Costume-Con 30
May 11-14, 2012 & Tempe, AZ

Welcome Costumers!

We're so glad you could join us for this momentous occasion! We've all been working very hard for a couple of years to bring you this event.

If you've never attended a Costume-Con before, we hope that you are delighted with all the great Programming we have in store for you, including our new event, CC Runway, that we're hoping will inspire future Costume-Cons to give it a try.

We also have two Costumer Retrospectives planned, for Bjo & John Trimble and Lance Ikegawa. They each bring different costuming backgrounds to share with us, and I know all of us "old timers" are excited to see them!

Please be sure to join us for our Friday Night Social, as we're planning a shindig you wouldn't want to miss! Come sit for a spell or mingle, and get to know your "extended family"!!

Our Vendors' Room will be packed to the gills with great stuff, so make sure you dedicate some time for shopping! The Cloister Room will have our Costume Display area, our Quilt Contest entries, our Doll Contest entries, and the Cactus Puppet Exhibition too! The Windflower Room (2nd floor) will have a couple of sewing machines and a garment steamer if you need any of those things, and the Sand Lotus Room (2nd floor) will be available for practicing your stage presentation if you need it.

Our ConSuite is going to be nothing short of fabulous... someone may have to drag me out of there...

Have a great convention and enjoy the fruits of our labors of love. And while you're here, learn all kinds of new things, will you? :)

Elaine Mami
Your Comfy Chair

Cover Art Credits: photographer (LIP - www.lilianapinho.pt.vu), clothing shop (Darkskies - www.darkskies-store.net) and the goggles creator (Lily Anaïl - https://www.facebook.com/Liliane.Anail)

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MAIN EVENTS & COMPETITIONS

FRIDAY NIGHT SOCIAL

Held in the Palm Ballrooms ABDE, starting at 8pm on Friday

Come to Miss Elaine's Saloon, have a few drinks and noshes, maybe play some cards... and then -- watch the new **CC RUNWAY** and our **SINGLE PATTERN/WEARABLE ART SHOW**, right there in the same room!

Wear your old west garb, or steampunk it out (or wear whatever you like) -- this is a great opportunity to meet new people and have a great time!

SCIENCE FICTION/FANTASY MASQUERADE

Held in the Palm Ballrooms ABDE, starting at 8pm on Saturday

During "half-time" we will also present the **VIDEO MASQUERADE**

Seating begins at 7:30pm, Green Room (Palm CF) opens at 6pm

Tech Rehearsal Sign Ups at Masq Reg

FUTURE FASHION SHOW

Held in the Palm Ballrooms ABDE, starting at 11am on Sunday

Seating begins at 11am, Green Room (Palm CF) opens at 9am

Tech Rehearsal Sign Ups at Masq Reg

HISTORICAL MASQUERADE

Held in the Palm Ballrooms ABDE, starting at 8pm on Sunday

Seating begins at 7:30pm, Green Room (Palm CF) opens at 6pm

Tech Rehearsal Sign Ups at Masq Reg

QUILT CONTEST & DOLL CONTEST

Held in the Cloister Room, with Exhibits & Cactus Puppets, starting at 9am on Friday, open through Monday

Please swing by and take a look — winners will be announced at the Historical Masq on Sunday night

HALL COSTUME AWARDS

Judges for the event will be free-roaming all weekend,
and will award ribbons as they see fit.
No divisions, no themes (well, mostly), no stress, have FUN!

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SPECIAL LIMITED WORKSHOPS

These workshops are special because they are limited in attendance, might have a materials fee involved, or list items you need to bring with you to the workshop. They're all classes where you can make something, try out a technique, or complete a finished product.

Signups will be handled at-con at the Information Table, next to Registration. Classes will be filled on a first-come, first-served basis. Fee is due in exact cash to the teacher at the beginning of the class. Class spots will only be held for 5 minutes, so be prompt if you signed up for a workshop.

If you didn't sign up, or the class was filled, teachers have the ability to fill in no-shows or open slots from attendees on a first-come, first-served basis. Teachers can also decide whether or not to allow observers to watch the class from the back of the room.

The Program Grid is basically broken into 1.5 hr blocks, but classes will be shorter than that to allow time for setup and cleanup.

Beading on Fabric - * Limited to 10 participants, costs $8 (or just come to watch), byo scissors - Come learn to sew beads on fabric into marvelous designs and decorations, starting with basics of supplies needed and basic techniques, and then proceeding to bead a cabochon onto fabric, with embroidering straight and curved lines of beads, peyote stitch, and if time allows, at least one technique for edge-beading. Kits will be available with all needed supplies! Sunday, 2:30pm *Lisa Ashton, Kathe Gust*

Defying Gravity with Grace: Bellydance Bra Construction and Embellishment - *Limited to 15 people - Have you ever wanted to make a bellydance bra that will hold up to the wear and tear of dance and support heavy embellishments? Do you want to be able to launder it? Would you just like to have it fit correctly? Well then this is the class for you! See a down-and-dirty overview of a tried-and-true technique that will give a durable and professional finished product. Saturday, 2:30pm *Gail Wolfenden-Steib*

Draft an Underbust Corset Pattern - *Limit of 30 people, costs $1, byo pencil & eraser - Learn how to draft an underbust corset pattern from your measurements. Participants will leave class with a pattern ready for use and instructions on how to use it. Sunday, 9am *Aurora Celeste*

Expanding Scaled Patterns - *Limited to 15 people - This workshop will explain how to enlarge small scaled patterns to full size. Participants will have an opportunity to practice one of the techniques covered in the talk. Saturday, 1pm *Gypsy Ames*

Fascinating Fascinators - *Limited to 15 people, costs $7 - Come learn how to make a top hat fascinator and decorate it! Friday, 4pm *Robin Prosje*

Fun with Thermoplastics: Fosshape and Wonderflex Make and Take Demo - *Limited to 10 people, byo scissors, needle & thread - Thermoplastics are fast and economical ways to create a variety of costume and prop items. This workshop will provide an overview of the uses of Fosshape and Wonderflex. After a brief demonstration, workshop participants will have a chance to work with the products. Friday, 2:30pm *Gail Wolfenden-Steib*

How To Make a Ghawazee Coat/Dress - *Costs $2 - Get a down-and-dirty, basic pattern (with neckline variations) AND learn the mathematics of fitting it to yourself and adjusting it to others. We'll provide you with a bedsheet to make the pattern out of, and you'll walk away with a pattern custom-fit to yourself! Monday, 1pm *Nyki Robertson*

Intro to Kumihimo - *Limited to 16 people, costs $2 - Introduction to and basic instruction in Kumihimo – a Japanese braiding technique used to make decorative braided cords such as the obi jime to go with your kimono. Participants will make a simple kumihimo disk and learn a few basic braids that can be done on it. Friday, 11am *Jennifer Old*

Intro to Needle Felting - *Limited to 15 people - Learn the basics of needle felting, with an opportunity to try it out for yourself. Saturday, 2:30pm *Jacqui Ward*

Intro to Silk Ribbon Embroidery - *Limited to 12 people, costs $10, byo scissors - This is a hands-on workshop to introduce you to the fun of working with Silk Ribbon Embroidery. A kit will be provided with everything you need to make a needle case with a silk ribbon design on the front. There will also be enough extra ribbon for you to practice the stitches before starting on

your needle case as you prefer. Bring your enthusiasm and see how easy and quick silk ribbon embroidery is to do. Saturday, 9am *Frances Burns*

Kanzashi - *Limited to 15 people, costs $5, byo pointed tweezers, needle, thread - Learn the basics of the Japanese art of folding fabric into flowers. Learn two different petals and get a chance to make a flower yourself. Saturday, 4pm *Maral Agnerian*

Kids' Craft Hour - *Limited to 10 people, costs $2 - For younger fans aged 7-12. Come make some craft items to use for costume pieces or fun con play! Saturday, 1pm and Sunday, 1pm *Mavis Bowin*

Make a Custom Hatpin for Your Chapeau - *Limited to 20 people, costs $10, byo hat - Would you like a hatpin that will withstand the vigors of your hat, be the correct size for your hat and be custom-made for your hat? If so, you are looking at the right (make & take) panel to attend. If you don't want to bring your hat with you (for those of you traveling long distances), bring a measurement of the diameter of the crown/band area, and a correct size for your hatpin will be cut for you. Resource lists will be given out so that you may continue making custom hatpins for your hat needs. Monday, 10:30am *Diane Harris*

Monster Pincushion Workshop - *Limited to 16 people, costs $5, byo scissors & sewing machine (if you can!) - Make your own wool felt pin cushion in the shape of a monster. Sunday, 4pm *Jennifer Old, Jo Old*

Shibori Basics - *Limited to 18 people, byo scissors, needles, Dual Duty thread, 12" square of fabric to work on (or t-shirt will do) - While Shibori may sound intimidating, it is easy to learn. We'll concentrate on one or two needle shibori techniques - called shaped needle - that anyone with basic hand-sewing skills can master. Monday, 2:30pm *Carole Parker*

Silk Ribbon Dyeing - *Limited to 15 people - Have fun creating brilliantly colored silk ribbons of various widths using both acid-based dye and Dharma paint-based pigments. Wear clothes you don't mind spilling on, or a smock - just in case! Friday, 4pm *JoAnn Abbott*

Steampunk Garterbelt - *Limited to 10 people, costs $15 - Make & Take a fabulous Steampunk Garterbelt (or should we say Garter UTILITY Belt?!). It is a leather garterbelt that goes great over leggings or works well over a skirt. This season's "Must Have" steampunk accessory! Add pockets or pouches to up the coolness factor. Workshop takes place over two sessions. Saturday, 1pm-4pm *Nola Yergen, Brian Lapham*

Steampunk Goggles - *Limited to 10 people, costs $10 - Join us for this hands-on workshop for modifying an inexpensive pair of welding goggles into super-cool steampunk goggles. Make them and then wear them that night! Workshop takes place over two sessions, with a lunch break in between. Friday, 11am-2:30pm *Nola Yergen, Brian Lapham*

Steampunk Holster or Knife Sheath Workshop - *Limited to 20 people, costs $10 - How to make a (not too cheesy) Steampunk pistol holster, or a knife sheath in 3 hours or less. Materials (leather and fasteners) and some sample patterns will be supplied. Creativity encouraged. Saturday, 10:30am *Bob Beckwith*

Steampunk Leather Pouch - *Limited to 9 people, costs $20 - This leather pouch is any costumer's necessity! Perfect for hiding cellphones, wallets and items that people don't consider "period" or just that one last piece to finish your look. Materials will be provided and stitching it together will be the big adventure. Trinkets to adorn it will also be available. Sunday, 4pm *Mitchell & Casey Brose*

Steampunking - The Basics - *Limited to 15 people, costs $10 - Wanna know what this steampunk thing is all about? Come and learn about steampunk persona and gadgets, and experience a hands-on making your first piece gears and gadget hat or lapel magnet. Saturday, 10:30am *Carol Lewis, Peter Valentine*

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Costume-Con 31

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THE SICK PUPS

The nom du masque of

The New Jersey–New York Costumers' Guild

A chapter of the International Costumers' Guild

Who Are the Sick Pups?

We're fans interested in wearing, making, displaying, researching, photographing, and documenting costume in all its forms. We are drawn to all types of costume, from the fantastical to the historical. We take costuming seriously; we don't take ourselves seriously. Spaz, the original Sick Pup, is on our logo.

What Do We Do?

We make costumes to wear ourselves and for our spouses, offspring, or friends. As we make them, we learn new techniques, use new fabrics or materials, or try new embellishments. After we make them, we display them at conventions and other events by presenting them in masquerades or competitions or by wearing them in the halls. We may use them in Cosplay or wear them on Halloween or other public occasions.

And Besides That?

We help run costume competitions and masquerades. We serve on panels and present demos and workshops relating to costume design, construction, display, photography, history, sources, and similar topics, particularly in the New Jersey-New York area. We may do group trips to costume-related museum exhibits.

We meet every other month to plan future activities, discuss costumes we're making; conventions and events we've attended and upcoming conventions and events; show and tell new sewing techniques or books or materials; discuss theatrical, media, and fashion shows; and socialize. We often have workshops to learn new skills or techniques. We welcome visitors and new members.

For More Information:

Contact us at:
corsecretary@sickpupsnot.org,
Go to our Website:
http://www.sickpupsnot.org,
or follow us on Facebook.

PROGRAM & PANEL DESCRIPTIONS

A few words of explanation — while the Program Schedule shows most events as running 1.5 hrs, they are really one hour fifteen minutes long, with time allotted for set up and clean up. There are breaks built in for lunch (noon-1pm) and for dinner, with allowing you time to get ready for an evening Masquerade if you're planning to be onstage.

For info on the different Meetups that are scheduled, go to page 21. More Meetups may be added at the Con, so be on the lookout for schedule updates!

The special Monday track, **How to Run a Masquerade**, is listed at the end of these descriptions, on page 11.

Special "limited" workshops are not relisted here, but start on page 3.

29 Years of the FFF - A retrospective & slide show of the Future Fashion Folio from Costume-Con 1 to today. Facts, photos, sketches and data covering all thirty years. Sunday, 2:30pm *Bruce & Nora Mai, Pierre Pettinger*

A Plethora of Pockets - The seam pocket, the double welt, the slit. How do you make flaps? We'll show you how to pin, cut, and sew some of the most commonly-used pocket styles. Saturday, 10:30am *Mikhail & Katrina Lynn*

Armor as Fashion - Armor was not only used to keep oneself alive during battle, but also to convey one's wealth status and power. This class will focus on armor used in parade, display, and heavily ornamented. It will also show where armor tended to follow the fabric fashions of the day as well. Saturday, 4pm *Jim Barrows*

Ask the Panel - A panel where the audience decides the topics! Come and ask our panelists questions about costumes and costuming. Maybe you can get un-stumped about that next project! Sunday, 1pm K*athe Gust, Ros Lyn Jeppesen, Bruce MacDermott*

Basic Airbrush Demonstration - Never tried an airbrush? Want a hands-on opportunity to spritz fur and fabric? Come see what an amazing and simple tool an airbrush can be for your costuming needs. Saturday, 9am *Lance Ikegawa*

Basic Embroidery Stitches - Learn how to start and finish a piece of embroidery and how to do different stitches with some of their variations, including running stitches, back stitch, chain stitch, blanket/buttonhole, Cretan, cross stitch, feather stitch, and colonial knots. Sunday, 9am *JoAnn Abbott*

Bjo & John Trimble Retrospective: A Survey of Early Fan Costumes - A fun look at what fans had to do to create great – and not so great - costumes in the 1970s and 80s. It will give you a laugh as well as an appreciation of today's wide variety of costuming resources. Saturday, 10:30am *Bjo & John Trimble*

Blocking a 1920's Cloche Hat - Learn how heat, steam and pressure can turn a straw or fur felt "hood" into an authentically shaped 1920's cloche hat. Edge finishing, sweatband insertion, proofing and optional wiring will also be demonstrated and discussed. Saturday, 9am *Mela Hoyt-Heydon*

Building the Costume Library - How to start up your costuming library and where to find those elusive books. Participants are encouraged to bring favorite titles/bibliographies to share. Friday, 2:30pm *Tina Connell, Trudy Leonard, Jacqui Ward*

Costume Horror Stories - Come hear about the worst of the worst! Our panelists relate the bad and the ugly! Sunday, 1pm *Marty Gear, Kathe Gust, Dana MacDermott*

Costumes of "The Wild Wild West" - Cutaway coats, cravat ties, and a whole mix of styles both Victorian and distinctively '60s. "The Wild Wild West" brought a splash of colorful, imaginative costumes to the small screen. Through pictures and video clips, we'll showcase some of the best costumes from our favorite sci-fi western. Friday, 11am *Mikhail & Katrina Lynn*

Costuming Special Effects -This is a class on creating costuming special effects using readily available materials and tools. Included are overviews and demonstrations on lighting, sound, motion, atmospherics, appliances and other effects that turn ordinary steam-punk, anime, sci-fi, or fantasy costumes into extraordinary ones. Have an effect you'd like to try? If there's time, we can discuss approaches during class. Have a cool effect you'd like to share? Bring it along and tell us how you did it. Sunday, 4pm *Phil Gust*

Creating and Keeping in Character - Learn how to emulate a media character or create one of your own. We'll discuss movement, gestures, quirks, and how to present onstage in character. Friday, 2:30pm *Mijan*

Creating a Successful Pattern Line - From concept to

drafting to cover art and instructions, and on to marketing — the instructor, who has been selling specialty patterns from many different companies for 20 years, takes you through the nuts and bolts of making a successful pattern line. She has helped a number of people get into the pattern business and has herself developed a carefully-targeted and marketed pattern line. If you have interest in creating a pattern line, come learn the details that bring success. Sunday, 4pm *Janet Wilson Anderson*

Decorative Embellishments - A bazaar-like session where experts in different embellishment techniques show off their work. Learn embroidery, quilting, applique and more! Come and go as you please! Friday, 2:30pm *JoAnn Abbott, Frances Burns, Pati Cook, Sandy Pettinger*

Dye & Fiber Timeline - Surprising facts on how early some dyes and especially fabrics were in use, from earliest discoveries to modern times. An indicator of how much things have changed over the centuries, but how close we still are to ancestors in matters of color and dress. Monday, 9am *Bjo Trimble*

Exotic Materials for Costuming - Stretchy-furs… Wonderflex… the weird world of polyfoams… and many things stretchy, rigid, sparkly, squishy and sticky. Stuff you don't usually find at the hardware store or JoAnn's. Things that might just help you create that "impossible" costume! Sunday, 1pm *Lance Ikegawa*

Fashion History for Costumers - An overview of the major trends in fashion history with an emphasis on their application to the construction and presentation by the costumer. Saturday, 2:30pm *Patricia Anne Buard, Byron Connell*

From Gaijin to Apprentice Geisha - When in Kyoto after the Yokohama Worldcon, our presenter did a Maiko (apprentice geisha) photo shoot, with her husband documenting the process in photos. This presentation shows it all, including the make-up. Friday, 1pm *Tasha Cady*

Future Costume-Cons - Descriptions and information about upcoming Costume-Cons from their perpetrators. Saturday, 9am *Michael Bruno, Rob Himmelsbach, Dawn McKechnie*

Going Pro - Want to take your costuming to the next level? Pro costumers talk about how they got to where they are and how you can turn your hobby into money. Saturday, 10:30am *JoAnn Abbott, Patricia Anne Buard, Dana MacDermott, Bethany Padron*

Henry's Mystery Panel - RUN!!! - Don't have anything better to do right now? Well the panelists don't have much of anything to do either. Come watch them stumble along without a topic, without any prep, without any slides or notes, and without any shame. Sunday, 2:30pm *Dave Kanoy, Henry Osier, Steve Swope, Randall Whitlock*

Historical Costume Documentation - Many, if not most, costumers are initially intimidated by the requirement of entering the Historical Masquerade – that documentation be presented, demonstrating aspects of the costume and its historical context. This doesn't have to be an exercise in desperation, going back to cramming for exams and scribbling your term paper at the last possible moment. It can be an enjoyable and illuminating process, one that allows you to feel, think and understand the way that people of your chosen time, place and society might have lived. Come and join the discussion of what constitutes good and excellent documentation, how to be creative, and actually enjoy the process. Although not specifically a panel about researching your costume, we will talk about the types of things you want to include. Sunday, 9am *Janet Wilson Anderson, Lisa Ashton*

How I Did It - Come and see participants from the Single Pattern, SF/F Masquerade, and the FF Show show off their costumes and talk about how they did what they did. Sunday, 4pm

How to Build a Guild - Whether starting from scratch or picking up the reins of a group from others, enthusiasm is key to making friends and influencing people. What shall we make together today? Saturday, 2:30pm *Jill Eastlake, Bruce & Nora Mai, Henry Osier*

Intro to Dye Techniques - A bazaar-like session where experts in different dye techniques show off their work. Come and go as you please! Friday, 1pm *Carole Parker, Bjo Trimble, Trixyloup Wolf, Gail Wolfenden-Steib*

Intro to Hat Blocking - Learn the basics of hat blocking without the need for specialized or expensive equipment. Friday, 2:30pm *Dorothy O'Hare*

Kimono Dressing - A demonstration of how to wear kimono, as well as assistance in dressing for those who wish it. Friday, 4pm *Maral Agnerian*

Lance Ikegawa Retrospective: Making Misanthropy Work - Lance's evolution from harmless meat-puppet to passionate misanthrope. From talking dogs to wolf-gods and Blue Meanies to garbage-bread. If it crawled out

Costume-Con 32

Sheraton Toronto Airport Hotel

801 Dixon Road ` Toronto, Ontario M9W 1J5 Canada

April 25-28, 2014

OUR THEME:

Legends, Myths & Monsters

EVENTS:

- *"The Monster Club" Friday Night Social*
- *Single Pattern Contest*
- *Future Fashion Folio & Show*
- *Science Fiction/Fantasy Masquerade*
- *Historical Masquerade*
- *Doll Contest & Programming*
- *Art Show & Auction*
- *Costume Exhibit*
- *Kimono Display*
- *Workshops, discussion panels, and demonstrations of costuming techniques*
- *Vendors selling patterns, beads, trims , replica weapons, jewelry, BJD fashions and other fun stuff*
- *Swap meets*
- *Room Party Contest*
- *Creature of the Black Lagoon Pool Party*
- *Prop Competition*
- *Tours! Toronto's Little India for sari & textile shopping. Toronto's famous Queen Street W Textiles and Design District, The Textile Museum, The Bata Shoe Museum and more!*
- *Legends, Myths, & Monsters.*

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$85 through Dec 31, 2013
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Want to join our team helping promote Costume-Con 32 and earn your membership? Ask us how!

What is Costume-Con?
It's an annual conference dedicated to costumers and costuming of all genres and types. The convention has its roots in science fiction and fantasy conventions and historical re-enactment events, but all forms of costuming are welcome, including anime, media recreation, fursuit, etc.

Costume-Con 32
Come, See, and Be Seen.

Registration Form

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Badge Name: _____

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State/Prov: _____

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More info:

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from somewhere, he's likely costumed it… Saturday, 1pm *Lance Ikegawa*

Lifecasting – Face - Demonstration of alginate casting and mold-making for the human face. Sunday, 1pm *Aurora Celeste, Bethany Padron*

Making and Transporting Large Props - Sometimes presentations need that special something. Maybe it's a mascot suit, a doorway, or a set of pillars. How do you go about constructing props and set pieces so that they can get safely to the convention and back home again? Our panel discusses the large props and set pieces they've constructed and helps out audience questions. Friday, 4pm *Michael Bruno, Donald Eastlake, Bruce MacDermott*

My First Costume-Con - An intro to Costume-Con for first-time attendees, Costumers and Non-Costumers alike; an anthropological study and explanation of specific tribal behaviors. Friday, 11am *Ann Catelli, Byron Connell, Bruce & Nora Mai, Henry Osier, Tadao Tomomatsu, Jody Wells-Padron, Jolene Wells-Padron*

Native American Beadwork - Plains Styles - This panel will focus on beadwork of the Plains Indians. It will include a timeline for the introduction of various glass beads, traditional designs and colors favored by various tribes, and demonstrations and examples of two fill beading techniques. The panel will also include resources for your own beading projects. Friday, 1pm *Lynn Duffield*

Newsletter for Dummies - Learn the ins and outs of running a chapter newsletter. Sunday, 9am *Phil Gust, Bruce Mai, Carole Parker, Randall Whitlock*

Parasol & Cane for Self Defense - A brief class focusing on the use of these weapons in a variety of self defense applications. Focus will be on simple, easily remembered techniques that do not require strength, or physical dexterity to perform. Saturday, 1pm *Jim Barrows*

Pattern Altering to Fit Cup Size - The mainstream pattern companies usually fit their patterns to a 'B' Cup on the Wolf dress form. So if you are not a 'B' cup or built like the standard Wolf dress form you need to alter your pattern to fit YOU. Find out how simple it is to alter a pattern to fit YOUR cup size and location and get a better fitting pattern. This is a demo and your questions are welcome. Monday, 9am *Frances Burns*

Photos of Russian Costumes - This is a presentation of photos from a visit to the Ethnographic Museum of St. Petersburg, Russia. The museum exhibits costumes from all across Russia, and includes a special exhibit of hats. Monday, 2pm *Tasha Cady*

Physics of Pleating - The Science of cramming a whole lot of fabric into a little, bitty space. Covering box pleats, knife pleats, and, especially, Cartridge pleats. Friday, 11am *Trudy Leonard*

Presentation 101 - Make the most of your few minutes onstage - how to make the best presentation of your costume on stage for the judges and the MC, or in the halls. How to let the MC do much of your talking while you concentrate fully on your presentation. It is far better than mumbling or rambling on too long. Friday, 1pm *Pierre Pettinger, John Trimble*

Presentation 201 - Learn about presenting in groups, comedic versus dramatic presentations, how to work with props and set pieces, and how to use lights and sound to your advantage. Friday, 4pm *Nora Mai, Kevin Roche*

Rivet, Grommet, Snap and Stud - This is a beginner's panel on the various methods of joining one piece of leather to another, using a number of techniques. Saturday, 9am *Bob Beckwith, Samantha Nocera, Robin Prosje*

Rotary Cutting Techniques - What can you do with a straight-edge and a sharp wheel? More than make little quilt squares! How to protect yourself and still cut the fabric. Sunday, 9am *Jill Eastlake*

The Archives – Our History - A video presentation of some of the contents of the ICG Archives AKA Pat & Peggy Kennedy Memorial Library - a look at the Archives and why they are important, what they contain, and what you can do to help preserve our history. Monday, 10am *Bruce & Nora Mai, Pierre Pettinger*

The College Experience - Discussion panel about costuming higher education. Saturday, 4pm *Gypsy Ames, Bethany Padron, Kay L. Townsend*

Tools and Gadgets - Some favorite and possibly unusual tools of the trade. Take a look at some of the tools that are available, and maybe try some of them out. Saturday, 1pm *Pati Cook, Ros Lyn Jeppesen, Sandy Pettinger*

What is This "Furry" Anyway? - Furry fandom has gone through the same growing pains as most fandoms. Starting with suspicion and derision and eventually arriving at grudging admiration… sometimes. What it really consists of has more in common with costume fandom than not: Anthropomorphic fandom is vibrant and creative and all-about masquerading as something

one is not. Sunday, 4pm *Dawn McKechnie, Zervon Tora*

What's Under That Headpiece? - Ever wonder about the structure of towering headpieces and gravity-defying wigs? We'll talk about the materials used to make them, how they are put together, and how to design them to break down to easily pack, with several examples and photos. Sunday, 2:30pm *Sally Fink, Bethany Padron*

Wiggin' Out! Cosplay Style - Anime and Video Game character hairstyles can be downright wacky! Come join us as we teach the ropes on how to create these unnatural styles. Saturday, 4pm *DizzyLizzy*

Working with Fur - Does pile mystify you? Would you love to make plushies or fursuits but don't know the first thing about sewing them? Come learn the ins and outs of fur and pile fabrics. Saturday, 4pm *Dawn McKechnie, Jo Old, Zervon Tora*

SPECIAL MONDAY TRACK!

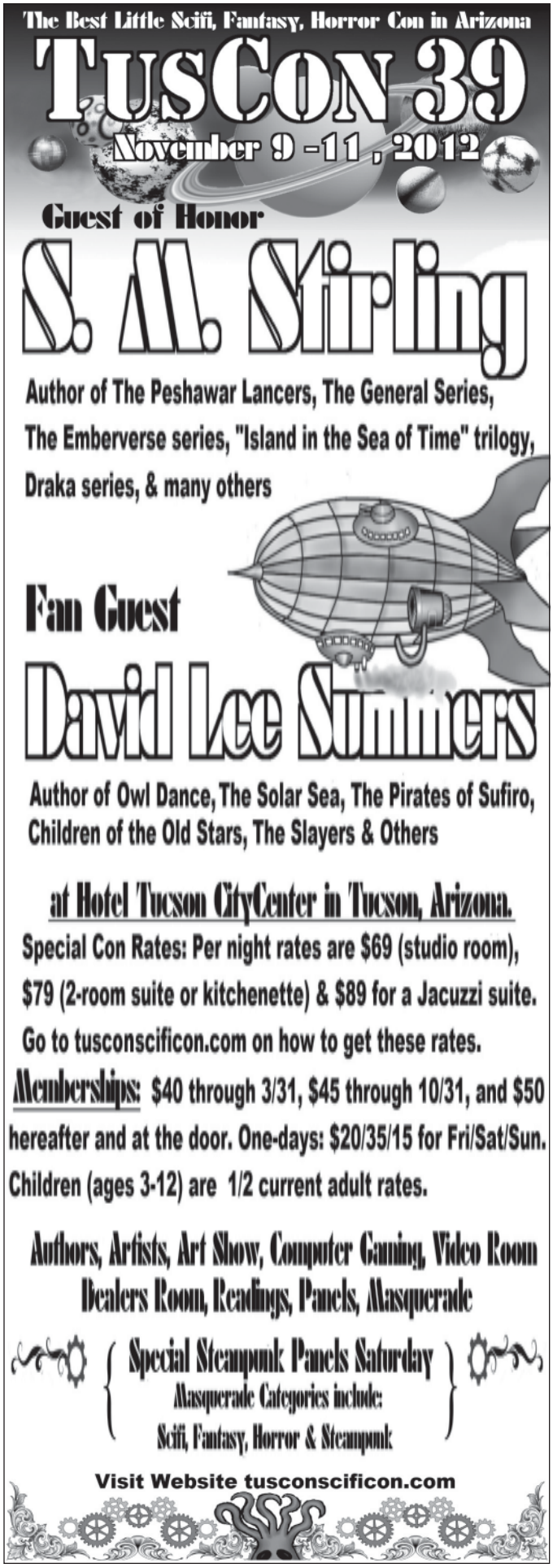
How to Run a Masquerade!

A day-long seminar by experts from across the continent on how to run a Masquerade. Our panelists go over everything from paperwork to rules to picking judges, all in easily digestible half-hour chunks! Come for the parts that interest you, or stay for the whole day and learn the whole nuts and bolts of running a contest.

See **Pocket Program** for specifics on which topic begins when. Monday, 9am-4:30pm

Topics include: Intro, Small & Large Contests, Setting Rules, Paperwork, Green Rooms, Photography, Working with Tech, Working with MCs, Choosing Judges, Judging Etiquette & Clerking, Workmanship Judging, Judging Documentation, Future Fashion Folio & Show, and Costume-Con!

With a cast of thousands, including: *Janet Wilson Anderson, Eric Cannon, Ann Catelli, Byron Connell, Tina Connell, Karen Dick, Ricky Dick, Marty Gear, Bruce MacDermott, Dana MacDermott, Nora Mai, Richard Man, Dawn McKechnie, Henry Osier, Pierre Pettinger, Sandy Pettinger, Kevin Roche, Sandy Swank, Tadao Tomomatsu, Andy Trembley*



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PROGRAM PARTICIPANT BIOS

JoAnn Abbott is a dreadful show-off who likes nothing better than making a spectacle of herself, and if it is with a costumed pun, so much the better! The only thing she likes better than teaching is learning. She has been a member of the SCA and has recently started taking part in a Steampunk LARP as well as being the costume lady for 6 indie films, 3 so far this year, and has promised to be a part of another 3. She also does quilting, both sane and crazy, silk ribbon, beaded and regular embroidery, and is the queen of scrounging for costume items.

Maral Agnerian has been costuming in fandom since her first convention in 1999. Since then she has been systematically covering herself in more and more sparkles, doodads and fancy thingamajigs. She has won several workmanship awards for her obsessiveness.

Gypsy Ames is a professional costume designer for theatre, opera, dance and performance art. She is currently on the faculty at the Colorado College where she teaches costume related courses and designs costumes for theatre and dance.

Janet Wilson Anderson has been an award-winning costumer for over 40 years. She is the co-founder of the International Costumers' Guild, the founder of the Costumer's Guild West and the Founding dean of Costume College. She is the owner of AlterYears for the Costumer, a leading supplier of patterns, supplies and accessories to costumers all over the world. She is also the designer and director of the AlterYears pattern line which provides costumers with easy-to use historical patterns. Her personal library has grown to thousands of references, which she has been utilizing in her lectures and documentation projects. She has been a designer, builder, presenter, judge and author of costuming books. Mainly, she is delighted to have turned a love of "dressing funny" into a life-long career.

Lisa Ashton is a costumer living in Ashton, Maryland, who has been costuming for about 25 years. Recent costumes include "The Letter" a Civil War era reproduction of Sullivan and Sarah Ballou's famous letter, "Victorian Lady's Hunting costume", and "Mistress of All Hallows". She also has several recently published articles in The Virtual Costumer about Historical costume subjects. She loves beads and has been twice to the Czech Republic to purchase them and go to the glass factories. Other passions include hunting, working a Haunt at Halloween, quilting and collecting Victorian artifacts and vintage photographs for fashion research. In her spare time, she enjoys having a clean house, a garden, and working as an Emergency Medicine PA.

Jim Barrows has been studying and teaching western fencing for the last 3 years, specializing in *Fiore de Liberi's Flower of Battle* manual. Before that he earned his black belt in an Eastern swordsmanship system. He also studied cane, rapier, cutlass and other western weapons as well.

Bob Beckwith has been making sheaths and holsters out of leather for a long time. He sells his items through a local shop, Banner Knife.

Mavis Bowin grew up with a mother that was constantly doing children's crafts projects of one kind or another. She has over 40 years experience teaching children's crafts in Bible School and church camps and over 20 years experience as a Girl Scout leader with troops from kindergarten through high school. She has 3 pre-school age grandchildren she loves to do crafts with.

Casey Brose is 25 years old and the second of the Triplet Brose Brothers. He has received a degree in Biology and is looking to further his education in multimedia arts. Working with an environmental firm, Casey finds time to indulge in the crafts of steampunk whenever time permits. Specializing in weapon craft and leather goods, Casey likes to bring his personal style of adventure to the steampunk world. With his brothers, many wonderful steam-powered ideas come to life.

Mitchell L. Brose, 25 years old and the first of the Triplet Brose Brothers, currently works at the Phoenix Zoo in Zoolights creating and building holiday light displays. As a kid, his interest in how things worked led him to take many machines apart and to learn their inner workings. With their combined creativity, he and his brothers build props, sets and costumes to make their imagination a reality.

Michael Bruno has been a lifelong costumer. He is currently Co-Chair of Costume-Con 31.

Patricia Buard earned an MFA in theatrical costume design and worked as a theatrical costumer for 15 years. She has been a Civil War reenactor and has attended Costume-Cons over the years.

Frances Burns has been active in costuming for over 20 years. It is rumored that she popped into this world naked, clutching a portable sewing machine and proceeded to design her own diapers; she laughs at this farfetched idea. Frances has been altering and fitting patterns for family and friends since grade school, perfecting the art of clothing making for the less than perfect body for over 30 years. Frances was mentored by her neighborhood seamstress who was trained in French Quebec, this impressed her with an eye for detail construction, fit, and quality. She approaches the design and production of costumes as actual clothing – not props to be used once or twice. This has made her popular as a dressmaker for individuals who wear costume attire as everyday clothing, including Renfaire participants and gypsy fortune-tellers.

Tasha Cady has been costuming since her fiance dragged her on stage for Westercon in '73. For 15+ years she did a lot with kids' costuming - one son now makes his own. She specializes in humor.

Eric Cannon

Ann Catelli made costumes starting with doll clothes at an early age. She still costumes dolls and herself, but is usually found backstage at Masquerades.

Aurora Celeste is a costume dabbler with more than 10 years' experience who shares her costuming knowledge on her blog at www.dramaticthreads.com. Her costuming interests are all over, but her passion is reproducing costumes, mostly sci-fi and fantasy movies and tv shows, anime and manga, and Joseph Michael Linsner's *Dawn*. In 2009 she received degrees in Theater & Film and History from the University of Kansas, concentrating in Theater and Film Costuming and the History of Clothing. She gives panels and enters masquerades all over the country, has won Best in Show at Costume-Con 24, and is currently serving as Recording Secretary of the International Costumers' Guild Board of Directors. When she's not costuming at a convention she's often behind the scenes running them. She has served as staff and panelist on many conventions across the continent including Costume-Con, Arisia, AnimeNorth, and Archon and a con chair at Naka-Kon Anime Conven-

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COSTUME CONS			
COSTUME CON 1	1983	San Diego, California	Available
COSTUME CON 2	1984	San Diego, California	Not Available
COSTUME CON 3	1985	Columbia, Maryland	Not Available
COSTUME CON 4	1986	Pasadena, California	Not Available
COSTUME CON 5	1987	New Brunswick, New Jersey	Available
COSTUME CON 6	1988	San Jose, California	Available
COSTUME CON 7	1989	Albany, New York	Available
COSTUME CON 8	1990	Ontario, California	Available
COSTUME CON 9	1991	Columbia, Maryland	Available
COSTUME CON 10	1992	Lincoln, Nebraska	Available
COSTUME CON 11	1993	Pittsburgh, Pennsylvania	Available
COSTUME CON 12	1994	San Jose, California	Available
COSTUME CON 13	1995	Toronto, Ontario, Canada	Available
COSTUME CON 14	1996	Seattle, Washington	Not Available
COSTUME CON 15	1997	Baltimore, Maryland	Available

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COSTUME CONS			
COSTUME CON 16	1998	St. Louis, Missouri	Available
COSTUME CON 17	1999	Cherry Hill, New Jersey	Available
COSTUME CON 18	2000	Hartford, Connecticut	Available
COSTUME CON 19	2001	Calgary, Alberta, Canada	SyFy Available
COSTUME CON 20	2002	Melbourne, Victoria, Australia	Not Available
COSTUME CON 21	2003	Chicago, Illinois	Not Available
COSTUME CON 22	2004	Atlanta, Georgia	Available
COSTUME CON 23	2005	Ogden, Utah	Available
COSTUME CON 24	2006	Des Moines, Iowa	Available
COSTUME CON 25	2007	St. Louis, Missouri	Available
COSTUME CON 26	2008	Silicon Valley, California	Available
COSTUME CON 27	2009	Timonium, Maryland	Available
COSTUME CON 28	2010	Milwaukee, Wisconsin	Available
COSTUME CON 29	2011	Hasbrouck Heights, New Jersey	Available
COSTUME CON 30	2012	Tempe, Arizona	Available at CC30

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tion in Kansas City. In her spare time she reads a lot of Young Adult Science Fiction and Fantasy, and maintains a review blog at http://yasff.blogspot.com/

Byron Connell doesn't make costumes and wears them only rarely — entering a masquerade once a decade is about right! However, since being part of the Torcon III best-in-show entry in 2003, when he does enter, he does so in the Master division. Byron's first Costume-Con was CC 3 in 1985 and he's been to every one since CC 7 except CC 20 (which was in Australia). He also co-directed the CC 10 SF&F masquerade and directed the Historical masquerades at CC 24, 25, and 29 and will do so at CC 32, and other conventions such as Arisia and Philcon; however, he was shocked when it was suggested that he direct the masquerade at Anticipation (the 2009 world science fiction convention). He's directing the masquerade at Chicon 7, the 2012 Worldcon. Mostly, however, Byron runs masquerade green rooms. He has run every Costume-Con green room from CC 9 through CC 23 (except 20), as well as the CC 26 and 28 green rooms and is running all our green rooms. He also has run masquerade green rooms at regional SF cons and, since Noreascon III in 1989, at Worldcons. A historian by training, with a master's degree in Russian history, Byron Connell has a special interest in civilian, paramilitary, and military uniforms. He has written about them for the ICG Newsletter and *The Virtual Costumer* and has made presentations about them at several Costume-Cons. He is a member of the the Armed Costumers' Guild, the SLUTs (St. Louis Ubiquitous Tailoring Society), and the Sick Pups (New Jersey-New York Costumers' Guild); that makes him an Armed SLUT Puppy! Byron is a past President of the International Costumers' Guild, which honored him with its Lifetime Achievement Award in 1996. (He still doesn't know why.)

Tina Connell is usually found backstage, working at the Green Room Repair Table at various regionals, Worldcons and Costume-Cons. Her costumes have appeared at several Worldcons and Costume-Cons. She was part of the "Best Master - Original Design" group at LACon 4, and one of her costumes appeared in the Best in Show "Trumps of Amber" group at Torcon. She is owned by two cats, and now that she has retired she is looking forward to having more time to work on costumes - the cats will help her find the exact center of any fabric used.

Pati Cook has been sewing and playing with fabric and thread most of her life. She holds a degree in Clothing and Textiles, almost finished a Masters in the same, plus most of the work for a Master's in Adult Education. Loving to teach, she always is willing to help others learn. Costume-Cons 1, 2 and 4 are full of fond memories and there are many local conventions that Pati has helped run. She has been a member of the Society for Creative Anachronism for over 35 years. Having won a second place ribbon in an International Quilt Contest, she teaches at local quilt shops, is a long time member (and officer) of area Quilt Guilds. In a former life she wore out rufflers sewing outfits for square dancing.

Karen (Schnaubelt) Dick is the founding chairperson and service mark owner of Costume-Con®. She has been costuming since 1973, doing both media re-creations and her own original designs, and has won major awards at every level of competition. She is a Lifetime Achievement Award winner from the International Costumer's Guild. Her work appears in *The Costume-Maker's Art* and the *Star Fleet Technical Manual*. She is cited in *Watching Anime, Reading Manga* as one of the earliest anime-based cosplayers in the US. She is best known for attention to detail, impeccable workmanship, and building a full character, not just a costume.

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Ricky Dick

DizzyLizzy is a wig commissioner from Maryland. She enjoys the challenge that anime and video game characters give with their hairstyles. No design is safe!

Lynn Duffield has been sewing for 45 years (the first Girl Scout badge she earned was for sewing), but she's only been costuming for about 12. Most of her costumes are historical, in part because she loves the research.

Donald Eastlake has been attending science fiction and costume conventions for over 40 years. He built the cauldron/globe for the "Zodiac" masquerade entry at L.A. Con IV that won "Best Choreography". At Noreascon 4, he was co-builder of the mountain range in the "Artic Circle" entry resulting in his being the first person to be part of a "Best in Show" winner the same year he was presiding officer at the WSFS Business Meeting.

Jill Eastlake is the current President of the Northern Lights Costumers' Guild, an ICG chapter, in the greater New England Region. She has also been a leader in general SF & F groups and has been Masquerade Director for Masquerades. She also quilts as a hobby.

Sally C. Fink began costuming in 1973 when she entered a "Futuristic Fashion Design" contest sponsored by Equicon. Nearly 40 years later, Sally is a many-times-over Master costumer, a Laurel and a Pelican in the SCA and is still making costumes. Known for her large, elaborate headpieces and love of purple and glitz both fannishly and in the SCA, she has had over a dozen one-woman costume and art-to-wear shows at local venues in western Pennsylvania. From 2004 to 2011, one of her fantasy costumes, "The Iron Orchid," was on exhibition in the Science Fiction Museum and Hall of Fame in Seattle, WA.

Marty Gear has directed the masquerade at Balticon for the past thirty-three years, and he was the masquerade director for the 1983 Worldcon where he instituted many of the masquerade policies and traditions that we take for granted today. He has been masquerade director for several other Worldcons, and has directed either the Fantasy & Science-Fiction or the Historical masquerade competitions at several Costume-Cons. Marty has also judged more costume competitions (F&S-F, Historic, and Anime) than he can keep track of. Marty has won numerous awards for his own costumes, competing at the International Costumers' Guild "Master" level. One of his favorite appearances was as "Cohen the Barbarian" a part of the Best Discworld entry at the 2004 Worldcon. For the past ten years he has appeared as various vampire characters at "Castle Blood" a haunted attraction in Western Pennsylvania. Marty was one of the founding members of The International Costumers Guild, and its first president. He was the second recipient of the ICG's Lifetime Achievement Award. He is also considered "The Ghodfather of Technofandom", a loose collection of East Coast sound, lighting, video, and film enthusiasts who provide their knowledge and services to science-fiction conventions up and down the East Coast as well as to many Worldcons and Costume-Cons.

Kathe Gust is an Engineering Librarian at Stanford University, where she is taking part in the Grand Challenge of working in a "book-less" library with minimal paper resources. After a hiatus of almost 20 years since studying stage costuming at University of Arizona, Kathe converted the spare bedroom into the 'Sewing Room of Shame' in 2003 inspired by Ngila Dickson's Rohan costumes for *Lord of the Rings: The Two Towers*. She has been costuming steadily ever since, and learning additional skills such as custom leathertooling, beading and embroidery to add to the authenticity of her work. Kathe and her husband Phil have presented panels on Special Costuming Effects, The Padawan's Lightsaber Academy, and Costume Armor Building. For an overview of some of her work please visit Kathe's website at: celefinniel.webhop.net.

Philip Gust is Editor of SiW's ***Virtual Costumer*** magazine, and Vice President of ICG. He enjoys sci-fi and fantasy costuming, and has particular interests in props, special effects, and prosthetic makeup. He also costumes in historical periods, including Georgian, Regency, Victorian, and early 20th c. Philip regularly publishes articles on a variety of costuming topics, and teaches prop making and special effects classes regionally and nationally. He has been a masquerade co-director and a judge at regional masquerades.

Diane Harris began costuming in her teens when she was cast for a role in a high school play and the Home Ec teacher (costumer) told her that since she sewed, she could make her own costume. So she did and then people began lining up for her to make their costumes. Since then, she has costumed for various genres including stage and film for the past 40+ years. Her "passion" costuming era is Victorian.

Rob Himmelsbach has been actively costuming in the SCA for over 30 years, with assorted side trips into Colonial American, 19th Century (Steampunk), Japanese, Sci-Fi and Fantasy. He is also known for doing and teaching counted thread embroidery techniques including Blackwork, both period and outré (the Enterprise and a Klingon Bird-of-Prey embroidered in blackwork – go figure). He has been a judge or workmanship judge for many Costume-Cons, Worldcons and regional cons, as well as working as MC for several of these as well.

Mela Hoyt-Heydon is a union costume designer and a professor of Design at Fullerton College where she has taught for the 30 years. In addition, her millinery has been seen in feature films, mini-series, TV and theaters across the US and Great Britain.

Lance Ikegawa has loved dinosaurs and big, rubber monsters since he was a kid. Two monsters fighting? One man's heaven. When he settled in Los Angeles many years ago, he met people who made monsters for a living. Through their kind patience Lance was able to grasp basic monster-building techniques and a few tricks. He learned quite a few of these from working with Kathy Sanders. Later he teamed up with Lynette Eklund -- Lance and Lynette shared a passion for costumes that find ways to hide the human form. Lance has always worked hard to create monsters that have good movement and personality.

Ros Lyn Jeppesen was born in 1945 to married parents, and as their fourth daughter, she was named for her father (Roscoe). Her oldest sister used to tease her calling her "Roscoe Lyn".

Dave Kanoy has been been actively masquerade costuming for 11 years, and was a green room assistant/personal ninja for a few years before that, but he has spent a lifetime honing his mind and personality to become the sick and twisted individual you see today.

Brian Lapham has been crafting with leather for over twenty years. He regularly participates in several costume-related social groups and volunteers in the costume department at Grand Canyon University. Brian has also assisted with costumes on several short films.

Trudy Leonard's been dressing things up for a long time -- dolls, critters, Fiona, Al, the cats and herself. When she discovered that people got together and did costumes for fun and competition, it was love at first contact. Retirement just gave more time for playing with dolls (including her granddaughter, Zada). If the house doesn't explode from the accumulation of her fabric and dolls, and Al's telescopes, the future looks like fun.

Carol Lewis has been making costumes for everything from pageants, dance competitions, and the Society for Creative Anachronism for 30 plus years. Raised by a jewelry designer, she learned to craft from the time she could crawl. Steampunk is the most recent in a long line of interests in costuming -- she enjoys sewing the victorianesque costumes and making hats, and jewelry that fit the aesthetic.

Trixyloup Wolf lives in Quebec, and has always loved costuming and makeup. She is a master costumer that loves painting on anything (wood, metal, fabric, etc)… and admits to weaknesses including cats and Taco Bell. She always looks forward to attending Costume-Cons and anime conventions.

Katrina Lynn grew up in an historic home where her grandparents nurtured a love of 19th century history and elegance. How very strange that she somehow found most of her inspiration in the garish styles of the 1960s and 70s!

Mikhail Lynn is a great fan of Jules Verne and samurai films, and is mostly likely to be seen wearing Victorian suits or kimono. He and his wife Katrina run conventions in St. Louis.

Bruce MacDermott began photographing Masquerades in the late 60's. He became directly involved in convention costuming in 1983. He and his wife, Dana, have won numerous awards for their costuming in both F&SF and Historical competitions. They have both served on the ICG Board of Directors and were founding members of two ICG Chapters. They were awarded the ICG's Lifetime Achievement Award at CC27.

Dana MacDermott has been involved in Costuming for conventions since the mid 1980's, working with her husband, Bruce. She has a Masters degree in costuming design and is currently working with a youth circus group in Oakland, California. Dana and Bruce received the ICG Lifetime Achievement Award in 2009.

Bruce Mai's first costume was a Dalek from Doctor Who, over 25 years ago. Once he met Nora, he learned to sew. He served as President of the St. Louis Costumers Guild for 5 years and co-chaired Costume-Con 25. Currently, he is the International Costumers' Gallery Administrator and the video archivist for the Pat and Peggy Kennedy Memorial Library. He is also the Future Fashion Show Director for Costume-Con 30. He & Nora received the ICG Lifetime Achievement Award in 2010.

Nora Mai was President of the ICG for 3 years, chaired Costume-Con 16 & has edited 3 Future Fashion Folios. She was the founding President of the St. Louis Costumers Guild & has held SLCG offices on and off for nearly 20 years. A frequent contributor to the Future Fashion Folios, she started making her own Middle Eastern Dance costumes in High School because she couldn't afford to buy them. She has been costuming for nearly four decades with experience in Historical and SF & F, and mostly does originals. And she currently works as the primary photo archivist (digitizing & inventorying) for the Pat & Peggy Kennedy Memorial Library and the International Costumers' Gallery. She & Bruce received the ICG Lifetime Achievement Award in 2010.

Dawn McKechnie is a costumer hailing from the beautiful Great White North (Canada) with a penchant for watching monster movies, hoarding fabric, and dreaming about all the costumes she'll make when she quits volunteering. She's currently an Exec for Anime North, Masquerade Dir. for Fan Expo Canada, President of the Fibre Fantasy Artists of Canada, and Con Chair for CC32 in Toronto 2014, among other things. She is currently searching for rehab for volunteer-aholics.

Mijan has been cosplaying since 2005, and began competing in masquerades in 2007. Mijan's personal area of interest in costuming is sci-fi and fantasy cosplay, and he takes great satisfaction in bringing characters to life.

Richard Man is a software engineer and entrepreneur by day, and a professional photographer by, um, whenever he is not doing software engineering or entrepreneuring. He takes really wonderful B&W fine art and documentary photography, says his wife Karisu, and he is the official masquerade photographer (images taken in color of course) for a few Worldcons, Costume-Cons and regional cons such as Loscon, Anime LA, Baycon, SiliCon etc. You can check out his work at http://www.richardmanphoto.com. His email is richard@richardmanphoto.com.

Samantha Nocera has been a leatherworker for twenty years, focused on garment fabrication and other, more questionable applications.

Dorothy O'Hare is a Jill of all trades, Empress of none. Pwned by a very spoiled cat, Dorothy is a multi-faceted costumer with a warped sense of humour who has been making and wearing her ensembles at Renaissance Faires and Science Fiction Conventions around California for a number of years. Costume College attendees may remember the kitty print bustle with cat toys.

Jennifer Old is a hobbyist costumer from Kansas City with a passion for recreations, whether they are historical, ethnic or media-inspired. Her current interests involve silk dyeing and East Asian embellishment techniques.

Jo Old has spent most of her adult life engaged in one crafty occupation or another, including bear-making, dolls, dollhouse miniatures, floral arranging and personal sewing projects. Her current passion involves the collecting, propagation and sale of exotic and rare plants.

Henry W. Osier has been a member of the International Costumer's Guild for many years. Besides starting a chapter of the ICG, he was the Assistant Masquerade Director at the World Science Fiction Convention in Chicago in 2000. Three years later, he was the Co-Chair of Costume-Con 21, also in Chicago. Two years after that, he was the Masquerade Director at Costume-Con 23 in Utah. Last year, he was the Chairman of Costume-Con 28 in Milwaukee. He is also the Masquerade Director for Chicago TARDIS, one of the country's largest *Dr. Who* conventions. He is often asked to judge, MC, or work many Midwest Science Fiction Convention masquerades, such as Geek.kon, TeslaCon, both in Madison, and Archon, in St. Louis. Through his activities, he tries to encourage people not only to costume, whether it be Historical Reenacting, Theater, Media Recreation, Fantasy, Anime, Steampunk, or just sheer innovation, but to interact with others in their area and across the country that also share their interest.

Bethany Padron is a theatrical costume professional and avid reader, who graduated from UNC School of the Arts.

Carole Parker is known for mostly behind the scenes green room and concom work, and has won awards for her dyework at TorCon III, PhilCon 2008, and LosCon 2008. She has taught Dyeing Techniques 101 and Shibori Dyeing Techniques at Anticipation (Montreal Worldcon), Renovation (Reno Worldcon), and Costume-Cons.

Pierre Pettinger has been attending conventions since 1981, and costuming since 1982. With his wife, Sandy, he has won many awards in costume competitions, including 4 Worldcon Best in Show awards. They have also judged many masquerades at all levels of competition. They received the International Costumers' Guild Lifetime Achievement Award in 2000, and were the masquerade directors at ConJose, the 2002 Worldcon, as well as at several other conventions. They have been Fan or Costuming GoH's at several conventions. Pierre served several terms as ICG president and is currently the Parliamentarian and the Archivist.

Sandy Pettinger has been attending conventions since 1981, and costuming since 1982. She was Corresponding Secretary of the International Costumers' Guild for 2 years. With my husband, Pierre, she has won many awards in costume competitions, including 4 Worldcon Best in Show awards. Theyhave also judged many masquerades at all levels of competition. They received the International Costumers' Guild Lifetime Achievement Award in 2000, and were the masquerade directors at ConJose, the 2002 Worldcon, as well as at several other conventions. They have been Fan or Costuming GoH's at several conventions.

Robin Prosje has been sewing for as long as she can remember! She makes custom costumes, and clothing for a living.

Nyki Robertson-Crosby has been costuming within the SCA for over 30 years (with a specialty in Middle-Eastern costuming) and doing other costuming-type "stuff" for even longer! She is also a licensed Special-Effects Make-up Artist with 20+ years of working the make-up rooms for Haunted Houses (which she ADORES doing and usually ends up costuming there, as well!). Nyki is currently the President of the Southwest Costumers Guild and would like to say "Welcome!" to all you visiting here in Phoenix!

Kevin Roche has been making costumes since he was 8 (and has the photographic evidence to prove it!). He was honored with the International Costumers' Guild Lifetime Achievement Award in 2007. In his secret identity as a research scientist at IBM's Almaden Research Center, he's hard at work wrangling giant robot vacuum chambers and electrons in the growing field of spintronics. Since October 2009, Kevin has been editing and publishing *Yipe! The Costume Fanzine of Record*, which can be downloaded for free from www.yipezine.com In April 2008, he chaired the ~900-person Costume-Con 26 in San Jose; he and his husband Andy Trembley ran the 2011 Worldcon masquerade in Reno, and due to a confluence of remarkable events last July, will be co-chairing Westercon 66 in Sacramento July 4-7, 2013.

Sandy Swank is a costumer from Philadelphia PA, former Vice Chair for Costume-Con 29, former Vice President of the NJ/NY Sick Pups, Corresponding Secretary for the Greater Delaware Valley Costumers Guild, currently standing co-chair for the bid for Costume-Con 33 (*Buccaneers, Belles & Bootleggers*, Charleston SC), and is the Social Director for the Costume-Con 30 Friday Night Social. Sandy has directed several regional masquerade competitions such as Philcon (Philadelphia, PA) as well as Lunacon (Rye Brook, NY) and acted as assistant masquerade director for one Worldcon. Competing since 1996 beginning as a journeyman, he was made a Master costumer at Costume-Con 27. Among Sandy's other hobbies is historical reenactment Revolutionary War, as well as American Civil War, and formerly SCA. Sandy is also an

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Deb Salisbury

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See me also at:
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www.etsy.com/shop/MagicSeeker for my newest project, dragon art dolls
www.MagicSeeker.com

avid Ghost Hunter/Paranormal investigator in the Southeastern PA area.

Steve Swope

Tadao Tomomatsu

Zervon Tora, aka Scott Abbott, was at WesterCon 37 in 1984 when he first saw furry art and liked what he saw. Later exposure to Anime and Cat Girls dragged him off to the furry side of the force. Zevon has been active in the furry community since 2002. Zervon fursuits as a Bengal tiger and regularly wears ears and tail in public.

Kay L. Townsend is full time design faculty at Mesa Community College where she teaches Stage Makeup and Advanced Makeup Techniques. She holds an MFA in Theatre Design and has over 10 years of experience designing and applying makeup. She also is a part of the Arizona Steampunk Society as her alternate identity Lady Ember Brennen Sparks.

Andy Trembley is a geek, freak, reader, essayist, costumer, critic, media-junkie, biker, pervert, party-queen, troublemaker, FAN.

Bjo Trimble has been designing costumes since childhood, and continued as an adult with amateur to freelance designing and sewing of everything from wedding gowns to stripper costumes. She was honored with a Master Costumers designation by the International Costumers' Guild. Lately she has done more SCA garb and fiber arts wall quilts than SF costuming, but would like to return to her early love of fantasy costume.

John Griffin Trimble does not design costumes or sew them, mainly because he is not allowed near a needle any more. He does wear costumes made by other people and is a wonderful supporter of the costuming art. His forte is to announce costume contests without making editorial comments, and wear SCA costumes with debonair flair. He is the Fulfillment Department of Griffin Dyeworks & Fiber Arts, the family online business.

Peter Valentine is a software and instrumentation developer for the US Army by day, at night he retreats to his hidden laboratory where he indulges his appetite for creation. When not teaching renaissance swordplay, turning wood, brewing mead, or translating ancient german cookbooks, he likes to make things... all kinds of things. Accomplishments include: a canopied 15th century queen-sized camping bed, a 19th century two-man fishing coracle, a handheld steampunk sonic vortex cannon (working!), a camping sink with built-in pump and demand-use hot water, a singing Jacob's Ladder, literally thousands of "mini marshmallow crossbows" (full-size ones too), a dozen 14th century "faldstuhl" folding chairs, a Celtic Harp... and the list goes on. Recently bitten by the Steampunk Bug, he is now turning his talents to making with the Mad Science!

Jacqueline Ward has been costuming since 1979, mainly in the areas of sf/fantasy and wearable art. She was awarded the ICG's Lifetime Achievement Award as well as the Founder's Award for "Most Successful Costumer in 25 years of Costuming". In addition, she has had two gallery shows with her work, as well as experience in running and judging at masquerades. In real life, she is a senior librarian with the Mississauga Public Library System (next door to Toronto).

Jody Wells-Padron is a former 4H Jock, and she thinks this is her 6th convention this year — she's been upgraded from a gofer to a minion. She's spent Sat. in the Room hand-sewing on trinkets. She and her

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COSTUME CON 33

Con Co-Chairs: Sandy Swank & Rob Himmelsbach

Vice Chair: Dora Buck

Treasurer: Joni Brill Dashoff

friend won a hall award last year after they ran out and got facial masks in their jammies! (They came as "Maxine" sisters.) They also competed on stage for the first time last year.

Randall Whitlock is webmonster and newsletter editor for Southwest Costumers Guild and hawks his "Randwulf's" sewing patterns at www.moirandalls.com. His costume work runs to renaissance garb and visual gags like "Dances with Werewolves" and "The Dookus of Hazzard."

Gail Wolfenden-Steib/ Rukshana is an award-winning theatrical costume designer based in Phoenix, Arizona. This summer will be her 16th season as the costume painter dyer with the Tony Award winning Utah Shakespeare Festival. Gail is a master costumer in both the SF/Fantasy and Historical categories (she worked her way up through the ranks prior to becoming a professional). In August 2008 Gail started her own custom dancewear company, Rukshana Raks!, specializing in belly dance costumes and workout wear for both the cabaret and tribal style dancers. She has a BA in Clothing and Textiles and an MFA in Scenography from Arizona State University.

Nola Yergen is a costume designer working in film, television and theatre. A professional designer who has been working in the industry for over 15 years, she has designed over 60 shows as well as numerous special events. Among her many awards are Best in Show and Best in Show Workmanship at Costume-Con 27's Fantasy Masquerade for "Destination Libation, a Steampunk Adventure"; Best in Show and Best in Show Workmanship at Costume Con 23's Historical Masquerade for "The Wedding". In 2009 she received her Master of Fine Arts in Costume Design. She can be contacted on her website: www.DesignByNola.com, or on Facebook: Design By Nola, and in IMDB: Nola Yergen.

MEETUP GROUPS

All in the Cloister Room - more will likely be scheduled at the convention, so remember to check for updates!

BPAL Meetup - Come and check out perfumes from Black Phoenix Alchemy Labs. Bring your collection to trade or sell, or come to sample and buy! Saturday, 2:30pm

Cat Enthusiasts - Is your cat your biggest sewing helper? Does he know silk from polyester? Need hints on how to keep shedding fur off your outfits? Come to this meetup to chat with other costumers about your costuming cat! Sunday, 2:30pm

How I Did It - Come and see participants from the Single Pattern, SF/F Masquerade, and the FF Show show off their costumes and talk about how they did what they did. Sunday, 4pm

Victorian Bustle Party - Wear your Victorian Finery and meet other enthusiasts! Come to chat about costume or just hang out with other historical costumers. Friday, 1pm

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COSTUME-CON CONSTITUTION

Version 2.5

Last Modified: Thursday, Sunday, September 18, 2005

1.0 General Provisions

1.1 Costume-Con Service Mark
"Costume-Con" is a registered service mark of Karen Dick and the estate of Kelly Turner, the conference's founders, hereinafter referred to as the Service Mark Holders. [Amended Wednesday, January 20, 1999 and Sunday, September 18, 2005.]

1.1.1 Use of the Service Mark in Printed and Electronic Publications
All Costume-Con conference committees and Costume-Con conference bid committees shall publish, in all publications such as advertisements, promotional flyers, Progress Reports, Program Books, or Web sites, either of the following notices: "'Costume-Con' is a registered service mark of Karen Dick and the estate of Kelly Turner and is used with permission." The '®' designator shall be placed on the first or most prominent use of 'Costume-Con' in any document, paper or electronic. OR "'Costume-Con' is a service mark of Karen Dick and the estate of Kelly Turner, which may be registered in some jurisdictions, and is used with permission." The 'SM' designator shall be placed on the first or most prominent use of 'Costume-Con' in any document, paper or electronic. [Amended Wednesday, November 24, 1999, Wednesday, January 20, 1999 and Wednesday, June 03, 1998 and Sunday, September 18, 2005.]

1.1.2 Registration of Domain Names and Procurement/Management of Costume-Con Web Sites
Bid committees may register only one (1) domain with the cc##. domain name (eg: cc30.com, cc30.org, cc30.info, etc.). This will allow opposing bids to register an alternate, should it be available. Bid websites using a cc##.domain address must include links to any opposing bid websites. Bids registering domain names must indicate the Service Mark Holders as the owners of the domain, but may use their own contact addresses and billing information. Changing the domain contract address is simplified, and there is no question concerning the owner of the domain(s). Once the vote has been cast and counted, all corresponding cc##.domain addresses must be transferred to the winner of the vote. If, for any reason outlined below, the winning bid committee must be replaced, the domain name(s) revert to the Service Mark Holders for reassignment. [Added Tuesday, July 16, 2002.]

1.2 Costume-Con Conference Licensing
Use of the Costume-Con name and goodwill is licensed to one conference committee per calendar year, in accordance with a trademark license agreement, for a $1.00 fee and for other good and valuable consideration. Additionally, the Costume-Con conference committee shall send one copy of all publications to the Service Mark Holders to assure that the requirements of 1.1.1 are being maintained. The Costume-Con conference committee is selected according to the Site Selection procedures described in Article 2.

1.2.1 Licensee Obligations
Each Costume-Con conference committee, as licensee of the Service Mark, is obligated to ensure that the Costume-Con conference it runs meets certain minimum quality standards ("Minimum Quality Standards"). Each Costume-Con conference committee therefore will abide by the original goals and venue stated in the Costume-Con conference's initial bid materials. The Service Mark Holders have the absolute right to terminate the licensing of the Costume-Con name to said conference in the event that at any time the conference does not meet the Minimum Quality Standards. Potential reasons for the Service Mark Holders to terminate the license include, but are not limited to, (1) if a Costume-Con conference committee radically changes the dates, venue, or other major details of their conference in such a manner that it is no longer the same conference that was voted upon in site selection; (2) if a Costume-Con conference committee, in the reasonable opinion of the Service Mark Holders, proves to be incompetent in the administration of their conference; or (3) if a Costume-Con conference committee fails to meet the minimum responsibilities detailed in this ConStitution. Any termination of the License Agreement will be in accordance with the procedures set forth in Sections 1.2.1.1 and 1.2.1.2. [Added Saturday, January 04, 2003. Amended Monday, January 27, 2003.]

1.2.1.1 Failure to Meet Minimum Quality Standards
If a Costume-Con conference committee does not meet the Minimum Quality Standards or fails to abide by the terms of this ConStitution, the Service Mark Holders will provide the Costume-Con conference committee with written notice of such default. The Costume-Con conference committee will be given thirty (30) days to cure the default. If the Costume-Con conference committee does not cure the default within the thirty (30) days, or provide the Service Mark Holders with an acceptable plan to effect a cure if such cure will take more than thirty (30) days, then the Service Mark Holders may terminate the License Agreement in accordance with Section 1.2.1.2. If any Costume-Con conference committee receives a third such written notice of default, even if the first two (2) defaults were timely cured, the Service Mark Holders, in their sole discretion, may terminate the License Agreement in accordance with Section 1.2.1.2. [Added Monday, January 27, 2003.]

1.2.1.2 Termination Procedure
The Service Mark Holders may terminate the License Agreement (a) upon thirty (30) days written notice of a material breach of the License Agreement if such breach is not cured within such thirty (30) day period; (b) upon ten (10) days notice of either (i) the Costume-Con conference committee's failure to cure a written notice of default in the meeting the Minimum Quality Standards or (ii) the Costume-Con conference committee's third default in meeting the Minimum Quality Standards; or (c) upon ten (10) days notice of either (i) the Costume-Con conference committee's failure to cure a written notice of default in the abiding by the terms of this ConStitution or (ii) the Costume-Con conference committee's third default in abiding by the terms of this ConStitution. [Added Monday, January 27, 2003.]

1.2.2 Responsibilities
Each Costume-Con conference committee shall be responsible for its own bookkeeping, finances, and taxes.

Each Costume-Con conference committee shall be responsible for enforcing the provisions of this ConStitution. Each Costume-Con conference shall distribute a copy of the Costume-Con ConStitution to all of its members, typically by publishing it in the Program Book. [Renumbered Saturday, January 04, 2003.]

1.3 Name and Date
Costume-Con is an annual conference for science-fiction, fantasy, and

historical costumers, or anyone else with an interest in costuming, either amateur or professional. It is traditional, but not obligatory, that the Costume-Con conferences take place between the third weekend in January (Martin Luther King Day weekend in the U.S.), and the last full weekend in May (Memorial Day weekend in the U.S.). [Amended Wednesday, November 24, 1999.]

1.4 Conference Activities
As tradition has established, each Costume-Con conference must have the following program items: (a) staged costume events, including Science Fiction/Fantasy themed competition, Historical themed competition, and Future Fashion themed fashion show (based on a pre-conference future fashion design competition); (b) at least ten (10) instructional/educational presentations of some sort (which can take the form of lectures, panel discussions, seminars, hands-on workshops, etc.); (c) Site Selection voting for a future Costume-Con conference (see Article 2); and (d) at least two hours and a meeting area provided for the Annual Meeting of the International Costumers' Guild (as dictated by their By-laws).

Traditionally, conference activities have also included: (a) a Social (party) on the first night of the conference; (b) costume exhibit, and (c) a dealer/merchant area. Other events and competitions have been added now and then at the committee's discretion. Some of these activities are: The Single Pattern Contest, $1.98 Contest, Iron Costumer competition, and Doll Contest.

The Service Mark Holders reserve the right to reject any bid that does not, in their opinion, uphold the competitive staged events and overall high standards set by the long history of the conference. [Amended Thursday, March 25, 2004.]

1.5 Membership Classes
There shall be at least two classes of membership in Costume-Con conferences: Supporting and Attending. The committee shall notify members of their membership class in a timely fashion. Individuals joining the Costume-Con conference should allow 4-6 weeks for processing of their paperwork, especially if they wish to vote for Site Selection via mail.

1.5.1 Supporting Members
Supporting members shall receive all publications published or distributed by the Costume-Con conference committee. Typical Costume-Con conference publications include: Progress Reports, Site Selection Ballot, Fashion Folio and Program Book. Optionally, some Costume-Con conferences distribute the Whole Costumer's Catalogue. Supporting members may exercise Site Selection voting rights. All Costume-Con conferences shall be required to offer Supporting memberships until at least fifteen (15) days prior to the opening of the Costume-Con conference. Any class of membership offered by a Costume-Con conference costing at least as much as a Supporting membership shall include a Supporting membership. [Amended Tuesday, September 21, 1999]
1.5.2 Attending Members

Attending members shall have all of the rights of Supporting members, plus the right to attend the Costume-Con conference.

1.5.3 Restriction of Memberships
Each Costume-Con conference committee shall have the right to limit the activities of its attendees, either individually or in groups, insofar as such activities endanger, physically or legally, other persons or property. Such limitations may include, but are not limited to, closing down parties, ejecting persons from the Costume-Con conference, or turning offenders over to other authorities. No refund of membership need be given in such circumstances. Each member, in purchasing his/her membership, agrees to abide by this ConStitution.

1.6 Name Badges and Membership Numbers
All Costume-Con conference committees shall issue name badges for all Attending members. It is suggested that name badges for pre-registered members should display the member's name or nickname in no less than 24-point bold type. All conference committees shall assign a unique membership number upon processing of a Supporting or Attending membership. This number shall be printed on the label of all Progress Reports, shall be printed on membership name badges, and shall be used for Site Selection purposes. In the event a membership is transferred, the membership number shall also be transferred, and applied to both the badge and registration information used for Site Selection voting administration. Membership badges or other proof of membership remain the property of the Costume-Con conference committee for the duration of the conference and may be confiscated for cause; no refund of membership fees need be given in such circumstances.

1.7 Archive of Costume-Con ConStitutions
The Costume-Con Archivist shall act as the archivist for the Costume-Con ConStitution. The Costume-Con Archivist shall maintain the Costume-Con ConStitution and shall forward one copy of the current ConStitution to the newly selected Costume-Con conference committee (referred to as Costume-Con X+3 in Article 2), within four (4) months of the close of the previous Costume-Con conference. The newly selected Costume-Con conference committee shall provide copies to the committees of all Costume-Con conference bids for the year in which that Costume-Con conference committee is administering the Site Selection. Any individual or group that requests a paper copy of the ConStitution shall reimburse the Costume-Con Archivist for copying and mailing costs. [Amended Tuesday, September 21, 1999]

1.8 Costume-Con Conference Archives
The Costume-Con Archivist shall store all available paper Costume-Con conference archival materials at the contact address below. Electronic Archival material shall be made available at the web site located at www.Costume-Con.org, which shall be the official web site of Costume-Con conferences, owned by the Service Mark Holders. Each Costume-Con conference committee shall provide the Costume-Con Archivist with the URL of the Costume-Con conference's web site, to be linked into www.Costume-Con.org. [Amended Tuesday, July 16, 2002, Tuesday, September 21, 1999]

2.0 Costume-Con Conference Site Selection

2.1 Timing
The site of a Costume-Con conference shall be selected three years in advance (e.g., the location of Costume-Con X+3 conference is decided at Costume-Con X conference).

2.2 Administration
Site Selection shall be administered by an individual or individuals appointed by the committee of the current Costume-Con conference (referred to in section 2.1 above as Costume-Con X conference), to serve as the Site Selection Commissioner.

2.3 Eligibility of Sites
Any site in any geographic location is eligible to be the site of a Costume-Con conference, except as restricted by the provisions of this ConStitution.

2.3.1 Geographic Rotation
There is no geographic rotation scheme at this time.

2.3.2 Exclusion Zone
There is no exclusion zone (with respect to a geographic rotation scheme) at this time.

2.4 Filing Requirements
A Costume-Con conference bid committee must provide written evidence of the following:

At least two (2) separate people declaring themselves Chair and Treasurer respectively;

An organizing instrument (such as bylaws, articles of incorporation or association, or a partnership agreement) which specifies how the committee is organized and the method of selection and removal of committee members; and,

A letter of intent or option from a hotel or other facility declaring specific dates on which the proposed Costume-Con conference shall be held. If proposed dates will be outside of the "traditional" range specified in Section 1.3, the Service Mark Holders must approve the dates. (See Section 1.1.) All bids shall prominently display their prospective dates and facility information on all flyers and other advertising media used to promote the bid.

The following two items are helpful, but not obligatory:

A sponsoring organization (such as the International Costumers' Guild or one of its chapters); and/or,

Tax-exempt status (such as 501(c)(3)). [Amended Wednesday, January 20, 1999]

2.5 Deadline for Filing Bids
Only those bids whose filing paperwork (required by section 2.4) is in the possession of the Service Mark Holders by one-hundred and eighty days (180) days preceding the administering conference (ninety (90) days preceding the balloting) shall be listed on the ballot. Filing paperwork should be delivered to the Service Mark Holders at the address in the Comments section of this document. If the filing paperwork can be verified to be at the address of the Service Mark Holders, it is considered to be in the Service Mark Holders' possession. A copy of the filing paperwork should be delivered to the Costume-Con Archivist at the address in the Comments section of this document. [Amended Monday, November 29, 1999 and Tuesday, September 21, 1999]

2.6 Notification of Administering Costume-Con
The Service Mark Holders shall notify the Site Selection Commissioner of all valid bids no later than one hundred sixty (160) days prior to the conference. If the notification paperwork can be verified to be at the address of the Site Selection Commissioner, it is considered to be in the Site Selection Commissioner's possession. The Service Mark Holders shall also notify the Costume-Con Archivist, so that bid information can be published on the Costume-Con archival web site.

2.7 Provisions When No Valid Bids are Received
If no valid bids are received by the deadline in section 2.5, then the Site Selection process falls to the discretion of the Service Mark Holders. (See Section 2.17)

2.8 Eligibility of Voters
Site Selection voting shall be limited to those persons who are Attending or Supporting members of the administering Costume-Con conference. Other classes of membership may vote only upon the unanimous agreement of all qualified bidding committees. One person equals one membership equals one vote. Corporations, Associations, and other non-human entities may vote only for "No Preference." "Guest of" memberships must be transferred to an individual before voting for anything other than "No Preference."

2.9 Voting Fee
As established by a majority vote at Costume-Con 17, a voting fee of $10.00 (US Dollars) will be required to register a vote in Site Selection. This fee must be made payable to Costume-Con X+3. All proceeds from the collection of the voting fee will be provided to the winning bid committee. The voting fee entitles registered voters to an automatic credit, equal to the voting fee, towards a Supporting or Attending membership in the winning Costume-Con bid. You must be a member of the administering Costume-Con conference to vote (see Section 2.8). [Amended Tuesday, September 21, 1999]

2.10 Ballot Template
Balloting shall be by the transferable preferential system (where preferences are marked "1, 2, 3," not "make an X"). The Costume-Con Archivist shall archive a Site Selection ballot template, including instructions for preparation of the ballot, and shall provide the template with the ConStitution when it is given to the administering Costume-Con conference committee as provided for in Section 1.7. Upon receipt of the template, the Site Selection Commissioner may complete the ballot by filling in the following information: The names of the eligible bid committees, dates of the proposed Costume-Con conferences, minimum membership requirements (including the cost of a Supporting membership) in the administering Costume-Con, and the address to which Site Selection ballots should be sent.

Alternatively, the Site Selection Commissioner may choose to create a facsimile ballot, as long as the ballot contains the same information described in the previous sentence. The Site Selection Commissioner shall be responsible for the publication and distribution of the Site Selection ballots to the administering Costume-Con conference's membership. All eligible bids received in accordance with sections 2.4, 2.5 and 2.6 shall be included on the ballot. The ballot shall include entries for "No Preference" and "None of the Above," and shall provide space for at least one (1) write-in bid. The ballot shall be a secret ballot, specially marked for preferential voting with an explanation of the method for counting preferential votes. (For instructions on handling ballots marked with an X, see Section 2.16.) [Amended Tuesday, September 21, 1999]

2.11 Distribution of Ballot
Ninety (90) days prior to the date on which the administering Costume-Con conference begins, the Site Selection Commissioner shall ensure that a Site Selection ballot and the full rules for Site Selection voting is mailed to all persons who hold memberships in the administering Costume-Con conference as of one (1) week before the mailing.

The ballot may be incorporated into the Costume-Con conference's final Progress Report, or may be mailed separately at the discretion of the administering Costume-Con conference committee. Costume-Con conference bid committees may provide a half-page statement containing the following: The dates and location of the proposed Costume-Con conference, the committee's chair and Treasurer, and a brief statement promoting the bid, to be included in the distribution of the Site Selection ballot and full rules. Members who join the Costume-Con conference after the mass distribution of the ballot and rules for Site Selection shall receive copies of these items when

their memberships are processed. (Please note expected processing time for a membership in Section 1.5.) The ballot and full rules for voting on Site Selection, including the location of the polling place and the hours it is open, shall be given to all Attending members upon registration at the Costume-Con conference, or such information shall be prominently displayed at the registration area throughout the Costume-Con conference. The ballot and full rules for voting on Site Selection also shall be available at the polling place.

2.12 Deadline for Voting by Mail
All ballots received by the Site Selection Commissioner fourteen (14) days prior to the date on which the administering Costume-Con conference begins shall be counted.

2.13 Bid Presentations
Each eligible bid committee shall have at least fifteen (15) minutes of scheduled program time on the first full day of the administering Costume-Con conference for the purpose of making a bidding presentation, if desired.

2.14 At-Conference Voting
Site Selection shall be open for at least eight (8) hours total on the first two (2) days of the administering Costume-Con conference, between the hours of 11:00 a.m. and midnight. All on-site balloting shall be at one central location, under the supervision of the Site Selection Commissioner. [Amended Tuesday, September 21, 1999]

2.14.1 Hand-Carried Ballots
The Site Selection Commissioner shall accept hand-carried ballots, which are otherwise valid ballots, delivered to the Site Selection Commissioner by someone other than the member who completed the ballot.

2.15 Verification of Ballots
Properly completed ballots shall contain: the member's printed name; the member's membership number as assigned by the administering Costume-Con; the member's dated signature; the member's current address; and the member's vote(s) as defined elsewhere in this ConStitution. Verification of the ballots shall consist of matching the name and number of the member with the records of the administering Costume-Con conference. Ballots received by the Site Selection Commissioner prior to fourteen (14) days before the administering Costume-Con conference shall be held unopened by the Site Selection Commissioner until the opening of the Costume-Con conference, at which time the ballots shall be verified by the Site Selection Commissioner and the bidders.

2.16 Counting of Ballots
The Service Mark Holders shall have the right, but not the obligation, to be present during the counting of the ballots. The Site Selection Commissioner shall arrange the counting of ballots, and each eligible bid committee shall be allowed to send at least two (2) observers to such ballot-counting. The count shall be by preferential ballot, otherwise known as the Australian counting method. Ballots marked in error with an "X" or checkmark instead of numbers will be considered as a "1" vote for the bid thus checked, and a "2" vote for no preference.

The winner shall be that bid which gains a majority of those votes expressing preference for a bid. For the purpose of vote counting, "None of the Above" shall be treated as if it were a bid. "None of the Above" and votes for ineligible bids shall count toward the total number of votes cast. Blank ballots, illegal or illegible ballots, and votes for "No Preference" shall not count toward the total number of votes cast. All vote totals of final results and of all intermediate counts shall be made available at or before the end of the administering Costume-Con conference. The final vote total shall also be given to the Costume-Con Archivist, to be added to the Costume-Con archives. [Amended Tuesday, September 21, 1999.]

2.17 Procedures When a Write-In Bid Wins
Should a write-in bid win the balloting, the committee of that bid must provide the Service Mark Holders with written evidence of their filing requirements (see Section 2.4), within fourteen (14) days of the announcement of the Site Selection winner. If the committee of the write-in bid cannot show such proof, the conference will be awarded to the bid with the next highest vote that has met the eligibility requirements. [Added Wednesday, October 07, 1998] [Amended Tuesday, September 21, 1999.]

2.18 Procedures When No Bid Wins or is Eligible
Should there be no qualified bidding committee, or should no eligible bid win the needed majority, or should "None of the Above" win, or should the Site Selection procedures be called into question during or after the conclusion of the administering Costume-Con conference, the Service Mark Holders may choose a site within six (6) weeks of the close of the administering Costume-Con conference. In the case of no eligible bid winning a majority, the Service Mark Holders may choose between/among the current eligible bids. The Service Mark Holders shall have the option to decline making a site choice, meaning there will be no Costume-Con conference that year. [Amended Wednesday, October 07, 1998, Saturday, January 04, 2003.]

2.19 Availability of Results
The results of the balloting shall be reported to the membership of the current Costume-Con conference at the evening event (traditionally the Historic Masquerade), on the third day of the administering conference. A record of the results of the balloting, including all intermediate counts, shall be published in the first or second Progress Report of the winning Costume-Con conference and on the Costume-Con archival web site. [Amended Wednesday, October 07, 1998.]

3.0 Amendments to the ConStitution

3.1 Authority
At this time, the Service Mark Holders, or their legal successors, are the only entities with the authority to make amendments to this ConStitution. However, suggestions for improvement may be made to the contact address in Comments, and will be given due consideration. As a general rule, modifications to the ConStitution will be made in the sixty (60)-day period following each Costume-Con conference so the document is not constantly in flux.

CC30's RETROSPECTIVES

THE TRIMBLES have been an active team in the Science Fiction world since the early 1950s. Known today mostly for their 'media' involvement, Trimble enthusiasm is not limited to any one fandom. They have chaired media cons, entered and directed costume contests; published fanzines and club newslet-ters; and worked on many fan projects. The Trimbles also organized the 'Save Star Trek' mail campaign, and are still active in space advocacy. The Trimbles own and manage Griffin Dyeworks & Fiber Arts, an online natural dye company.

Together they also organized the original Worldcon art shows and directed them for 17 years, which spawned all other convention art shows. They co-chaired the highly acclaimed Equicon and Filmcons in the 70s and 80s, with emphasis on costuming. Their lasting contribution to costume fandom was to put the first Worldcon Masquerade division system into use, still used today.

John has acted as Master-of-Ceremonies, Toastmaster, and general program announcer at many conventions through the years, including an Art Show as well as Charity auctioneer at many conventions. He particularly enjoyed announcing Worldcon and Costume-Con Fashion Shows. John claims never to have had a dull moment in 51 years of marriage with Bjo. When not reading SF, John likes a good mystery novel or a book on historical facts.

Bjo grew up with sewing machines and fabric all over the house. Her mother was a master tailor who worked several years for the Warner Bros studio in the wardrobe department. So Bjo was designing and sewing costumes at an early age, including helping her mother with some fanciful wedding gowns. Though Bjo started as an artist, winning a Hugo nomination for her cartoons, she then went into writing. She has two published books: *Star Trek Concordance* Original Series Encyclopedia and the humorous *On the Good Ship Enterprise*.

Bjo has designed and created costumes for SF conventions since 1952, winning several Worldcon prizes. Bjo has worked on several forgettable low-budget films in costuming and wardrobe, did makeup for *Flesh Gordon* and was an extra in *Star Trek: The Motion Picture*. She originated the Futuristic Fashion Show so popular with costume designers and was awarded a Master Costumer status by the International Costumers' Guild.

LANCE IKEGAWA - Ever since he was a little kid watching "Ultraman", Lance has loved dinosaurs and big, rubber monsters. Two monsters fighting? One man's heaven.

When he settled in Los Angeles many years ago, he met people who made monsters for a living. Through their kind patience Lance was able to grasp basic monster-building techniques and a few tricks. He learned quite a few of these from working with Kathy Sanders. Later he teamed up with Lynette Eklund. Lance and Lynette shared a passion for costumes that find ways to hide the human form.

Lance has worked hard to create monsters that have good movement and personality. Over the years he developed a process for making monsters that starts from the outside. He studies the shape and outline of the creature and will often make a small sheet foam maquette. Once he figures out the extremes to which a human body can be jammed inside that shape, construction begins from the inside out. Eyeholes and venting are designed to maximize what little comfort can be had; struts and muscles are carved and covered in spandex to allow for movement. Finally, over this structure the outside shell — foam or fur — is laid.

The key to designing beasts is knowing what they will be doing: walking around a carnival or stomping miniature cities? If their main purpose will be as a walk-around, then cooling, mobility and vision are huge. Stomping buildings? Then we're talking quick takes and vision (and air) are less important than hiding eye and vent holes. If the creature needs to get on a stage, blunder about and die, then looks and movement take priority over comfort; a compromise is met between vision and realism. On top of all that is the importance of building personality into the creature so that even small movements add to his personality.

Lance's favorite costumes to date are his Warg, Mortimer (with Lynette as the Warg Rider), the Blue Meanie shown at Renovation, and any werewolf. He loves villains and is a proud member of the "Anything Goes School of Masquerade Arts" performing group (AGSMA). He is always looking for ways to push his skills in costume design.

CC30 COMMITTEE & STAFF

Elaine Mami (the Comfy Chair) and **Margaret Grady** (Chair of Vice & Treasurer) would like to thank all of these hardworking individuals listed below. *Without your help, it wouldn't have been possible! Muah!*

Support:

CC33 Site Selection - Dawn McKechnie
Con Ops - Nyki Robertson, Mahala Sweebe, Paula Lary, Sharan Hoyle, Blaine Crosby, Tray Stone
Emcees - Cary Riall & Ricky Dick
Future Fashion Folio - Nora Mai
Hall Costume Awards - Karen Dick
Head Ninja - Ann Catelli
Hotel Liaison - Tina Batt, Larry Vela, Chuck Cady
Info Table - Jean Palmer, Gary Swaty, Susan Uttke
Logistics - Bob Beckwith
Programming - Aurora Celeste, Ciradessa Peterson
Publications - Margaret Grady, Dawn McKechnie
Registration - Janet White, Lisa-Marie Brown, Mark Boniece, Angelica VerHaalen
Photographer - Richard Man, Michael Contos, Richard Bolinski
Programming Ops - Wendy Trakes, Shelby McBride, Erin Watters, Meghann Darrah
Tech - Tadao Tomomatsu, Charles Hoff, Chuck Shimada, Matthew Tsang, Pat Miller, Mike Donahue
The Watch - Tom Batt, Chet Cady, Sam Cady, Megan Shaw
Videographer - Eric Cannon
Website - Dianne Star

Events:

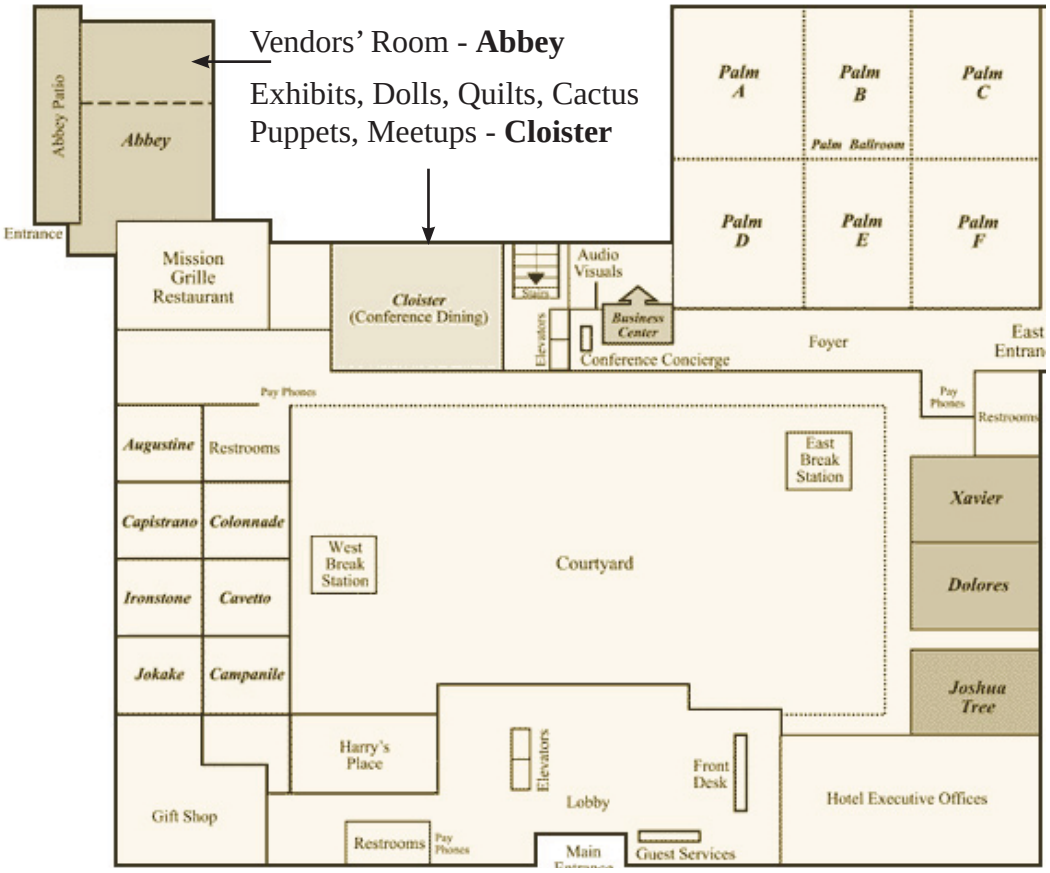
CC Runway - Pierre & Sandy Pettinger
Field Trips - Nola Yergen, Gail Wolfenden-Steib
Friday Night Social - Sandy Swank
Future Fashion Show - Bruce Mai
Science Fiction/Fantasy Masquerade - Marty Gear, Randall Whitlock
Single Pattern/Wearable Art Contest - Diane Harris
Historical Masquerade - Frances Burns
Video Masquerade - Kevin Roche, Andy Trembley

Fixed Functions:

Cactus Puppet Exhibition - Sue Kulinyi
ConSuite - Rebecca Rowan, Bruce Rowan, Theresa Contos, Liz Hanson
Doll Contest - Caitlin & Ricky Dick
Exhibits - Henry Osier, Jean Palmer
Green Room - Byron Connell, Tina Connell
Quilt Contest - Eli Sims, Lindsay Carson
Vendors' Room - Tasha Cady, Debbie Stack

HOTEL MAPS

FIRST FLOOR



Vendors' Room - **Abbey**

Exhibits, Dolls, Quilts, Cactus Puppets, Meetups - **Cloister**

Masquerade Events & Friday Night Social - **Palm ABDE**

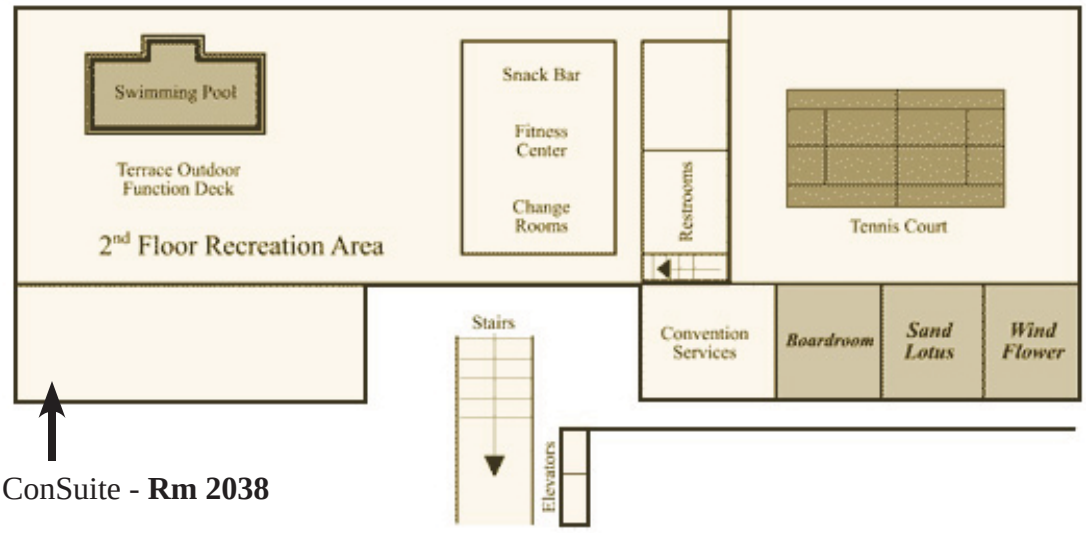
Green Room - **Palm CF**

Registration, Info Table, Volunteers, Masquerade Registration, "Fan Tables" - **Foyer**

Programming - **Xavier, Dolores, Joshua Tree, Cavetto, Campanile**

Photographer - **Colonnade**

SECOND FLOOR



ConSuite - **Rm 2038**

Masq Practice Room - **Sand Lotus**

Costume Dungeon, Program Ops, Con Ops, The Watch - **Windflower**

ConSuite - **2038**

Costume-Con 30 would like to give a big THANK YOU! to all the fine folks who are making #30 special by helping to sponsor our ConSuite!

Ann Catelli

Costume-Con 31

Costume-Con 32

Costume-Con 33

Conjecture

Phoenix in 2014 NASFiC Bid

Spokane in 2015 Worldcon Bid

Westercon 66 (Sacramento, 2013)

Costume Guild West

Silicon Web's "Virtual Costumer" Newszine

Southwest Costumers Guild

St. Louis Costumers Guild

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