

Exhibition Hall



BIONICMECHANIC

JOURNEY PLANET ISSUE NINE - MAY 1ST, 2010

CHRIS GARCIA - EDITOR, JAMES BACON - LONDON BUREAU CHIEF,
ARIANE WOLFE - FASHION EDITOR, BILL WRIGHT - MELBORNE'S TRUSTED NEWS SOURCE!

It's nice to see that the Steampunk world is getting wide-scale recognition in the wider world of Science Fiction. The annual Hugo Awards announced their ballots on Easter Sunday, live from London, England during Eastercon. I was there! The very first category, not an actual Hugo but administrated as if it were one, The John W. Campbell Award for New Writers. On the ballot was Gail Carriger, author of *Soulless* and Steampunk's Fashion Icon. And then, in the Main Event, the Hugo for Best Novel, there was *The Wind-Up Girl*, which was an awesome novel, but there was also *Boneshaker*, by Cheri Priest. Prior to *Steamed*, *Boneshaker* would probably be the biggest release of a Steampunk novel in the last couple of years. I didn't think it was one of the top five novels of 2009, and even would have put *Soulless* well ahead of it, but it certainly had flair and obviously attracted a strong following.

And yes, I'm on the ballot. For the fourth straight year, I've managed to make it on the ballot as Best Fan Writer (and the company I'm in with that category includes a guy named Fred Pohl, one of the legends in SF) and one of my other zines, *The Drink*

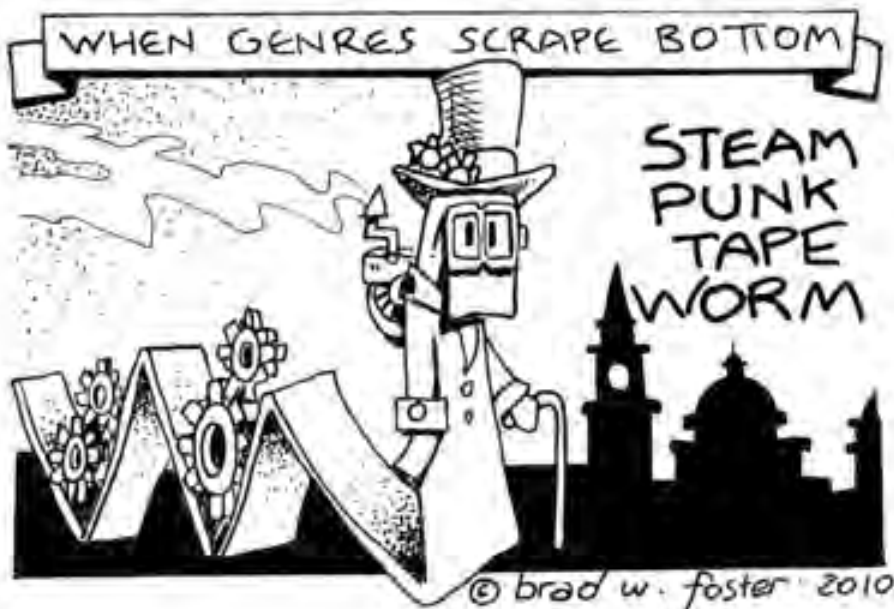
Tank, is on the ballot, with our London Bureau Chief and my good pal James Bacon, noted as Guest Editor. It makes me very very happy to say that I made it up there.

I'm back from London now, and feeling quite a bit sad that I'm not there. I got to spend the better part of a week with Bureau Chief Bacon, who was an amazingly generous and one of the Good Guys. Just don't mention that I told you that: he'd lose his mystique. We printed a bunch of issues of *Exhibition Hall*, which we gave out to all interested parties. I even got to meet Herr Doktor, who James interviewed for the last issue.

We also put out a new issue of *Journey Planet*, also available on eFanzines.com. It's a great issue, much thanks to Claire Brialey and a bunch of great contributors.

We handed out issues of *Exhibition Hall* at the con, dozens of them to folks in the UK who had probably heard of *Exhibition Hall*. It's one thing that I feel is important: connecting with the Larger SF fandom. English fandom are great folks, and I was happy we got to let some of them know what we've been doing.

So, what's in this issue? Well, there's our first artist focus on Kimmo Karvinen and an article from Roman Orszanski of the SF Lit group Critical Mass. It's a fun little piece that's a good intro to Steampunk lit. And there's always more, including a review of *Changeless* by the aforementioned Miss Carriger, and a look at the writings of William Hope Hodgson and the *Connoisseur*, a creation of Mark Valentine & John Howard, as well as more and more and ever more.



COMMENTS? QUESTIONS? JOURNEYPLANET@GMAIL.COM

ARTIST INTERVIEW: KIMMO KARVINEN

While searching for art, I am once in a while stopped dead by some particular piece. There'll be something about it that'll make me delve deep into the other work of the artist and typically, I'll lose an hour or two working on the issue because of it. That happened to me when I saw a piece from Finnish artist Kimmo Karvinen.

Kimmo was kind enough to answer a few of my questions and allow us to run a few of his piece in the pages of our humble zine! If you're interested in finding out more about Kimmo's work, drop by www.bioniclemechanic.com.

Chris Garcia - When did you start your path towards art? Were you a drawer as a kid?

Kimmo Karvinen - I've been drawing more or less during my whole life. I started drawing with the computer at the age of 7 when I got my first computer which was a black and white Macintosh Plus. In retrospect and compared to my current works it's quite funny that one of my favorite subjects as a kid was anatomically correct skeletons.

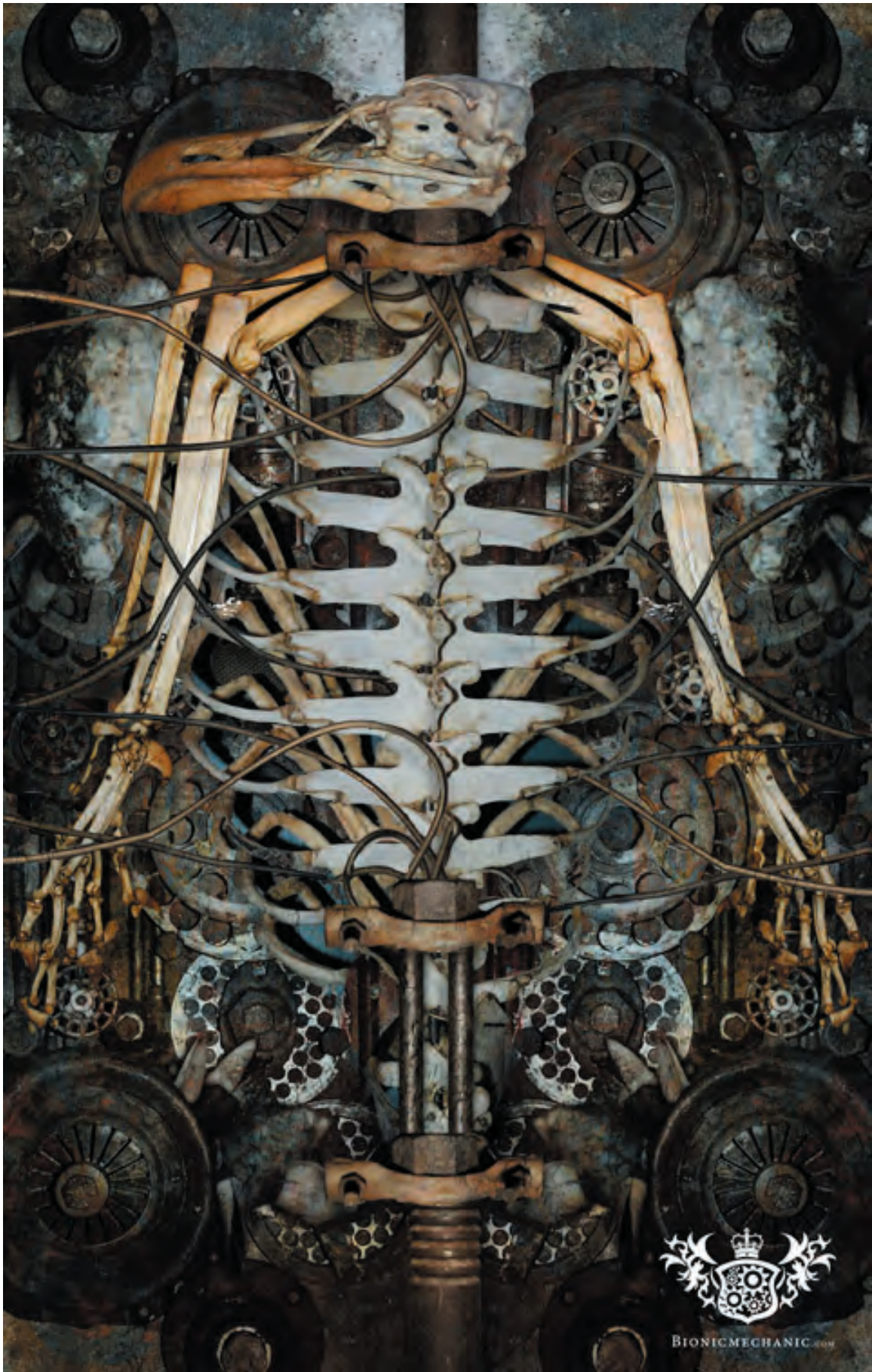
CG - What sort of training have you had, if any?

KK - I'm a Master of Art by education. I graduated from The Medialab of University of Art and Design Helsinki. I also have a degree in Media from Helsinki Polytechnic.

CG - Your work shows strong over-tones of horror. What are your horror influences: books, movies, comics, etc?

KK - I don't really have a straight answer for this. Many of my works present interaction between machines and animals or humans. This quite easily leads to a disturbing sight. In my steampunk pieces certain level of





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bleakness comes quite naturally. With polished machines and colorful rainbows they would not have much “punk” in them.

CG - Your website (bioniclemechanic.com) features much of your art and a wonderful section of your photography. How does your photography interact with your art? Do the two influence each other?

KK - They definitely do. Many of my works mix 3D, illustration and photography. Photos are inspirational starting points as well as textures for 3D models.

CG - Tell me about your preferred techniques. Are you more comfortable with traditional pen-and-paper or are you a start in the modeling phase or what?

KK - I use less pen and paper nowadays. I have been using mouse all my life so it's as natural as pen. Sometimes I also use a pen tablet to get more control. Before starting to make anything complex I usually make a

quick mockup, this is especially important in 3D. Programs that I normally use for the draft are Illustrator and Photoshop.

CG - Who are your favorite artists?

KK - I go to art exhibitions a lot and enjoy various art styles but I don't have many specific favorite artists. I can mention two obvious ones.

First one is H. R. Giger whose art has had a big influence on my style. Second one is Frank Miller whose comics have a beautiful style combined with brilliantly narrated dystopian world.

CG - You were recently traveling in Asia. What sort of effect does travel have on your work?

KK - Actually I have been traveling in Asia for about 8 months now. I don't have returning ticket yet but likely I will be going back to Finland in a few months. Traveling has a bunch of effects on the graphics making. First of all it obviously helps to have all the time in the world to actually draw,



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take photos, edit images and think other things than job related issues. The chance to see and experience new things every day is most inspirational and promotes out of the box thinking. Highly recommended for everyone.

CG - What does Steampunk mean to you?

KK - A lot of things. To avoid talking five hours about this I try to outline some major characteristics from my point of view. Steampunk reality is a modern world without some modern inventions. This creates alternative history and presence without electricity, plastic and computers. Steampunk world is quite cruel but combined with fairytale like beauty and Victorian aesthetics. Cruelness and unavoidable presence of death is more honest than in modern world where it's disguised by flashy lights and overwhelmed

by media and entertainment.

I love the idea of complex analogue machines and mechanics such as gears, clockworks and steam engines, which are made with techniques understandable to anyone.

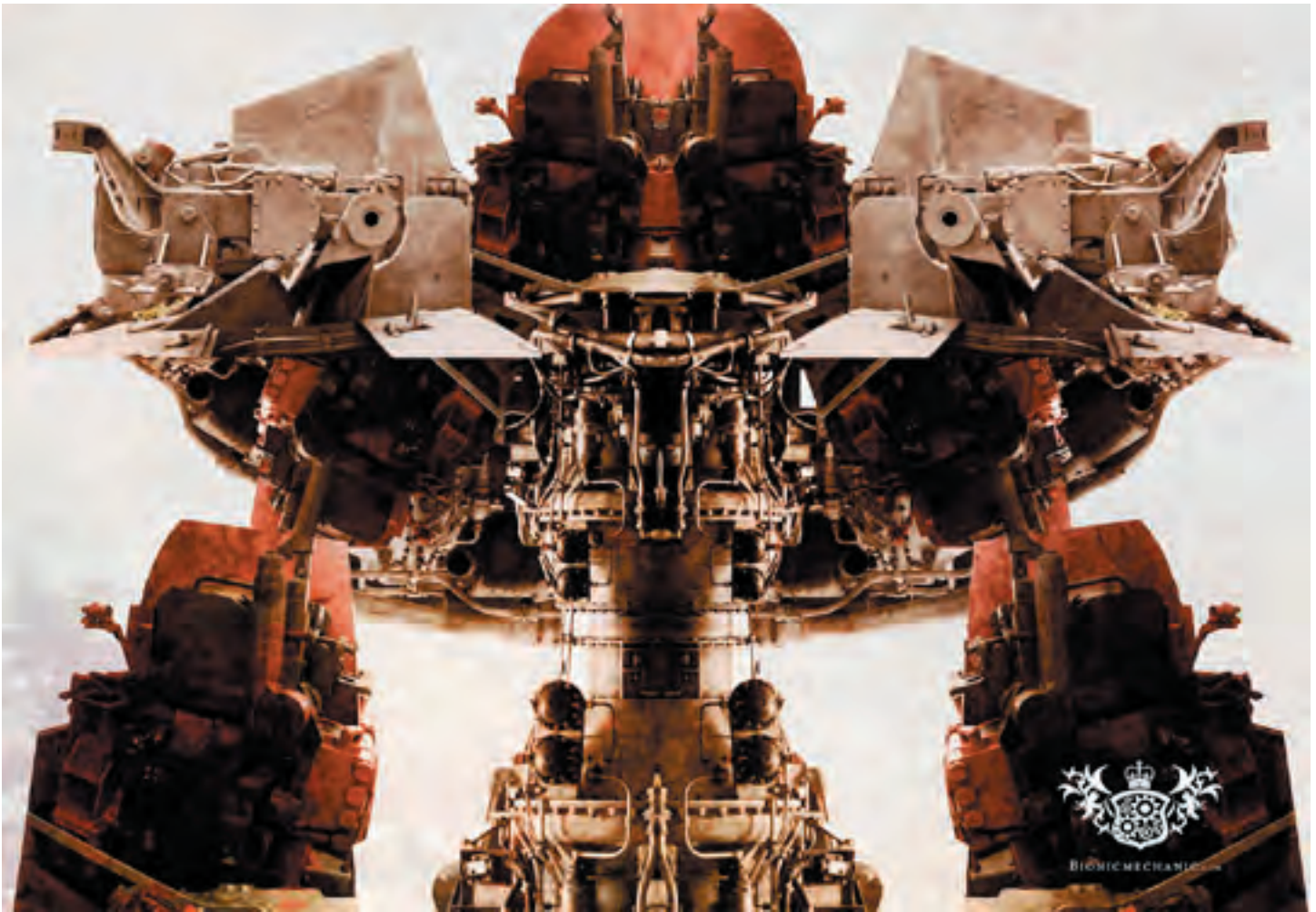
CG - I see you co-designed Football robots. I just think they looked really cool!

KK - Thanks. They were projects in our book Sulaudetut about embedded systems. The book was published last autumn and I wrote it with Tero Karvinen. As I said I like to understand how machines work.

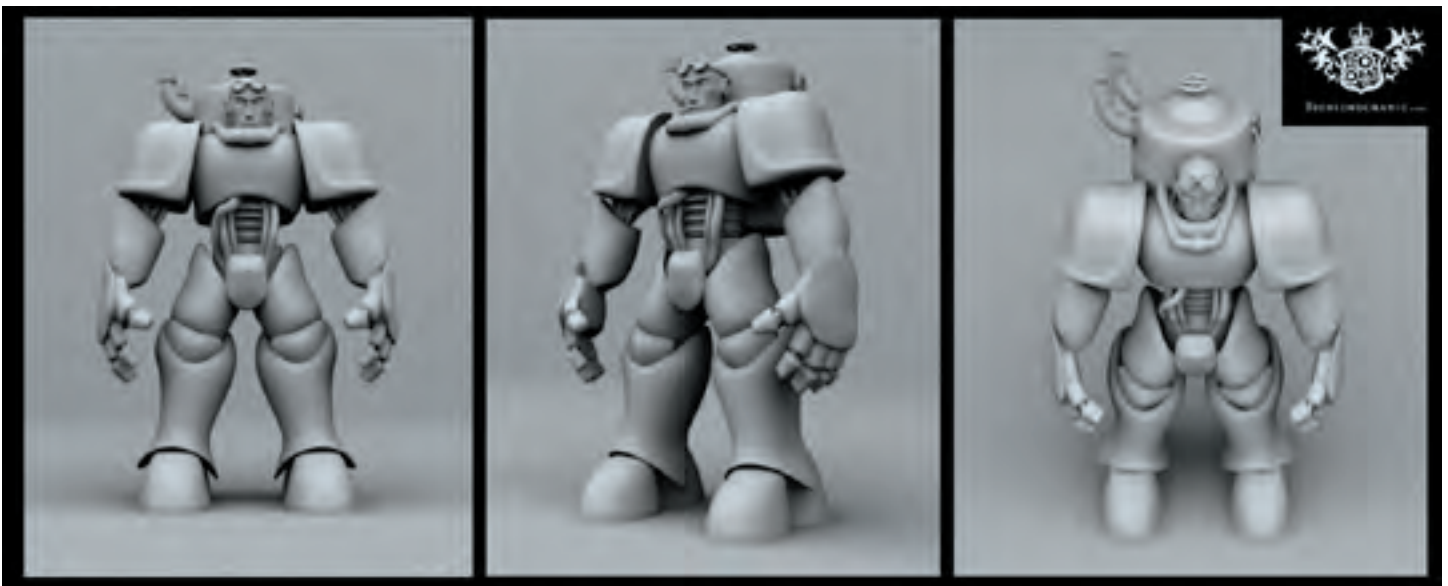
Unfortunately everything can't be made of clockworks, or at least I can't, but the microcontrollers are the real world alternative.

Ability to build physical things that





“UNFORTUNATELY EVERYTHING CAN’T BE MADE
OF CLOCKWORKS, OR AT LEAST I CAN’T, BUT
THE MICROCONTROLLERS ARE THE REAL WORLD
ALTERNATIVE.”



interact, walk and move gives a huge satisfaction and control over the confusing modern world technology.

CG - Go over your process. What do you need to be able to create your art?

KK - This depends on the piece I'm working on. If something specific is needed I work quite strictly from planning to final product. On the other hand many of my works are results of a pretty chaotic process. I

may have an idea or a photo that I start to modify in the Photoshop and combine with other things. Often they change to something totally different than the original idea. When I have something that I really like I start refining it. This phase may include 3D modeling, making vector images, photographing or pretty much anything that is needed to complete the idea.

b

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ART LISTINGS FOR THIS ISSUE

Cover - Kimmo Karvinen

Page 1 - Brad W. Foster

Page 2 - 9 Pieces by Kimmo Karvinen

Page 2 - Daybreak

Page 3 - Extinction

Page 4 - Galleon Zeppelin II

Page 5 - Lycanthropy

Page 6 - Skypirates

Page 7 - Steam Mecha & Steam Exoskeleton

Page 8 - Prosthesis

Page 9 - Waiting for the Worms

Page 17 & 18 - Madeline Carol Matz (MCMatz.com)

Also, last month's cover was mis-attributed..sort of. Concept, modeling and post production by Diana Vick, photography by R. "Martin" Armstrong as the proper attribution.

Have an article or art you'd like to see in Exhibition Hall? submit it to journeyplanet@gmail.com!



“MANY OF MY WORKS PRESENT INTERACTION
BETWEEN MACHINES AND ANIMALS OR HUMANS. THIS
QUITE EASILY LEADS TO A DISTURBING SIGHT.”

REVIEWED: CHANGELESS BY GAIL CARRIGER

Gail Carriger is a nominee for the John W. Campbell Award for Best New Writer. I adored her first novel, *Soulless*, though I felt that it lost a touch of steam towards the end (pun completely and unapologetically intended). Still, I was really excited for the second book in the series, *Changeless*. I read it on my trip to the UK, which felt like exactly the right way to experience it because 1) it starts in London and 2) it's largely a road picture. In fact, I started it on the train to the airport, which seems extra-cromulent! It was the kind of book where you enjoy it the entire way through, but it suffers the problems that all open-ended series have.

First off, the first story was that of a semi-outcast (you could argue full-outcast, but from a good family) who had footholds in the proper world while lacking a soul. It was also a love story where she was constantly being put into sexy situations with a Man-Mountain of an Alpha werewolf. It was a jolly fun ride and one of the better books I read last year. It wasn't overly steampunk-y, but the vibe was certainly there. The main character, Alexia Tarabotti, was Kate Hepburn's attitude living in Monica Belluci's body with the nose of a Russian figure skater. At least that's how I saw her. I loved the setting, where vampires and werewolves had joined in on proper society for the most part and live by proper rules in the Victorian age. I was excited for the sequel. There was also a colorful slate of characters, including a foppish vampire, a delightful sidekick with a strange taste in hats, and several other strangenesses.

I have read several extended series and, almost without exception, they all suffer from the same problems. There's high, usually non-subtle, repetition of character traits that you can not have forgotten, veiled references to the events of previous

books, a string of commentary that is there only to attaché you to the previous books. Every ending feels at least somewhat hollow. Every dénouement feels simply like a lure to land you to the dock for the next novel. Luckily, both good and bad, *Changeless* has all of these.

The Bad Luck of those markers for *Changeless* is the ending. I will say nothing, but it feels like an incomplete ending to the story. It's hard to end a chapter of a series and not feel like you've just completed a small piece. That's why *Star Wars* was always my fave of the *Star Wars* saga (and



BY CHRIS GARCIA

it's not A New Hope! It was released as Star Wars and THAT'S its name!!!). It is a complete film, it ends and it feels finished. It's easiest to do with the first film/book/madrigal/etc. It's not that the ending didn't make sense. No, in fact, it made so much sense that I very much saw it coming, but I didn't mind because Gail did such a great job of building and throwing us off the scent with logic at various points. Still, there's a slight bit of the unfinished. The dénouement feels right, but then the way it unfolds feels, I dunno, under-ripe is maybe the best word for it. There's something to it that you can feel is coming, but then it plays and it has a bit of green to the emotional and intellectual impact. Still, it's good reading.

The good luck hits much broader. Gail handles her characters like a general. She moves them wisely, with purpose that is obvious from the get-go and happily brilliant. Alexia makes some missteps, but they're the intelligent missteps that you hope a character will make and not the stupid kind. She's an intuitive character,

not quite a Monk or Shaun from Psych, but she has strong direction. The rest of the characters are the ones who would walk down the stairs into the basement to check out that sound as the television announcer mentions the serial killer at work in town.

Gail's prose is fresh, and though at times I'm bumped into the modern by her sentence patterns, it's a great layout of words that she employs, but no less impressive is her ability to push a plot to the front in very few words. She moves a plot with purpose, regimented purpose at times, but it always feels clean and true. Even the characters that can easily sidetrack a novel, like Miss Hisselpenny, move in ways that push things ahead.

While I will admit to preferring the sexier plot that Gail sallied forth in *Soulless*, this was more of a mystery-adventure than the adventure-romance. There was also a more fully-developed Steampunk vibe, what with the airship trip and all. I thought that this moved best, and though there were a couple of points where I could tell that a character was specifically introduced for the purpose of future novels, at least they were interesting and well-conceived characters that made me happy to have them.

Am I as excited for the next edition of the *Parasol Protectorate* and the adventures of Alexia as I was following *Soulless*? Probably not, but that's not reasonable to expect. The set-up for the third book is strong, even though I felt it was almost tacked on in the presentation. Gail may have written herself into something of a corner, when you think about it for a while, and I'm interested in how she'll fiddle her way through the encore. I'm just hoping that the traditional open-ended series problems do not haunt the following novels. Call it bias against form, I guess. If Gail can give endings that feel like endings, introduce future novel seeds in a smooth motion, I'll be happy. Of course, with writing like Gail's, I'm not likely to stop reading.

Because I'd feel like I was missing out on one of the best voices going in Steampunk today!



CRITICAL MASS, ADELAIDE (SOUTH AUSTRALIA)'S SCIENCE FICTION LITERARY DISCUSSION GROUP, DISCUSSES STEAMPUNK

We discussed Steampunk at the January 2010 meeting of Critical Mass. I noted that many of us started with Verne & Wells. Their SF was optimistic, full of wonders at the potential of the future.

I suggested that it is this early SF that Steampunk harkens back to; a sense of adventure and possibilities, of belief in the ability of science and engineering to solve all problems. It seems that steampunk draws heavily from the adventure story, the scientific romance and the weird tales story. It harkens back to the Victorian era of invention and discovery, of empire and exploration, of larger-than-life characters and the age of discovery. There's a yearning for a time when multiple futures were possible.

Steampunk has several trappings: Empire, Zeppelins, Steam Power, the Difference/Analytical Engine. Crucially, it harkens back to a time when the technology was "in-your-face": visible, manipulable. Cogs, gears, steam boilers, gas cylinders, pipes and iron and brass, unlike today's chips and software driving everything. It was tech which could be held, twisted, reformed and repurposed to your will.

There are two distinct varieties of steam punk: "historical", SF-like using the technology of the day, perhaps advanced, exaggerated or accelerated; or "fantasy": steampunk in a darker, imaginary

realm, often populated by mystical creatures (think Alistair Crowley-ish) and arcane powers. And there's also the "punk" of steampunk: characters with attitude, ready to startle the staid Victorian gentleman's club.

K W Jeter coined the term to describe the sort of stuff he, Blaylock and Powers were writing in the 80s. The term can also be applied retrospectively to Michael Moorcock's *Warlord of the Air* trilogy, or Harry Harrison's delightful *A Transatlantic Tunnel Hurrah!*

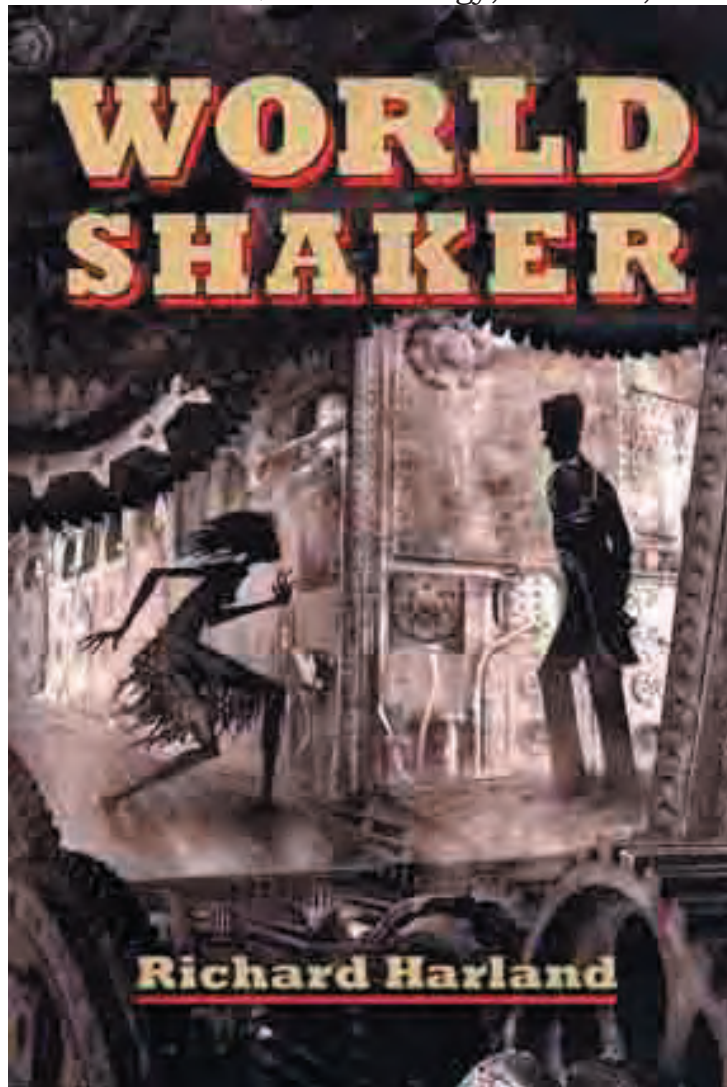
Sterling & Gibson's *The Difference Engine* is, perhaps, the exemplar. There's a style, a design aesthetic, to steampunk. Films such as **City of Lost Children**, *The Illusionist* or *The Prestige* might be considered steampunk. Pullman's *His Dark Materials* trilogy, too. And, though clearly a fantasy set

in an alternate world, the *Girl Genius* comics by Phil & Katja Foglio ("a gaslight romance of mad science and adventure") are steampunk in concept and design.

Some recent examples?

While visiting Planet Books in Perth, I was recommended six recent books, half of which were labelled as 'steampunk'. The last of the following reviews concerns a novel that is not steam punk at all, but great SF.

Richard Harland's **World Shaker** is a juvenile, set in an alternate present where the regents, Victoria & Albert (more titles



BY ROMAN ORSZANSKI

than names), are figureheads presiding over a massive construction, a steam-powered juggernaut which rolls around the world, crushing static settlements and stealing resources to maintain the WorldShaker.

Our young hero is of the ruling classes, and is startled out of his destiny by chancing upon a worker from the lower depths, who it turns out can speak and plan a revolution to free the toiling under classes. And she's cute, too.

The highly amusing story of boy-meets-girl and aids a revolution.

Victorian? Yes. Steamdriven? Yes.

Jay Lake's ***Mainspring*** is literally set in a clockwork universe: you can see the big brass gears on which the Earth orbits the sun.

Our hero, an apprentice watchmaker, is charged (by a brass angel) with finding the key to wind up the world which is running down. Christ was broken on the wheel, not a cross. Our hero leaves his Dickensian surrounds, and travels the world to fulfil his quest.

A fantasy, not SF but with the sense of wonder and trappings of steampunk, including airships, empire and pirates. Highly recommended.

Elizabeth Bear's ***New Amsterdam*** is clearly set at the turn of the nineteenth century in an alternate history where the American colonies are still part of the British empire - though France is provoking revolution. Aging vampires, Zeppelins and sorcery.

Our DCI (Detective Crown Investigator) Abigail Irene Garrett is a forensic sorceress who has to deal with several political crimes. Oh, and a wonderful appearance by Nikolai Tesla as the source of energy for Paris, the City of Light. Steampunkish, but more an alternative reality fantasy with vampires.

Karl Schroeder's ***Sun of Suns*** is the first of a four novels set in a hollow world filled with air. Our hero is horrified when his parents, on the eve of igniting his settlement's

new sun (built with stolen technology from the central sun, a fusion reactor), are murdered. He sets out on a quest for revenge.

Elements of steampunk appear because of the wooden space ships, swordfights and navel fleets crossing the internal space, but this is clearly modern SF. Outside of Virga, there's a high-tech, automated world where people don't actually make things any more, it's more like magic. Only within this hollow world do people actually construct things, and there's a threat that spies from outside will infiltrate and change the Virgans. Not steampunk but great SF.

Contributed by Roman Orszanski, convenor of SF literary discussion group Critical Mass, Adelaide, South Australia. First published in Roman's paper fanzine Sparrowgrass & battle twigs #14 in Anzapa mailing 253 February 2010.



A LOOK AT THE COLLECTED CONNOISSEUR BY MARK VALENTINE & JOHN HOWARD AND THE COLLECTED FICTION OF WILLIAM HOPE HODGSON VOLUME 2: THE HOUSE ON THE BORDERLAND AND OTHER MYSTERIOUS PLACES

I like old stuff. I've been known to spend a large amount of time hanging about antique shops and reading old novels. I'm a guy who likes the vintage, and though I seldom get a chance to engage in it as much as I'd like, I love old-timey fiction. I love Clark Ashton Smith, Lovecraft, Poe, Twain, and folks. Supernatural fiction is another fave, as that list above should say. I seldom get to read that stuff because I'm too busy trying to keep up with the novels of today that I want to review.

And sometimes, it's reviewing that new stuff that leads me to finding my way back to the stuff that I'd love to spend more time reading. The World Horror Convention at Brighton this year led me to reconnecting with a writer I've spent too much time away from.

Mark Valentine is a guy who I first encountered through a super-natural fiction Amateur Press Association called the Everlasting Club. I asked him for a few articles and he was kind enough to send along some of the best articles I've had to run in *The Drink Tank*. Recently, we reconnected and he sent in an article on Carnacki which ran in issue 6 of *Exhibition Hall*. It was an awesome piece, and though it had been ages since I read Carnacki, it was somewhere in the back of my mind that I had them in my vast, completely unorganized collection of unread books. I knew I had a collection of William Hope Hodgson, but it was an old collection and not in the best of shape. Somewhere in the back of my mind, I knew I had another, but having to complete my preparations for

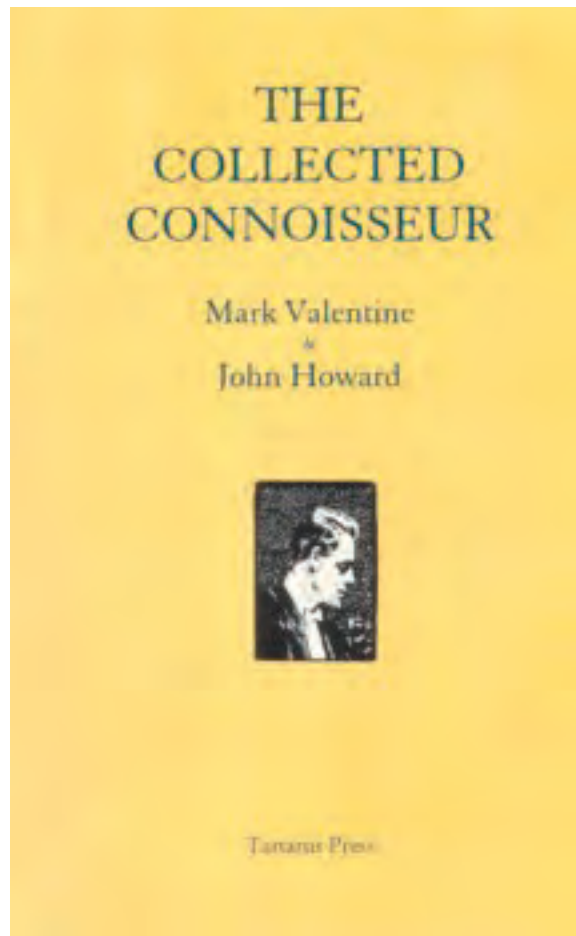
my trip to London, I let it slide.

While wandering about the Dealers Room in the Royal Albion Hotel in Brighton during the World Horror Convention, I came across the table for Tartarus Press. They're a small press in the UK who seem to specialize in reprinting older works or some academic-y material. While looking through their stuff, I saw the name Mark Valentine on one of the featured works. I picked it up and I recognized one of the stories, so I instantly realized that I had to own this volume (and they included shipping, so I was psyched! You should check out their stuff on the web!). It was called **The Collected Connoisseur** by Mark Valentine & John Howard.

After I got back, the book was waiting in my mailbox. I love good service. I cracked it open and discovered the story of The Connoisseur, a sort of Supernatural detective in the style of Carnacki. The stories are stories told by The Connoisseur around his sitting room to Valentine, or at least that's how it comes off.

The stories are of The Connoisseur and his travels and the unusual matters he tends to while on them. If that sounds a bit familiar, it did to me as well.

Every year at WonderCon, there are a few regular book publishers who show up along with all the comic publishers and film distributors. Night Shade Books, of San Francisco and Portland, was situated in the section with the various comic artists in 2005. I had been spending way too much at the various artist tables and then I came



across the Night Shade table and there was a book of William Hope Hodgson's stories. It was the second edition of Hodgson's work that they'd put out, but looking over it, I was happy to see that it was the edition with the second bunch of Carnacki stories as well as the novel *The House on the Borderland* and several other shorts.

Night Shade's a great small press and if you get a chance, go and check out their stuff. I bought it, largely so I'd have a reading copy so I wouldn't have to read the older copy of Hodgson stuff I bought. Reading *The Connoisseur*, I really felt like I should go back and get a dose of the original. I had Evelyn go to the kitchen and look through my Kitchen (less used) bookcase and find my Hodgson. She took her time finding it, but when she brought it over, I happily dove into it.

And maybe that's what they were going for.

The Carnacki stuff has a very similar feel, though reading the *Connoisseur* seems to give a slightly more intensely layered product because it came after and had so much litter to mine. The first Carnacki story in the collection, *The Thing Invisible*, is also easily my favorite of them all. I hadn't read it in ages, so I thought this would be a good time to give it a read. You kinda expect that when you read something that's so obviously tied to the original, you expect it to pale in comparison, but *The Connoisseur* does not. In fact, that way Valentine and Howard went about it was so different. They were playing in the same field as Hodgson, but the way they played with the character and the scenarios (and both *The Connoisseur* and Carnacki are really stories of scenarios) was so much more satisfying, perhaps because they gave the situations more of a creepy openness.

The *Connoisseur's* adventures were at their best when there is a certain amount of the bizarre that is left unexposed. The story *Café Lucifer* has that feeling. It's a crazy building story, the kind that Hodgson was so fond of and good at. You can see how the sub-genre would go on to influence works like **House of Leaves**. The *Connoisseur's* discussions were strong and beautifully

melancholy. We're told that *The Connoisseur* is largely a recluse, though he seems to be out having adventures often enough, but even if we know that, we can tell in his style of delivery that he is a lonely gentleman of a form. The same would seem to be true of Carnacki. He tells story from a place of solitude, which may be the emotion we can most pin on Hodgson, much as we can pin disquiet on Lovecraft and excitable on Tom Wolfe.

The *Connoisseur's* best stories are the ones where there is no certainty to the ending. The Carnacki stories tended to be more concrete, but the *Connoisseur* has several tales where you are purposely left grasping for possibilities after the great detective has settled his view. A story like *The Paravine Cries* or one such as *After the Darkness* gives you so much in the sense of mood and then sort of leaves you there. *The Paravine Cries* does this best, with an ending that is a little ridiculous if you step back and view it, but at the point of reading, the tone has been best laid and it doesn't matter that there's so much comedy in the description of the horror.

I will say that you should try to start with Hodgson, and specifically the Carnacki stories, and see if you can just dive on in. Hodgson's voice can be a bit trip-worthy if you're not used to reading that sort of prose and I remember it taking a read or two before I got it. If you find yourself having difficulty, go to the *Connoisseur*, and use it as a gateway drug. If you're familiar with Carnacki, or any of the other Supernatural Detective types, jump right into it and gobble up every word. It's rewarding reading, interesting and smart, a beautiful piece of reconstruction and even more so, a bit of reading that will hold you tight.

You can find out more about Tartarus Press and **The Collected Connoisseur** at <http://freepages.pavilion.net/tartarus/>.

You can find more about Night Shade Books and the **Collected Works of William Hope Hodgson vols. 1 - 5** at <http://www.nightshadebooks.com/>.

MAY'S STEAMPUNK EVENTS

May is the busiest month yet for Steampunk fandom. There are events, meet-ups and several conventions.

Let's start with **The Steampunk World's Fair**, May 14th to 16th Radisson Hotel Piscataway, Piscataway, NJ. The big draws for the con will almost certainly be the musicians that are showing up, including Humanwine, Professor Elemental, Black Tape for a Blue Girl, Platform One and The Absinthe Drinkers. There's also folk slike Jake Von Slatt, leathermaster Adam Smith, Violet Haberdasher, Ekaterina Sedia, Genevieve Valentine, Madame Ximon and many, many more. It sounds like it's going to be a good weekend and I'm bummed I can't go. I'm so totally even more bummed because Jake Von Slatt will be giving tours of the bus he turned into his motorhome! I've always wanted to see it!

Victoria Steam Exposition is May 22nd-23rd 2010 at the Fairmont Empress, Victoria, British Columbia. Hugo-nominated author Cheri Priest is writer Guest and Unwoman is the Musical Guest. I wish I could make it out there, but sadly, my travel is limited through the summer.

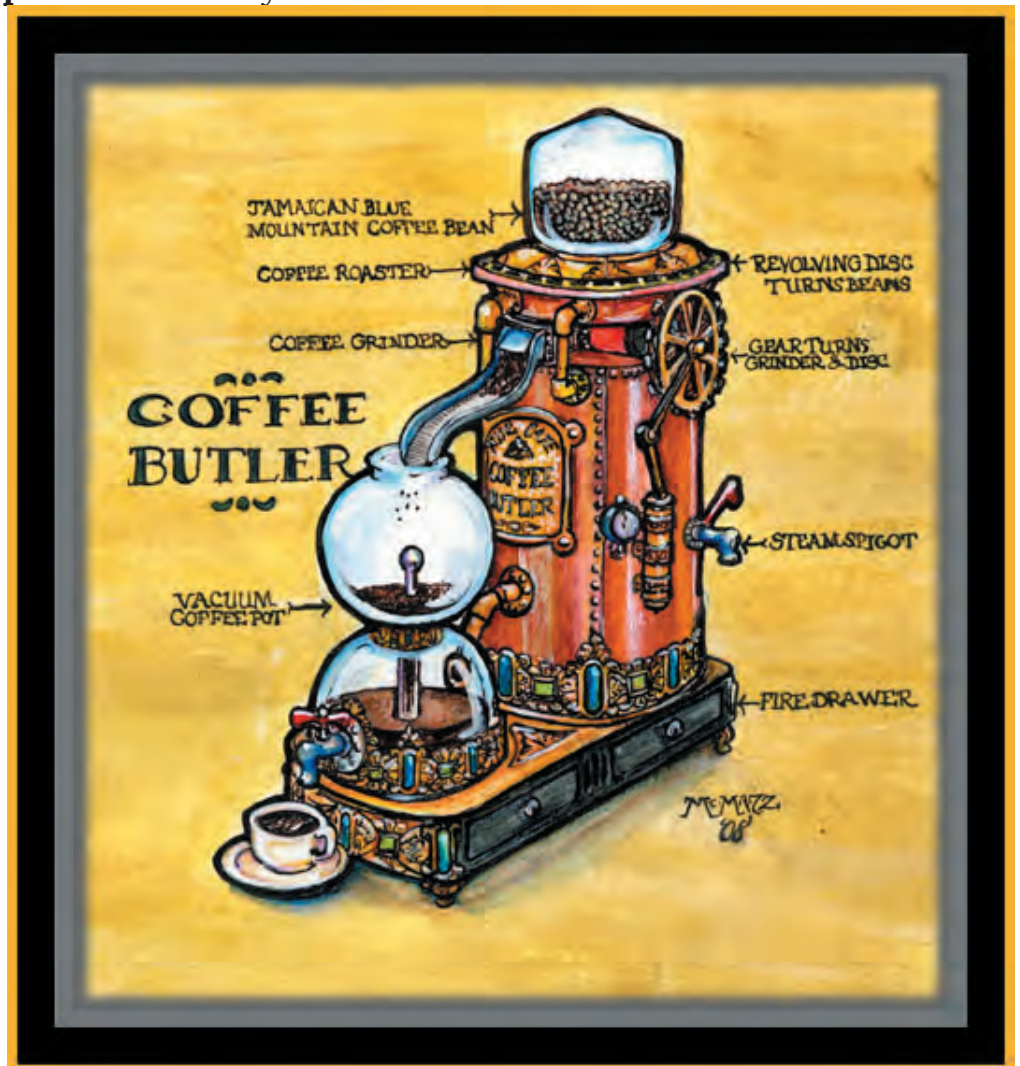
The World Steam Expo takes place May 28th-31st 2010 at the Hyatt Regency Dearborn, in Dearborn, MI. This one also makes me drool at the thought. Not only is G. D. Falksen going to be there, but Phil and Kaija Fogliol! Abney Park, The Men That Will Not Be Blamed For Nothing and the Extraordinary Contraptions will also be there! It sound slike it's going to be a rockin' good time!

There are also other cons, while not strictly

Steampunk-related, that will certainly be of interest to the Steampunks among us. There's CostumeCon 28 in Milwaukee, Wi the first weekend of May. There are likely to be a lot of folks there with Steam- outfits. It's got a Spy Theme!

There's also the slew of cons over Memorial Day, including Balticon, where Steampunk author Gail Carriger will be. Baltimore will have a ton of folks at Balticon, plus folks can see a lot of Poe places! BayCon will also have a ton of Steampunks in the Bay Area. There's also Fanime over in San Jose at the same time. Baycon's been my HQ for ages, and probably always will be. Fanime is huge and the cosplaying is supposed to be amazing!

See, an amazing month that'll redefine Steampunk and be a huge amount of fun.



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- NUTRO-BABY wet nurse option
available using our scientifically
acclaimed BAB-E-GAD formula.
- Gentlemen Bachelors, enquire as
to options specifically to meet your
unique household needs.

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