This years theme: Costuming for the Performer; Stage, Dance, Theatre, Mardi Gras, Science Fiction Masquerade. Two full days of lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers, including Medieval and Renaissance Clothing, Regency and Victorian Clothing, General Techniques and more. Costume Merchandise Room. Friday and Monday tours of the garment district and other places of interest. Friday night Social and dance practice. Time Traveler's Gala Dinner and Dance, Formal dress of any period, past, present, or future requested.

## Pirate Swim Party August 17, 1997

At Tasha's. Wear pirate, past, fiction, future. Don't forget swim suit and towel.

## LoneStarCon Aug 28-Sept 1, 1997

WorldCon in San Antonio, Texas.  
Info: PO Box 27277, Austin, TX 78755-2277 or (512)435-7446 or e-mail: [lsc2@io.com](mailto:lsc2@io.com)

See Masquerade info elsewhere in this issue.

## CopperCon 17 Sept 5-7, 1997

Holiday Inn Sunspree Resort Hotel in Scottsdale AZ. Guests: Kevin J. Anderson, Ernest Hogan, + more!  
Info: PO Box 62613, Phoenix AZ 85082-2613.

## Cape making Sept 14, 1997

10 AM Randalls maybe...

## AzSWCon Oct 31- Nov 2, 1997

The largest gathering of Star Wars cast, crew, artists, and authors in North America is coming to Arizona! Safari Resort Convention Center, Scottsdale AZ. For Hotel reservations call: (602)945-0721.

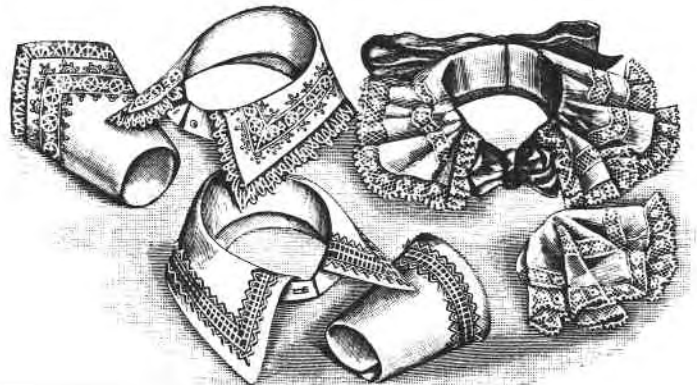
Special guests: David Prowse (Darth Vader), Peter Mayhew (Chewbacca), Kenny Baker (R2-D2), Jeremy Bulloch (Boba Fett), Warwick Davis (Wicket the Ewok), Mike Carter (Bib Fortuna), Don Henderson (General Tagge), plus Star Wars artist Ralph McQuarrie and Star Wars X-Wing series author Mike Stackpole. Dealer Spaces Available!

Friday, October 31st - Halloween Costume Contest 7-9pm  
Prizes Galore!

For more information: Voice=(602)978-5339, Fax=(602)938-0925, e-mail=[azswcon@msn.com](mailto:azswcon@msn.com)  
Web site=[www.azswcon.com](http://www.azswcon.com)

## CostumeCon 16 April 3-6, 1998

St Louis, Missouri. Contact: 7835 Milan, University City, MO 63130 or e-mail [b.mai@genie.com](mailto:b.mai@genie.com)



## Our Latest Endeavor

Random Draw Color, Fabric, Historical period and SF Universe

Using a list we made up of various historical periods and Science Fiction universes and colors or fabrics and a deck of cards (each card is a historical period or color, etc.). The point is rather to draw a picture of what we get instead of making it.

We turned up some interesting drawings from the January meeting. We would like to submit some of them to the Future Fashion Folio. Here is a listing of what we drew in April.

|         |               |                |                     |
|---------|---------------|----------------|---------------------|
| Anne    | Velvet        | Regency        | B-5                 |
| Frances | Polyester     | Roaring 20's   | Tolkin              |
| Jean    | Burlap        | CaveMan        | Star Wars           |
| John    | Animal Prints | Norse          | Fairy Tales         |
| Kim     | Fiber Glass   | Ottoman Empire | B-5                 |
| Paula   | Corduroy      | CaveMan        | Pern                |
| Pete    | Plaid         | Romanesque     | Furry Alien         |
| Randall | Suran Wrap    | Roaring 20's   | Dante's Inferno     |
| Tasha   | Translucent   | Baroque        | B-5                 |
| Tom     | Suede         | Kabuki         | Alice in Wonderland |

The drawings are due at the August guild gathering.

## Randall's Sneaky Tricks of the Month:

by Randall Whitlock

If you make a lot of round hats (e.g. the guild flatcaps). You can fashion a durable hat pattern from an old 12-inch vinyl LP record. Take a record you really hate (say Pat Boone's heavy metal album or anything by Milli Vanilli) and cut a 6.5-inch diameter circle out of the middle. A compass and a scroll saw work well for this. The result is a thin, strong vinyl donut which will survive many years of chalking out flatcaps, berets, and tams.

If you make clothing for sale (e.g. the guild capes and flatcaps) a label or maker's mark can help to build your reputation. I have just come upon a low-cost way of doing labels. Have a rubber stamp made. Places like The Stamp Mill in Tempe can make up a stamp from any graphics you provide for under twenty dollars. The Stamp Mill also sells a permanent ink for stamp pads which does not run or bleed and will not wash out. To purchase the stamp once and a new bottle of ink every five or six years will cost significantly less than pre-made labels, as well as offer a great deal more freedom of design. My experiments thus far have been quite encouraging. Even small-font type stamped clearly on muslin and the design survived a hot water wash with bleach and a machine dry on high. I intend to stamp my hat linings directly and use the stamp to make percale or satin ribbon labels to sew into dark-colored or unlined garments.

## **Be a Participant!**

### Hall Costumes add atmosphere!

This article was reprinted with permission of The Greater Bay Area Costumers Guild newsletter *The Costumer's Scribe* May 1997 and the author Robin L. Berry. I felt that it could as easily relate to our local Phoenix cons. Ed.

Want to really be a part of BayCon '97? It's easy! Help create the creative atmosphere that makes BayCon special by wearing a hall costume.

You ask, what is a hall costume? A hall costume is *your* creative expression of an idea or character, either real, imagined, or one previously created in a book, movie or game. When creating a hall costume, you have the widest range of possibilities in the world of costuming—let your imagination take flight.

If you have never created a hall costume, here are a few pointers.

- Be comfortable. You will be walking around the convention, eating, using the facilities and sitting in panels while wearing this outfit.
- Choose something which is familiar—a character from a book you enjoyed, a creature from a world you want to explore, an historical period you have studied—and *be* that character.
- Your costume will be seen close up, so use this opportunity to show off detail or simplicity that would not work on stage.
- Simple costumes can be as effective as elaborate ones—just be complete from head to toe.
- You are *not* competing with others who have won international costuming awards.
- Costuming can be done on an inexpensive budget. (One of the best I ever saw was part of the \$1.98 costume workshop.) You can adapt something that's already in your wardrobe—use your imagination.
- Nakedness and gross materials do not make an effective costume.

Since we want to encourage all types and levels of hall costumes, there will not be conventional multi-level judging and there will be many "awards." Anyone walking around most conventions in costume is automatically "entered."

There will be judges from different backgrounds looking at such things as: creative use of materials, serious attention to detail, well-done fantastical creatures, the different and the special, as well as the complete rendering of specific science fiction, fantasy or historical characters. Judges will especially be on the lookout for costumes worn by the youth members of the convention.

Hall costume acknowledgments (not awards) are being designed. Each recipient will receive a certificate and a keepsake. Out of the usual BayCon attendance of 2000, the judges hope to give out acknowledgements to over 100 participants. We approached half that number last year and were able to identify each person in the nightly Progress Report. Hall costuming acknowledgements will *not* be given out during the masquerade, so as not to detract from that competition.

We look forward to noticing you!

By Robin L. Berry GBACG

## Costume Con 16 seeks Fashion Folio contributions

I wanted to pass on some late-breaking news for those who are coming to Costume Con 16 in St. Louis in 1998, or are contemplating it.

First of all, the most important item: Membership rates will be going up as of February 1st, 1998. That will rise to \$7 per person from then on, and at the door. Supporting memberships will still be \$25, upgrade able at any time.

Submissions are now being taken for the CC16 Future Fashion Folio. A very important note: The absolutely firm deadline is September 1, 1997. If you are not familiar with the Future Fashion Folio, it's essentially a future clothing fashion competition. You can design for humans or non-humans, and the clothing can be for work, leisure, specific purposes, or not; it can be religious, ceremonial, formal, etc.—whatever you come up with.

The designs chosen will be published in the Future Fashion Folio. All con attendees and supporting members will receive the Folio in advance of the convention. Then those planning to attend may reserve one of their designs to be made and displayed at the CC16 Future Fashion Show. Other people will have the opportunity to also make up designers' outfits for the show (of course, owners of designs get first pick). You do not have to know how to draw. A basic sketch and a good description is all that's really needed. We may even be able to get someone to draw your design for you, if you can't draw worth doodly.

For a copy of the rules, you can send a SASE to the address below:

CC16 Future Fashion Show Rules  
c/o 7835 Milan  
University City, MO 63130

For an e-mail version, send a note to: [axejudge@ninenet.com](mailto:axejudge@ninenet.com)

One final note: Progress Report #2 will be available at CC15, in Baltimore, and will be sent out to all members of CC16 shortly thereafter (in other words, after Memorial Day Weekend).

Bruce Mai  
Costume Con 16 Co-Chair  
[b.mai@genie.com](mailto:b.mai@genie.com)



## Costuming the Internet

International Costumers Guild website: <http://www.costume.org>

SouthWest Costumers Guild can be found at:  
<http://members.aol.com/souwesgld/guild.html>  
Randall has just updated our page with a bunch of new stuff!

The Costumers Guild West website:  
<http://members.aol.com/zblgilbert/cgw.html>

The Greater Bay Area Costumers Guild Website has links to over 50 other costuming resources, plus the great pattern review event photos, and a list of costumers for hire!  
<Http://www.toreadors.com/costume/>

Beyond Reality Costumers Guild - Dundee OR website  
<http://helix.net/~lynx/guild.html>

## LoneStarCon2 Masquerade

continued from page 1

work which should have been finished at home or in the hotel room are not. This has been done in the past, but it took up too much space as well as taking helpers away from other costumers.

### Registration:

Costumes should be pre-registered. The completed forms have to arrive at my home address before August 10th, 1997. If you don't have all the information, send the form anyhow and supply the omissions at the Con.

You will need to check in at the convention Masquerade Registration Desk (location to be determined) before 10 AM on Saturday in order to stay on the competitors' list. Since there are sometimes people who do not know about the Masquerade until it is too late to pre-register, a very limited number of places will be reserved for at-con registration. The cut-off time for at-con registration will be the same as for check-in.

Pre-registered entries will be arranged for the best effect. At-Con entries will go on at the end of the Masquerade, after the pre-registrants.

### Judging:

There are two competitions in this masquerade: the stage competition, where costumes are judged for effect; and the workmanship competition, where they are judged for skill in their construction. Workmanship judging was established to recognize exceptional skills in crafting. It is done backstage and is strictly voluntary. If you wish your costume, prop, or any portion of them to be judged for workmanship, let your Den Mom know when you sign in at the Green Room.

Costumers doing Re-Creation costumes should bring a copy of the source to the convention and turn it in at check-in. This is so the Judges can judge fairly. Do not submit originals, as we cannot take responsibility for them.

### Divisions:

The competition is run under the skill divisions system of Novice, Journeyman, and Master, so that costumers with less experience do not have to compete against those with more.

Definitions are given below. The division is assigned according to the highest ranking member of the group who had major input into the costume - not just advice and encouragement. There will also be a **Young Fan** division (for costumers 12 and under) subdivided into costumes made by the young fan and those made by an adult.

Enter in the **Novice** Division if you have fewer than three major awards in the Novice Division at WorldCon and CostumeCon F&SF Masquerades.

Enter in the **Journeyman** Division if you have fewer than three major awards in the Journeyman Division at WorldCon and CostumeCon F&SF Masquerades, - or - qualify as a Novice but want to do it anyhow.

Enter in the **Master** Division if you make a substantial part of your income as a professional costumer - or - have taken Best in Show at a WorldCon or CostumeCon F&SF Masquerade - or - have a major award at the Master level at a WorldCon or CostumeCon F&SF Masquerade - or - have three major awards at the Journeyman level at WorldCon and CostumeCon F&SF Masquerades - or - want to.

If you have trouble figuring out where you belong, consult with the Masquerade Director as far in advance as possible. You may, if you wish, compete at a higher level than you are technically qualified for but not at a lower one.

#### **Weapons:**

Weapons may be used as part of a costume. However, if you plan to carry a weapon, you must satisfy the Weapons Master that you can do so without danger to yourself or others. Transportation of weapons to and from the Masquerade area must conform to the convention's weapons policy, which I don't know yet.

#### **Props:**

Props must be carried on and off the stage by the people using them or by helpers whom they supply. As far as I know right now, we do not have storage space for large props, so you will need to bring them to the Green Room no earlier than the afternoon of the Masquerade and remove them after the show. If this changes, I will let you know.

#### **Sound:**

We will be able to play standard cassette tapes with background music and/or voice-over. Turn in your cued-up tape when you check in at the Masquerade registration desk. Be sure to label the tape with your name, costume title, and correct side to be played. I am hoping to send out standard tape labels with the Rules and Info Sheet. It would be wise to bring a second tape for backup, just in case.

#### **Time Limits:**

A maximum of 60 seconds will be allowed for groups of up to four people, and a maximum of 90 seconds for larger groups. If you think you need more time, you must convince the Masquerade Director.

#### **Stage:**

I have been told that the stage will be available for much of the convention, except for the afternoon and evening of the Hugo Ceremonies. For safety reasons, all contestants must at least walk the stage before the Masquerade. We will hold tech rehearsals, where you can consult with the MC and tech crew about sound, lighting, and special effects. I will publish the hours when I know them myself, and there will be a sign-up sheet for rehearsal times. This will also be when people who

want to carry weapons will clear them with the Weapons Master.

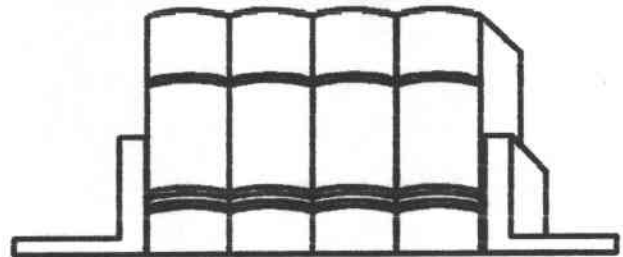
#### **Liability Releases:**

Everybody taking part in the Masquerade will need to sign liability releases (included with the registration forms) in order to participate. For participants under eighteen years of age, the release will have to be signed by a parent or guardian.

#### **Photography:**

As always, no flash photography will be allowed during the Masquerade. Using flash during a presentation will get the culprit ejected. We are planning to have a Photo/Video area. Members of LonStarCon 2 may photograph or videotape costumes for their personal use. Sales for any purpose require the written consent of the costumer and the convention. Space will be limited, and places can be reserved by writing to the Masquerade Director. State if you want flash, available light, or hall videos.

### **Costumers' Bookshelf or Wishlist**



**Hey, haven't any of you read any books lately? Or what titles have you seen which you covet?**

**How about a short book review? A shop you have discovered? A good sale...etc.**

### **Bead & Button Magazine Review**

by Frances Burns

If you have any tendencies toward lusting after beads, this is a magazine for you. They have a well balanced selection of projects, articles on bead art and artists, supplies and news.

The project directions have lots of photos and diagrams. They appear easy to follow (I haven't made up a project yet) with detailed supply lists and helpful suggestions. The projects ranged from quick and easy to ones that could be expanded into art projects.

The presentation was very seductive (i.e., it made my fingers itch to try a project.) *Bead & Button* had projects that work well in an everyday wardrobe and that could easily be adapted to costuming. It is interesting to a beginner (which I am in beading), and appears to have articles that would hold an advanced beaders attention, or serve as a spring board for developing your own idea.

If you like beads - *Bead and Button* magazine is well worth a look.

*Bead & Button* PO Box 56485 Boulder, CO 80323-6485

1 year (6 issues) \$19.95



# CoyoteCon

the Phoenix in '99 NASFiC\* bid  
"A Howling Good Time"

Tired of interchangeable cons at interchangeable hotels?  
Vote Phoenix for '99, and get...

## A Different Kind of Place....

- The Pointe Hilton South Mountain, a 4-star resort
- 100,000+ square feet of function space in one facility
- 635 rooms on-site, with over 1,000 more nearby
- All on-site rooms are at least 2-room suites, starting at \$99/night s/d/t/q
- Ample *free* on-site parking
- 5 restaurants on site
- Multiple conveniences within walking distance including: grocery store, laundromat, convenience store, and restaurants in all price ranges (some 24 hour).

## For A Special Kind of Con.....

- A bid committee with over 60 years con-running experience (including committee-level involvement with the '87 NASFiC and the '88 and '92 Westercons, etc.)
- Five days for the price of four!
- Banquet
- Filking (open and concerts)
- Masquerade
- Demos
- Panels
- Dances (modern and regency)
- Videos and Japanimation
- Dealers' Room
- Art Show
- Workshops
- Gaming (LARPs, RPGs, board games, and tournaments)
- Parties
- ...and this is only the beginning!

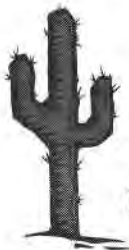
CoyoteCon

Pre-Support: \$10.00

Pre-Oppose: \$19.99

Send your name, address, and phone number to:  
CoyoteCon, P.O. Box 82303, Phoenix, AZ, 85071

For more information, call (602) 404-3457 or e-mail  
steverb@primenet.com or mwillmoth@bix.com



\*NASFiC is a registered service mark of the World Science Fiction Society, an unincorporated literary association. NASFiC stands for North American Science Fiction Convention, and is held when WorldCon is off-continent. The University of Calgary offers a two-day course in igloo building. Return this factoid for \$.05 off a pre-support, or an additional \$.05 fee on a pre-oppose. You never know what you'll learn when you read the fine print, do you?



# The Second Occasional LoneStarCon (WorldCon 55) Science Fiction Convention & Chill Cook-off

## MASQUERADE RULES

Yes, I know this is a lot of rules. There is a reason for every one of them. Sometimes the reason is that it works better that way. Sometimes it is because a person did something at a Masquerade which endangered or inconvenienced themselves, other costumes and costumers, the crew, or the audience. If you believe that you have a really good reason not to comply with one of the rules, you must convince the Masquerade Director to make an exception - preferably way before the event.

1. All participants must be Attending Members of LoneStarCon 2.
2. Costumes should be pre-registered. I will hold a very limited number of spots for at-Con registration, but these are really for neos who didn't know about the Masquerade beforehand. Pre-register even if you don't know whether your costume will be ready. It is a lot easier to delete you from the database at the Con than to put you in.
3. All costumes must be science-fiction or fantasy related. This includes books, movies, TV, and art, as well as fannish subjects, but not purely historical costumes with no F&SF connection.
4. No nudity for nudity's sake. The Judges will not give awards for what God made. There needs to be some display of skill in creating and executing a design.
5. The following costumes may not be shown: purchased or rented costumes or Hall Costumes (costumes which have been worn in the Convention halls prior to the Masquerade). Costumes which have won a major award at a WorldCon or CostumeCon may not compete for an award but may be shown Out-of-Competition.
6. Small children must be under the control of a responsible adult at all times.
7. Your costume must be essentially finished before you get to the Green Room. No sewing, gluing, soldering, or other construction work except for final assembly of large costumes and props or unexpected repairs.
8. Each contestant may appear only once on stage. You may enter another costume if it is worn by another person. In that case, any award goes to the maker/designer.
9. Live microphones will not be available to participants. You may record on tape any background music (strongly recommended, as it will greatly improve the effect of your costume), narration, or text for lip-synching. Any narration to be read by the MC will be limited to (750) words. If you wish to interact with the MC, be sure to consult with her at the tech rehearsal.
10. Costumers and their assistants will be required to sign releases for liability and for use of video. By appearing in the Masquerade, a costumer allows the convention to make video tapes and offer them for sale. For participants under eighteen years of age, the release will have to be signed by a parent or guardian.

11. All costumers must walk the stage before the Masquerade, as we don't want you to fall off and hurt yourself or others. There will be plenty of time for this, since the stage will be up for the entire convention and will be used only for the Hugos and Masquerade. Someone will be there to check off that you have, in fact, familiarized yourself with the area.

12. For safety reasons, the following are not allowed: live animals, substances which might damage or soil other costumes, fire, flash powder, explosives, projectiles, or anything else to which the Safety Officer takes exception. Electronic flashes may be used, provided you notify the Masquerade Director and the Safety Officer in advance.

13. Weapons: There will be no illegal weapons of any kind! If you plan to use a weapon (real or fake) in your presentation, you must satisfy the Weapons Master that you can do so without endangering anyone, yourself included, before you will be allowed to carry it. If you do decide to carry a real weapon, you will be required to sign a release accepting legal and financial responsibility for any damage your weapon may cause to persons or property.

14. Costumes with electric power requirements need to be self-contained, as there will be no access to outlets.

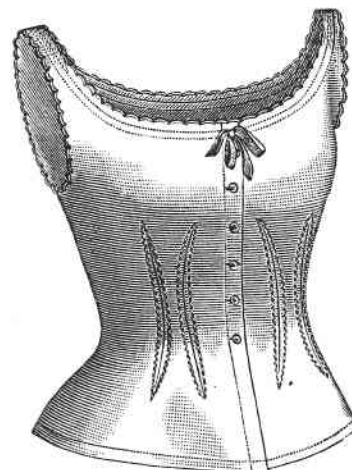
15. Time limits: Groups of up to four costumes may have a maximum of 60 seconds on stage. Larger groups may have up to 90 seconds. If you feel you must have more time to do a good presentation, persuade me. (Note: 60 seconds is a long time, especially if you are up there all by yourself.)

16. Do not leave anything on stage that a Stage Ninja cannot pick up quickly. If you plan to leave anything on stage, even if it is only a handful of glitter, let us know so we can clear the stage before the next costume enters. If you plan on using large props, you will need to bring your own people to get them on and off, and you will need to notify us of whom and how many.

17. Surprise the audience, not the Masquerade Director. If you are planning something completely different, let us know well in advance. We won't tell anyone who does not have to know.

18. The Masquerade Director has the authority to eliminate anyone from the competition of the grounds of taste, danger, rules violations, or any other reason which she feels to be sufficient. There will be no appeal.

Peggy Kennedy  
Masquerade Director-WorldCon 55



## ICG Webmasters Report

By John O'Halloran  
<http://www.costume.org>

Webmasters Report to the ICG meeting at CostumeCon.

Snapshot of the site:

10 total pages:

5 for the ICG: index, chapters, links, events & history.

3 for the SLCG: index, events & news.

2 for CC16: index, fff

### ICG

Index--Address of ICG, links to the other 4 pages and the mirror I keep on my home system.

Chapters--Natch! 10 w/confirmed info, 6 w/o confirmations, 1 defunk.

Links--1 pic of Joy Day, 4 non-commercial, 1 commercial, 2 publications

Events--5 CC's (CostumeCon & Costume College), 3

WorldCons, plus past cons which still hve active links.

History--Of the site. What happened when.

### SLCG

Index--Most of the info for the St. Louis Costumers Guild

Events--Calendar of Events of the SLCG.

News--Updates and important news about the SLCG.

### CC16

Index--Most of the info for CostumeCon 16.

Fff--Future Fashion Folio Competition information.

For graphics I created a ICG logo that is pure Newbie Photoshop Abuse. I have removed the acquired "Under Construction" gif as the pages are "done", but will receive continual updates and expansion as I get more data.

The site is averaging around 50 hits a day. This is a 10 fold increase since I posted the site to several search engin sites and Joy included the address in the President's message.

There have been hits from sites around the world including Australia (.au), Canada (.ca), Japan (Jean Palmer), Czech Republic (.cz), Sweden (.se), United Kingdom (.uk), Italy (.it), Germany (.de), Korea (.kr), & Brazil (.br).

The most popular Service Provider as a source of hits is AOL with 281 hits, far exceeding the nearest otherservice provider Netcom with 36 hits.

As mentioned before, I am willing to create/maintain/host any chapter's web pages. However, this is a 50MB storage and a 100MB a day transfer limit on the ICG account.

The St. Louis Costumers Guild was the first, and so far only, chapter to take advantage of this offer.

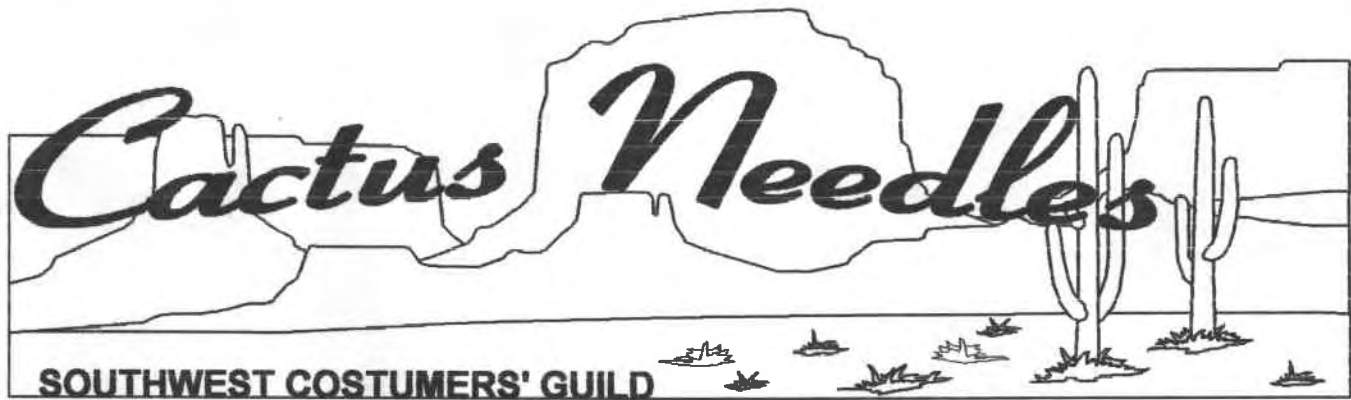
I would also like it publized that if any chapter has an electronic newsletter, they can feel free to add [icg@costume.org](mailto:icg@costume.org) to the mailing list.

After reviewing our finances, Chris and I have decided that we can absorb the ongoing cost of maintaining the website. Currently \$20 a month (\$240 a year) with a start-up cost of \$160 incurred December '96.

We wish to thank Joy for giving Chris and I memberships in the NWCG.

...John O'Halloran

*Cactus Needles*



VOLUME IV, NUMBER 4

JUNE 1997

Hi All...

This is going to be just a short/small newsletter. There have been several items of interest which have surfaced since May was printed.

Currently on the freebie rack at Hancock Fabrics is a "Quick and Easy Shorts Pattern." This is a basic four-panel drawstring pants pattern that, if extended to the ankle, would make a practical SCA or middle eastern baggy trouser. If drawn to the knee with a band and drawstring, it would be practical for renaissance slops or pirate knee britches.

This from Randall

From the Costumer's Scribe:

**Wanted:** Photo of myself as ChronoBot from LAConIII and masquerade video. Write Joe Eibe, 650 Pacific Ave., Willows, CA 95988 or call 916-934-4290.

#### **Blackwork Embroider**

There is a book out by Elisabeth Geddes and Moyra McNeill from Dover Publications—**Blackwork Embroider**. It has the history of blackwork, instructions for doing it, more instructions for designing it, and portraits. Even better, this is a softcover book which retails for \$4.95. A local bookstore should be able to get this. This wonderful book was originally published in England over 30 years ago.

Off the net from Stella Nemeth

The July Threads #71 reviews four books, all I now covet. One is **The Art of Manipulating Fabric** by Colette Wolff. Krause Publications; 1996; softcover, \$29.95; 312 pp. Hundreds of photos, extensive process drawings, and detailed text provides anyone even remotely interested in pleating, tucking, wrinkling, ruffling, flouncing, stuffing, gathering, darting, smocking, crushing, cording, or quilting with the ultimate source for textural effects in fabric.

#### **SouthWest Costumers Guild**

|                   |                                     |  |
|-------------------|-------------------------------------|--|
| President         | Tom Vincent                         | 582-6990<br>or 76444.27@Compuserve.com |
| Vice President    | Anne Monday                         | 991-5953<br>or hcck61b@prodigy.com     |
| Treasurer         | Frances Burns                       | 944-0160                               |
| Secretary         | Randall Whitlock                    | 995-7514<br>or Randwhit@aol.com        |
| Newsletter Editor | Jean Palmer                         | 876-1848<br>or 194@ef.gc.maricopa.edu  |
| <b>Members:</b>   |                                     |  |
|                   | John Autorelejxa@acvax.inre.asu.edu | 967-4537                               |
|                   | Tasha Cady TashinkaC@aol.com        | 582-0540                               |
|                   | Sharan Hoyle                        | 842-0409                               |
|                   | Paula Lary                          | (520)868-5702                          |
|                   | Pete Manly petemanly@BIX.com        | 876-1848                               |
|                   | Kim Martin KimL@primenet.com        | 404-3457                               |
|                   | Mahala Sweebe                       | 938-9319                               |
|                   | Rondinella Williams                 | (520)790-0731                          |

#### **Copper Masquerade**

The CopperCon 17 Masquerade will be held at 8pm on Saturday September 6, 1997 in Navajo Rooms. Immediately followed by the Garry Siler and Patrique Murphy wedding.

The staff met at the Sun Spree Resort for a walk-thru on Sat, 6/28. It is coming together, but lots to do. I will need help from all of you to pull this off. ...Jean

# CALENDAR

⌘ **NOTE :** INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

## Westercon L July 3-6, 1997

50th annual western US Regional SF/F con at the Sheraton in Seattle, WA. Guests: J.Michael Straczynski, Jack Cohen, Martin greenberg, Amy Thomsen, Victoria Poyser-Lisi, Spider & Jeanne Robinson. Info: PO Box 283, Seattle, WA 98111 or e-mail wester50@isomedia.com  
<http://www.isomedia.com/Westercon>

## HexaCon 7 July 11-13, 1997

Gaming Con, Yes, I know I don't usually post this con here, however, I understand they are doing a live-action role playing costumed B5 event. ASU Memorial Union, Tempe AZ. Call 602-808-9216 for more info.

## Cape Making July 20, 1997

Regular guild gathering at Randall's. 10 am

## Costume College July 25-27, 1997

Help! This years College is not sold out. The deadline for registration has been extended. I have attended every one since they began and can honestly say Costume College provides useful information and stimulating ideas. Just wish I could afford to attend this year...ed.

A Regional Conference on Costuming Topics and Techniques. Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406. This years theme: Costuming for the Performer; Stage, Dance, Theatre, Mardi Gras, Science Fiction Masquerade. Two full days of lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers, including Medieval and Renaissance Clothing, Regency and Victorian Clothing, General Techniques and more. Costume Merchandise Room. Friday and Monday tours of the garment district and other places of interest. Friday night Social and dance practice. Time Traveler's Gala Dinner and Dance, Formal dress of any period, past, present, or future requested.

## Pirate Swim Party August 17, 1997

At Tasha's. Wear pirate, past, fiction, future. Don't forget swim suit and towel.

## LoneStarCon Aug 28-Sept 1, 1997

WorldCon in San Antonio, Texas.

Info: PO Box 27277, Austin, TX 78755-2277 or (512)435-7446 or e-mail: [isc2@io.com](mailto:isc2@io.com)

## CopperCon 17 Sept 5-7, 1997

Holiday Inn Sunspree Resort Hotel in Scottsdale AZ. Guests: Kevin J. Anderson, Ernest Hogan, + more!  
Info: PO Box 62613, Phoenix AZ 85082-2613.

## Cape making Sept 14, 1997

10 AM Randalls maybe...

## Devonshire Ren Faire Sept 27 & 28

The fair this year will be held at Los Olivos Park--28th Street North of Indian School Road in Phoenix.

The Guild will be there in full period regalia and gather at Randall's booth.

## AzSWCon Oct 31- Nov 2, 1997

The largest gathering of Star Wars cast, crew, artists, and authors in North America is coming to Arizona! Safari Resort Convention Center, Scottsdale AZ. For Hotel reservattions call: (602)945-0721.

Special guests: David Prowse (Darth Vader), Peter Mayhew (Chewbacca), Kenny Baker (R2-D2), Jeremy Bulloch (Boba Fett), Warwick Davis (Wicket the Ewok), Mike Carter (Bib Fortuna), Don Henderson (General Tagge), plus Star Wars artist Ralph McQuarrie and Star Wars X-Wing series author Mike Stackpole. Dealer Spaces Available!

Friday, October 31st - Halloween Costume Contest 7-9pm Prizes Galore!

For more information: Voice=(602)978-5339, Fax:=(602)938-0925, e-mail=[azswcon@msn.com](mailto:azswcon@msn.com)  
Web site=[www.azswcon.com](http://www.azswcon.com)

## TusCon Nov 7-9, 1997

To be held as usual in Tucson, AZ more as I receive it.

## CostumeCon 16 April 3-6, 1998

St Louis, Missouri. Contact: 7835 Milan, University City, MO 63130 or e-mail [b.mai@genie.com](mailto:b.mai@genie.com)

The Costumer's Guild West, a Chapter of the International Costumer's Guild  
Invites You to Attend

# Costume College 1997

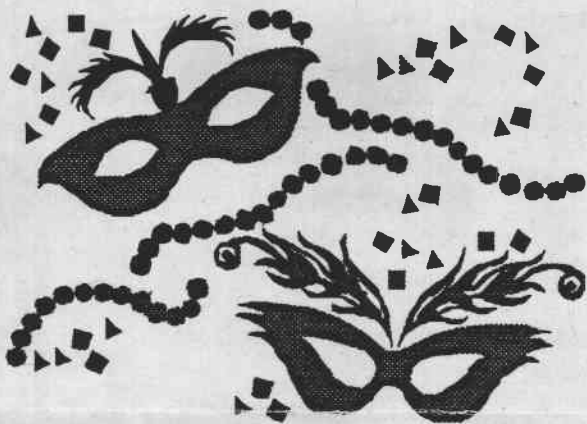
A Regional Conference on Costuming Topics and Techniques

Friday - Sunday, July 25 - 27, 1997

Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406

*Main Topic:* **Costuming for the Performer:**

Stage, Dance, Theatre, Mardi Gras, Science Fiction and Fantasy Masquerade costuming



- ◆ Two full days of lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers on the focus area, Medieval and Renaissance Clothing, Regency and Victorian Clothing, General Techniques, and more.
- ◆ Specific Classes include: "Costuming the Cirque de Soleil"; "Quick Changes and Shortcuts for the Stage"; "Carnival in Venice: The Costume is the Performer"; "Costumes, from Script to Stage"; "The T-Tunic, not just Medieval"; "The Modern Victorian Ball"; "Shapes of Underneath"; "Why We Wore What We Wore"; "Costuming and the Internet" *and many, many more!!*
- ◆ Costume Merchandise Room - Patterns, books, trim, beads, jewelry, fabric, notions and more
  - Opens Friday evening for Early Bird shoppers
  - Membership in Costume College is not required to shop
- ◆ Friday and Monday tours of the garment district and other places of interest
- ◆ Friday Night Social and Dance Practice
  - Photos and videos from past Costume Cons, Costume Colleges, and Worldcons
  - Light refreshments
  - Meet the instructors

And, Saturday Night

## The Time Traveler's Gala Dinner and Dance

A sit-down dinner and a very special dance, featuring:

- ◆ Four sets of dances through history
  - Each Set may include Medieval/Renaissance, Regency, Victorian, and/or 20th Century
  - Many of the dances reviewed and taught by our Dancing Masters
- ◆ Formal Dress of any period, past, present, or future, requested

## Hotel Information

- ◆ We have secured a very good rate of just \$79.00 per night (single/double) and \$84.00 (triple/quad)
  - Full American breakfast included and Free Parking
  - Since programming starts early and there will be events Friday, Saturday, and Sunday evening, we encourage all attendees to stay in the hotel with us.
  - The rate is good from Tuesday, July 22nd through Wednesday, July 30th.

Call 1 (800) 350-1111 for reservations  
Remember to tell them you are with Costume College

## Registration Information

Admission to Costume College and the Time Traveler's Gala is by *preregistration only*.  
Sign up early - Attendance is limited to 250.

The complete class schedule will be sent to all registrants by April, 1997.

### Membership Rates:

|                      |                    | <u>Int'l Costumer's<br/>Guild Members</u> | <u>Non-Members:</u> |
|----------------------|--------------------|---|---------------------|
| Costume College:     | till June 1, 1997: | \$40                                      | \$60                |
| Time Traveler's Gala | till July 1, 1997  | \$30                                      | \$40                |

### Notes:

- Save Money! Join the Costumer's Guild West Chapter of the ICG now - \$20 - and pay the Guild rate on your College Membership and Gala!
- Guild rates apply to members of the International Costumer's Guild **only**, *not the non-ICG guests*
- You may attend the Gala without attending Costume College and vice versa.
- College and Gala fees are fully refundable up to July 1, 1997. Transfers of memberships/tickets must be received in writing from the transferring party by July 1, 1997.
- No refunds after July 1, 1997.

**Deadline for College Registration: June 1, 1997**

**Deadline for Gala Tickets: July 1, 1997**

*Extended!*  
July 10, 1997  
July 15, 1997

visit our web site at: <http://members.aol.com/ZBLGilbert/cgw.html>

### Yes, sign me up for Costume College 1997!

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Evening Phone: \_\_\_\_\_

(\_\_\_\_) \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Day Phone: \_\_\_\_\_

(\_\_\_\_) \_\_\_\_\_

Int'l Costumer's Guild Member? Yes/Chapter \_\_\_\_\_

No: \_\_\_\_\_

Costume College Memberships: \_\_\_\_\_

\_\_\_\_\_ ICG Members

\$ \_\_\_\_\_

\_\_\_\_\_ Non-ICG Members

\$ \_\_\_\_\_

Time Traveler's Gala Tickets \_\_\_\_\_

\_\_\_\_\_ ICG Members

\$ \_\_\_\_\_

*(please list attendees individually)* \_\_\_\_\_

\_\_\_\_\_ Non-ICG Members

\$ \_\_\_\_\_

I want to join the Costumer's Guild West chapter of the ICG:

Enclosed is \$20 for one year's dues

\$ \_\_\_\_\_

TOTAL PAID

\$ \_\_\_\_\_

Make checks payable to *Costumer's Guild West* and send to P.O. Box 94538, Pasadena, CA 91109





VOLUME IV, NUMBER 6

AUGUST 1997

## ICG Meeting Summary

by Janet Wilson Anderson

Reprinted with permission from Squeals-CGW

The full meeting minutes will appear in an upcoming issue of the Costumer's Quarterly, but here's a brief synopsis to keep you posted...

The ICG welcomed a new chapter in Utah to be known as the Utah Costumer's Guild. Mailing address is c/o Keri Lyn Doering (President), 871 North 600 West #7, Provo UT 84604. (801)374-0363 e-mail UtahGuild@aol.com. Welcome!

The Treasurer's report showed the ICG was solvent at \$2985.09, and looks to have enough money to fund itself and the Quarterlys, providing that costs do not rise significantly. The ICG has 787 members currently, with 378 being CGW'ers. The outgoing Treasurer Gary Anderson was commended for all his hard work in straightening out the Guild membership information.

The Quarterly is about up to schedule. The first quarter 1997 has mailed, and the 2nd quarter is ready to mail, as soon as the records are completely transferred to the new treasurer. 3rd and 4th quarter issues were presented in mock-up form, and are expected on schedule. A new standing rule was adopted, establishing an editorial board to deal with issues regarding the publication of the Quarterly. The board is composed of the current editor, the ICG president and treasurer, plus two other members of the ICG board to be named later. Concerns regarding the way the Quarterly is handled, with the exception of payment for it, should be addressed to the editorial board. A minor revision to one other Standing Rule cleaned up the ambiguity regarding the optionality of the Quarterly. We added language that says "Members of the Corporation may subscribe to the Costumer's Quarterly".

Some other minor standing rule changes were adopted, mostly cleaning up language, and making Ken Warren's motion from last year requiring 50 copies of advance motions be available at the ICG meeting, and

requesting 50 copies of motions not available in advance into a Standing Rule.

The motion to table the Vintage Clothing Resolution til CC18 failed. Janet brought up that thanks to all the good input over the past couple of years the language will probably be revised and a new version submitted shortly for consideration at next year's CC.

The CGW bid for Costume Con 18, aka Costume Con 2000 was accepted, after considerable discussion regarding dates. There was feeling that the July 4th holiday might be perceived as being too close to WorldCon and sent the wrong signal to WorldCon committees that the ICG no longer cares about the WorldCon masquerade. CGW members pointed out the huge fuss that had been made about the President's Day weekend for CC8, but many east coasters publically assured the CGW that this wouldn't be a problem and they wouldn't fuss! The fact that 1000 in Philadelphia is now President's Weekend was also mentioned. CGW'ers emphasized that Memoial Day is not an option, due to the incredible number of conflicting events that weekend in California. The bid committee agreed to review all options.

The following were elected as 1997-98 officers: Joy Day President (Beyond Reality), Janet Wilson Anderson Vice President (CGW), Katherine Jepson Recording Sec'y (Western Canadian), Jana Keeler Treasurer (GBACG), Zelda Gilbert Corresponding Sec'y (CGW). Sally Norton has agreed to continue as Quarterly Editor for another ter. Outgoing officers were thanked and the new officers welcomed.

---

## ICG Presidents Message

July 18, 1997

As current President of the ICG, I am calling a special meeting of the ICG to be held Monday, September 1, 1997, at LoneStarCon, in San Antonio, TX. The meeting will be held at 10:30 AM in the Costumer's Suite.

--continued on page 2

The purpose of this special meeting is to discuss the details of who will be chairing CC18, LA, in 2000. The reason for calling this special meeting is the discrepancy between the minutes of the ICG Annual Meeting, wherein the membership voted CC18 to be held in LA with Bridget Landry, Kate Morgenstern and Bruce Briant as the co-chairs, and the June issue of the CGW newsletter, Squeals, wherein the CGW advertises looking for CC18 chair nominees.

If you have any questions or concerns on this matter, please notify me at any of the addresses or numbers below.

Joy Day - Reverse Glass Artist  
 President, International Costumers Guild  
 PO Box 272 Dundee OR 97115  
 (503)538-1617  
 joydaysart@aol.com  
<http://members.aol.com/joydaysart>

Note your editor has a new e-mail address, at home.! Yes, the old one also still works. My computer has been upgraded and I now have web access. No, I still have not figured out what all the buttons do.

### SouthWest Costumers Guild

|                   |                            |          |
|-------------------|----------------------------|----------|
| President         | Tom Vincent                | 582-6990 |
|                   | or 76444.27@Compuserve.com |          |
| Vice President    | Anne Monday                | 991-5953 |
|                   | or hcck81b@prodigy.com     |          |
| Treasurer         | Frances Burns              | 944-0160 |
| Secretary         | Randall Whitlock           | 995-7514 |
|                   | or Randwhit@aol.com        |          |
| Newsletter Editor | Jean Palmer                | 876-1848 |
|                   | or j194@phnx.uswest.net    |          |

**Members:**

|                     |                     |               |
|---------------------|---------------------|---------------|
| John Autore         | John.Autore@asu.edu | 967-4537      |
| Tasha Cady          | TashinkaC@aol.com   | 582-0540      |
| Sharan Hoyle        |                     | 842-0409      |
| Paula Lary          |                     | (520)868-5702 |
| Pete Manly          | petemanly@BIX.com   | 876-1848      |
| Kim Martin          | KimL@primenet.com   | 404-3457      |
| Mahala Sweebe       |                     | 938-9319      |
| Rondinella Williams |                     | (520)790-0731 |

### Copper Masquerade

The CopperCon 17 Masquerade will be held at 8 pm on Saturday, September 6, 1997 in Navajo I & II. Immediately followed by the Garry Siler and Patrique Murphy wedding.

### Masquerade Newsgroup Posting

This evening (Monday June 30) I will upload a home page for the CopperCon 17 Masquerade at the address

<http://members.aol.com/souwesgld/cumask.html>

*Ed. Note: The page has been updated several times now.*

This page includes background information and rules for masquerade contestants, a stage plan, mail links to Masquerade Director Jean Palmer and myself, and links to the main CopperCon 17 Home Page at <http://www.casfs.org/cucon/>

Links from other fan-related home pages would be appreciated.

If you know of someone who would like to enter the masquerade, please pass on this information. This masquerade is meant to be very friendly to novice, experienced, and junior costumers alike.

We can also use the help of at-con volunteers to help out as stage technicians, den mothers, crowd control, etc. Tannon and other members of this newsgroup were quite helpful last year.

Sincerely

the director's unofficial deputy/webslave  
 Randall

### Costuming the Internet

International Costumers Guild website:  
<http://www.costume.org>

SouthWest Costumers Guild can be found at:  
<http://members.aol.com/souwesgld/guild.html>  
 Randall has just updated our page with a bunch of new stuff!

The Costumers Guild West website:  
<http://members.aol.com/zblgilbert/cgw.html>

The Greater Bay Area Costumers Guild Website has links to over 50 other costuming resources, plus the great pattern review event photos, and a list of costumers for hire!  
<Http://www.toreadors.com/costume/>

Beyond Reality Costumers Guild - Dundee OR website  
<http://helix.net/~lynx/guild.html>

### Some neat Costume Web Sites:

The Costume Source <http://www.milieux.com>

Scottish & Irish Information, Supplies, Books  
<http://access.mountain.net/hp/unicorn/>

The Vikings: Norse Film and Pageant Society  
<http://blah.bsuvc.bsu.edu/nfps>

# CALENDAR

≡ NOTE : INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

## Cape Making July 20, 1997

Regular guild gathering at Randall's. 10 am  
NOTE: We completed 7 capes!

## CopperCon 17 ConCom Mtg. August 9

At Bruce Farr's after SmerfCon 6 PM  
Call 395-1945 or e-mail leafarr@primenet.com for directions.

## Pirate Swim Party 3 PM August 17

At Tasha's. Wear pirate, past, fiction, future. Don't forget swim suit and towel. Pirates of Penzance? Re food: pot luck, lets try for a Caribbean theme, since many Pirates lived there. I think we would want to start later than 1pm to avoid the heat - lets say 3. We can pool around a bit and then have food.

## ConCom CuCon17 Mtg. August 23

At the SunSpree--One PM. This is the last one before the con! All of the Con Committee Members need to be there!

## LoneStarCon Aug 28-Sept 1, 1997

WorldCon in San Antonio, Texas.  
Info: PO Box 27277, Austin, TX 78755-2277 or (512)435-7446 or e-mail: lsc2@io.com The hotels are beautiful and RiverWalk is fabulous (I was there last November and stayed in the main Con hotel..ed.)  
If we in Phoenix want to win the NASFiC bid, we need to be voting members of LoneStarCon and send proxies if you are unable to attend.

## CopperCon 17 Sept 5-7, 1997

Holiday Inn SunSpree Resort Hotel in Scottsdale AZ.  
Guests: Kevin J. Anderson & Rebecca Moesta, Ernest Hogan, + more! Info: PO Box 62613, Phoenix AZ 85082-2613. Or <http://www.casfs.org/cucon>  
Masquerade info can be also found on our Guild website <http://members.aol.com/souwesgld/guild.html>  
Your editor, Jean Palmer, is Masquerade Director, more on this elsewhere.

Garry Siler (Satyr) and Patrique Murphy will be wed at CuCon directly after the Masquerade. We are all invited. Our Pete Manly will be giving the bride away. (Her parents are deceased.)

## Cape making Sept 14, 1997

10 AM Jean's probably...more capes and drawings of challenge costumes due.

## Devonshire Ren Faire Sept 27 & 28

The fair this year will be held at Los Olivos Park--28th Street North of Indian School Road in Phoenix.  
The Guild will be there in full period regalia and gather at Randall's booth on Sunday at 1 PM.

## AzSWCon Oct 31- Nov 2, 1997

The largest gathering of Star Wars cast, crew, artists, and authors in North America is coming to Arizona! Safari Resort Convention Center, Scottsdale AZ. For Hotel reservations call: (602)945-0721.

Special guests: David Prowse (Darth Vader), Peter Mayhew (Chewbacca), Kenny Baker (R2-D2), Jeremy Bulloch (Boba Fett), Warwick Davis (Wicket the Ewok), Mike Carter (Bib Fortuna), Don Henderson (General Tagge), plus Star Wars artist Ralph McQuarrie and Star Wars X-Wing series author Mike Stackpole.  
Dealer Spaces Available!

Friday, October 31st - Halloween Costume Contest 7-9 pm Prizes Galore!

For more information: Voice=(602)978-5339, Fax:=(602)938-0925, e-mail:=azswcon@msn.com  
Web site=www.azswcon.com

## TusCon 24 Nov 7-9, 1997

Guests: Melanie Rawn and John Vornholt, Author GoHs; Ed Bryant, Toastmaster; David (Gannd) Foster, FGoH.

Executive Inn, 333 W. Drachman, Tucson, AZ; 520-791-7551 (reserve by 10/11/97 as this is a busy weekend). Memberships: \$25 until 9/30/97, \$30 at the door, kids 2-12 half price.

Events: Art Show, Dealers Room, Gaming, Vampire LARP, Meet the Authors, Saturday Night Dance, ConSuite, Video Room, Panels, Children's Programming, Regency Dancing, Masquerades including the Adults Only.

More Info: Call Cristi Simila, 520-881-3709 or Rebecca, 520-293-1455; P.O. Box 26822, Tucson, AZ 85726; <http://www.azstarnet.com/~basfa/>

**CostumeCon 16 April 3-6, 1998**

St Louis, Missouri. Contact: 7835 Milan, University City, MO 63130 or e-mail b.mai@genie.com

**ZoniCon'98 May 1-3, 1998**

Casa Grande, AZ at Francisco GrandeResort Hotel.

**World HorrorCon May 7-10, 1998**

Embassy Suites at I-17 & Greenway (SE corner) in Phoenix. This is more of a pro con, than fan con.

**LepreCon May 15-17, 1998**

Francisco Grande Resort in Casa Grande AZ

*Wow! May will be busy!*

**CostumeCon 17 1999**

Philadelphia PA

Memorial Day Weekend

**CostumeCon 18 2000**

LA area... probably in conjunction with Costume College. July 4th weekend maybe....

### **Patterns**

Tom forwarded a message from net regarding patterns which would work as historicals. Randall replied as follows: I visited my favorite neighborhood fabric store to check out the information. Here is what I found:

Butterick 3084 is indeed a practical cape, a bit less than half-circle in fullness. The cover illustrations show collared, hooded, and capeleted variations. The pattern also includes a basic skirt and is available in two size ranges.

McCall's publishes the Medieval Man (8827) and Medieval Maidens (8826). Medieval Man looks like a simplified houppelande that can be extended to become a floor length robe. Medieval Maidens looks like variations on open kirtles and surcotes. Quite practical.

Simplicity publishes Renaissance Maidens (7756) and Renaissance Men (7761) These are more highly decorated in a semi-Elizabethan fashion but look like they would be fairly easy to make.

The Simplicity and McCalls patterns look like they are aimed at the casual renfaire attendee. As with all patterns, you can make the decoration as elaborate as you choose.

All five of these patterns retail for about ten bucks each, though you can probably pick them up cheaper during seasonal sales.

I have contacted Simplicity and Butterick by e-mail to see about buying these patterns wholesale to resell through MoiRandall's (<http://members.aol.com/randwhit/moirandall.html>). I will be sending a similar inquiry by surface mail to McCall's.

All three of these companies have web sites. they are easily found by a Webcrawler search on the company names or through links from other sewing-related web sites like Vy's Sewing Page. Randall also said "Tom, I will send a copy of this message back to roundtable@joust.com, where you found the original posting. I presume this is a listserv for re-creationists? I would like to know more about that forum." I agree, sounds interesting, ed.

### **Costumer's Quarterly Issues Are Now Available**

The Third and Fourth Quarter 1996 issues were put in the mail in May. The First and Second quarter 1997 issues are finished and will be mailed as soon as the database is updated and funds are transferred to the Bay Area.

A limited selection of issues from 1994 & 1995 are stored in LA. Once they are transferred to the Bay area, we'll make known exactly what is available. The 1996 Fall Vol. 9, No 3 & Winter Vol. 9 No 4; 1997 Spring, Vol. 10, No 1 & Sumer, Vol. 10, No 2 are available now. You may purchase individual copies. Each issue is \$3 plus \$1 per issue for mailing costs. Make check payable to ICG.

The CQ accepts unsolicited articles. Send manuscripts or inquires to Sally Norton, Editor, CQ, c/o GBACG, 5214-F Diamond Heights Blvd. #320, San Francisco, CA 94131 or by email ([sally\\_n@ix.netcom.com](mailto:sally_n@ix.netcom.com))

*No, I have not received any of my CQ's. Ed.*

### **The Costumers' Suite 1997**

LoneStarCon 2 - the World Science Fiction Convention  
Friday, August 29 to Sunday, August 31, 1997

Marriott Rivercenter San Antonio Texas

Susan de Guardiola, Costumers' Suite Hostess is seeking donations from individuals, Guild chapters, etc., to help defray the costs of the Suite. Please help!

PO Box 8997, New Haven, CT 06532-0997

e-mail: [susan@pcnet.com](mailto:susan@pcnet.com) home: (203)787-9453 (after 11pm EST is best; no answering machine)  
work:(860)5716366 x224 (24-hour voicemail too)



# Archon 21 Masquerade



## ATTENTION COSTUMERS!

Do you like boring masquerades? Second rate sound systems eating your tape and no lights to speak of? Postage stamp - sized stages? Clueless techies and an audience that wouldn't react even if you fell off the stage?

THEN *DON'T* COME TO ARCHON!!!

But -

If you would rather have ...

- a friendly, experienced crew (veterans of WorldCon - level masquerades)
- an excellent sound system running both tapes and CDs - if you forget your music, we can find something in our stock
- a professional, overhead lighting system designed to make your greens greener and reds redder!
- a large, raised stage with curtain backdrops - arranged to offer flexible stage entrances
- facilities including dressing rooms, bathrooms - with showers, and greenroom areas
- and an enthusiastic, friendly crowd - who came there just to see and appreciate those of you who get up on that stage!

So, does this sound like an event you want to be a part of? Then what are you waiting for? You want more?

How about a Halloween Dance Friday night? Dancing until the wee hours in your favorite hall costume? With a real DJ and prizes to be awarded?

Convinced yet?

Here's what you need to know!

## Archon 21

The St. Louis Science Fiction and Fantasy Convention

October 3, 4, and 5th, 1997

at the Gateway Convention Center / Holiday Inn

Collinsville Illinois

(Eleven miles east of St. Louis, MO)

Adult Memberships

\$17 to 31 of March 97

\$20 to 31 of August 97

\$25 to 26 of September 97

Children's Memberships: \$5 ages 6-12

Send for info at:

Archon 21

P.O. Box 8387

St. Louis, MO 63132-8387



# CoyoteCon

*the Phoenix in '99 NASFiC\* bid  
"A Howling Good Time"*

**Tired of interchangeable cons at interchangeable hotels?  
Vote Phoenix for '99, and get...**

## A Different Kind of Place....

- The Pointe Hilton South Mountain, a 4-star resort
- 100,000+ square feet of function space in one facility
- 635 rooms on-site, with over 1,000 more nearby
- All on-site rooms are at least 2-room suites, starting at \$99/night s/d/t/q
- Ample *free* on-site parking
- 5 restaurants on site
- Multiple conveniences within walking distance including: grocery store, laundromat, convenience store, and restaurants in all price ranges (some 24 hour).

## For A Special Kind of Con.....

- A bid committee with over 60 years con-running experience (including committee-level involvement with the '87 NASFiC and the '88 and '92 Westercons, etc.)
- Five days for the price of four!
- Banquet
- Filking (open and concerts)
- Masquerade
- Demos
- Panels
- Dances (modern and regency)
- Videos and Japanimation
- Dealers' Room
- Art Show
- Workshops
- Gaming (LARPs, RPGs, board games, and tournaments)
- Parties
- ...and this is only the beginning!

## CoyoteCon

Pre-Support: \$10.00

Pre-Oppose: \$19.99

Send your name, address, and phone number to:  
CoyoteCon, P.O. Box 82303, Phoenix, AZ, 85071  
For more information, call (602) 404-3457 or e-mail  
steverb@primenet.com or mwillmoth@bix.com



\*NASFiC is a registered service mark of the World Science Fiction Society, an unincorporated literary association. NASFiC stands for North American Science Fiction Convention, and is held when WorldCon is off-continent. The University of Calgary offers a two-day course in igloo building. Return this factoid for \$.05 off a pre-support, or an additional \$.05 fee on a pre-oppose. You never know what you'll learn when you read the fine print, do you?



IT'S...



## **COSTUME CON 16**

**THE SIXTEENTH ANNUAL CONVENTION FOR  
ANYONE INTERESTED IN THE ART OF COSTUME!**

**AND**

**THE ONLY INTERNATIONAL CONVENTION  
FOR COSTUMERS, BY COSTUMERS, ABOUT COSTUMING!**

**HOSTED BY  
THE ST. LOUIS COSTUMERS GUILD**  
(A chapter of the International Costumers Guild)

**April 3-6, 1998** (NO, IT'S NOT EASTER WEEKEND!)  
**St. Louis, Missouri**

### **Events include:**

A Fantasy & Science Fiction masquerade, where the imagination  
can run wild!

The Future Fashion Folio & Show - See what the best-dressed humans  
and aliens will be wearing!

The past comes alive in the Historical Masquerade!



**THIS EXTRAVAGANZA ALSO FEATURES:**

\* Exhibits of costumes & props by costumers from all over North America

\* Doll Costume Contest

\*Panel Discussions & Workshops on all aspects of the art, including "Furry Character" costuming



**PLUS  
KILLERS OF VALUABLE TIME LIKE:**

\* Watch or participate in a test of ingenuity, speed, dexterity, and improvisation in the Fast Fashion Free-for-All

\* The Friday Night Social--"Stairway to Heaven, Highway to Hell" (like no Prom you've ever seen . . . )



\* Get your costume supply fix in the Dealers' Room

\* Meet and greet fellow costume aficionados from all over, in the "Hostility Suite"--Schmooze, or you lose!

NAME: \_\_\_\_\_

STREET: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

COUNTRY (if not U.S.): \_\_\_\_\_

Is this your first Costume Con? \_\_\_\_\_

Would you like to volunteer your help during the convention? If so, doing what?  
\_\_\_\_\_

Is this your first Costume Con? \_\_\_\_\_

MEMBERSHIP RATES:

\_\_\_\_\_ \$25 per supporting membership (includes all publications)  
UPGRADEABLE anytime

\_\_\_\_\_ \$60 through Jan. 31, '98; \$70 from Feb. 1 or at-the-door

One day memberships:

\_\_\_\_\_ \$20 Friday

\_\_\_\_\_ \$25 Saturday

\_\_\_\_\_ \$25 Sunday (Monday FREE!)

\_\_\_\_\_ \$50 per dealers table through Oct. 31, '97  
\$75 each thereafter (memberships not included, write for more information)

For all inquiries, please enclose a SASE for a speedy reply. Make checks and money orders payable to: St. Louis Costumers Guild, 7835 Milan, University City, MO 63130 e-mail: b.mai@genie.com

Event tickets for those wishing to attend only the masquerades will be available at the convention. Tickets will be \$5 for one event, \$10 for all 3 masquerades.



# COSTUME CON 16

## Future Fashion Folio (FFF)



\*\*\*\*\*

Come join the S.L.U.T.S. under the streetlights  
(or is that spotlights?) of fashion!

**DEADLINE FOR SUBMISSIONS: SEPTEMBER 1, 1997**

The St. Louis Costumers Guild, (a.k.a. the St. Louis Ubiquitous Tailoring Society), proudly sponsors Costume Con 16, the Future Fashion Folio, and its attendant Folio Fashion Show.

**Want to play with the S.L.U.T.S.?  
Here are a few things you should know:**

**1. What IS that thing?**

The Future Fashion Folio is basically a collection of designs of clothing from future, alien, fantasy, and SF-inspired realms. Contestants submit designs and descriptions, which are then judged. Accepted designs are published in the folio. Some of these may be selected by costumers to be constructed and displayed in a Folio Fashion Show to be presented at CC16.

**2. We take on all comers.**

Anyone, whether a member of CC16 or not, may submit designs.

**3. It was good for me. Was it good for you...?**

For this Folio, there are no "places," nor are there categories as such. Like belly buttons, designs are either "in" or "out."

**4. We like to do it in public.**

Selected entries will be printed in the CC16 Future Fashion Folio. You may also choose to present your own fashion design (or another entrant's) at the CC16 Future Fashion Folio Fashion Show. (Try saying that three times fast....)

**5. It's not the size; it's what you do with it that counts.**

Although artistic ability is always one element of judging, it is not the only element in this contest. We value the quality of the design, not necessarily the rendering.

**6. I'll show you mine, if you show me yours.**

Any original design will be considered, whether for humans, aliens, media characters, pets, elves, gnomes, yaks, bats, or old gnus, etc. Design any outfit for anything or anyone! However, exact reproductions of others' designs, whether historical, ethnic, or media, are right out.

**7. We want your clothing!**

Our judges have a strong bias (in fact, an outright *prejudice*) in favor of designs that are practical, comfortable, believable clothing. Yeah, yeah, yeah... everybody says that. But we mean it. Really. This is a fashion design contest, not a masquerade on paper. Now, if it's practical clothing for humans, aliens, media characters, pets, elves, gnomes, yaks, bats, or old gnus, etc., that's just fine.

**8. You can do it for money!!**

Although there are no categories as such, there are two sponsored awards, each with a \$25.00 prize:

- Costume inspired by a filksong (a tape of the song, or at least the lyrics, must accompany the entry)
- Religious Vestments (not limited to Christian or even human religions)

For more details (or just a good back rub), please turn the page ►

# COSTUME CON 16 DESIGN CONTEST RULES

(we were just kidding about the back rub)

1. All designs must be neat and original. (We've said that before; we know.) You may trace figures. If someone helps you draw the design, please indicate that. Send us a SASE if you want figure outlines to trace.
2. Draw each separate design in black ink on an 8.5" x 11" sheet of white paper. Details or back views may be on separate sheets as well. Send us your clean, legible copies only. **KEEP YOUR ORIGINALS!**
3. Color versions of designs may be submitted (in fact, we encourage it) **ALONG WITH THE REQUIRED BLACK-AND-WHITE VERSIONS** (if it gets in, we have to be able to print it).
4. On the back of each design sheet, please indicate the following:
  - a. Your name and address
  - b. Your age (if 12 or under)
  - c. Whether you are a first-time designer
  - d. The number of that design and total number of designs submitted (#1 of 8, #2 of 8, etc.). If your design has multiple pages, label them #2A of 8, #2B of 8, and so on.
5. For each entry, please include a title and written description. Descriptions may cover inspirational sources; cultural, clothing or character background; design details, suggested fabrics, colors, etc.; and any other relevant information. A great description may help an entry!
6. You, as the original designer, retain all rights to your CC16 Future Fashion Folio submissions; however, by submitting them to the CC16 Folio contest, you agree to their publication in the CC16 Fashion Folio, their exhibit at CC16, and their reproduction for the Fashion Show.
7. If you want your drawings returned, you must enclose a large enough envelope with sufficient postage. They will be mailed to you after the convention.
8. You have first right to construct your own designs for the Fashion Show; when you submit your entries, please tell us which ones you'll execute (please bear in mind that the "one body, one costume rule still applies). We will mark those designs as "Reserved" in the Folio.
9. Provided that all submissions are **POSTMARKED BY SEPTEMBER 1, 1997**, you may submit any number of designs, as many times as you wish. Furthermore, this deadline is cast in stone: inflexible and unmovable.
10. For Canadian submissions, please attach a customs declaration sticker, listing the contents as amateur drawings with no commercial value.
11. Designs may be submitted via e-mail (address below). We accept PICT, GIF, TIFF, or JPEG files. Be aware that color images will be printed in greyscale for judging purposes. Electronic submissions must satisfy the other general submission criteria (e.g., the name and physical mailing address of the entrant must be included in the accompanying message).

## DEADLINE FOR SUBMISSIONS: SEPTEMBER 1, 1997

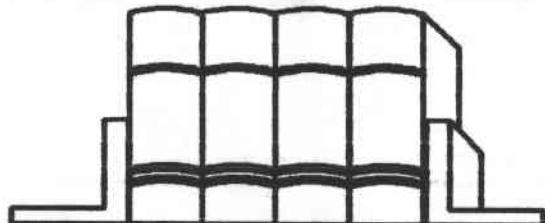
### SEND DESIGNS TO:

Future Fashion Folio  
c/o Karen Heim & Steve Swope  
2845 Lemp  
St. Louis, MO 63118-1713  
E-mail: axejudge@ninenet.com

### FOR CC16 INFORMATION (SASE REQUIRED):

Costume Con 16  
c/o Bruce Mai  
7835 Milan  
University City, MO 63130  
E-mail: b.mai@genie.com

## Costumers' Bookshelf or Wishlist



Hey, haven't any of you read any books lately? Or what titles have you seen which you covet? How about a short book review? A shop you have discovered? A good sale...etc.

---

### From Fiber to Fabric

Reprinted with permission from *The Costumer's Scribe*

Although written for quilters, Harriet Hargrave's book *From Fiber to Fabric* is a valuable resource for all textile addicts. Clearly written, spiral bound, amply illustrated with color photos and diagrams throughout, this book invites the reader to browse. As the title promises, the book proceeds from cotton fields to gins to fabric mills; it also offers a wide array of do-it-yourself fabric tests with detailed sample charts to keep track of the results. Order from chaos! It's a book worth having.

"Many quilters feel that today's fabrics are not as good as they were one hundred years ago and we must put them through a torture test," comments Hargrave. (Historical costumers, please take note.) "I would like to propose a different approach—that we learn about the fabric first...then learn how to work with the fabrics so we do not run into problems later."

And Hargrave has seen most of the problems: she's been teaching quilting since 1976. Internationally known, she was selected by *Nihon Vogue* in 1995 as one of the "88 Leaders of the Quilt World." Noting the lack of information on the quilter's medium itself—the textiles—she guides the reader from the labyrinthine process of cloth manufacture to the home sewing room with clear and simple ease.

Her book is divided into five parts: I. All about the Fabric; II. Testing Your Own Fabric; III. Threads; IV. Non-woven Textiles; and, V. Care and Keeping. Sections I and IV include factory tours of the manufacturing process, with lots of color photos and simple diagrams. If you've got a child who wants to know "how come" things work, share this part with him or her. It's a fascinating peek at how these things are made.

Hargrave's philosophy is one of spending time and money on fabrics worthy of the effort. Toward that end, she teaches the ways and means of determining which fabrics are genuine values, and suggests that fabric quality be evaluated in terms of the project's intended use. If you've ever struggled with fabric printed off-grain, you'll appreciate Chapter 9, "Dimensional Stability": here are two alternatives to straightening grain, better than pulling the fabric on the bias.

For heirloom quality costumes or those destined for repeated wear, see the section on fabric testing. This goes far beyond the burn test! Hargrave includes tests for yarn counts, colorfastness, color transference, lightfastness, and washfastness. Chlorine testing and neutralization are covered, along with detailed information about soaps and detergents, and more: alkali tests, color migration tests, and shrinkage tests.

Sounds complex, doesn't it? Don't despair: Hargrave's presentation is very visual, easy to follow and she provides a fabric analysis chart on page 75. Recording the results of *all* these tests becomes as simple as running a few photocopies and filling in the blanks. The sheets will fit nicely in a standard 3-ring binder. For those of us who are more creative than organized, it's no small help!

Hargrave's batting sample test sheet on page 122 could also be adapted for recording results of costuming projects. On pages 124 and 125, she reveals her personal system for keeping track of her sizable collection of fabrics, using sample swatches and 3x5 cards. For those of you who have amassed Great Quantities of Fabric, this could prove useful. You can tour your stash with your fingertips—probably worth the effort of carding and cataloging all that yardage.

This isn't a large book: it's only 144 pages long. Nonetheless, Harriet Hargrave has packed an encyclopedic amount of information into this slender volume. Each section is loaded with clear, easily accessible information; it's a rare page that doesn't sport a diagram, color photo, or chart. The covered spiral binding occasionally causes some difficulty in turning the pages (there could be wear and tear over time); apart from that, it's a very useful book that's pleasing to the eyes.

*From Fiber to Fabric: The Essential Guide to Quilting Textiles* by Harriet Hargrave.

C&T Publishing PO Box 1456 Lafayette, CA 94549. 1997. 144 pages; hardbound; 8 1/2 x 11.

—Reviewed by Lee Cozzens

## CopperCon 17 Masquerade

writeup for Progress Report I  
Jean Palmer Masquerade Director

One of the most popular events at any Science Fiction Convention is the Masquerade. In Phoenix costume-makers ranging in experience from beginner through master have their moment of fame as they present their creations on stage to an appreciative audience. The CopperCon masquerade has presentations with a theatrical flair as contestants present short sketches, renderings of a favorite character (original or from the media), carefully researched historical re-creations, and visual puns. We provide a low-stress, friendly environment for the contestants and welcome beginners. Come and show off your best and newest work to the best SF audience in the known universe!

The Masquerade will be held at 8:00 PM on Saturday, September 6, 1997 in the Navajo Rooms at the SunSpree Resort. Cary Riall has agreed to be our MC.

There will be a sign-up sheet and information near the con's registration table in the hotel lobby. Please notify the Masquerade Director if you wish to sign up early. You must be registered before the walk-through at 2 PM on Saturday.

We will have stage lights and a sound system to play your music or narration tape. If you have a tape, please submit it at the walk-through. There will not be a live microphone on stage for contestants use.

If your costume includes weapons which will be drawn on-stage, please bring them to the walk-through for approval by the director. If the weapon and its presentation have not been cleared in advance by the director you will be disqualified from competition. We are not trying to discourage weapons from the masquerade, we are working to ensure their safe handling. This safety approval rule also applies to off-stage action, pratfalls, stunts, et cetera.

Masquerade contestants will be registered in three classes:

**Junior** for children 0 to 12 years of age. Contestants between 13 and 18 may choose whether to compete in the Junior or Novice class.

**Novice** for those who have not won three or more awards in previous SF convention masquerades and have not won a Best in Show. There will be a half-circle cape (made and donated by the SouthWest Costumers Guild) awarded to the best costume presented in the Novice class. This masquerade is newbie-friendly--Try your wings!

**Experienced** for contestants who have won three or more awards or a Best in Show at previous masquerades. One prize will be a gift certificate from Barry Bards Books (he carries lots of costume related books.)

If your costume is something you designed yourself, it is an original design. If your costume was taken from a picture, it is a re-creation. Please bring a copy of the picture for the judges to see. If your costume re-creates a particular period of the past, it is a historical costume. You do not need documentation for a historical costume, though it is suggested you bring a picture for a re-creation of a historical costume. If you do choose to bring documentation, please limit it to five pages or less and bring at least three copies for the judges to review.

The Walk-through will be from 2:00 to 3:00 PM on Saturday in the hall between Apache and Kachina rooms. This is the time to bring your completed entry forms, tapes, notes for the MC, documentation, 50 cents for the Polaroid for the judges, and to clear any presentation questions with the director. The stage will not be in place, but we will have the outline of the stage marked on the floor. The stage will be 12 by 24 feet and 2 feet above the spectator area. The only door you will need to go through is 5 feet 8" wide and 6 feet 7" high. Entrance will be from the stage right rear corner via steps. The height from the stage to the ceiling is 10 feet. Exit will be via a 6' wide runway and down 3 steps. There will be catchers to assist you.

We will be using 3 by 5 cards for the MC's notes. Please limit your introduction to 25 words or less. If the MC cannot read your writing, he will improvise!

Your tape should be cued up and marked with "Play this Side", on an otherwise blank tape.

Please limit your stage presentation to 60 seconds or less. If you need to go longer, you must convince the director that it is necessary.

The masquerade green room (in the Kachina Room) will open at 7:00 PM. The optional Workmanship Pre-Judging will also begin at 7:00 PM. Junior costumers and those who do not wish to enter the workmanship pre-judging must arrive by 7:30.

There will be "Den Mothers" to help you out before the masquerade. We will have a repair kit available for emergency repairs, but please bring your own supplies for expected maintenance.

Polaroid photographs will be taken of each costume unit before the masquerade for use by the judges. Judging will be in the traditional areas (workmanship, showmanship, sportsmanship, etc.) with beginning and advanced levels judged separately.

Your tapes and documentation can be picked up after the masquerade. Unclaimed tapes and documentation will be left in a box at the con registration table.

We can use all the volunteer help we can get! Tom will be our Sound and Light man and Cary Riall our MC. If you would like to help out as a catcher, den mother, or stage technician, or house manager, or go-fur please contact me the director, Jean Palmer at PO Box 39504, Phoenix AZ 85069-9504 or phone 602-876-1848 or e-mail j194@phnx.uswest.net If you would like to help out or would like more specific information of the staging or rules, please contact me. Or check out our webpage at CopperCon 17. <http://www.casfs.org/cucon> or the SouthWest Costumers Guild page at <http://members.aol.com/sourwesgld/guild.html> -Jean-

NOTE: As my masquerade budget is extremely tight, I am looking for donations of prizes for the masquerade contestants.



# LepreCon 24

Annual Science Fiction & Fantasy Convention

May 15-17, 1998

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Local Artist GoH: Catherine Yankovich

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or write: LepreCon 24

PO Box 26665

Tempe, AZ 85285-6665

or email [mwillmoth@bix.com](mailto:mwillmoth@bix.com)

or [RGASAS@aol.com](mailto:RGASAS@aol.com)



Cathie Yankovich

- Art Show
- Art Demos
- Art Prints
- Panels
- Consuite
- Gaming
- Filking
- Videos
- Dealers' Room
- Jpanimation
- Masquerade
- Magic Tournament

-----  
Send this form and a check to: LepreCon 24, PO Box 26665, Tempe, AZ 85285-6665

Name \_\_\_\_\_

Badge Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Please send me more info on:

Art Show  Masquerade  Running a Game  Dealers' Room  Volunteering  Other \_\_\_\_\_

## CopperCon 17 MASQUERADE CONTESTANT INFORMATION

The 1997 CopperCon 17 Masquerade will take place in the Navajo Room at 8 pm on Saturday September 6

**Contestants Check In Time: 7:00 pm**

**Check in location: Kachina Boardroom**

### **Registration:**

All persons who wish to enter the masquerade must be registered. To register drop off the entry form (attached to this sheet) in the Masquerade

Registration box at the main con registration desk in the lobby by 2 pm Saturday afternoon. Or bring it to the walk thru in the hallway between Navajo II and Apache at 2 pm Saturday.

### **Cassette tapes:**

If you have a cassette tape or CD to be played during your presentation, it must be turned in with your registration form before 2 pm on Saturday. Label the tape box and both sides of the tape with your name and your costume name. Mark the side you want played "PLAY THIS SIDE". Mark the other side "wrong side". Make sure your tape is cued up and ready to play so the sound tech need only drop it in the player and press the button. **DO NOT GIVE US COMMERCIAL TAPES CUED TO YOUR SONG.** If they accidentally get played, we will not be able to find your cuing again. Duplicate the music onto a separate tape with only your music on it. We suggest you put your music on the beginning of both sides of the tape, just in case. Leave a three second leader before the music starts.

### **Rehearsal:**

We will have a walk thru 2-3 on Saturday afternoon. During the walk thru the outline of the stage will be marked on the floor, but the stage will not be set up. At the top of the stairs will be an area where you can get organized before going on stage.

### **Time Limits:**

Presentations will be limited to 60 seconds. You will need to convince me if you feel you need more time.

### **Lighting:**

We will have stage lights. They will be on or off-- sorry nothing fancy.

### **Stage:**

Entrance will be by steps. The stage will be 12' deep x 24' wide with a 6' wide 24' long runway as exit with steps at the end. The stage will be 24" above the spectator area.. The only door you will need to go through is 5 feet 8" wide and 6 feet 7" high. See diagram.

### **Green Room – Kachina Boardroom:**

You are to be in the Kachina Room no later than 7:00 Saturday evening. Optional Workmanship judging will begin at 7. Children (Junior Costumers) must arrive by 7:30.

There will be Den Moms to take care of you before the masquerade.

We will have a repair kit available, but for Emergency Repairs only.

There will be Polaroid photos taken of each costume for use by the Judges.

### **Advice:**

In general, you may surprise the audience, but **NEVER SURPRISE THE CREW!!**

Please be kind to yourself before the competition. Get some sleep the night before, Register early, and turn in all your materials properly labeled. Let the masquerade director know what you'll need for your presentation to run smoothly. Get a lot of practice ahead of time. Don't forget to eat and drink something a few hours before you go on. Check in on time and let your den mother take care of you. If you need a sudden repair, ask at the repair table and we will try to take care of you. If you have a problem, tell your den mother or the masquerade director. Stay in one place so you can be found when it is your turn to go on. Let the crew help you on and off the stage so you don't fall. Let your den mother take care of your excess belongings and let the catcher crew retrieve anything you leave on stage. Don't forget to stick around for the awards - it might just be your name they call! Let us know what we can do for you to make your presentation everything you want it to be.

Rehearse, rehearse, **REHEARSE!!!** Remember, though, this is a costume competition, not a talent show. Let them see your costume, but Never Bore the Audience. And don't forget - **ENJOY YOURSELF!!!!**

## CopperCon 17 Masquerade Rules

This years Masquerade will be in the Navajo Room, at 8 PM on Saturday, September 6, 1997.

There will be a sign-up sheet near the convention registration in the lobby. Notify me if you wish to sign-up early. You must be registered before 2 pm on Saturday. The walk-thru will be at 2 pm on Saturday.

We will have stage lights, and the ability to play your tape. Stage access will be by stairs. There will be NO live microphone for the use of contestants.

Cary Riall has again agreed to be our MC.

If your costume includes weapons and they are going to be drawn during the presentation, please bring them to the walk thru to be approved by me. If the weapon and its presentation has not been cleared by me in advance of your presentation - you will be disqualified from competition. I am not trying to discourage the use of weapons in the masquerade, I am trying to insure their safe handling on stage.

On your masquerade registration form there are three classes:

- Junior for children 0-12 years. (Entrants between 12-18 may choose if they want to compete in the Junior or Novice class)
- Novice for those who have not competed in a SF Convention Masquerade or have not won 3 awards at previous masquerades or NOT won a Best in Show. There will be a half-circle cape for best presentation! (Donated by the SouthWest Costumers Guild). We are newbie friendly - try your wings!
- Experienced, who have won over 3 awards or a Best in Show. One prize is a gift certificate from Barry Bards Books...(he carries lots of costume related books).

If your costume is something you designed yourself, it is an original design. If your costume was taken from a picture, it is a recreation. Please bring a copy of the picture it was taken from for the judges to see. You do not need documentation for a historical costume, although I would suggest you bring a picture if it is a recreation of a historical costume. If you have any documentation limit it to 5 pages that are Xeroxed so that the judges may look at them during their discussion.

The walk thru will be 2-3 pm on Saturday in Navajo B room. This is the time to bring your filled in forms, turn in your tape, notes for the MC and clear

any presentation questions with me. We will be using 3"x 5" cards for the MC's notes, limit your introduction to 25 words or less. If the MC cannot read your writing he will improvise! Have your tape cued up and marked "Play this side" on an otherwise empty tape. Limit your presentation to 60 seconds or less. If you feel you need to go over this amount of time, convince me it is necessary.

### Rules:

1. No fire or flame allowed on-stage - **ABSOLUTELY NO EXCEPTIONS!**
2. Purchased or rented costumes may not be shown in competition. You can use a few purchased pieces, but the overall costume is to be fan-made. The designer/builder of the costume and the model do not have to be the same person.
3. No messy substances (wet, dry, or oily) that might damage the costume of another contestant will be allowed in the green room or on the stage. Thou shalt not slime thy neighbor.
4. This masquerade is rated PG-13. Please, no flagrant nudity. There will be children in the audience. No costume is no costume!
5. No smoking in the green room or the masquerade hall.
6. No flash photography while participants are on-stage.
7. All weapons must be cleared and approved by the Masquerade Director!
8. The masquerade director has full authority to eliminate anyone from the competition on the basis of bad taste, danger to the contestants or audience, violation of the above rules, or any other reason deemed sufficient. There will be no appeal. This rule is intended to protect you and the convention from the real "loons" and will not be invoked frivolously.



# CopperCon 17 Masquerade Entry Form

|                     |
|---------------------|
| Entry Number: _____ |
|---------------------|

Presentation Title: \_\_\_\_\_

Worn By: \_\_\_\_\_  
 \_\_\_\_\_

Made By: \_\_\_\_\_  
 \_\_\_\_\_

Number in Group: \_\_\_\_\_

| Dominant Color |       |
|----------------|-------|
| Black          | _____ |
| White          | _____ |
| Red            | _____ |
| Yellow         | _____ |
| Blue           | _____ |
| Green          | _____ |
| Purple         | _____ |
| Other          | _____ |

| Class       |       |
|-------------|-------|
| Junior      | _____ |
| Novice      | _____ |
| Experienced | _____ |

| Costume Type    |       |
|-----------------|-------|
| Science Fiction | _____ |
| Reproduction    | _____ |
| Fantasy         | _____ |
| Reproduction    | _____ |
| Historical      | _____ |
| Reproduction    | _____ |

| Audiotape |       |
|-----------|-------|
| Yes       | _____ |
| No        | _____ |

Would you like comments from the Judges? Yes \_\_\_ No \_\_\_  
 I/We have read and understood the Masquerade information and rules and agree to abide by them. Further, I am willing to be photographed/video taped for non-commercial purposes during the Masquerade. Further, I/We do agree to hold the convention, its organizers, and the facility both severally and individually blameless for any accident and/or injury suffered by me/us during the course of this masquerade except in cases of gross negligence on the part of those cited above.

Full legal signature of all entrants. All entrants must sign. If minor, parent or guardian must sign.

Name \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

**Judges' Notes:**

Presentation

Workmanship

|                                     |
|-------------------------------------|
| Historical<br>Yes _____ No _____    |
| Documentation<br>Yes _____ No _____ |
| Period _____                        |

**In this issue:**

Information and Rules for CopperCon 17 Masquerade...Pages 6-9

Report on ICG Meeting at CostumeCon 15 in Baltimore.....Page 1

International Costumers Guild Presidents Message....Page 1

Many neat Costume addresses....Page 2

SWCG Members List and contact information.....Page 2

Calendar of upcoming events.....Page 3

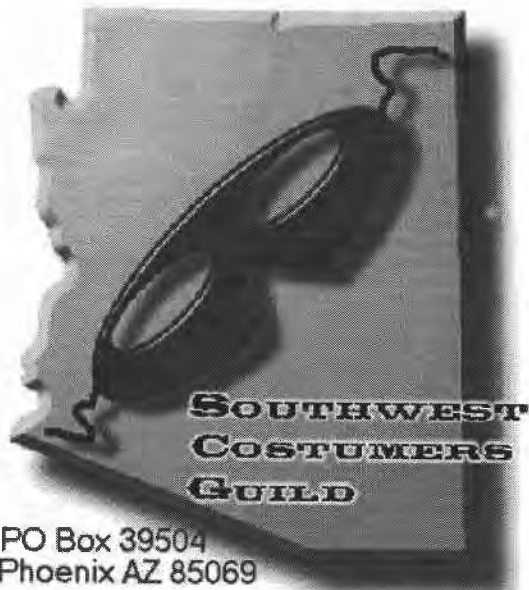
Costumer's Quarterly Update....Page 4

Pattern Source.....Page 4

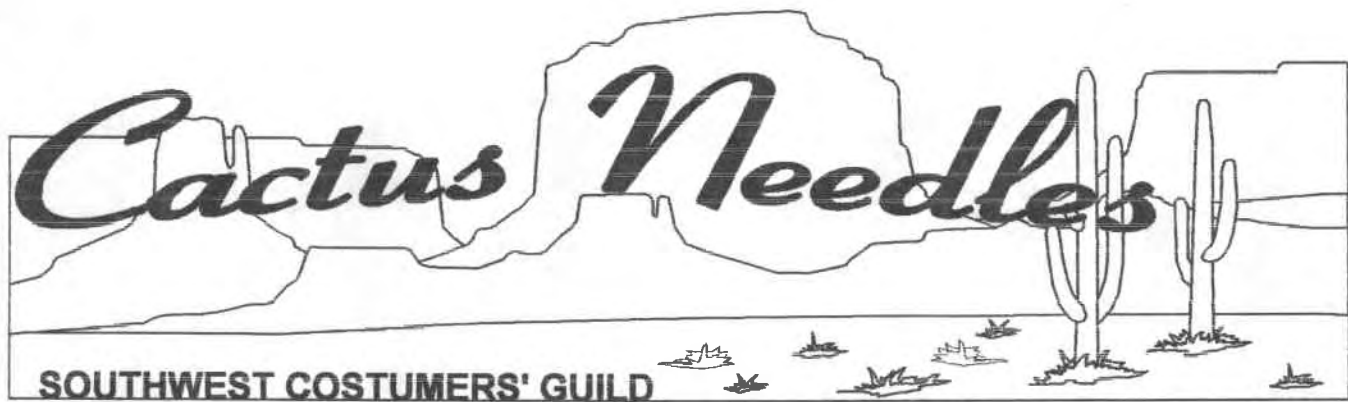
Book Review—*From Fiber to Fabric*—by Lee Cozzens.....Page 5



*Cactus Needles*



PO Box 39504  
Phoenix AZ 85069



VOLUME IV, NUMBER 7

NOVEMBER 1997

## ICG President's Message

October 1, 1997  
Greetings, Everyone,

Written : 10/02/97.06:55pm

The ICG recently held a special meeting of its members to discuss the discrepancy regarding the chairmanship of Costume Con 18, LA in 2000.

The purpose of this special meeting is to discuss the details of who will be chairing CC18, LA, in 2000. The reason for calling this special meeting is the discrepancy between the minutes of the ICG Annual Meeting, wherein the membership voted CC18 to be held in LA with Bridget Landry, Kate Morgenstern and Bruce Briant as the co-chairs, and the June issue of the CGW newsletter, Squeals, wherein the CGW advertises looking for CC18 chair nominees.

The meeting was held Monday, September 1, 1997 at 10:30 AM in the costumer's suite at LoneStarCon, the world SF convention. I officiated this meeting, with Pierre Pettinger as my able and much appreciated parliamentarian.

After calling the meeting to order and counting the attendees, proxies (28 voting members and 186 proxies) and declaring a quorum, I read the purpose description (above) and set some ground rules so that we could have a calm, civilized, rational meeting. The whole week before, I was seeing tempers run wild in regards to this meeting, with various motions being drafted based on rumors and tempers rather than fact and reason. I stated (and will state here again) that so much of this anxiety and ill-will could have been and can be quickly alleviated with a simple phone call to the parties involved or me as president. I was surprised more than once by these motions and details coming out of the blue that I should have been made aware of from the beginning.

I invoked a long forgotten standing rule to eliminate the discrepancy and throw the CC18 bid open again.

**Standing Rule #14:** Costume Con site selection will occur three years previous to each convention. It is the responsibility of the Costume Con for that election year to operate the site selection. Site selection ballots will appear in the progress reports of the current Costume Con. The election will run through Saturday of the Costume Con and results announced at the Historical Masquerade.

This is not the way it's been done, therefore in accordance with the standing rules of the ICG, the site selection of LA in 2000 was declared null and void.

**Standing Rule #15:** The Election Commissioners for each election shall be the chair/co-chairs or their designees of the Costume Con immediately prior to the contested bid.

This all means that CC15 attendees should have been the ones voting for where CC18 is held (not just ICG members at the meeting), and that CC17 should have run that election. So, we didn't follow the rules and the right people weren't running it or voting on it, so therefore it doesn't count and we have to do it again, correctly.

I will accept bids from interested groups to run CC18 until December 1st, 1997. CC17's election commissioners will prepare a ballot and send it out to CC15's attendees who will vote on where CC18 will be held. ICG members not attending or supporting CC15 will be ineligible to vote. The return deadline for ballots will be January 15, 1998, with the results then announced shortly thereafter.

LA in 2000 has been invited to resubmit their bid. Any other interested parties may also submit their bids to me at : PO Box 272, Dundee, OR 272 by December 1, 1997. Any questions? Please call me at (503) 538-1617.

This is a special case only for CC18! Starting with CC19 bids, the process will be that bidders will get their bids to the current years CC, who will put the ballot in their progress report and the voting will be held during the current years CC (or mailed in before) with the voting ending Saturday and the results announced Sunday.

Chapters or individuals may request tapes of this special meeting from Carl Mami, our historian, by contacting him directly at: Carl Mami, 85 W. McClellan Avenue, Livingston, NJ 07039

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Joy Day

President, International Costumers Guild  
(503)538-1617 PO Box 272, Dundee, OR 97115  
joydaysart@aol.com hotfudge@teleport.com  
<http://members.aol.com/joydaysart>



## SouthWest Costumer's Guild

meets generally on the last Sunday of the month, 1:00 pm at members homes or someplace fun. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumers' Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Frances Burns, she will notify Editor.

### For further information contact:

|                   |                               |          |
|-------------------|-------------------------------|----------|
| President         | Tom Vincent                   | 582-6990 |
|                   | or 76444.27@Compuserve.com    |          |
|                   | or Vincent_Tom@Burr-brown.com |          |
| Vice President    | Anne Monday                   | 991-5953 |
|                   | or hcck61b@prodigy.com        |          |
| Treasurer         | Frances Burns                 | 944-0160 |
| Secretary         | Randall Whitlock              | 995-7514 |
|                   | or Randwhit@aol.com           |          |
| Newsletter Editor | Jean Palmer                   | 876-1848 |
|                   | or j194@phnx.uswest.net       |          |

### Members:

|                     |                           |               |
|---------------------|---------------------------|---------------|
| John Autore         | John.Autore@asu.edu       | 967-4537      |
| Tasha Cady          | TashinkaC@aol.com         | 582-0540      |
| Tonya DuVal         |                           | 392-1580      |
| Debbie Henson       |                           | 404-0346      |
| Patty Hodaman       |                           | 967-4221      |
| Sharan Hoyle        |                           | 842-0409      |
| Paula Lary          | PaulaL@cac.cc.AZ.US       | (520)868-5702 |
| Pete Manly          | petemanly@BIX.com         | 876-1848      |
| Kim Martin          | KimL@primenet.com         | 404-3457      |
| Michelle Robb       | 151415@ef.gc.maricopa.edu |               |
| Nyki Robertson      |                           | 846-9428      |
| Mahala Sweebe       |                           | 938-9319      |
| Rondinella Williams |                           | (520)790-0731 |
| Nola Yergen         | nolayergen@aol.com        | 978-5592      |

Note: your editor has a new e-mail address, at home! Yes, the old one also still works. My computer has been upgraded and I now have web access. No, I still have not figured out what all the buttons do.

## Reprinting Stuff from Cactus Needles

### For Other Guild Chapters and The Costumer's Quarterly:

The SouthWest Costumers' Guild expressly grants permission to reprint anything that appears in its newsletter to other ICG chapters and to the ICG's magazine. We request only that the following legend appear on anything so reprinted: "Reprinted with permission from the newsletter of the SouthWest Costumer's Guild". If you are writing a by-lined article for Cactus Needles, please note that in so doing, you expressly permit this use.

### For Everybody Else:

Permission to reprint or extensively quote from the newsletter needs to be formally granted by either the editor or current SWCG President for anything you want to use. If the article is by-lined (a named author is given), that author's permission must also be obtained before reprinting. Again, the legend "Reprinted with permission from the newsletter of the SouthWest Costumers' Guild" or "Reprinted with permission of the author and the SouthWest Costumers' Guild" depending on whether it's a by-lined article or not, should appear.

## ...Odds & Ends...

When the sewing machine tension is only slightly off, try pulling a new dollar bill or a piece of brown paper bag through the cylinders. This roots out dust and lint. Often this corrects the problem. From Sharan

If you have dropped a small nut, screw or steel pin/needle into a space too small for fingers...lay your small screwdriver on a magnet (a magnetized pin holder) overnight. The next day the nut, screw, etc. will stick to the screwdriver so you can pluck it out of the tiny space. This method is neater than a wad of chewing gum on the end of a pencil or screwdriver. Hey, between small spaces and sculpted nails a woman needs to be creative... From Sharan

## Costuming the Internet

**International Costumers Guild** website:  
<http://www.costume.org>

**SouthWest Costumers Guild** can be found at:  
<http://members.aol.com/souwesgld/guild.html>  
Randall has just updated our page with a bunch of new stuff!

The **Costumers Guild West** website:  
<http://members.aol.com/zblgilbert/cgw.html>

The **Greater Bay Area Costumers Guild Website** has links to over 50 other costuming resources, plus the great pattern review event photos, and a list of costumers for hire!  
<Http://www.toreadors.com/costume/>

**Beyond Reality Costumers Guild - Dundee OR** website  
<http://helix.net/~lynx/guild.html>

### Some neat Costume Web Sites:

**The Costume Source** <http://www.milieux.com>

**Scottish & Irish Information, Supplies, Books**  
<http://access.mountain.net/hp/unicorn/>

**The Vikings: Norse Film and Pageant Society**  
<http://blah.bsuvc.bsu.edu/nfps>

## REPORT on CAPE MAKING 9/14/97

We completed 6 flat caps, 4 berets, 1 blue full length cape, 2 dark blue regular capes, 1 black hooded child's full circle cape, and 1 grey child's 1/2 circle cape.

## HELP!

YOUR EDITOR IS AVIDLY RECRUITING ARTICLES, ARTWORK, ANYTHING RELATING TO COSTUMING!

REVIEWS OF SHOPS, BOOKS, RESOURCE PEOPLE, SOURCES OF SUPPLIES, EVENTS AND CONS (LOCAL, REGIONAL, OR NATIONAL) WOULD BE GREATLY APPRECIATED AND PUBLISHED! PLEASE IF YOU KNOW OF ANY COSTUME RELATED EVENT, LET ME KNOW DATES, LOCATION, AND A CONTACT PERSON (WITH PHONE NUMBER WOULD ALSO BE HELPFUL). CALL WITH ADDITIONS, CORRECTIONS, COMMENTS, AND/OR SUGGESTIONS. THANKS FOR EVENT INFO.

Letter to the Editor...

### or **When & How to get a sewing machine cheap!**

Remember me? I am the want-a-be weekend seamstress who had help the first of the year doing a quick house clean and ended up with all three of the sewing machine foot pedals and cords packed away...somewhere. (It has been seven months.)

Having searched and searched, I finally called around and found new pedals and cords costing somewhere between a full tune-up for my car or a 3-day vacation.

Luckily, I listened to a friend and let my self be taken to a Monday night auction at Indian School and Grand (the N side of Indian School). She said no guarantees...but she could not remember when this auction house had not had at least one sewing machine for sale. This evening they had two. I left with a new Kenmore, two manuals and two unopened baggies of tools, scissors, feet, plates, and bobbins all for \$22.50!!!

This was less than the cost of a foot pedal and cord. Christmas in August! If you wish to take a pre-sale look at items for sale this auction house lets you browse on Saturday morning and Sunday afternoon. This means an employee will plug in any electrical appliance and let you test it. And if, like me, you come with a spool of thread and a piece of fabric you can test out each of the two machines they were holding for sale. In this case both of the machines appeared to be new and both sewed perfectly. (They also had a serger that sale.)

PS. For those metal-iron machine groupies like me...Yes, this is a plastic machine. It has 12 decorative stitches built in as well as a built in buttonhole maker and a self adjusting tension. It came with a bag of attachments. I am still playing with them and I can carry the machine under one arm!

...By Sharan Hoyle

### Note from Randall re: January Guild Favors...

I have already made a few " favors" out of scrap white cotton sheeting. I figure we can print about four of the guild logos to a sheet of transfer paper and place these on the favors. Yes, the PO Box address is easily removed from the logo. If folks would like to make up some more favors in their own distinctive pattern, please do before the meeting. Mine are simple strips of fabric about 15 inches long, five inches wide, and rounded at the ends. They are double-layers sewn together, turned inside-out and finished with top stitching around the edges. I figure to imprint the guild logo at one end and loop the other end over the belt. With the extra length and no sewn-in belt loop, it should be easy to configure the finished favors to be worn with a brooch, on a sash, or attached to a purse instead of limiting them to belt wear. Individuals could do embroidery or other personal decorations around the edges.

I probably won't make the November meetings since they coincide with my parents' annual visit. Too bad, I would have quite a bit of use for one of those duct tape body blocks. I recently applied the same technique to making a pair of fitted tights with feet. I intend to write up the duct-tape tights technique and send it to Tournaments Illuminated.

BTW, I finally wrote up the Marlboro Man/Cat Burglar story and sent it off to Readers Digest. If they don't buy it I can always give it to Connotations or something.

Randall Whitlock

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**? Anybody got a copy of Rotsler's Rules relating to costuming? Your editor would like a copy.**

# CALENDAR

## ⌘ NOTE :

INFORMATION IN THIS CALENDAR IS PROVIDED AS A SERVICE TO OUR GUILD.  
PLEASE CONTACT THE INDIVIDUAL ORGANIZATIONS FOR VERIFICATION OF INFORMATION.

### Guild Gathering

Sat. Nov 15

10 AM at Tonya DuVal's. Call for directions. 392-1580. Bring whatever you are working on, or need help with, or advice on. Sewing machine would be good. Also bring your materials for the Duct tape body forms (see list under Nov 16) so Frances can determine if you have the correct stuff. Directions to Tonya's: 202 to 32nd St, N, immediate L on Bellview, R on 31st Place, 4th house on L, 1318 N 31st Pl, phone 392-1580, she does not have e-mail. If you hit McDowell you went too far!

### Guild Gathering

Sun, Nov 16

Also at Tonya's. Duct Tape body forms will be made. Bring: Duct tape at least 3 large rolls, a snug fitting t-shirt, plus about ½ yd of t-shirt material, packing peanuts, a very strong wide-top hanger, (for females your best fitting, best supporting bra), Fiber fill batting 2 or 3 bags, 1 quilt type batting bag.

### Victorian Holiday Fair

Sun, Dec 14

Nyki is arranging for us to attend. At Heritage Square 7th St S of McDowell. Will include Tea at a nice tea house. More info on times later. Victorian costuming.

### Cape Making

date to be determined

Make capes for Randall to sell at the War.

### Guild Logo Favors

Sun, Jan 25, 1998

At Randall's. Plan Estrella War strategies. Materials list: please bring something made of white or light-colored cotton or cotton-polyester, heavy on the cotton. T-shirts, tabards, banners, dress or work shirts, favors, et cetera will work. Also bring some design you would like imprinted on the fabric. Line drawings, slogans, photographs or whatever will work. The design must fit on an 8.5 by 11-inch area of a flat surface so it can be placed on my scanner. I can also work with computer graphics files

### Estrella War

February 11-16, 1998

Wear Favors...shop til we drop...

### Renaissance Festival

Sun, Feb 22, 1998

Apache Junction. (Wear Favors) Meet at front gate at opening, 10 AM.

### Bodice/Doublet Workshop

Mar 28 & 29

This is a Saturday and Sunday it will be at Frances' home.

### CostumeCon 16

April 3-6, 1998

St Louis, Missouri. Contact: 7835 Milan, University City, MO 63130 or e-mail b.mai@genie.com

### Italian Ren

April 26

Italian Renaissance Accessories work session. At Jean's. Materials list next issue.

### ZoniCon'98

May 1-3, 1998

Casa Grande, AZ at Francisco Grande Resort Hotel. This is a new con (1st one) looks like it might be fun. The e-mail for more info is: horseman@indirect.com The phone number is 520-325-4751 which is Scott Malcomson, one of the organizers. Pete & I are going. Simon Hawke will be Guest of Honor.

### World HorrorCon

May 7-10, 1998

Embassy Suites at I-17 & Greenway (SE corner) in Phoenix. This is more of a pro con, than fan con.

### LepreCon

May 15-17, 1998

Francisco Grande Resort in Casa Grande AZ  
Wear Guild Favors.

### Finish stuff we started

Sun, May 24

At Paula's in Florence. (Note Tasha's birthday is 22nd)  
*Wow! May will be busy!*

### CorsairCon 6

June 12-14

Ramada Inn 502 W Camelback. Masquerade Pirate Ball Hospitality Suite, Gaming, Movies, Hucksters, Friday Dance, Programming. Memberships: \$15 til 1/1/98; \$20 til 5/15; \$25 at the door. Make checks payable to CorsairCon PO Box 55596, Phoenix AZ 85068.

### Mid Eastern Costuming

June 28

Nyki to demonstrate. At Tonya's

### More Mid-eastern

July 26

### Wrapped Swim Party

Aug 23

At Tasha's, pot luck, wear wrapped costume such as Sari, Sarong, Toga, or Kilt. Bring swim suit and towel.

### CostumeCon 17

1999

Philadelphia PA

Memorial Day Weekend

### CostumeCon 18

2000

LA area...