

# Costumer's Quarterly

Volume 1 Number 3/4



**Special Double Issue !**

# From The Editors

---

Welcome to the third (and fourth!) edition of *Costumer's Quarterly*!

Among other things in this issue we are highlighting the Worldcon scene. While not all of the International Costumer's Guild members are interested in this material, we felt a majority of them would be interested.

We apologize for not having much material this issue for you historical costumers. We don't mean to be biased against you. Unfortunately, there were no articles submitted this time that dealt with historical costumes. Why not?? We would like to see articles talking about the various historical re-enactment groups that are out there. This includes the SCA, Bye-gone Eras, Friends of the English Regency, the Gatskill Society, and many others. Don't assume that because you know about these organizations that others do to. Write us an article and tell us about YOUR organization. (Inquiring minds want to know!)

We also apologize for the "double issue" format. We were two months behind schedule and decided to put the next two issues out as one to help us catch up and to save postage and printing. We hope you approve. We will try to not let our schedule slip again. Thank you for your patience.

The purpose of the International Costumer's Guild is to SHARE information on costuming, and this publication is one of the places to do it. WE NEED ARTICLES AND ARTWORK! "Articles" can be anything from a "handy household hint" that only takes a couple of lines up to a full-blown article on "how-to" make something. "How-to's" need not be limited to sewing. We also welcome letters of comment (how are we doing?) or just suggestions! "Artwork" can be anything from specific illustrations (or photos) to accompany an article to non-specific spot-illos or costume-related cartoons. This includes any Costume Con Fashion Show designs. We will gladly use them for filler art!

**We also desperately need COVERS for future issues!**

We cannot promise you fortune, but we do promise you lots of GLORY. Contributors will receive a FREE copy of the 'zine in which their work appears, and your talent will be seen (and appreciated!) by roughly 300 costumers across the country.

Thanks for your help, and we're looking forward to hearing from you soon!

Kelly & Karen

## *Costumer's Quarterly*

1693 Peachwood Drive  
San Jose, CA 95132

Compuserve # 73647,3347

Published in association with:

The International Costumer's  
Guild  
P. O. Box 194  
Mt. Airy, MD 21771

Editors  
**Karen & Kelly Turner**

Volume 1, Issue 3/4 Printed by Printex, Milpitas, California.

The *Costumer's Quarterly* is copyright © 1988 by Karen & Kelly Turner. All rights revert to the authors and artists upon publication. This magazine is distributed to all members of the International Costumer's Guild. Separate subscription rate is \$8.00 a year. Unsolicited manuscripts are encouraged. No submissions returned without an SASE. Send all correspondence to: *The Costumer's Quarterly*, 1693 Peachwood Drive, San Jose, California 95132.

Advertising space is available at the following rates: Full page: \$25, Half page: \$15, Quarter page: \$10, Business card: \$5.

Copyright and trademarked names, symbols, or designs used herein are provided solely for the furtherment of costuming interests, and are not meant to infringe on the copyright or trademark of the person, persons, or company that owns them.

# Costumer's Quarterly

Volume 1 Number 3/4

Winter/Spring 1988

## Special Double Issue

Edited by Karen & Kelly Turner

Cover by Melody Rondeau

With great thanks to the following people for submitting articles:

Janet W. Anderson/Squeals      Connie Boster      Debbie Jones  
Diane Kovalcin      Sandy Pettinger      Brent Turner  
Karen Turner      Animal X      Debora Wykle

Art by Melody Rondeau & Animal X

### Table of Contents

Everything You Ever Wanted to Know	
About Glue .....	3
Glue, Gunk, and Stickum .....	13
Batik - Part 2 .....	15
The Worldcon Watch Part 1: Nolacon News .....	20
The Worldcon Watch Part 2: The Boston Blues ..	22
Facades .....	37
Handy Household Hints .....	39
Museum Reviews .....	41
The Costumer's Lament .....	43
Coming Attractions .....	44
ICG Chapter List .....	46

# EVERYTHING YOU EVER WANTED TO KNOW ABOUT GLUE

(BUT WERE AFRAID TO ASK)

by Animal X (with asides by Karen Turner)

This article is an attempt to pull together information about the jungle of glues out there. It is as comprehensive as it could be made, yet, for certain, there are uncharted vistas of glue products out there, waiting to be explored. If you have any additional hints and info, please write--the authors are begging for more.

Glue, when properly used, can be a miracle. Or, improperly used, it can ruin a costume. The most important factor in a glue's success is knowledge of which, what, and how.

**PROPERTIES CHART.** The first chart shows each glue's advertised properties--i.e., what's on the label, not what we think. When considering which glue to use, it is important to decide which properties would be the best for your project--i.e., if your base is going to be flexible, don't use ELMER'S GLUE. It is also important to note this information for deciding on the care of a garment. Remember--time can change some of these characteristics.

**"USE" CHART.** The second chart is based on opinions derived from many years of trial and error. You may love your old standby, but perhaps there is a better glue for that new project. If the brand you're contemplating using is not on the chart, see if there is a similar product listed. I.e., the product called ELMER'S GLUE, also known as WHITE GLUE, is made by many different com-

panies. There are spaces left at the bottom of the chart for noting additional glues.

**GLOSSARY.** The rest of this article is an attempt to round up special uses, glue-like products, unusual materials, methods, and glue trivia. Have fun!

## TYPES OF GLUE

### BRIDAL ADHESIVE

#### (a.k.a. "809 MAGNA-TACK")

This is a clear glue marketed by Cinderella Feather Company, 60 W. 38th Street, New York, NY 10018, (212) 840-0644. It is a real wonder glue--I personally recommend you try a bottle. Its uses are innumerable: it behaves like a "cold hot glue," meaning it tacks up quickly but gives you quite a bit of "play" time before it sets. [And unlike hot glue or white glue, you can sew through this stuff when it is dry--Ed.] By using different amounts, you can attach things temporarily or permanently. When used in moderation, it is flexible, and when a large amount is applied, it becomes stiff. Generally, it does not soak through fabrics, though it adhered marvelously. A thin line (or dots) of it is very good for basting, as it can easily be pulled off when dry. It is especially good for feathers, lines of sequins, fabric, and foam rubber.

One trick which can be done with this glue is when you are making a seam in an item that is very thick, such as fabric and foam. Instead of putting pins in which bend, distorting the fabric, tack the layers together using a small amount of bridal adhesive, then sew. If using a plush fabric, it is best to use it only on the back side. If in doubt of the reaction on your materials, test it first.

This glue is especially used in the millinery business on veiling (e.g., attaching pearls to bridal veils) and feathers.

Although this glue has many virtues, it does have a few drawbacks:

(1) Once it is opened, it has a short shelf life (6 months); in fact, even when closed, it starts to evaporate and get gummy.

(2) It has a tendency to try to creep out of its bottle. Heat, air pressure changes, or a very small amount of tilt can cause a disaster. When not in use, ALWAYS seal it with tape. When traveling, also seal it in a baggie!

(3) It has toxic fumes. Try not to breathe them, and do not work with it in a closed space.

(4) Occasionally, it can make a cheap sequin lose some color, but this is rare. [I've had it remove the entire mylar surface from large palettes, so beware!--Ed.]

(5) Once it is applied thickly to most surfaces, it is impossible to remove, so be careful of spills. [I ruined a good pair of jeans by wiping my hands on my thighs--Ed.]

(6) It can make little threads (like hot glue) which get into places you don't want.

## CONTACT CEMENT

This term refers to a glue that is spread on two surfaces which are joined when tacky. Technically, RUBBER CEMENT is one, but the household kind is generally pretty weak. Brands include Duco, Tandy, Stabond, Barge, etc.

## FRAY-CHECK

This glue-like liquid is actually exactly the same as "acrylic medium," available in art stores under a

variety of brand names. It comes in gloss and matte and is much cheaper. It is also good to soak thin, ravelly fabrics in before making into appliques, etc. It stiffens them just a bit--like starch. This is also the best available sealant for fraying edges of material.

## HOT GLUE

Hot melt glue guns now come in many styles: cordless, push with finger, trigger-activated, "mini-sticker," and heavy-duty are all common. The glue sticks themselves come with varying setting times (30 seconds to 2 minutes), lengths (2 inches to 1 foot), and types (clear, opaque, white, yellow, and translucent brown, in both "flexible" and "stiff but stronger"). Be sure you examine your glue sticks before starting to find out exactly what you have. [I've had the best overall success with the clear "craft" glue, and I advise avoiding the white caulking glue like the Plague--Ed.]

*Fray-Check is exactly the same as "acrylic medium", available in art stores (which is much cheaper!)*

Hot glue is one of the most versatile glues. [I do not recommend it for stress points on a costume--Ed.] In some cases, it can be removed by peeling and picking. A good rule of thumb is if the material is non-porous, you can probably pry off the hot glue. However, tons and tons of hot melt can solve this problem if you want a permanent bond. Caution should be exercised when using it on a material that could be affected by heat. Sometimes, the marring and melting is worth the end result. It can be used, cautiously, with styrofoam or mylar.

If you wish to use hot glue on a heat-sensitive material such as Friendly Plastic (in fact, it is highly recommended for Friendly), either apply it to an applicator and then smear on after 15 seconds or apply to other material first, wait 15 seconds, then add to the Friendly.

When working with hot glue, keep a bowl of cold water nearby to dunk your hand into if you get glue on your fingers. Hot glue behaves like melted caramel--it will stick to you and burn you. Never touch the tip of a hot glue gun--it can reach temperatures up to 400 degrees!

## "PROPERTIES" Chart

GLUE NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
AILEEN'S TACKY	X	X	X	X	X	X	X				X			X			X			X
BRIDAL ADHESIVE	X	X	X		X	X					X		X		X					X
CONTACT CEMENT	X	X	X			X	X	X			X		X		X				X	X
CRAZY GLUE			X		X	X							X		X				X	X
DUCO		X	X		X		X				X		X		X	X			X	X
ELMER'S	X	X			X			X	X					X	X		X			X
ELMER'S CARPENTER	X	X						X	X			X		X		X	X			
5-MINUTE EPOXY		X	X		X	X				X		X	X		X	X			X	X
SOBO	X	X			X	X	X				X							X		X
STITCHLESS	X	X	X	X	X	X	X				X			X	X		X			X
TANDY RUBBER CEMENT	X	X			X	X		X			X		X		X					

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>1 POROUS</li> <li>2 SEMI-POROUS</li> <li>3 NON-POROUS</li> <li>4 FREEZABLE</li> <li>5 CLEAR</li> <li>6 5 MINUTES</li> <li>7 15 MINUTES</li> <li>8 30 MINUTES</li> <li>9 45 MINUTES</li> <li>10 1 HOUR OR LONGER</li> </ul> | <ul style="list-style-type: none"> <li>11 FLEXIBLE</li> <li>12 SANDABLE</li> <li>13 FUMES</li> <li>14 WATER SOLUBLE</li> <li>15 WATERPROOF (WHEN DRY)</li> <li>16 NEEDS TO CURE</li> <li>17 CLEAN UP WITH WATER</li> <li>18 CLEAN UP WITH ACETONE</li> <li>19 FLAMMABLE</li> <li>20 NON-TOXIC</li> </ul> |
|---|--|

NOTE: Multiple listings in the cure time categories (6-10) means that time varies with method & material.

# "USE" Chart

GLUE NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
ACRYLIC MODELING PASTE	E	⊙	///	///	E	⊙	///	///	///	///	///	///	///	///	///	///	///			
AILEEN'S TACKY	○	⊙	●	●	E	○	⊙	●	E	○	◇	○	○	○	○	○	●			
BRIDAL ADHESIVE	⊙	E	●	●	E	⊙	⊙	///	E	⊙	●	●	○	///	///	○	●			
CONTACT CEMENT	◇	⊙	●	⊙	●	E	◇	⊙	⊙	///	///	///	○	///	///	///	○			
CRAZY GLUE	E	E	●	?	◇	///	?	?	⊙	///	E	E	///	///	///	///	○			
DRAPING GLUE	E	E	///	///	○	///	E	E	○	E	///	⊙	○	○	○	◇	///			
DUCO CEMENT	E	⊙	●	E	○	⊙	E	E	○	⊙	○	○	○	○	○	○	E			
ELMER'S GLUE	○	E	///	///	///	E	///	///	///	///	///	///	○	E	E	○	///			
EPOXY	///	⊙	E	●	◇	E	○	///	○	E	○	○	○	○	○	○	○			
EYELASH ADHESIVE*	●	●	●	●	///	●	●	E	E	●	●	●	●	●	●	●	●	●		
HOT GLUE	●	●	E	⊙	●	●	●	●	E	●	●	⊙	⊙	///	///	○	E			
HOUSEHOLD WELDER	○	○	●	?	◇	○	○	●	○	E	●	○	○	///	///	///	?			
LIQUID SOLDER	///	⊙	///	?	E	///	///	?	⊙	?	○	///	○	///	///	///	●			
QUIK	●	●	●	●	E	⊙	///	●	E	⊙	⊙	⊙	○	○	○	○	●			
RUBBER CEMENT	///	///	●	E	///	E	E	///	///	///	///	///	⊙	///	E	///	///			
SILICONE GLUE	///	●	E	●	●	///	///	?	●	E	⊙	///	///	///	///	///	◇			
SOBO	●	E	E	///	///	⊙	///	●	E	●	///	E	○	○	E	⊙	///			
SPRAY ADHESIVE	E	⊙	E	⊙	///	⊙	///	///	///	///	///	⊙	⊙	///	⊙	///	///			
SURGICAL GLUE*																				
SPIRIT GUM*	E	●	●	●	●	●	●	///	E	●	●	●	●	●	◇	///	●			
STITCHLESS SEWING GLUE	○	○	●	///	E	◇	●	E	E	○	◇	○	○	○	○	○	///			
STITCH WITCHERY	///	///	●	///	///	⊙	E	///	///	///	///	⊙	○	///	///	///	///			
SPECIALTY GLUES (DO THEY LAST?)	N	N	Y	Y	Y	Y	Y	Y	Y	N	N	-	Y	Y	Y	-	Y			

- |                             |                        |
|-----------------------------|------------------------|
| 1 FEATHERS                  | 11 RHINESTONES         |
| 2 BEADS                     | 12 MULTIMEDIA          |
| 3 LEATHER/FUR/SUEDE         | 13 PAPER               |
| 4 MYLAR & FLEXIBLE PLASTICS | 14 GLITTER             |
| 5 STIFF PLASTICS            | 15 SKIN                |
| 6 FABRIC                    | 16 COATING & TEXTURING |
| 7 FOAM                      | 17 GLASS               |
| 8 STYROFOAM                 | 18                     |
| 9 METAL                     | 19                     |
| 10 SEQUINS                  | 20                     |

KEY TO SYMBOLS:

- |                                   |                                     |
|-----------------------------------|-------------------------------------|
| E Okay in an emergency            | ◇ Best or preferred                 |
| ○ Permanent                       | /// Not recommended                 |
| ● Removable                       | ⊙ Use only in certain circumstances |
| ⊙ Both (depending on application) | ? Not researched                    |
| * Used on skin                    |                                     |

## SEWING GLUE

There are a number of these, but "STICKLESS" glue by SOBO is the best. It is the consistency of QUIK but has a unique property: after it is dry, you iron it and that makes it set even stronger. It is possible to glue a whole dress together using this stuff, wear it, and then throw it in the washing machine without weakening it. When used on a 3-dimensional object, you can place it in the oven at low heat to activate the extra strength. This glue is at its best with porous materials.

## STABOND

Kathy Sanders tells us that they manufacture a contact cement that will totally dry out--i.e., is no longer tacky. This means that if you pinch your foam rubber seam days later, it will not stay pinched. She says Disney Studios buys in bulk direct from the manufacturer and it is the best cement she's ever used. Finding it at retail is a bit harder.

## STITCH WITCHERY

Marketed under a number of brand names, this is the white mesh that you put between two items and then iron to adhere. It is actually a strange type of hot melt. It is especially good for hems, appliques, and attaching linings, etc. It can be removed by a much prolonged ironing and peeling apart the items. [I've always thought of STITCH WITCHERY as strips of double-sided iron-on interfacing. I haven't had good luck with it, but other people swear by it. There is now a product available called WONDER UNDER, which is literally double-sided iron-on interfacing--STITCH WITCHERY in sheets, as it were. Guild member Alys Hay swears by it for doing applique--Ed.]

## 527 JEWELRY GLUE

Julian May swears by this glue for affixing beads and stones to fabric or metal backings. It is available from Berger Specialty Company, 413 East 8th Street, Los Angeles, CA 90014, (213) 627-8783, or check your local craft store.

## SPECIALTY GLUES

Many odd materials--especially the industrial kind--have special glues or solvents formulated for use

just with them. When buying an unusual material, ask about it. Some items that have specific glues for them are kevlar, styrofoam, many plastics, leather, fabric, metals, skin, and glass.

## TYPES OF MATERIALS

### ACRYLIC PLASTIC

Plastic should be glued with a specialty glue that you can buy at the same place you got the plastic. It is actually a solvent (i.e., it smells bad). When gluing acrylic to itself (e.g., a cube to a square rod), hold the pieces together and, with an eyedropper, add some glue at the seam. Use just enough for it to spread into a thin film between the objects. [The solvent will dissolve the surface layer of both pieces of plastic and fuse them when it sets--Ed.]

### BEADS

#### (See also RHINESTONES, HYPODERMIC)

Beads can be applied with glue like rhinestones. However, Kathy Sanders has used a technique for a solid bugle bead effect. This only works on an item that has enough "body" to hold up to the weight. It is not recommended for highly flexible items. Using a glue hypodermic, put down a line of glue, such as AILEEN'S, TACKY, or QUIK. Then take a string of beads off your hank and lay it down following your line. Go back and make sure you spot glue both ends of the thread good and tight. Clip any loose thread tails after it dries. Repeat with neat line, etc.

[Note: Few glues adhere permanently to glass. The best results for gluing bugle beads to fabric are achieved using 5-minute epoxy. Even then, the glue will eventually grow brittle and the beads will crack off. If you want a permanently beaded costume, sewing is still the recommended technique--Ed.]

[Pearls and sequins can be individually applied using Sobo or other white glue. Simply dot the glue onto the desired place on the fabric preferably with a glue hypodermic, then pick up the pearl or sequin with a piece of beeswax which has been rolled into a point, and set in place--Ed.]

## BONE

According to the Frechettes [who make sculptures using bone], 5-MINUTE EPOXY is the best, if not the only way, to go. SILICONE will let go in time, but can be used when combining glass and bone.

## FEATHERS

The preferred method for applying individual plumes to a flexible surface fabric is as follows. Using contact cement, coat base, then brush cement onto the quill (center) part of the feather only--be careful not to get it on the fluffy part. Put feather in place. It is not necessary to wait for the contact cement to get tacky as generally instructed.

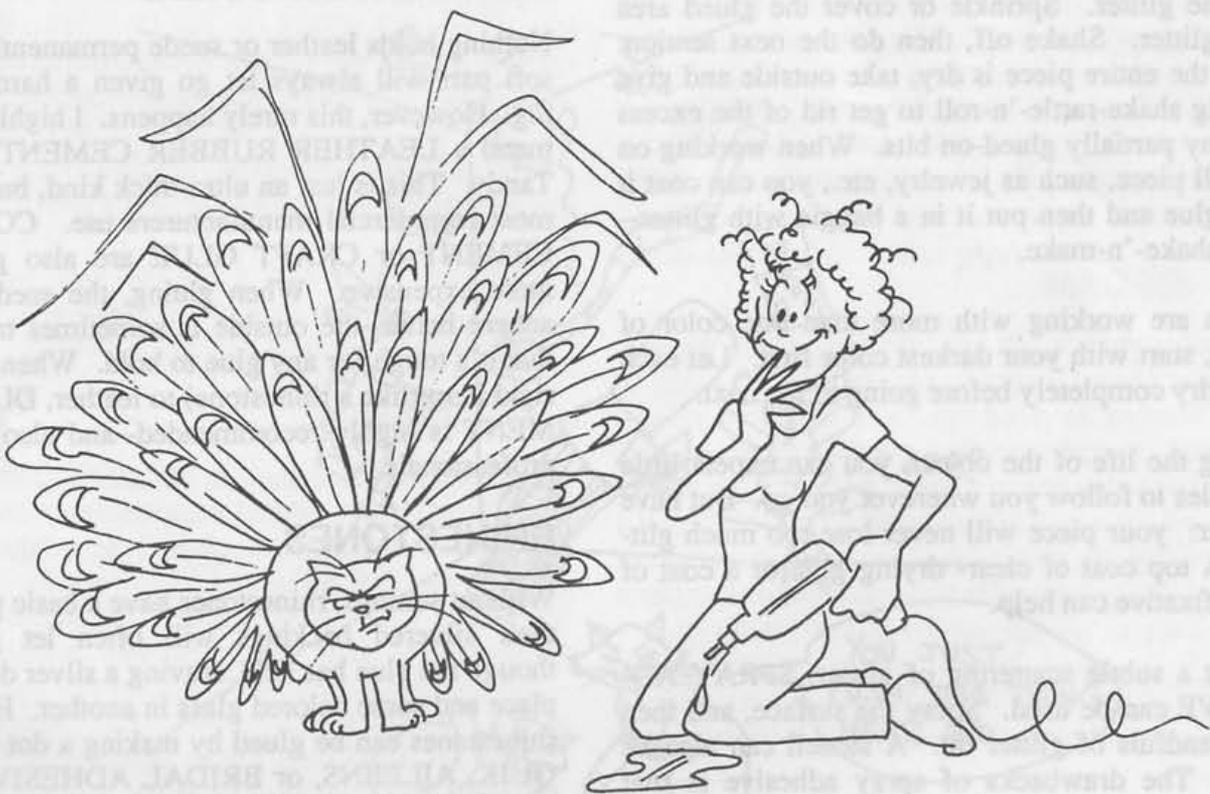
If you want to put on feathers strongly, but would like to remove them later, use QUIK or SOBO glue. To remove, soak glued parts in water. When glue turns cloudy white, it should be soft enough to peel off. If your feathers cannot be washed (many can!!!), place wet washcloth on back side of material, or squirt water just on the glue.

To apply an item onto a feather, BRIDAL ADHESIVE is recommended. It's extremely lightweight and used for feathers in the clothing industry. It's also my top pick for gluing feathers other than as described above.

## FOAM RUBBER

To make seams, use CONTACT CEMENT on both edges to be joined. When tacky, join, but be

### "The Fur Side"



Julie experiments with hot melt glue and her cat is less than impressed.

cautious in overzealously pinching the ends together. They can become permanently pinched and compressed, giving your seam a look.

For covering foam, SPRAY ADHESIVE is good for large areas. For smaller projects, use BRIDAL ADHESIVE or CONTACT CEMENT. There are also specialty glues specifically for foam.

## GLITTER

Glitter comes in a number of forms, including fine dust, large specks, circles, squares, tiny crystal balls, and even bran size flakes. All can be applied the same way.

For normal jobs, pick SOBO, QUIK, AILEEN'S, ELMER'S, DRAPING, STITCHLESS, or similar white glue. Be sure to use a flexible glue if working on a flexible surface. This is especially important on stretchy surfaces. Draw a line, or smear the glue on your pattern. For large pieces, do in sections so that your first glue will not dry before you add the glitter. Sprinkle or cover the glued area with glitter. Shake off, then do the next section. Once the entire piece is dry, take outside and give it a big shake-rattle-'n-roll to get rid of the excess and any partially glued-on bits. When working on a small piece, such as jewelry, etc., you can coat it with glue and then put it in a baggie with glitter--sorta shake-'n-make.

If you are working with more than one color of glitter, start with your darkest color first. Let each color dry completely before going to the next.

During the life of the object, you can expect little sprinkles to follow you wherever you go. But have no fear: your piece will never lose too much glitter. A top coat of clear-drying glue or a coat of spray fixative can help.

To get a subtle scattering of glitter, SPRAY ADHESIVE can be used. Spray the surface, and then toss handfuls of glitter on. A stencil can also be used. The drawbacks of spray adhesive is that most brands remain tacky for life! Every time you unpack the item, you must un-stick it from itself. However, it rarely sticks to other objects, or leaves glue goo anywhere. (I've been told that there are a couple of brands that do not do this; however, I

don't know which ones.) The advantage is that you really don't get glitter fall-off as much.

An alternative is to use GLITTER HAIR SPRAY. It has different brand names (Streaks'n'Tips and Fanci-Full are two), and comes in gold, silver, multi, pink, blue, green, and red. It has a very fine glitter suspended in extra-strong hair spray. It will stiffen your fabric a bit, and will wash out in the laundry. Do not confuse this with the colored hair spray that sometimes has glitter in it. You can look for this stuff at your local New-Wave gift shop, an up-to-date beauty emporium, or a costume make-up outlet.

Note: Glitter is available by the pound (\$4-\$7 per) from Ruben Bead Company, 45 W. 37th Street, New York, NY 10018. They sometimes require a \$30 minimum order that can include any of their items (they also carry an incredible selection of sequins and some bugle and rochaille beads.)

## LEATHER AND SUEDE

Nothing holds leather or suede permanently, as the soft part will always let go given a hard enough tug. However, this rarely happens. I highly recommend a LEATHER RUBBER CEMENT such as Tandy. This is just an ultra-thick kind, but is what most commercial manufacturers use. CONTACT CEMENT or CRAFT GLUE are also good but more expensive. When gluing, the sueded sides adhere better--the outside is sometimes treated so that it's tough for any glue to hold. When gluing a rigid item (like a rhinestone) to leather, DUCO CEMENT is highly recommended--and also used by professionals.

## RHINESTONES

Without settings, rhinestones have a basic problem: their silvered backings will often let go even though the glue has held, leaving a silver dot in one place and some colored glass in another. However, rhinestones can be glued by making a dot of either QUIK, AILEENS, or BRIDAL ADHESIVE (non-removable) that is slightly larger than the stone. Make sure that the surface beads up, wait a few minutes, and then place the rhinestone in the center, pushing firmly down. The glue will form a "setting" around the edges, holding the rhinestone down.

Another method of gluing rhinestones is to buy them pre-set and glue the metal to your fabric. This is the only way to glue on pointed-back rhinestones.

An advantage to the first method is that it can be used on fabrics that a rhinestone setting's prongs would catch and fray. The second advantage is that you can remove them by soaking the garment. If you wish to wash the garment without losing the stones, hand wash without a long soak, using squishing motions rather than a rough rubbing action. Spread to dry on towels or net. The glue will often turn white, but will turn back to clear. You will lose a small percentage of stones the first time you do this--simply re-glue them in place.

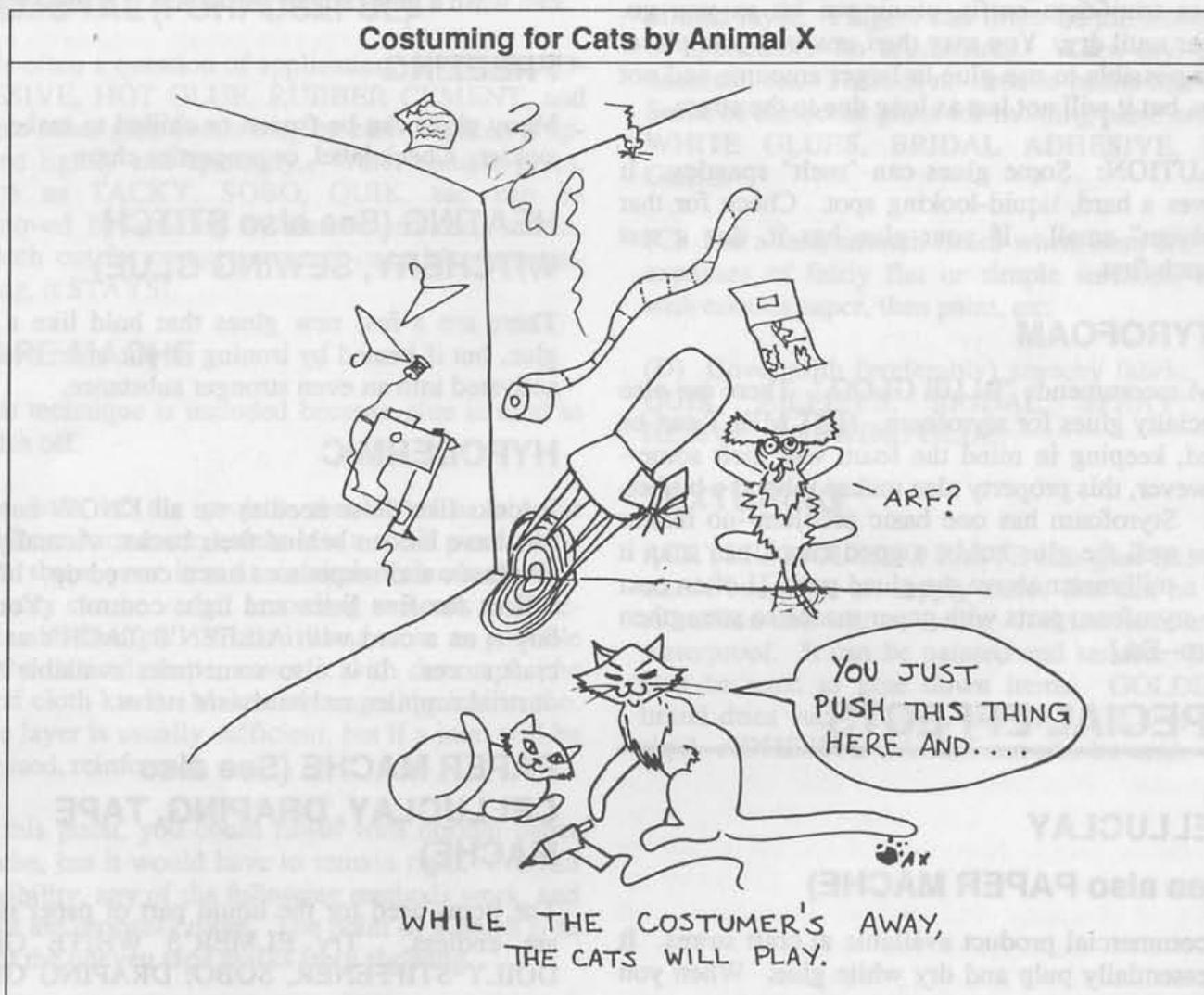
For the new light-weight plastic rhinestones, HOT GLUE does very well, though it is possible to use

other glues. You may glue them in a normal manner due to the fact that their "backing" is of one piece and will not come off.

If you are putting on larger rhinestones, you should also apply a rim of glue around each one. You can also do this to reinforce sewn-on gems. But do not simply put a dot of glue under the stone as, in spite of being sewn on, parts of the backing can come loose.

## SKIN

When attaching things to your skin, SURGICAL or EYELASH adhesive is your first choice. It is gentler, non-irritating, comes in clear, white, or black, and will not hurt your eyes. However, it can--and will!--sweat off. SPIRIT GUM or MATTE adhesive is stronger, but needs to be removed with nail polish remover, rubbing alcohol,



or theatrical adhesive remover. It can take a lot more stress and dries somewhat faster. [It can also produce MAJOR allergic reactions and mess up the inside of your costumes--Ed.] DOUBLE-STICK TAPE is also an old standby.

When you make a costume that needs to be glued on, it is often advisable to hand-sew in a special piece of heavy-duty lining just to the places to which the glue is to be applied. This is to protect your costume, remind you where to apply stick-em, and it can still be removed for cleaning purposes.

## SPANDEX

Kathy Sanders recommends using glue to baste trim onto those super-stretch outfits. Put on costume. Lay down glue in line that trim will follow. AILEEN'S, TACKY, BRIDAL ADHESIVE, or QUIK are all good choices. A glue hypo can help. Press trim onto outfit, pinning a bit as you go. Wear until dry. You may then sew trim into place. It is possible to use glue in larger amounts and not sew, but it will not last as long due to the stress.

**CAUTION:** Some glues can "melt" spandex. It leaves a hard, liquid-looking spot. Check for that "solvent" small. If your glue has it, do a test swatch first.

## STYROFOAM

3-M recommends "BLUE GLOO." There are also specialty glues for styrofoam. HOT MELT can be used, keeping in mind the foam will melt some--however, this property also makes it bond a bit better. Styrofoam has one basic problem--no matter how well the glue holds, a good knock can snap it off a millimeter above the glued part. [I often coat my styrofoam parts with paper mache to strengthen them--Ed.]

## SPECIAL EFFECTS

### CELLUCLAY

(See also PAPER MACHE)

A commercial product available at craft stores. It is essentially pulp and dry white glue. When you

wet it, it becomes a paper mache product. It will shrink slightly as it dries. A good, cheap substitute is to collect the lint from your dryer and add white glue. It does have a rough surface which should be finished with some other method.

## DRAPING (See also PAPER MACHE)

This is a method when fabric is soaked in a draping glue, stiffener, ultra thick starch, or white glue (like Elmer's) and then draped over a form. When dry, it keeps its shape.

## EDGES

Edges of fabric may be sealed with glue to keep them from fraying. If you use a craft glue such as QUIK, AILEENS, or SOBO, glitter or other substances can be sprinkled on to form a decorative edging. If glue when dry tends to stick to itself, powder down with translucent face powder. You can wash a glue-edged garment if it is done gently.

## FREEZING

Many glues can be frozen or chilled to make them tackier. Check label, or properties chart.

## HEATING (See also STITCH WITCHERY, SEWING GLUE)

There are a few new glues that hold like a craft glue, but if heated by ironing or put in an oven are activated into an even stronger substance.

## HYPODERMIC

It looks like those needles we all KNOW our doctors have hidden behind their backs. Actually, it's all plastic and sometimes has a curved tip. It's excellent for fine lines and tight control. You can buy it on a card with AILEEN'S TACKY at most craft stores. It is also sometimes available at industrial supplies and hardware stores.

## PAPER MACHE (See also CELLUCLAY, DRAPING, TAPE MACHE)

The items used for the liquid part of paper mache are endless. Try ELMER'S WHITE GLUE, DOILY STIFFENER, SOBO, DRAPING GLUE,

**LIQUID STARCH**, or (highly recommended) **ARGO DRY LAUNDRY STARCH**, made up as per instructions for heavy starch, but a bit heavier. Try it--it's cheap!

The solid element of paper mache also has many possibilities. For extra strength, try paper towels. Tissue paper gives a smooth surface and can be used for coloring with layers. Many fabrics can give you different properties.

## REMOVAL (ACCIDENTAL)

Many glues will hold something up to a point--and then unglue. To overcome this flaw, it is sometimes possible to just add a lot more glue, but basically non-porous glues and surfaces can usually be parted given enough pressure. However, these high stresses are rarely found in nature, so it is possible in most instances to use glue.

## REMOVAL (PURPOSEFUL)

It is often a question of application. **BRIDAL ADHESIVE**, **HOT GLUE**, **RUBBER CEMENT**, and some other glue bonds may be easily broken if applied lightly and sparingly. Water soluble glues, such as **TACKY**, **SOBO**, **QUIK**, etc. can be removed by soaking in water until they soften. Watch out for contact cement--once it's on something, it **STAYS!**

## TAPE MACHE

This technique is included because glue is used to finish off.

The base of the project should be a wire or cardboard armature, unless it is a small piece. You then shape your item in crumpled aluminum foil. Density can be varied according to needs of lightness and strength. When it is as close as possible to the desired shape, cover it with duct tape (the good cloth kind). Make sure to get the inside, too. One layer is usually sufficient, but if a joint will be stressed, reinforce it.

At this point, you could finish with normal paper mache, but it would have to remain rigid. For full flexibility, any of the following methods work, and there are probably more. The point of a finish is to keep the uneven tape marks from showing.

(A) Coat your item with a **FLEXIBLE** white glue. Apply glitter of choice. Once dry, you will get some glitter fall-off of the excess. It will shortly become just a sprinkling of glitter occasionally for the life of the object. Not to worry-- there will always be enough left on your item. **CAUTION:** One time, I tried using a stiff draping glue on an assortment of small objects, hoping to make them more rigid. Instead, I found huge hunks of glitter or paint snapped right off, leaving the still flexible tape surface. If you want to use this as a base for a solid object, make sure you coat it with a stiffer method.

(B) Paint, spread, or smear **GOLDEN'S MOLDING PASTE** (not **LIQUITEX**) on your surface, smoothing as you go. A coat takes about 1/2 hour to dry. This paste can fill in hollows, build up details, gloss over glitches, etc. You can do one coat, or several. If you wish an ultra smooth surface, sand as you go, finishing it off with a last diluted layer. Fingers can often be the smoothest of applicators--no brushmarks. When dry, paint, decorate, etc. There is no need to prime this stuff. Some of the better glues for molding paste are: all **WHITE GLUES**, **BRIDAL ADHESIVE**, **HOT GLUE**.

(C) For a fast, smooth finish when there are large expanses of fairly flat or simple surfaces, cover with contact paper, then paint, etc.

(D) Cover with (preferably) stretchy fabric. Use **QUIK**, **AILEEN'S**, **BRIDAL**, **SPRAY ADHESIVE**, or **SEWING GLUE**.

## TEXTURING

**ACRYLIC MOLDING PASTE** is a glue-like substance bought at art supply stores that can be used to surface and texture items. It dries flexible and waterproof. It can be painted and sanded. It can also be used to glue down items. **GOLDEN'S** brand dries very flexible, and **LIQUITEX** is more rigid. **ADHESIVE CAULK** can also be used. 

# GLUE, GUNK, AND STICKUM

(HOW TO STICK YOUR COSTUME TO YOURSELF)

by Karen Turner

Recently, Guild member Toni Lay mentioned that she had tried (and failed) to glue rhinestones to her skin with eyelash glue. I've been down that road myself and was just as frustrated. As the unofficial "Queen of the Glued-On Costume" in the 1970's, I learned a LOT about adhesives through trial-and-error. I'd like to share my knowledge with everyone here so they don't have to make the same mistakes.

For the record, I am going to be talking about gluing costumes, rhinestones, etc. to skin. Therefore, I will NOT be discussing the types of adhesives commonly used in costume construction (hot glue, millinery glue, craft glue, jewelry glue, etc.). You can refer to Animal's article for that.

## RECOMMENDED ADHESIVES

### 1. SPIRIT GUM

(a.k.a. "Matte Adhesive")

Available in most theatrical supply stores. Good stickum for costumes, wigs, beards, appliances, etc. Will stick rhinestones to skin. **ADVANTAGES:** Tacks up fast and then remains tacky for awhile so costume can be stuck and then repositioned if necessary. Will hold even in a wind tunnel. **DISADVANTAGES:** Can remove silvering from rhinestone backs. Must be removed using rubbing alcohol or matte adhesive remover. Gunks up insides of costumes with yellow crystalline stuff when dry. Some people are desperately allergic and will break out in a rash (do a skin test first).

[With years of repeated use, I have developed a contact allergy to spirit gum. The final straw occurred in 1981, when I went around for 3 days after a costume competition with a big red "V" emblazoned on my chest! I have since sought other means of sticking things to myself.]

### 2. TOUPEE TAPE:

Available in most beauty supply and/or wig stores. Comes in pre-cut strips about 3" long. Can be purchased in straight or curved pieces. Is sticky on both sides and comes on a paper backing which must be peeled away for use. **ADVANTAGES:** Will not gunk up insides of costumes. Is not likely to cause an allergic skin reaction (test anyway). Less messy to use than liquid adhesives. **DISADVANTAGES:** Cannot be peeled up and stuck down again, so get your costume on right the first time! Does not give as strong of a hold as spirit gum.

### 3. THEATRICAL TAPE:

Available at some theatrical supply stores (California Theatrical Supply in San Francisco is my source). Comes on a roll like masking tape. It is a thin film, sticky on both sides, paper-backed on only one. **ADVANTAGES:** Easier to deal with than lots of little toupee tape pieces. Stronger stick than toupee tape, and much more flexible. **DISADVANTAGES:** Expensive (\$25/roll). Must be handled cautiously due to its thinness. Cannot be peeled up and stuck down again. Gunks up the insides of costumes, especially if it is stuck to napped fabric (like velvet).

## **RECOMMENDED FOR LIMITED/SPECIFIC USES**

---

### **1. EYELASH GLUE (a.k.a. "Duo Serge" and "Liquid Latex"):**

Available in tubes wherever make-up is sold; also available in large bottles from theatrical supply stores. This stuff is meant for gluing on false eyelashes and to "seal" the edges of appliances (like Spock ears). It is NOT good for sticking cloth or rhinestones to skin because it takes too long to dry. It also soaks into cloth rather than sticking it to skin.

### **2. DOUBLE-STICK FOAM TAPE (a.k.a. "Picture-Hanging Tape"):**

Available in most art supply stores and hardware stores. Comes in pre-cut squares or on a large roll. Good for a lot of holding power in one place (like sticking the front part of a headpiece to your forehead). **DISADVANTAGES:** May produce an allergic skin reaction (hard to explain little pink squares on your face!) Peels off skin easily, but NOT off the back of a costume or headpiece--does not peel up cleanly when fresh, and hardens on if left on for too long before cleaning. Can be cleaned up with acetone (i.e. fingernail polish remover), but this may damage your costume parts. Is thick and white and may show through in places where other types of tape would not.

### **3. SUPER GLUE**

Holds TOO well--you may remove several layers of skin along with whatever you glued to yourself! (I once had a friend who glued a Logan's Run "life crystal" to his palm with this stuff and ended up wearing it for a WEEK!) However, does work well with fake fingernails if you intend to wear them for awhile.

## **NOT RECOMMENDED UNDER ANY CIRCUMSTANCES**

---

### **1. RUBBER CEMENT:**

Will work like spirit gum, but is TOXIC!

### **2. DOUBLE-STICK CELLOPHANE TAPE:**

Will work in a pinch if you're desperate, but cannot be lifted up and restuck. Comes unglued the moment you start to sweat. NOT a long-lasting alternative!

### **3. WHITE GLUE (a.k.a. "Sobo", "Tacky", "Elmers", etc.)**

Doesn't dry fast enough. Soaks into fabrics rather than sticking them to you.

### **4. HOT MELT GLUE**

Will stick, but will also BURN you! (Don't laugh: somebody actually glued themselves into a costume with this stuff one time!)

## **CONCLUSIONS**

---

No adhesive is perfect--you have to decide which one best fits the specific application you need it for. You may have to make compromises, so decide which features are the most important for you.

For sheer holding power, spirit gum is the uncontested winner, with toupee tape or theatrical tape in second place. If you have allergy problems, try the tapes first, as they are specifically designed to be stuck to skin on a day-to-day basis. 

# SUNDRY COMMENTS ON BATIK

(or How to Dye and Live to Tell the Tale)

## Part 2

by Debora K. Jones

Unfortunately, I cannot be as specific about dyeing as I would like to be. The reason is that there are so many different kinds of dyes available to artists these days, and the two types I use, naphthols and indigosols, are not available in the United States, as far as I know. I have a considerable investment tied up in the stock I brought over with me from Australia, so until I use those up I won't be able to learn the procons and other dyes you can get here. When I do, I'll pass it on.

It's a shame naphthols (also called azoic dyes) aren't available (the reason is toxicity and supposed difficulty of use) because they provide color variety and control that are unequaled by any other type of dye I've experienced. Their spectrum is weak on greens, and the colors tend to be earthy rather than bright and electric, but I can predict fairly accurately the shades I'll get, and that is extremely valuable in planning a design.

For batik (or any other resiste process), always use cold dyes. Heat immersion (including Rit) dyes are not appropriate. Dyes that require heat to set cannot have the heat applied until you are ready to have the wax come out. For an excellent survey of dyes available to fiber artists, get a copy of the 1987 catalogue from Cerulean Blue (see the Whole Costumer's Catalogue), worth every penny of \$3.50 U.S. For each type of dye and fabric paint they sell, they give Characteristic and Technical Information, Procedures and Applications, References, Safety Recommendations, Suggestions for Classroom Use (if appropriate).

A quick and inexpensive alternative to dye is thinned acrylic paint, brushed on. I don't know anything about its fastness or washability, but I do know that it stiffens the fabric much more than dyes or fabric paints do. I have seen acrylic batiks that looked wonderful.

There are two ways to apply dye. You can paint it on (or airbrush, or drip, etc.) or you can immerse the fabric in it. The advantages of painting are that it is economical and less messy, and color can be confined to limited areas. The disadvantages are that it is nearly impossible (with some dyes and paints) to get smooth, even coverage -- although you can use this characteristic to your advantage -- and it can take a lot longer to cover large areas.

The greatest advantage of immersion is quick coverage of the whole piece, very important if you have to dye a lot of yardage. The greatest disadvantage is the mess, but proper equipment and preparation of the work area will minimize this. Most of the following tips apply to immersion dyeing.

1. The most important thing is ALWAYS PROTECT YOUR BODY. Protect other local bodies, too. Keep all dyes, glues, paints, etc. where children and pets cannot get at them. Please, please, if you are pregnant or nursing a baby, do not use powdered dyes and other hazardous substances. The next most important thing is to PROTECT YOUR ENVIRONMENT. According to Murphy's Law, the most unfade-able dye is that which falls where you don't want it to.

Before you begin your dye project, equip yourself with the following:

Rubber gloves - never handle dye with your bare hands.

Protective clothing - at least a neck-to-knees plastic apron. Shoes seem to be very vulnerable to drips, so either cover them or wear old ones you don't care about.

Dust mask - dyes are in their most dangerous form when they are powder, i.e. they can be breathed. Once you have the solution mixed up and the containers safely capped and the mixing area cleaned up, you can take off the mask. Certain dyes also give off dangerous fumes during part of the mixing process.

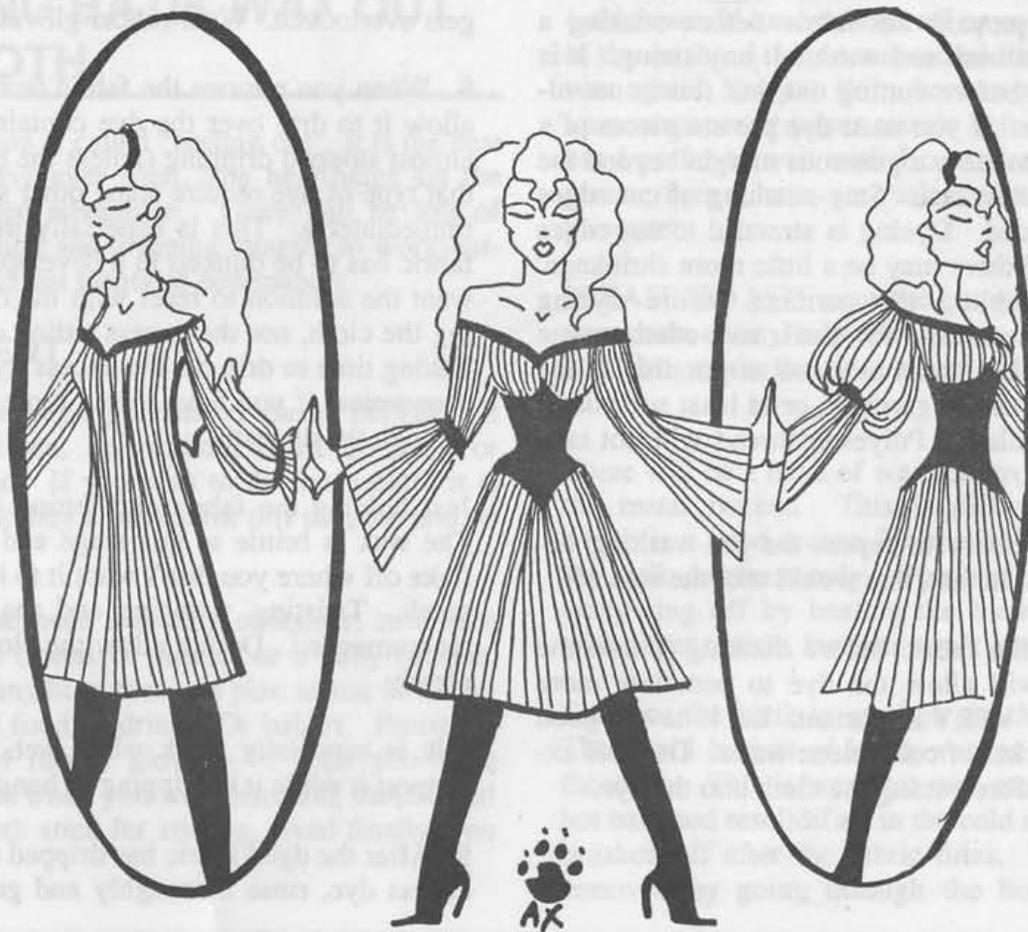
Newspapers, drop cloths, trash bags, etc., to cover work surfaces and floors

Containers for measuring, mixing, dyeing, rinsing that are either (a) disposable or (b) dedicated to dyeing and no other purpose.

It is not hard to accumulate such things inexpensively: plastic cups, cottage cheese containers, ice cream buckets, plastic spoons, paper cupcake cups (to hold dye powders being weighed or measured), used plastic buckets and baby bathtubs from garage sales. Baby baths are the best dye bath containers because you don't have to crumple up the fabric so much and it is easier to be sure you have evenly saturated the whole lot. Of course, these are for cold dyeing only. For hot water dyeing, you would need non-reactive, heat-proof containers.

Any container or utensil used for dyeing should NOT be used later for cooking, eating, or bathing babies. In fact, write on them "FOR DYEING ONLY" in indelible black marker, so no innocent person will make a mistake someday.

I do not recommend dyeing in your bathtub or sink.



1. A workspace with adequate ventilation but NO WIND. For safety reasons, try not to work in your kitchen. Outside, in the shade, is ideal, but we don't all have a climate that makes this possible. I use my laundry room in winter and cover everything with newspaper and plastic.

2. Read carefully any directions that come with the dye. When mail ordering, request instructions if you are using a dye you haven't used before. Follow the instructions EXACTLY, especially in measuring.

3. It is impossible to make two different dye lots come out the same. Even manufacturers with tight controls can't do it. Always be sure you dye all the material you are going to need for a project at the same time. If possible, dunk it all in together and take it out together.

Although you can't get an exact match, you can very roughly approximate a color you have achieved before by measuring exactly the same quantities and trying to repeat the conditions. Keep detailed records with swatches.

4. Always prepare the fabric before starting a project. Pre shrink and wash out any sizing. It is better to dye before cutting out, but this is not always possible. If you must dye pre-cut pieces of a garment, try to leave a generous margin beyond the usual seam allowance. Stay-stitching of cut edges is recommended. Dyeing is stressful to cut edges of fabric, and there may be a little more shrinkage. If you assembling the garment before dyeing (sometimes necessary for batik and other resiste techniques), use thread as close as possible to the FINAL color of the garment, or at least something that will not clash. Polyester thread will not take dye.

It is not necessary to repeat the pre-washing between colors. In fact, that would take the wax off.

5. Pre-wet the fabric before dunking it into the dye. This will allow the dye to penetrate more evenly. This VERY important. Let it have a good soak in a bucket of cold, clean water. Drip off excess water before putting the cloth into the dye.

6. If dye application procedure permits, test the dye with a scrap of fabric before dunking in the real fabric. I usually prepare a long test strip that precedes my project through each step so I have a complete record of what I did and what I didn't do. I cut off a section for each color.

Even if your dye doesn't allow pretesting, it is a good idea to run a sample strip through with the project for record-keeping.

Remember that colors look darker when wet. Dry your samples before evaluating them. A hair dryer is handy for this. (Use it away from water.) Keep the samples and pin them to sheets of paper where you have written down information like date, name of project, which dye you used, how much, what strength, fiber content of fabric, etc.

7. To minimize unevenness and streaking, keep the fabric gently in motion while it is in the dye bath, pulling folds apart and pushing floating sections under the surface. Make sure that all parts of the fabric get an equal exposure to the dyebath. This means getting down there and moving the fabric around constantly, making sure no little fold gets overlooked. Wear rubber gloves, of course.

8. When you remove the fabric from the dyebath, allow it to drip over the dye container until it has almost stopped dripping (unless the instructions for that type of dye require some other step to be done immediately). This is especially important if the fabric has to be dunked in a developing bath. You want the solution to react with the dye impregnating the cloth, not the excess sitting on the surface. Taking time to drip off the excess dye is also more economical if you have to run more than one item through the dyebath.

Just holding the fabric and letting it drip is best. The wax is brittle at this stage and may crack or flake off where you don't want it to if you handle it much. Twisting, wringing and shaking are NOT recommended. Do not allow the cloth to dry completely.

Silk is especially weak when wet, so be sure to support it while it is dripping or hanging to dry.

9. After the dyed fabric has dripped off most of the excess dye, rinse thoroughly and gently in a cold

water bath as many times as it takes the water to clear. This is better than sticking the piece under running water. Some dyes require a developing bath. Do NOT rinse BEFORE developing the color unless the instructions say to do so.

10. Some dyes give better results if you put the fabric through the process more than once. The color gets richer (and darker), and the coverage is more even. Experiment with a test strip. Put it through one time, rinse, cut off a section for the record. Put the rest through again, rinse, cut off a section, put the remainder through a third time.

Dry all three samples and compare them. This will give you an idea of how many dips are necessary for the look you want without having to wait for your whole project to dry or having to guess if you have the color density you want.

11. When you purchase your dyes, ask about the proper way to dispose of them. Some dyes have to be neutralized before they are thrown out. Be environmentally responsible.

## GETTING BATIK WAX OUT OF CLOTH

This technique is called "boiling out". It is the best method I have ever tried. The heat helps set the dye, an added advantage. There will be lots of water splashing and dripping around, so work outside or spread out plenty of newspapers.

### EQUIPMENT

You need a large galvanized metal bucket. It should be clean, i.e. without dried up paint or dried-on mud. If you plan to do much batik it is worthwhile to buy a bucket for this purpose and no other use.

You will also need a rinsing container, such as a large bucket (metal or plastic) or a baby bathtub. Do not use anything that you plan to use at a later time to hold food or drink. Or babies. Procure a good pair of rubber gloves -- I hope you were wearing them when you were handling those dyes! Also a smooth stick for stirring. And finally, you

need the means of boiling a LARGE quantity of water, at least two gallons.

### PROCEDURE

While the water is heating, put a handful or so of Calgon or similar substance into the metal bucket. Do not use any product that contains bleach. Place the rinsing container right next to the bucket and fill the rinsing container with COLD water. When the hot water comes to the boil, pour it carefully into the metal bucket and stir a little. Do not let it have the opportunity to cool much.

Put the finished batik into the hot water and agitate very gently for a minute or less. Ten to fifteen seconds is probably enough for most items. Then lift the cloth out all at once and plunge it into the cold water. Rinse thoroughly in the cold water. Remove the batik from the rinse, gently squeeze out excess water, and hang the cloth up to drip.

### AFTERMATH

After completing the hot-cold sequence, WAIT for the hot water to cool. The wax rises to the top. It is mixed with dye that was on the surface of the cloth (which would have rubbed off anyway or come out in the wash). I do not recommend trying to use the wax again. You can skim the wax off with wadded up newspaper or paper towels before it gets solid, but I prefer to wait until I can take it out as solid pieces; then I have no qualms about disposing of the water.

PLEASE DO NOT pour the hot waxy water down your drain or anybody else's drain. You will regret it. Also, strain the rinse water before you pour it out.

There will be a band of wax left around the side of the metal bucket. This is difficult to remove, which is a good reason for cherishing your bucket for batik purposes only. You can get some of the waxy ring off by heating the bucket and wiping with paper towels, but you won't get it all.

Examine the batik to see how much wax remains. There will be bits of loose wax on the surface of the cloth. This is wax that was melted out in the hot bath and resolidified in the cold rinse. It can be brushed off after the fabric dries. It can also be removed by going through the hot-cold process

again, which you will have to do anyway if there is much wax still impregnating the fibers of the cloth. The first plunge in the hot water should melt most of the wax, but I have found that I usually need to do the whole process at least twice.

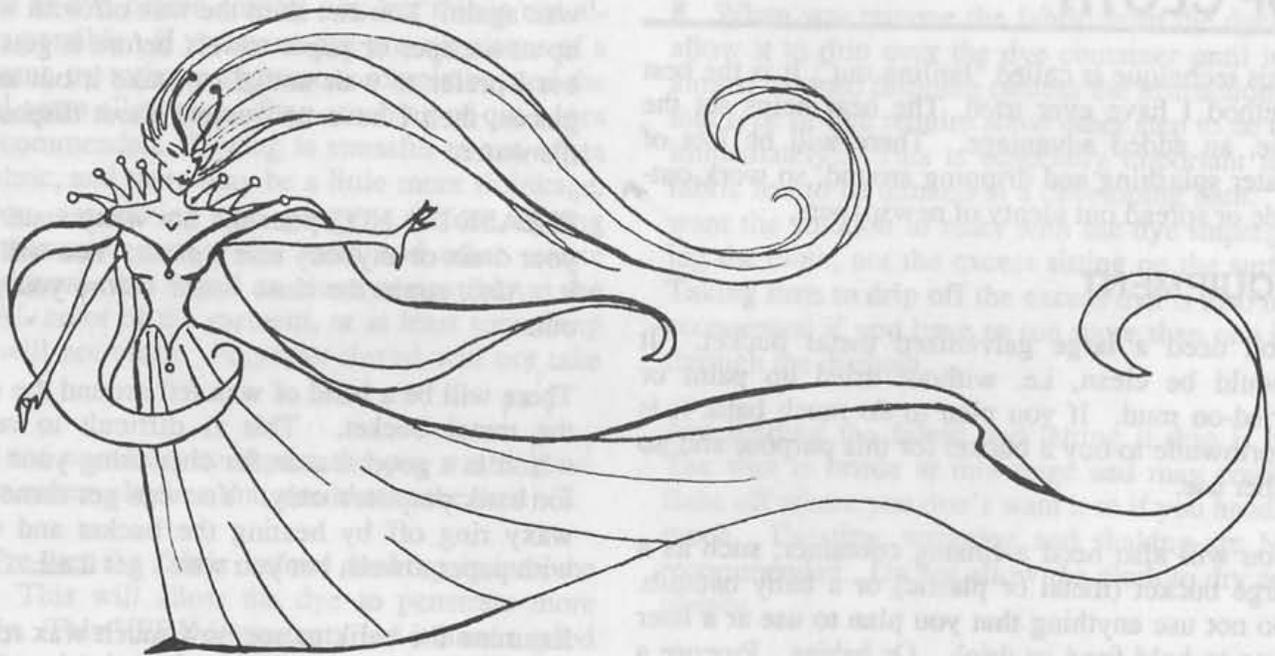
To repeat the process, start over from the beginning. Unless your batik is extremely full of wax, two or three times is usually enough. You can also go from the cold rinse directly back into the hot bath if the water has not cooled much, but sometimes this puts as much wax back in as it takes out. The final dregs of wax in the cloth can be removed by the good old ironing-between-paper-towels method, followed by a final washing.

Is it safe to use this method on silk? I have never had any problems. Nobody I know has ever had any trouble boiling out silk. If you are anxious, try it out first on a sample. Some books say you can take your project to a dry cleaners. I have never found such an establishment (a) that I was willing

to entrust with my work or (b) that would accept the job.

If the silk (or cotton) was very heavily waxed, the wax tends to spread itself evenly through the cloth during the first boiling out, giving it a horrible melted texture. Don't panic and think, "What have I done?" Boil out again with fresh water. If the cloth has actually melted, it wasn't silk. Of course, it is better for any fabric if you don't overdo this process.

Will boiling water make the fabric shrink? Without a doubt, if you used cotton without preshrinking first. That is why you ALWAYS preshrink cotton and wash out the sizing before you begin applying the design. 



# The Worldcon Watch Part 1: Nolacon News

---

Here are some things going on at NOLACon, the worldcon happening in New Orleans this September.

Much of this information was obtained from a newsletter by Drew Sanders, the Masquerade Coordinator. You can get on the mailing list by writing him at 13657 Rayen St., Arleta, CA 91331.

## LIVE HISTORICAL COSTUME DISPLAY

We have a number of costumers among us whose specialty is Historical Costuming. Drew Sanders is proposing to put on a display of these Historical Costumes, not as a competition, but as an event to show the attendees of NOLACon (and the people of New Orleans, as well) the kind of fine work that is done in this field. The venue for this show is the Orpheum Theatre. This theatre was built between 1918 and 1921 and retains all the splendor of that era. Seating is around 2000. The live historical display will take place on Friday afternoon, September 2, at 2 p.m. If you would like to participate in the display, please notify Drew.

## THE MASQUE

The Masque will take place Saturday evening, September 3, at 7 p.m. in the New Orleans Municipal Auditorium. This hall will seat about 4500 people.

There are so many dressing rooms in the auditorium, the chances are very good that each entry will be assigned its OWN dressing room. Each dressing room will have its own KEY available for a small deposit.

**REGISTRATION WILL BE DONE ONLY IN ADVANCE BY MAIL.** Prospective contestants should send Drew the following information:

1. A working title for the entry.
2. The name and address for someone who will act as representative for that entry. A telephone number will be useful, but is not mandatory.
3. The number of people expected to participate in that entry.
4. The predominant color to be used in that entry.
5. Any special requirements for the entry.

Registration will be open on May 1, 1988 and will close August 6, 1988.

Presentations will be limited to 60 seconds for each entry of 1 or 2 people. Additional time will only be granted by Drew Sanders according to the number of people involved.

## COSTUME DISPLAY

Nolacon will be having a permanent costume display area. The emphasis this year will be on NON-WORLDCON COSTUMES. Many wonderful costumes have only been seen once or twice at smaller conventions and this is their chance to be seen by thousands.

If you're interested in bringing or sending something for a standing display, write to Drew to make arrangements.

## COSTUMER'S SUITE

Here is some information on the Costumer's Suite at Nolacon. It was taken from their Progress Report #1, by Barb Schofield and Martin Miller.

Co-Chairpersons: Barb Schofield & Martin Miller  
U.S. \$ Treasurer: Peggy Kennedy

Date: September 1 to September 6, 1988  
Place: NOLACon II, 46th World Science Fiction Convention, New Orleans Marriott Hotel

The purpose of the Costumers' Suite is to provide a place to meet informally with fellow costumers. We do not replace regular costume panels or events. We are considering the following:

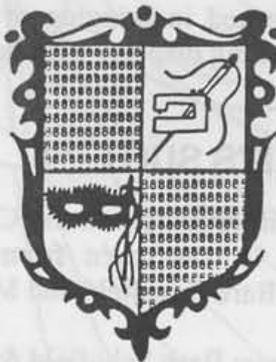
- 1) A Sunday or Monday night "Dead-Costumer" party.
- 2) A "Costumer's Open House" to provide information to new costumers.

If you have any other ideas or would like to sponsor/organize a party or event please contact us.

**Video:** Several costumers have offered to bring tapes of past masquerades to show in the suite. If you can bring tapes or a VCR please write and let us know so we can coordinate things.

**Volunteers:** We need people to contribute their time to help us keep the suite open as much as possible. We hope to organize the suite to be open during the afternoon and evenings with a break for dinner. The suite may be closed during other costuming program items to allow everyone to attend. Please write and volunteer some of your free time to help out.

**Advertising:** We will attempt to contact as many costumers as possible prior to NOLACON through the CostumApa, the Guilds and by posters. AT NOLACON, we will be posting signs and distributing posters with "The Costumers' Suite....The place to meet fellow costumers" and giving the location. Watch for our emblem, shown below.



**Hours:** The hours the suite is open will be posted on the door and inside the suite. At ConFederation the demand was mostly for evening and after midnight to approx. 3 a.m.. If it looks like the suite

will be used in the afternoons at NOLACON we will attempt to open then.

**The Suite:** We have sent in a request for a 2 bedroom deluxe corner suite at the New Orleans Mariott Hotel. One bedroom is for our own use and to use as storage for supplies for the suite. We have deducted the cost for this room, at the double room rate of \$74.00/night, from the total suite cost of \$296.00/night to arrive at the cost of \$222.00/night for the Costumers' Suite.

#### Budget

New Orleans Mariott (parlor & 1 bedroom):  
 \$222.00/night x 5 nights (Thurs - Tues) \$1,110.00  
 Plus tax (approx.) . . . . . \$ 100.00  
 Soda, munchies and supplies . . . . . \$ 300.00

-----  
 Total Cost: . . . . . \$1,510.00  
 Less projected personal contribution  
 (Barb and Martin): . . . . . \$ 500.00

-----  
 Balance Needed: . . . . . \$1,010.00

We need contributions to help make up the balance of \$1,010.00 as shown above to have the suite for all 5 nights. If we do not get enough money to cover the room cost, we may have to drop nights such as Thursday or Monday. We need your contribution no matter what the amount is. The generous contributions of your fellow costumers made Costumers' Suite '86 the great success it was. Please help us all by contributing to the success of Costumers' Suite '88.

Send your donations to:

For donations un U.S. dollars: Please make your check or money order payable to Peggy Kennedy, 7 North Lyons Ave., Menands NY 12204, USA.

For donations in Canadian dollars: Please make your check or money order payable to Barb Schofield or Martin Miller and mail to: c/o The Costume Workshop, Box 784, Adelaide St. PO, Toronto Ontario CANADA M5C 2K1

# The Worldcon Watch Part 2: The Boston Blues

---

This information concerns Noreascon 3, the 50th World Science Fiction Convention to be held in Boston in September of 1989.

The following is reprinted from *Costumapa*, *Swatches*, *Puppy Puddles*, and the *MAD 3 Party*. Even though that is a wide distribution, we think it needs to be reprinted again in this forum since it relates directly to those of us who do this sort of thing.

## Masquerade Ideas

---

By Jim Hudson and Leslie Turek

*[ Jim Hudson has put together his current thoughts on how he thinks the Noreascon 3 Masquerade might be run, by taking the best out of past discussions and adding a few ideas of his own. He wrote this up sketchily for the apa, and Leslie Turek has expanded it a bit for publication here. We (Jim & Leslie) think it's a good starting point for discussion.]*

The main goals of this Masquerade plan are:

- Making the event entertaining.
- Letting the audience see the costumes.
- Giving the costumers a good opportunity to show their costumes at a big event.
- Providing for a fair judging.

Some of the basic problems in making it entertaining are to keep up the pace in showing costumes (so things don't drag on too long), and to make the judging simple so the audience doesn't have to wait around forever for the results.

One thought that appeared at the GULP meeting is that there are costumes which are shown, where the

emphasis is on the costume, then there are presentations - which may include costumes, but are primarily skits. These could be put at separate times and could be judged differently.

Consider judging. People who have participated in the judging in the past all agree that it doesn't take too long to decide which costumes deserve awards, but the slow part tends to be coming up with appropriate name for the awards. We should consider getting rid of that: there is no need for each of 8 "firsts" to be "Best Something-or-Other". That would save a lot of time.

We've also discussed how the class system allows novices, re-creations, kids, and journeyman to get awards, but those awards are lower status than the "master" awards. There is an easy way around that as well: everybody gets considered for the overall awards. But if you're a novice, you would also get considered for "Best Novice" and so forth. (We could make "Best Novice" the best novice, or the best who didn't make it in the big leagues, as we consider this further.)

So let's discuss a variation on the standard masquerade model. It includes the following ideas:

- Scheduling the masquerade for Sunday Night (as was done at Confederation) to put press emphasis on the Hugos on Saturday Night, and to allow more rehearsal time for the masqueraders and technical staff.
- Entry open to all, but with a registration cut-off enough in advance to be able to print a masquerade program (Jim thinks this means closing registration on Friday at the con: Leslie thinks that a pre-con cut-off [say two-weeks before the convention] would make things less frantic for the staff that has to prepare the program.)

- Separate registration for judging as costumes or as presentations. Costumes should be limited to about 30 seconds alone on stage: presentations would get 3 minutes, but we would have a limit on the number we would accept (about 15).
- Schedule rehearsal time in the hall on Sunday Afternoon. During part of this time, the tech crew is available for consultation.
- Provide the "usual" masquerade tech support: limited music and lights as requested.
- To reduce dead time between costumes and maximize viewing by the audience, Rob Spence has suggested the use of a "double runway" system. We set up two runways extending into the audience in a V-shape. We alternate costumes between the two runways. This means that a costume can be getting ready on runway B while the previous costume is being presented on runway A. As soon as runway A's 30 seconds are up, runway B's can start out. There is only one costume being presented at a time, but the next one is being moved on stage while the previous one is showing. This also spreads the good viewing a bit more equitable around the audience. People sitting on each side get a close-up view of alternate costumes and somewhat more distant view of others.
- The costume division goes first. Since there are no presentations in this section, we should be able to move quickly through the costumes trying for an average of 45 seconds per costume. This would allow us to handle about 60 costumes in 45 minutes. Because we are printing a program with more detailed information about each costume, the announcer just needs to read the name, which eliminated another source of delay.
- If possible, have the costumes exit from the runways through a rope-stanchion corridor that runs through the second floor mixing area. This would give people a choice of sitting in the auditorium for the show, or getting a close look at the costumes themselves by lining up along the corridor. Costumes should not be allowed to stop in the corridor to prevent backups there from slowing down the main masquerade.
- The photography are a can be either before going on stage or at the end of the viewing corridor, depending upon the space available.
- The judges may be celebrities, but should be selected for their experience with costuming, artistic judgment, or other qualifications. We might consider setting up some type of scoring system to aid them in making a fast decision. Immediately after the costume viewing, the judges do their thing. They can give 7 types of awards:
  1. Best of Show
  2. "First" with no further designation.
  3. "Honorable Mention" - as with "First".
  4. Journeyman - for the best journeymen who don't win another award.
  5. Novice - for the best novices who don't win another award.
  6. Kids - for the best kids who don't win another award.
  7. Re-Creation - for the best re-creations who don't win another award. (Actually, Leslie argues for elimination of "Re-creation" as a separate category.
- While the costume judges are judging, we could have the presentations. This would include some of the traditional groups and humor costumes. Jim proposes judging them like judging any talent show: by an applause meter. We'd tell them, and the audience about that ahead of time, of course. Leslie suggests dividing them into serious and humorous categories, since it is hard for serious costumes to compete against silliness. A limit of 15 costumes at 3 minutes each gives about 45 minutes for this section, which should be enough time for the judges to do their judging. (For reference, the Boston in '89 group costume at L.A.Con with about 20 individual participants took only about 90 seconds to present.)
- The presentations would immediately be followed by half an hour of awards, where the winning costumes would take their bows. We should start with type 7 awards and go up.
- This would take only about 2 hours from start to finish, with capacity for 60 costumes and 15 groups. We could expand up to 120 costumes and 20 groups (3 hours) before the audience started losing it.

This is a summary of the new ideas that have been suggested. Let us know what you think.

*[The Extravanzas Division, which is just getting under way, has started developing their plans for the Masquerade. The ideas given above are some of the things they are considering, although they expect to give further thought to the following issues (among others):*

- *Whether separating presentations from costumes is a reasonable idea.*
- *What sort of stage/runway arrangements would work best.*
- *Whether there should be prejudging/screening/auditions, either for all costumes or just for presentations.*
- *Whether or not there should be judging categories, and what they should be.*
- *Whether we should do more to encourage the average (non-Master) costumer to enter the masquerade.*

*Nothing is likely to be firmly decided for the next few months, so we do solicit your comments on these and other Masquerade issues.]*

## MASQUERADE GOALS

(by Suford Lewis)

We have talked a lot about masquerades, but I'm really no forwarder in understanding what the committee wants to do. **REALLY**. about the masquerade. I don't really believe that the monster that the thing has grown into is a good expression of what fans are doing when they have an impulse to wear a costume. I'm a rather "old time" costumer, myself, and not at all sure how I feel about the more incredible pieces of work that have been the masterworks of current masquerades. They are awesome and I admire them greatly. Somehow, though, they seem also to be off track, out of proportion...maybe even...too much?

Compared to the current best, the best of 10 or more years ago are all hall costumes. It might be fruitful to examine just how masquerades evolved to see what it was that nudged the event into a

stage show. Currently, it would be hard to allow a large group of spectators to see all the costumes in any other way. However, at the outset, the numbers were much smaller. Indeed, hall costuming seems truer to the original "fannish costuming impulse" than the extravaganza (I use the term advisedly) that masquerades have become. When Forry Ackerman first showed up in a funny outfit (and points on his ears, I believe) in 1939, he was driven by a very similar impulse to the one that today causes a significant minority to spend hundreds of dollars and un-told man-hours of their own and their friends' labor putting together a three minute splash. However, Forry wore his costume around the con for hours. It was really the first hall costume, not the start of the Masquerade.

The impulse we are celebrating with the masquerade is not an impulse to spectacular potlatch, but the impulse to express our sense of wonder, to be part of our fantastic dreams, to act out our feeling that we are, in some sense, strange, alien, fictitious characters. Not only that, but to do so in a group that will approve, applaud, and join us in the idea however briefly.

So the question for me is, not how many costumes can we work the logistics right to get through in 2 hours; but how can we support and encourage the impulse that is the wellspring of costuming in fandom. We all have felt (even some of the current master costumers have admitted as much to me) that bigger, gaudier, more elaborate costumes were not the goal. However, that is what is rewarded in the current format. No one who saw the Elric costume at Conspiracy would quarrel with it as quitesential expression of stfnal costuming. It WAS Elric! I loved it!

So what are we trying to encourage, share, (make bearable), and award? How can we help people make a presentation as interesting as their idea is? The costumers want to be seen and admired. The audience wants to see them and admire them. Neither the audience nor many of the costumers care THAT much about the awards. SOME of the costumers care VERY MUCH about them, but most want only the award of being seen. We have some intrinsic problems.

- 1) Formal masquerade costumes have gotten out of hand in size, elaboration, expanse, time, you-name-it.
- 2) The audience can never see well enough.
- 3) There is no excuse for a hundred-costume masquerade to run more than 2 hours or more than an average of 1 minute to 90 seconds per costume (80 to 120 depending on the mix of times allowed).
- 4) They take too much people power from the committee.

What I think should be encouraged comes down to:

- WEARABLE costumes (not scenery with glitter).
- on interesting CHARACTERS (not symbols or icons).

We (the Extravanzas Division) have had some discussion about why we should have a masquerade. We have talked about various improvements. But we have not talked about what the goals and purposes of the event are so that we have any way to decide between strategies. So let me propose a few:

- Stimulate the sense of wonder of the audience.
- Bring fandom together in a common moving experience.
- Showcase the artistry of costumers.
- Dramatize the imagination of each entrant.

In fact, I would like to propose a general guideline for extravaganzas as a whole:

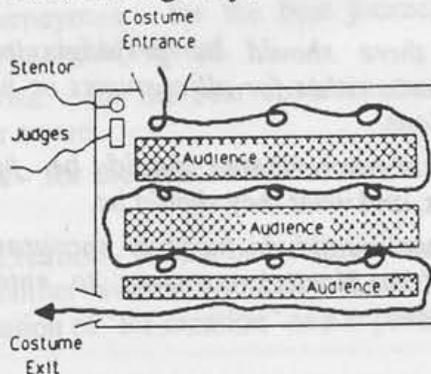
If it doesn't really zing our sense of wonder, there is no point in getting "extravagant" about it. Just "POW" isn't enough, it has to be quintessential stfnal "POW."

So what can we do to help this expression of our fannish sense of wonder that emphasizes the expression of the idea? This is the question whose answer will really mean a better masquerade.

The Master costumers can script, choreograph, dub dialogue and a musical score to achieve the redefinition of the universe around their costumes and do it with a dramatic flair that uses the stage

and dominates it. This is a difficult art. So, how can we help the rest of us set up at least the flavor of our mental universes without the dramaless internal soliloquies, how can we SHOW the other world of each costume instead of TELLING about it.

For the audience: "closer is better." Somehow, the audience and the costumers have to get closer together. Just being able to clearly distinguish the person and the costume DRAW the audience in more. If we can't do raked seating and rental binoculars we might try:



In this kind of thing, which can be set as a meander as above or as a long runway, the "presentation" part is abbreviated but many times repeated, thus giving ALL the audience close seats. Since everyone is close, we can manage with much less elaborate staging. No doubt we would have the voice vs. mike vs. tape problem to solve all over again and the headaches of small distributed technology instead of large centralized stuff. This arrangement would certainly discourage unwieldy costumes.

Another option would be to have the costumers each assigned a display location and have people come and see them after the "usual" masquerade run-through and while the judges deliberate. A layout where costumes had been assigned could appear in the masquerade "program" and the spectators could try to visit their favorites at the break that has had plenty of its own headaches over the years.

Then again, we could turn the masquerade totally on its head and give each costume its own display area and have the audience walk through these area looking at each presentation as the costumers repeated them at regular intervals. Less elaborate

costumes / costumes with less elaborate presentations could interact with the audience.

Clearly, I think the answer is **accessibility!** This is driven by my belief that the audience really wants to SEE the costumes, wants to MEET the characters, wants to briefly TAKE A TRIP TO THE ALTERNATE UNIVERSE of the costumers imagination. Isn't that what we read SF for? Taking trips to imaginary universes? THIS is what makes costuming an appropriate activity for a Worldcon

### A note from the editor:

Well, after these comments appeared in some of the publications that I mentioned earlier, some costumers wrote in. Here are some of their comments and the Noreascon Committees' replies. This is a reprint from THE MAD 3 PARTY, the official newsletter of the convention. It's editor, Leslie Turek, has put comments after the letters. We are printing these comments in italics, as they were in the original newsletter.

## LETTERS

*[This sure turned out to be a hot topic! Perhaps because the article by Jim Hudson and myself got circulated through some costumer publications, we got a tremendous amount of mail on this subject. Because I can't possibly publish all 25 pages of commentary we have received so far, I'm going to have to summarize the responses and quote only selected passages. I plan to do this section by sub-topic. Also, to save space, I'll be referring to the writers by their last names. We thank everyone who took the time to write: the complete list (as of about February 1) is :*

Paul Abelkis, Montpelier VT  
Marty Gear, Columbia MD  
Denice Girardeau, New York NY  
Patricia Hammer, Gaithersburg MD  
Robert Himmelsbach, Philadelphia PA  
Peggy Kennedy, Menands NY  
Toni Lay, Bronx NY  
Lloyd Penney, Toronto Ontario  
Robert Sacks, New York NY

Drew Sanders, Arleta CA  
Victoria Warren, Pottstown PA

## General Comments

*[Most writers said they agreed with the goals that were stated, but most had some questions about whether the specific ideas we were suggesting would help achieve those goals.*

*Nearly all of the respondents were costumers and/or people who had been active in running Masquerades. (It would be nice to also get some feedback from people who enjoy watching Masquerades, but don't actively participate in them.)*

*All of the letters seemed to approach their comments in a constructive spirit, offered help from costume organizations, and seemed to understand that we hadn't made any final decisions yet. However, the general trend of the comments seemed to be a desire to stick with the same basic Masquerade format that has been used for the past several years. The phrase "don't re-invent the wheel" turned up in a surprising number of letters.]*



*Kennedy:* I don't know whether you are aware that there are now several sources which can be of considerable assistance to all Masquerade Directors: namely, THE INTERNATIONAL COSTUMER'S GUILD and COSTUMAPA. While I realize that it is a good idea for a con to start discussions from scratch (you can come up with original ideas better that way), many of the problems you face have been argued over at length by members of these two groups. Consultation with them can save reinventing (probably square) wheels.

*Hammer:* Many of the ideas you have suggested in your article HAVE BEEN TRIED AND HAVE NOT SUCCEEDED. Please do not try to reinvent the wheel.

*Girardeau:* Your points are not new. They have, most of them, been tried by some committee or another at some time in Worldcon history. Please don't waste your time inventing square wheels which will only slow you down when you want to speed up.

*Gear:* I believe you can keep a Worldcon Masquerade within 3 hours from start to finish without inventing square wheels to do it.

*Sanders:* I got put on your mailing list so that I might provide feedback to anything I saw that I might want to take issue with, and I've been getting M3P for most of a year now without seeing anything that upset me. For instance, I had confidence that you people were going to get the mess with the hotel straightened out. Then I got your issue dated November 1987 with the Masquerade info in it.

I think the proposed plan includes a lot of the wrong things for the right reasons. Obviously people care about the convention they're going to be putting on and have put some thought into it. They've just come to what I think are some very wrong conclusions for a variety of reasons.

*[Patricia Hammer sent us the address of the CostumAPA and we have written them to try to get on their mailing list. We'd appreciate it if someone would send us the address of the International Costumer's Guild which several people mentioned.]*

## Separating Costumes and Presentations

*[The suggestion of separating costumes and presentations drew the most fire. In some cases, it was because we didn't define our terms well enough and people thought we were saying that the costumes shouldn't be "presented" but should just march quickly across the stage as in a fashion show. This is NOT what we intended. We firmly agree with the following comments about how costumes should be presented.]*

*Sanders:* One of my primary disagreements is the attempt to separate costumes and presentations. I have claimed for years that all costumes on stage need to be presented. Otherwise the costume might as well be put on a dummy and stuck in the art show. Now, this doesn't mean that everyone needs to go up and use a minute or two wandering around the stage and filling up time. It does mean that the contestant needs to give some thought to the character being portrayed and what kind of presence that character should project and maintain.

*Lay:* The presentation may help to enhance the costume and give it more meaning and depth by setting a scene, but it is the costume itself that is the primary object. A presentation can be as simple as a graceful curtsy or a forceful wave of a sword or as elaborate as several people gesturing, moving about and evoking a mood.

*Hammer:* Virtually every costume at Con-Federation in Atlanta had music to accompany it; virtually every entrant PRESENTED their costume in some fashion that enhanced the audiences appreciation of what the costume represented. And very, very few entrants were mostly presentation, with little or no costuming involved.

*[So what did we mean when we used the word "presentation"? Peggy Kennedy understood what we were after, but pointed out that they aren't very common.]*

*Kennedy:* The MAD THREE PARTY at L.A.Con II was a true presentation (and an excellent one), done to make a point and introduce a bid. The Resnicks' AVENGERS OF SPACE at Con-Stellation was a super presentation. I am at a loss

right now to come up with any other costume group where the primary intent was the presentation, not costume. Except, of course, for the pandemic belly dances and Kung-phooey groups, with which we could well dispense.

*[A few other examples might be THE LOONY LEAGUE at ConFederation and SMOF BUSTERS at Rivercon. Even with the distinction clarified, however, most letter-writers didn't like the idea of separating costumes and presentations, although for widely varying reasons.]*

Himmelsbach: I question if separating simple costume presentations from "performance" presentations is a good idea. In my experience, interspersing simple, single-person walk-on/walk-off costumes with the more complex or "performance" single or group entries still balances out nicely without becoming repetitious.

Sanders: By the time you get to the "presentation" section at the end of the show (which I would refer to as "productions" to distinguish them from the kind of presentations discussed in the previous paragraph) you'll have lost most of the audience. "Production" numbers need to be interspersed at equal intervals through the course of the show to give it pacing.

Warren: A possible problem with separating costumes and presentations is some people (especially the "costume-proud" regardless of quality) will register as a presentation just for more time on stage.

*[This could be avoided by requiring approval from the committee to get a presentation slot.]*

Himmelsbach: But please, this is a COSTUME competition. If you want to set up a separate event for short skits and performances to be judged as PERFORMANCE, bless you, but don't confuse it with costuming!

Gear: What you suggest is both poor theatre and BORING. You want to intermix the divisions (beginners and old hands), the singles, the groups,

the "quickies" and the "presentations" so that the audience is entertained with "...and now for something completely different."

You want a talent show, have a talent show. You want a skit contest, have a skit contest, but DON'T CRAP UP THE MASQUERADE WITH THIS!

Obviously I do not think that separating costumes from presentations is a good idea. (Terms like "As poorly conceived as The Bay of Pigs" and "As prone to disaster as the Iran Rescue Operation" spring immediately to mind.)

Penney: The separate registration and judging of costumes and presentations is an excellent idea. Over the years, the masquerade has changed from a display of costuming talents to small theatre, with the large numbers in some groups and the complex props used as

background. Not only must you be a costumer, but also an actor. If your presentation is poor, then you are marked down on that, and little consideration is given to the costume. The idea of judging the costuming work alone is long overdue.

## Runway Layout

Warren: Based on Conspiracy, a raised stage is a must! A "V" type runway setup, if used, must:

- 1) be announced far in advance so that the contestants can plan accordingly.
- 2) must be set up in final form for rehearsal, and
- 3) must have the "catchers" trained on it beforehand.

Himmelsbach: DOUBLE runways set in a "V"? Oh my sox and garters! I hope not. While it's true that the audience doesn't get the best view as the entrants go down a central runway relative to their distance from the center line, in this system people on both sides would only get a good look at HALF the costumes! That would distress many of the audience, I fear.

Kennedy: With a single runway, it is still possible for the next costume to start while the previous one is going down the stairs. Besides, depending on the height of the runway, people sitting on the out-

**Gear: What you suggest is both poor theatre and BORING.**

side of the two runways may not be able to see what's going down the other runway, while those in the middle will look like the audience at a tennis match.

*Girardeau:* Having two runways sounds like a cute idea, but take it from a theatre major -- it won't work. With one group or costume exiting and another entering at the same time, the potential for distraction and blockage of sightlines is rife.

*Hammer:* You must understand the nature of a costume made for a Worldcon Masquerade. For the most part, IT IS MEANT TO BE SEEN ON STAGE, NOT CLOSE UP. Worldcon costumes are usually made on a larger scale than those for smaller conventions. We know that the people in the "nose bleed" seats or the back row want to see the costumes and we plan accordingly. Yes, fine detail is lost, but if the costume is presented well it can be appreciated by the entire audience. Noreascon 3 has an edge over previous Worldcons such as Atlanta and Baltimore because the Hynes Civic Auditorium is an amphitheater, rather than a ballroom. The audience is seated AROUND the stage, rather than in rows straight back. This will automatically guarantee better viewing for the audience.

[ Not so, unfortunately. The Hynes Auditorium, I believe, is a large square room with a flat floor, balcony on 3 sides, and a portable or constructed stage.]

## Pacing and limits

*Penney:* The double-runway system is a good one, reducing the amount of time the masquerade takes. However, the judges may not have sufficient time to judge each costume with such a time overlap. The pause between costumes is often needed so that the judges can take a few seconds to mark their scoresheets. Also, the time for costumers to bask in the attention of the audience will be very much limited by the appearance of the next contest-

ant(s). With such rapid-fire presentation of costumes (much like a fashion show, according to Yvonne), will the audience be able to appreciate the work that went into each creation, also part of the reward of the costumer?

*Himmelsbach:* You could reduce dead time between costume entries by having entrances from opposite sides of the stage where possible (on their entry form they note if they have a favored side or need BOTH sides or if they really don't care) so, say, all odd-numbered entries enter from stage right and all even from stage left, where possible. You would need TWO sets of backstage handlers, however, to prep before entry.



The Queen of Outer Space by Animal X

*Hammer:* It is distracting to both audience and costumer to have one costume (or group of costumes) at the end of the runway while another is coming on stage. Moreover, many costumers plan dramatic exits or entrances that would be spoiled by the double-runway system.

*Girardeau:* Most "deadtime" in recent years has come because of tech problems, not the costumers themselves. In Atlanta, the audience wanted to see them parade all the way down the hall. Also, there were photo line backups. For that masquerade, every costumer was in place and ready to go long before they were due on stage. This was helped in large part by an excellent backstage crew.

*[No one said that the costumers weren't prompt about going on stage. We were suggesting that we should explore those other sources of holdups and try to eliminate them. On the other hand, some people feel they shouldn't be entirely eliminated.]*

*Girardeau:* Shovel them on and shovel them off and your audience will be reeling within 15 minutes. Your judges won't have time to judge and that will probably mean more time spent later trying to unravel who was what, when. Time limits okay, but don't be ridiculous about the space in between.

In case you hadn't noticed, in the past couple of years, due to the efforts of costumers themselves, the masquerades have been coming in at about 2 hours without the intervention of con committees. Despite appearances, we do not enjoy being involved in multi-hour events. They are just as, if not more, wearing upon us as they are upon the audience.

*[I do not believe this is true. The L.A.Con II Masquerade ran into the wee small hours of the morning. More recent masquerades have been shorter, but only because they had fewer costumes entered.]*

*Lay:* Reducing dead time is one thing, assembly line masquerading is quite another. Having one costume begin just as the previous one's time is up, sounds like assembly line masquerading to me. The audience's attention will be distracted from the costume being presented by the one being set up and the audience will have no time to applaud the

costume being presented. Also, the judges' attention may be distracted. Costumes should be presented on stage one at a time, with as few outside distractions as possible.

*Gear:* Give the people their 30 seconds in the spotlight without the next act breathing down their necks. Given the time and money most Worldcon entrants spend on their costumes, this is not too much to ask. You will really not save that much time, and this will really tramp on toes and feelings. If you remember Atlanta, the audience wants to see the entire presentation without interruption, and is quite willing to wait an extra 10 seconds to do so.

*Hammer:* In terms of reducing the length of the Masquerade, two measures have proven effective in the past. One, have a cut-off on the number of entries allowed (I believe New Orleans has a cut-off of 100 entries: Atlanta had the same, but did not reach that number). Second, limit the amount of time each entry has on stage to 60 seconds. Exceptions for larger groups can be made at the discretion of the Masquerade director, but should not exceed two minutes. Your own example of the "Boston in '89" presentation PROVES that you can have a large group of people do an effective, and highly entertaining presentation in 90 seconds.

*Gear:* Set time limits, limit the number of entries, select your judges carefully, and DISCOURAGE skits and playlets! At the end of the adult presentations, move out your judges, do the kids awards, have a 15 minute stretch and potty break, have 15 minutes of PROFESSIONAL entertainment, announce the awards and that's it. With between 100 and 110 adult entries you should easily be able to run the whole thing within 3 hours. Having video coverage, a good exit system, a properly set-up and run photo area, and a program book for credits should see to this and you won't have to be guilty of bad theatre or heavy-handed treatment of the costumes.

Time limits and a number limitations [on entrants] will be accepted by the costumers... splitting the masquerade won't be, nor will prejudging in any form.

Keep the stage size relatively small, i.e. not over 18' x 24' with a center runway as the off ramp. By

limiting the stage size you prevent the inexperienced costumer from wandering about, you increase the number of seats in the hall, and you reduce or eliminate massive groups.

## Exit Through Mixing Area

*Warren:* Exit from stage/hall to waiting area should, if at all possible, involve no stairs, as at a Worldcon level masquerade, with many Masters, there will be can navigate stairs poorly, if at all.

*Himmelsbach:* YES, having a clearly marked and protected exit route is a wonderful idea. We had awful problems getting the contestants out of the hall and to the photo area at Atlanta until some unsung genius lines up a bunch of chairs to mark off the pathway.

*Hammer:* Your idea for having costumers "exit from the runways through a rope-stanchion corridor that runs through the second-floor mixing area" is, I think, a good one. Many costumers would enjoy staying to see the other entries in the Masquerade, but, in all honesty, I have frankly given up on ever seeing a Worldcon Masquerade in which I am a contestant. I just wait to see the videotape. It might be a good idea to keep this area open after the Masquerade so that contestants could mingle with other fans.

*Gear:* If this second-floor mixing area is outside the main auditorium so that the light can be kept up, and provided that you allow the contestants to move at a reasonable pace so that the groundlings really can see the details of the costumes, this could work: if not, it is in conflict with both your second and third stated goals.

## Photography Area

*Warren:* The preference for photographers is that photos be taken before going on stage: this also gives the contestants something to do while waiting -- all information such as rehearsal time and location, green room/backstage assembly area, time for arrival at the green room, photo time and location, and time of masquerade should be written down in a handout because the contestants will be too nervous to remember these items. In terms of the photo area, I would suggest that you have it at the end of the viewing corridor, rather than before going on stage. Costumers are very tense just before going

on stage: they're more relaxed after. This makes things more pleasant for everybody. Your photo area should have places for both flash and non-flash (available light) photography. Also, prior to entering the photo area, I would suggest having a separate room for handicapped people to view the costumes. This was done at Atlanta, and I thought it was an excellent idea.

*Penney:* How about the photographers... with each entrant(s) coming from the stage so quickly, will a traffic jam happen in the photographers area? Will the photographers be able to get the shots they want without holding up the works between stage and photo area?

*Girardeau:* Depending upon space available, I would suggest having the photography done post exit of stage in a place some distance from the stage. Having a clear space for exiting will keep down blockage delays.

*Gear:* Keep the photography AFTER the contestants have appeared on stage. Many of the contestants, even some of the most experienced, are so nervous or preoccupied before going on that they will refuse to be photographed. Others, who have a "gimmick" will want to save it for their on-stage appearance: only then are they willing to be photographed. Make certain that you have a sufficiently large photography staging area to prevent back-ups, and someone running the photo area who knows how to keep the contestants moving from station to station through this area without the use of force or cattle prods, and who can and will control the photographers.

## Backstage Setup/Rehearsal

*Warren:* During pre-masquerade rehearsal, lighting and sound crews should be there through all contestants, as this is the only time they have to understand what the contestants want/need.

In the planning of room/space allocations, the photo area and the green room must be planned on:

- 1) The green room must be large enough to hold all the contestants, in costume, their gophers and den mother, and the repair table and amenities table (food and drink).
- 2) The green room and photo area, if at all possible, should have greater than average ceiling

heights (8'). -- this was a complaint at Conspiracy that some tall costumes could not be well photographed due to the height restrictions.

3) A concept that is usually appreciated is seating in the auditorium set aside for the entrants, after coming off stage, so that they can see the remaining presentations.

*[We certainly agree with most of these goals, in principle. But many of them are highly dependent on the physical space being used, which there may not be much we can do to change. The best we can promise to do is to heavily advertise any space limitations as far in advance as possible so that costumes can be planned with those limitations in mind.]*

**Kennedy:** Tech rehearsal on the afternoon of the Masquerade makes life very difficult for people with elaborate costumes. They have to dress after the rehearsal, which may mean no time for food between lunch and midnight. I do trust you plan to have stage access earlier in the con for people to do preliminary blocking?? This will shorten the tech rehearsal a whole lot.

**Girardeau:** I suggest that if you are going to have a tech rehearsal you make it voluntary, not mandatory. Some people do not need to meet with the crew while others do.

*[I think we should encourage participants to attend the tech rehearsal, if only to make sure they are familiar with the layout and have received any last minute information. It should be arranged so that people can drop in at any point, rather than having to sit through hours of other people's rehearsal.]*

What is "usual tech support"? What do you mean by "limited" lighting and sound? For lights, does that mean no spotlights or does it mean just house lights (bad idea). As for sound, best suggestion is to let the contestants provide their own tapes and not have anyone tape music for them at the con as a couple of previous Worldcon masquerades have done.

*[It's too early to give details of what type of lighting will be provided. By "limited" lighting, we mean that we would provide a couple of standard lighting options that people could choose between, but we thought that trying to design individual lighting for each costume would take too long and be error prone.]*

**Gear:** Don't make the mistake that L.A. did, however, of providing music for those who didn't bring their own. This created a lot of aimless wandering by people who didn't know what to do with the music/time that had been provided by the committee. Let the contestants know well in advance the size and layout of your

stage, the background color of the drapes, what type of lighting you will be able to provide (and keep it simple), and that you will be able to play their tapes, and that there will be NO live microphones. From there on, it is up to them to prepare properly.

## Award Categories and Judging

*[Just about everyone agreed on the basic structure that has been in use for the last several years. They strongly urged that we retain the traditional Children's, Novice, Journeyman, and Master divisions, based on the competitors experience level, plus a Best of Show that all would be eligible for. The Re-Creation category is discussed separately later.]*

*Many people made the point that Novice and Journeyman awards were NOT lower status than Master awards. Most people thought that the awards should not be limited in number: that every deserving costume should get an award, however many there might be.]*

**Gear:** The active costumers, who number about 300, have been battling this around since Denver. They are pretty much agreed on the Novice, Journeyman, Master set of skill/experience Divisions or Judging categories. Why change a system that works and has been accepted by those who play the game? It gives the beginner the opportunity to compete without being blown totally out of the water by somebody who has been at this madness

**Gear: Why change a system that works and has been accepted by those who play the game?**

for the last 10+ years, and at the same time, challenges those "Masters" to improve rather than allowing them to sandbag or coast.

*Himmelsbach:* Awards shouldn't be too complex or detailed (Best use of feathers by an Albanian) but I'm leery of the idea of altogether abandoning the class system. Give the judges the option of a special "Judge's Choice" award for something really spiffy that just didn't quite make it in it's category and/or special "Workmanship" award if some truly awesome beading or embroidery, wood-working or whatever happens to appear. There is no requirement that any of [the awards] have to be given (if nothing but dreck appears, no award goes out! -- not that anyone expects dreck at Worldcon!). If you Do change or drop something from the standard set, by all means GET THAT INFORMATION OUT TO PEOPLE AS SOON AS POSSIBLE! So that entrants will know what they are in for/up against.

*Hammer:* I would strongly discourage your limiting the number -- or type -- of awards in any way. If your judges use a simple scoring system based on a 1 - 10 scale, then the total scores should easily differentiate the winners from the losers. Coming up with the names of awards does not really take a lot of time.

*[Having actually worked with Worldcon Masquerade judges, I must strongly differ with your last statement. It really does take time to come up with "appropriate" names for the awards, especially in a situation where 3000 people are waiting impatiently to hear the results. If we were going to give an unlimited number of awards, I would favor using a system used by last year's Boskone: the judges gave out a bunch of awards called "Great Costume" and another bunch called "Good Costume," without trying to be more specific.]*

One way to help reduce judging time, I think, is to have the judges get together informally before the Masquerade. Let them get to know each other, and let them discuss what they look for in a winning costume. I strongly urge you to have AT LEAST TWO experienced costumers on your judging

panel. They do not necessarily have to be Master costumers: they could be highly experienced Journeyman. Other judges should have experience in artistic expression or written description of costumes. If these people, as a group, know what to look for, it will make their decisions as judges easier and speed the judging process.

*[Yes, indeed. Never select as judges "big names" who think it's a lark and aren't committed to do the real work that judging is. (More on this from Peggy Kennedy below.)]*

*Himmelsbach: Awards shouldn't be too complex or detailed (Best use of feathers by an Albanian)*

*Kennedy:* Please include at least 40% experienced costumers (Masters or top Journeyman) as judges on the panel(s). Then, be VERY careful about which "celebrities" you pick. Some, especially many of

the artists, make excellent judges. Some, unfortunately, are more interested in scoring verbal points or in indulging their personal prejudices than in fair judging. It is far easier to accept losing out to a better costume than it is being denied an award because of ignorance or prejudice on the part of the judges.

*Sanders:* Instead of making things easier on your judges by limiting the awards given out, you'll find that they've been handcuffed by trying to force entries into slots that don't fit, and maybe having to choose between two entries which both fit into the same category, both of which deserve some kind of major award, but one of which is going to be denied because of limitations with which they've been shackled.

*Girardeau:* If there are only 8 awards, that could very well extend the judging time since judges could find themselves having to repeatedly whittle down a large field in order to work within the restrictions you specify.

Despite feelings of some people to the contrary, work that deserves it should get an award. I don't think anyone who has worked for months, or even years, would feel that their prize is cheapened just because others won too.

*Abelkis:* We're so critical of art show quality -- let's be the same with the Masquerade. I don't mean disqualifying anyone -- let's just try to use panels and the like to build "quality consciousness." Also, I'd like to see more SF costumes. There are so many now that barely, if at all, relate to SF or fantasy. I've seen Blues Bros. costumes, ever more Renaissance costumes, costumes that are nothing more than a pair of tights masquerading as a COSTUME. It is an F & SF masquerade: many treat it JUST as a masquerade.

*Lay:* I would suggest that [you] have Hall Costume Awards given out by knowledgeable judges roaming through the con, as was done at Confederation. Have their names printed in the con newsletter and maybe even a polaroid snapshot of the costume on display somewhere.

*[I personally like the idea of hall costume awards, but whether or not we are able to encourage hall costumes may depend upon the state of our hotel relations.]*

## Re-Creation Category

*Penny:* In your list of awards, I would vote for keeping re-creations as a separate category. I freely admit bias... Yvonne has a reputation for making excellent re-creations of costumes, and she has produced various media costumes for others. It certainly takes a great amount of skill to produce the beautiful costumes that will the big awards at a Worldcon Masquerade, but it also takes an exacting amount of skill to faithfully reproduce a costume seen in a television series, movie, or comic book. Not just look roughly like the costume or uniform, but to make a REPLICIA...same color of cloth, same jewelry, same trim, same proportions and same dimensions, and to make it hang and wear like clothing. It's difficult to do, and often takes research into history of costume and uniform, as the studio wardrobers do. Yvonne found out that the uniforms worn in the last 3 Star Trek movies were modeled on dress uniforms worn by German navy men in the last world war. Having that information, and being able to study the actual illustrations and photographs, she was able to make the uniforms fit better for those who ordered them.

*Hammer:* There has been some talk about abolishing the Re- Creation category, and in fact is being

done at several conventions. I think judges who have experience in costuming recognize that it takes different skills to re-create a costume than to create an original one, and that these skills also vary depending on the experience of the costumer. Thus, a master costumer doing a re-creation costume might choose a costume and do it in such a fashion that could totally eclipse a novice re-creation effort that might be well done, but somewhat less spectacular. Rather than have separate skill divisions within the Re-Creation category, it makes more sense to abolish the category entirely and have the individuals compete the re-creation efforts within their skills category.

*Kennedy:* About eliminating the ReCreations Division: great!!! The GUILD and COSTUMAPA have pretty much come to the same conclusion. Originally, most ReCreation costumes were novices who were unable to come up with an original idea. Now that ReCreations are being presented by everybody, including top Masters, this division is no longer needed.

*Gear:* I agree with Leslie that Re-Creation should be a judging category within the Divisions.

## Pre-Registration

*Himmelsbach:* Pre-reg. for the masquerade sound fine, but I'd hold out for the Friday at-the-con cut-off rather than the pre-con: many people, not the least of whom are costumers, face the "Oh Ghod, can I finish the project in time to leave for the Con" problem. Allowing as much latitude as possible couldn't hurt and would get you much good karma from the entrants.

*Hammer:* I would also encourage you to have pre-registration for the Masquerade. If you do prepare a program (and this has been suggested for many conventions but never done successfully), pre-con registration will make it easier on those who prepare the program.

*Kennedy:* Pre-registration by mail is now pretty much accepted. I would only ask that you leave a few slots open for the last minute registration by costumers who may not have got the message or who may have found out only at the last minute that they can come to the con.

*Girardeau:* From past experience, having the registration pre-con is extremely sensible and time saving. The tends to eliminate many of those who might suddenly decide at the con that they want to take a jaunt on stage, costume or no, increasing the length of the masquerade. You staff will be save much aggravation in the long run.

*Sanders:* I agree with a Masquerade run by advance registration only. I'm running things that way in New Orleans this year. If you have to reserve a space in the art show, there's no reason you can't do the same for a Masquerade. We just need to get people to realize that this is how things are done for a Worldcon.

## Pre-Judging

*[Sentiment was very much against pre-judging. That's fine with us; we really didn't suggest it.]*

*Warren:* Screening or auditioning would be a problem, as many costumes are not complete until just prior to the convention or the masquerade. Auditioning or screening, if intended to remove poor costumes, will cause hard feelings among those removed, as they have lugged the costume all the way to Boston.

*Girardeau:* Some costumes are "one shots."

*Gear:* Pre-judging is a crummy idea! Anyone who works hard enough and has the courage to put him/herself onto a Worldcon stage deserves those 30 seconds in the spotlight. No one on any con committee has the right to pre-judge them or be an arbiter of what does or does not deserve to be seen. The experienced costumers for the most part will not support pre-judging in any form and will not participate as a contestant, judge, or worker in any masquerade that employs pre-judging.

## Printed Program

*[Several people said that a printed program would be nice, but wouldn't take the place of the announcer reading the information.]*

*Hammer:* As regards the program itself, it will help the audience to know who made and wore the costumes, but should not replace the MC in providing some information to the audience. After all, it's difficult to read a program in the dark. At the

least, the MC should read the title of the entry, and the names of the participating costumers.

## Which Night?

*Himmelsbach:* (SIGH!) The Battle for Press Emphasis is enduring. I suppose giving the Hugos Saturday night is inevitable, and I concur, more intrinsically newsworthy... but we photograph a LOT better. I assure you, no one will be in the least distressed if you can coerce the VISUAL media the come back Sunday night.

*Hammer:* Finally my last complaint: holding the Masquerade on Sunday night. I have two reasons for objecting to this, both as a costumer and a fan. As a costumer, I dislike the idea because the Masquerade usually leaves me totally exhausted the day after: it's a case of severe adrenalin let-down. If I plan to travel home on Monday, that means I'm doubly exhausted. However, my main objection to having the Masquerade on Sunday is because I am first, and foremost, a science fiction fan. To me, the Hugo Awards are the RAISON D'ETRE for the Worldcon. They should be the culmination, the high point of the convention. To me, by placing the Masquerade on Sunday night, you are making THAT event the culmination of the con. If you want better press coverage, combine the Hugos with the meet-the-pros party on Friday night. You get the press coverage in both Saturday and Sunday papers, and the pros aren't in suspense for the entire convention. Meanwhile, the costumers will be happy that the Masquerade is on Saturday night; it means we can relax and enjoy the rest of the con on Sunday.

*[Carrying your argument another step, how about having the Masquerade on Friday, and the Hugos on Saturday? After a Friday Masquerade, we could invite the winners to set up their costumes as a fixed display, which would be open all Saturday afternoon and Sunday, so that people can get a close look at the costumes they saw in action on Friday night. (This is sort of like the Rose Parade, where the floats are parked in an open area after the parade and people can wander through and get a close-up look.)*

*This would not be inexpensive, as it would require space, lighting, and mannequins, and would require that costumers be willing to go through the*

*effort of setting up and taking down their costumes. But fixed Masquerade displays have been done with previous years' costumes, and they had all those problems, plus the extra expense of transporting the costumes to the convention.]*

**Sanders:** I also think that moving the Masquerade to Sunday is a big mistake. Do you really think that the press emphasis changes because of the night the masquerade runs? I don't. Most news coverage is either before or after the convention. Unless you're setting up some kind of special media blitz for Hugo night, and even then you'd be better off scheduling the Hugos on Sunday. (Most news coverage on Sundays seems to be sports reporting, since nothing else has gone on over the weekend, unless it's some kind of unexpected disaster.)

*[In my experience, the usual Sunday morning newspaper coverage of the Worldcon tends to be about the Masquerade, and the headline and caption writers tend to make fun of it rather than treat it seriously. Although those of us in the community value the Masquerade and understand its function, I don't think the Masquerade alone (especially as usually handled by the press) is the image most of us want to project of what happens at a Worldcon. The one time the Masquerade was on Sunday, the Atlanta Sunday paper features the Hugo nominees. If there was Masquerade coverage on Monday, at least it was too late to affect attendance at the con.]*

**Gear:** While I personally oppose the Sunday Masquerade, it is no big deal either way. If your committee wants it on Sunday, so be it.

**Lay:** Scheduling the masquerade on Sunday puts strain and stress on the contestants, many of whom cannot completely relax and enjoy the convention until after the Masquerade is over. And if the technical staff knows its job, having a technical rehearsal on Friday or Saturday afternoon is fine. On the plus side, having the Masquerade on Sunday will put strong emphasis on it since it will be the last and probably the most attended event at the convention.

## Masquerade Administration

**Girardeau:** The masquerade is obviously a bone of contention in the Boston Area.

*[Not so! We discuss the best way to do the Masquerade just as we discuss the best way to organize any other part of the convention.]*

**Sanders:** The other thing I see that I'm not enthusiastic about is that all major decisions on how the show is run are apparently being made by committee now. Whenever the Masquerade Director is appointed, that individual will then be assigned to put on the show that the committee has already determined will be done its way. This seems backwards to me. The Masquerade Director should propose a program which the committee can then either accept or reject.

*[First, let me again emphasize that by writing about these issues in THE MAD 3 PARTY, we are not yet making any decisions. In this, as well as other subject area, our process tends to work like this: Members of the committee make suggestions or proposals, which are then generally discussed. Some of them get printed in THE MAD 3 PARTY so that a wider audience can see them and comment on them. We also solicit our readers to send us their own suggestions and proposals. The idea is to try to understand the issues and their pros and cons before the time when we need to make a decision: that way our decisions can be better ones.]*

### Editors final notes:

Well, that is the current state of things. Now if you are hot under the collar about this, sit back, relax, think about it a day or two... THEN WRITE A LETTER! If you write one now, and you come off sounding like an angry, raving lunatic, it won't do much for our cause. Please make your comments constructive, polite and readable.

The people and places to write are:

Jim Hudson, Leslie Turek: Chairman's Staff & Mark Olson: Chairman  
c/o Noreascon 3, Box 46, MIT Branch P.O.,  
Cambridge, MA 02139.

# FACADES

by Debora L. Wykle

THERE ARE MORE OF THEM COMING OUT OF THE CLOSET. Somewhere under the Gitano and Guess and discarded Nikes lurks that strange-looking shirt your aunt sent last Christmas. Freed from its cover of tasteful attire, it rivets your attention as you consider the most surreptitious way to dispose of it. Hand poised over trashcan, the flow of time suddenly leaves skid marks in the ether as the idea floods your consciousness:

"Hey, I'll wear \*THIS\* to the Con!"

Your friends shun you. The public disapproves. Street people are attracted to you. Congratulations! You have taken that first rash step toward becoming a costumer. You have found your guts.

It takes more than a sewing machine and a glue gun to make it. You may already have suspected, through observation of bedecked and painted costume fans, that some arcane and compelling secrets are the threads which bind us together. Maybe so. I wouldn't want to give anything away! But one thing you will encounter if you enter our world is personalities, and just to ease you in I thought I'd present the top ten types of costumers--their natural habitats, and NPC stats. (Well, nix the stats. For those of you interested, check out MASQUERADE, the role-playing game in BOLT #2. Now, back to our program.)

## (1) THE HACK.

Are your seams crooked? Do you have trouble distinguishing a dart from a pleat? Do you dive into a project with flying scissors and flowing glue, determined to have that outfit in the two hours to go before the masquerade? Yeah, I thought so. You're a hack, just like me. The best thing about us hacks is our crazed determination to create, despite the odds. Kinda fun, isn't it?

## (2) THE CLICHE.

This costumer does have original ideas. Unfortunately, they were original to someone else several years ago and were revealed to the masses via propaganda campaigns or prime time television before this costumer was ever clued in. Anyone who enters a costume contest as a slave girl, space mercenary, Princess Leia clone, or a jelly-baby bearing time traveler is a cliché. They're not bad costumes, but you can do better, surely!

## (3) THE BAD PENNY.

Somewhat as in (2), the bad penny clings desperately to disaster. Repeated losses in masquerades seem to do nothing to discourage this Costumer from continuing to present his slightly modified theme outfit at each opportunity. Sad thing is, the efforts aren't better, only too familiar. Even good costumers can fall prey to this rehashing scenario: you don't have to be bad to be boring.

## (4) THE SCROUNGE.

This fellow is a delight to see. By staking out the neighborhood garage sales and hardware store bankruptcy sales, he'll show up clad in the most darn tootin' superb robot/monster/secret agent costume you've ever seen. He's over in the bar, with his sister. Wanna meet her? Allow me to introduce you to...

## (5) THE GROUPIE.

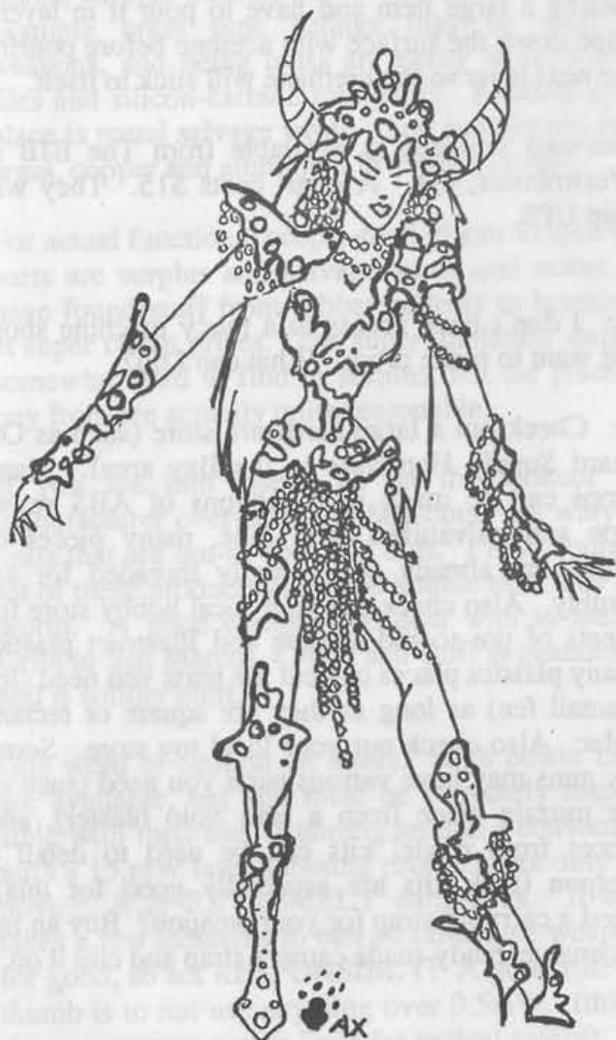
There's always one, isn't there? They're forever privy to convenient information, such as the Guest of Honor's favorite character from his most recent book, or what tonight's celebrity judge deems an amusing bedroom fantasy, or how much to pay the stage crew to provide Hollywood lighting. And, of course, their costume entry is based entirely on one of these factors. Research counts, after all.

## (6) THE SCHOLAR.

Research is the operative word for this costumer as well. NEVER ARGUE WITH A SCHOLAR. They know exactly how many pearls were on that MGM dress and can tell you from memory how many gowns were in Catherine the Great's wardrobe. The most gorgeous re-creation and historical costumes come from the studies of scholars. Their only fault is their lack of patience with the rest of us who don't know a bodkin from a brassiere.

## (7) THE SEXPOT.

Speaking of brassieres, you might not find one on this entry. His or her body is beautiful enough to warrant only the slightest of cloaking devices (feathers, fig leaves, pipe cleaners). We're all highly jealous of sexpots. Put a costume over yourself, quickly!



## (8) THE THREE-RING CIRCUS.

It's not difficult to get carried away with all this. These costumers tend to have large supporting casts, extravagant charge accounts at the local fabric emporium, and a wrecking crew to remodel the hotel structure to allow the wingspan of their costume to pass unimpeded through the lobby. Awesome!

## (9) THE ARTISTE.

Did you hear the one about the existentialist costumer and the playdough? Oh, you've seen it. These are folks who are so abstract they need to stand sideways to fit into this dimension. They're the "idea men" of costume fandom. Well, I would hope there's an idea in there somewhere. Looks like modern art to me. Or maybe it's another transporter malfunction...

## (10) THE PRO.

Here is the costumer we all want to be. Having transcended the other nine categories, you will never see a pro stapling sequins madly in the con suite or currying favor with the judges. A pro is imaginative, open, considerate of other costumers, and gives us their best every time they set foot on any stage. Experience and talent are important, but the key to a pro is respect, for their own work and the work of others.

Still curious about the world of costume and masquerade? Then get that shirt on and get over here. The show can't go on without you.

Reprinted by the kind permission of the author. Original publication was in INFINITY #1 (1987) by INFINITY PRESS, P.O. Box 9349, Scottsdale, AZ 85252. ©

# HANDY HOUSEHOLD HINTS

This issue, the handy household hints are for the techies out there. These tips were gleaned from Kevin Karvonen's prop panel at ORAC. ORAC was a BLAKES 7 convention, but these hints have application to all sorts of props:

**Q:** Whenever I try to paint my props silver, they either tarnish, or the paint never dries. What can I do?

**A:** Use Napa Bright Aluminum Lacquer, available from Napa Auto Parts Stores. This paint works equally well on metal and plastic and gives a true bright silver finish.

**Q:** I also have a hard time getting a flat black base coat on my props. What's a good paint to use?

**A:** Use Plasticoat flat black spray paint. This paint should be put over a primer coat of lacquer. It can then be used as-is, sanded for a smoother finish, or painted with enamel for a gloss finish.

**Q:** What's a good, cheap casting material that I can use to test the molds when I am making props?

**A:** Auto body putty (a.k.a. Bondo) is a good casting compound. You can actually make your props out of it if you wish--it is lightweight and fairly durable. However, it doesn't pick up detail well, so you may need to force it into the mold a bit with your fingers. Make sure you wear gloves! There is also a new product called Bondo Glass that dries to a nicer surface finish.

**Q:** RTV (Room Temperature Vulcanization) is great for making molds of props, because it picks up fine detail. Unfortunately, it is hideously expensive. How do I make it go further?

**A:** To "stretch" RTV, mix with fiberglass. Apply a 1/4" layer to your prop and then back the RTV

mold with plaster. [RTV is available in quart and gallon "kits" from Tap Plastics--Ed.]

**Q:** What do movie studios use to cast their props, especially those that get a lot of wear and tear?

**A:** Stunt props, such as those you see on *Battlestar Galactica*, are made out of a rubbery compound called "fast-cast urethane." This stuff cures in 70 seconds, so you don't have to wait around all day for your prop to dry.

**Warning:** Fast-cast urethane exudes an oily substance as part of the curing process. If you are casting a large item and have to pour it in layers, wipe down the surface with acetone before pouring the next layer so the urethane will stick to itself.

Fast-cast urethane is available from The BJB in Westminster, CA. A quart costs \$15. They will ship UPS.

**Q:** I don't have access to a fancy machine shop, but want to make props. What can I do?

**A:** Check out a large hardware store (such as Orchard Supply Hardware in the Bay area). Many props can be made with sections of ABS sewer pipe and galvanized steel pipe, many pieces of which are already conveniently threaded for assembly. Also check out your local hobby store for sheets of pre-scored styrene and Plastruct plastic. Many plastics places can cut the parts you need (for a small fee) as long as they are square or rectangular. Also check out your local toy store. Some toy guns may have various parts you need (such as the muzzle piece from a Han Solo blaster), and pieces from model kits can be used to detail a weapon (tank kits are especially good for this). Need a carrying strap for your weapon? Buy an inexpensive, ready-made camera strap and clip it on.

**Q:** How can I get metallic striping onto a prop without having to go through the fuss and bother of trying to mask off and paint a straight line?

**A:** Art supply stores carry "graphics" tape in a variety of colors, including metallics, that can be stuck to your prop. For wider stripes, try auto parts stores for auto detailing tape!

## IF THOMAS EDISON ONLY KNEW...

A quick update on electronics in costumes by Brent Turner

A great majority of components for various props and costumes effects can be found in hardware stores, surplus outlets, and even thrift stores. For example brass pipe fittings may be used in weapons, and being brass are easily worked with files and silicon-carbide sandpaper. Another good place is metal salvage yards. You can usually find brass, copper and aluminum in various shapes.

For actual functional props, good places to look for parts are surplus and salvage yards and stores. I have found stuff from rubber bellows to heatsinks at super cheap prices. The super miniature stuff is somewhat hard to find in surplus, but the places I buy from are actually quite reasonable.

If you are into lasers, be on the lookout for manufacturer over-runs and buy-outs. Be wary of units that are out-of-spec fall outs. I have found a lot of these products are more trouble than they are worth. A good company to deal with is Melles Griot in San Marcos, CA. Their stuff is guaranteed and is solidly built.

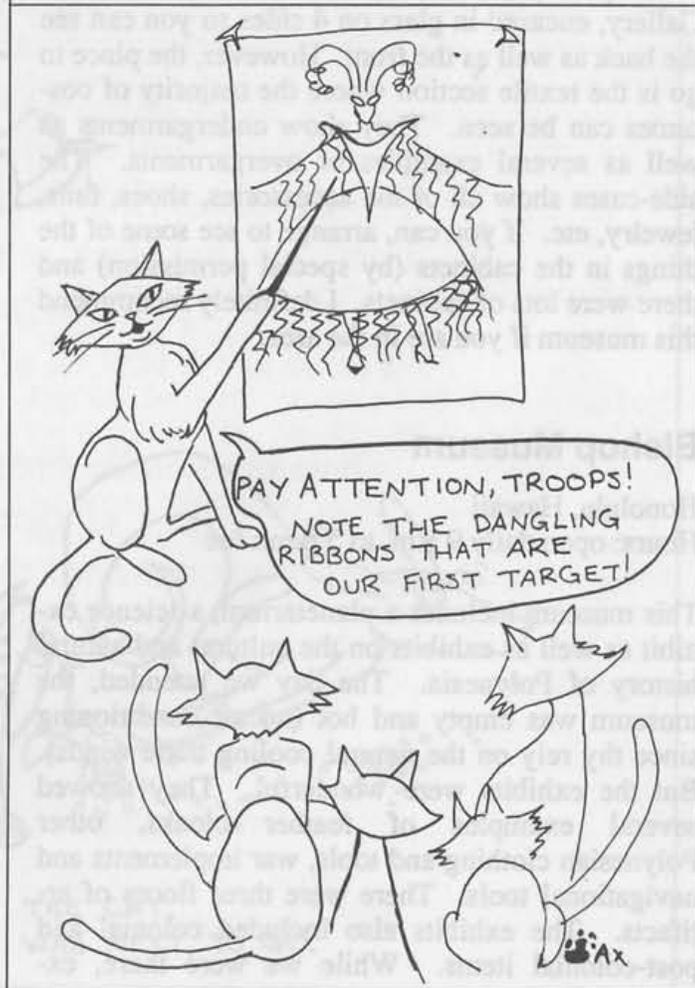
One word of caution on lasers. High power units are available, but you must be extremely responsible with their use. Running around a convention with a 15 mW laser shooting people is not only annoying, it is EXTREMELY dangerous. It only takes a few incidents to ban all laser-type weapons for good, so act RESPONSIBLY! A good rule-of-thumb is to not use anything over 0.5mW. (this is the government power limit for optical safety) We

are currently in the process of investigating some new visible laser diodes, which are more compact and energy efficient. We'll let you know when we get them working...

Another idea is to use a miniature halogen lamp. JKL Electronics has them, and with proper optics, work almost as well. Super high intensity LED's are now available as well. Oh, for you die-hard technoids, Siemens has BLUE LED's available. I have actually seen them and they are really BLUE! They are also \$54 a pop too...

Another idea to play with is fiber optics. You can do some really interesting costume effects with the stuff. The fibers are usually small enough that you can weave them into the fabric or through seams. Owens-Corning is a good manufacturer, and it can be found surplus, or ordered through Edmund Scientific. 

### Costuming for Cats by Animal X



# Museum Reviews

by Diane S. Kovalcin

## DeWitt Wallace Decorative Arts Gallery

Colonial Williamsburg, Virginia  
Hours: daily 11 a.m. to 7 p.m.; fee

The DeWitt is a gem of a museum. Small and yet packed with artifacts of the American Revolution, it can take you as little as an hour to see or the entire afternoon. They house everything you could want to know about the years 1600 to 1830: furniture, paintings, porcelain, textiles, metals, glass, maps, riflery and, of course, clothing. They have a few superb pieces of costume in the Introduction Gallery, encased in glass on 4 sides so you can see the back as well as the front. However, the place to go is the textile section where the majority of costumes can be seen. They show undergarments as well as several examples of overgarments. The side-cases show all of the accessories, shoes, fans, jewelry, etc. If you can, arrange to see some of the things in the cabinets (by special permission) and there were lots of cabinets. I definitely recommend this museum if you are in the area.

## Bishop Museum

Honolulu, Hawaii  
Hours: open daily 9 a.m. to 5 p.m.: fee

This museum includes a planetarium, a science exhibit as well as exhibits on the cultural and natural history of Polynesia. The day we attended, the museum was empty and hot (no air conditioning since they rely on the natural cooling trade winds). But the exhibits were wonderful. They showed several examples of feather cloaks, other Polynesian clothing and tools, war implements and navigational tools. There were three floors of artifacts. The exhibits also included colonial and post-colonial items. While we were there, ex-

amples of Hawaiian dancing and quilting techniques were shown and explained in detail. The museum does not get the attention it deserves. I guess most people are on the beach or at the Polynesian Cultural Center (vastly overrated, run by Mormons who do not discuss any Polynesian religions and leave out other important facts). So if you are in Honolulu and are tired of the beach, run over to the Bishop museum for a treat. It is well worth it.

## Metropolitan Museum of Art

New York City, NY  
Hours: Tues 10:00 a.m. to 8:45 p.m.  
Wed-Sat 10:00 a.m. to 4:45 p.m.  
Sun 11:00 a.m. to 4:45 p.m.

Donation (doublespeak for fee - usually \$4.50, but you can get away with less)  
Parking garage is very expensive (\$5 for the first hour then up)

This museum, in spite of its problems, is one of my favorite museums. It is usually crowded, especially the special exhibits, and people there are typical of New Yorkers - sometimes pleasant, sometimes rude beyond all reckoning. The bookstore is always crowded, the prices are high, but you can get things there you can get nowhere else. The coat check lost my coat at one time (finally get it back). And I have never eaten at the restaurant because of the crowding. After all that, I still love to go there. They have some of the best art in the world; the tapestries are wonderful; the Egyptian art is superb and extensive; the costume exhibits when on display must be seen to be believed. It would take a full day to see it all as one vast blur of art. It would take longer if you paid attention to details. Some of the special exhibits (not the costume exhibits) require advance tickets (with a nominal fee \$1?). The costume exhibits are in the basement in three

vast rooms filled with clothing and all of the accessories. There usually is a guide to the exhibits which can be prohibitively expensive. And they do not always have the pictures that you want. So be careful but you must see this museum if you are in or near NYC. I highly recommend it.

## The Cloisters

(Part of the Metropolitan Museum of Art)

Open Tuesday-Saturday 10-4:45

Sun (winter) 1-4:45; Sun (summer) 12-4:45; fee (see MMA)

In the upper part of NYC with free parking near the museum. It is on a high cliff looking over the Hudson and a beautiful view it is. The museum is fairly small and rarely crowded. It runs tours of its facilities often and will run specialty tours as well.

The art is strictly medieval but there is a lot of it and quite old. There is a small garden in the center. Although I have only been here twice, I recommend it, especially if you need to get away from it all. The peace surrounding it is amazing and should be experienced. The bookstore is small but has a good selection. 

### Costuming for Cats by Animal X



CURIOSITY KILLED THE CAT,  
AND THE DOG WAS NEXT TO GO.

# The Costumer's Lament

by Sandy Pettinger and Connie Boster

## Tune: My Favorite Things

Patterns that only fit with alterations  
No one to hear my cries of frustration  
Kittens that run off with my sequin strings  
These are a few of my least favorite things

Satins that fray and glues that don't stick  
High techie fumes that make me feel sick  
Rhinestones that fall into shag carpeting  
These are a few of my least favorite things

Pin-bloodies fingers and seam ripper gashes  
Feathers that stick in my nose and eyelashes  
Capes and skirts requiring much gathering  
These are a few of my least favorite things

When the needle breaks, and the pieces fly,  
And I've been up all night,  
I simply remember my least favorite things,  
And then I break down and cry.

# COMING ATTRACTIONS

## A calendar of costume related events

### NolaCon II

Nola-Con II is the World Science Fiction Convention for 1988. It is located in New Orleans.

Dates: September 1-5, 1988

Rates: \$60 until December 31, 1987

\$70 until July 14, 1988

\$?? at the door

Address: P. O. Box 8010

New Orleans, LA 70182

This is the biggie for Science Fiction/Fantasy costumers. Probably the largest masquerade of the year. (50 - 100 entries, about 5,000 in the audience)

### Ride The Train

Last issue we ran this info about the East Coast train to Nolacon:

*Imagine a whole car full of costumers riding the train all the way from New York to New Orleans for NolaCon (in their own private car round-trip!)*

*Carl Mami of the NY/NJ Guild (aka the "Sick Pups") has been researching just such a trip. The cost would be about \$200 per person round trip. It depends upon the availability of cars, choice of days to travel, and at least 50 people to make it feasible. Sick Pups and their guests will be allowed first crack at available seats. If necessary, another car may be acquired.*

*For information write to Carl Mami, 85 West McClellan Ave., Livingston, NJ 07039.*

Not to be outdone, the West Coast now has its own train... Robin Schindler of Ladera Travel Service is planning a special "Part Train to New Orleans" for this summer's Worldcon. Departure is from Union Station in Downtown Los Angeles on August 28th

at 10:55 p.m. and arriving in New Orleans at 7:45 p.m. on August 30th (just in time to hit the nightlife in the French Quarter!) Group return by train the morning of September 7; but for those with more or less time, separate returns can be arranged in advance. Round-trip rail fares are \$239.00 per person for coach seating; bedrooms are available at an additional cost. Connections to Union Station from Northern California and San Diego are available AT NO ADDITIONAL COST. Of special interest to costumers is the fact the Amtrak allows you to check up to THREE suitcases of up to 70 pounds each (total weight not to exceed 150 pounds) at NO excess baggage cost. This allows the average costuming couple 300 pounds of costumes, props, hats, stage sets, and so on for Nolacon! For reservations and more information, call Robin at (213) 722-1511. Lets try to fill a whole rail car with costumers and party our way to New Orleans! (Thanks to Squeals for the information!)

### Bye-gone Eras announces Four-Star Scottish Event

This will be held September 2 - 5, 1988 at the hunting lodge of Clan MacDonald at Big Bear Lake, California. The chosen era is 1793 and the event celebrates the Repeal of the Proscription - which forbade the wearing of the kilt, tartan and trews. There will be Highland Games, feasting, dancing and other delights. For more information/reservations contact Kathy Pillsbury, 8048 Norwich Ave., Van Nuys, CA 91402-5616 (Thanks to Squeals for the information!)

### Costume Con 7

Dates: May 26-29, 1989

Rates: \$25 until April 1, 1988

\$35 until May 15, 1989

\$40 at the door.

Address: P. O. Box 2323

Empire State Plaza Station

Albany, NY 12223

This is the next Costume Con on the East Coast. It features all of the Costume Con standards, plus a few new twists. These include: A gorgeous hotel (The Desmond Americana Inn) whose interior is done as a colonial village. To honor the hotels decor, a special award will be given for the best American Colonial Costume (1750 - 1780). Also, all spectators of the masquerades are requested to come masked. A simple domino would suffice, but they're really hoping to see some originality. Prizes will be awarded. Watch these pages for future developments.

Get your memberships now while they are cheap!!

## Costume Con 8

Dates: February 16-19, 1990

Rates: \$20 until September 10, 1988

\$25 from Sept. 11, 1988 - June 10, 1989

\$30 from June 11, 1989 - Feb. 1, 1990

\$40 after Feb. 1 and at the door

Address: 3216 Villa Knowles Dr.

Pasadena, CA 91107

This is the next Costume Con on the West Coast. It offers great facilities and a competent staff. Proposed programming items unique to this Costume Con include the Great \$1.98 Everyone is Equal, Design and Make it on the Spot competition. This event will challenge the creativity of all participants, who will be provided with a large pile of materials and given one hour to build an entire costume on the spot. Another special event is the Hall Costume Competition on Saturday themed "A Salute to Hollywood". Those wishing to make costumes based on movie sources are invited to show them off at this time, and perhaps win a prize! Buy your membership now while they are cheap!

Is there a convention or exhibit that we should be listing?? If so, LET US KNOW! We can't know everything on our own. We rely on our membership for our info, so speak up! 



# GUILD CHAPTERS

This magazine is sponsored by the International Costumer's Guild. Dues are \$12 a year and you receive 4 issues of this magazine, a local newsletter, meetings, and local discounts. Please welcome our newest chapter, The New England Costumer's Guild (aka the Boston Tea Party and Sewing Circle). There are chapters at the following locations:

## Greater Columbia Fantasy Costumer's Guild

P. O. Box 683  
Columbia, MD 21045

## Costumer's Guild West

c/o Janet Anderson  
9645 Via Torino  
Burbank, CA 91504

## Southwest Costumer's Guild

c/o Wykle  
835 West Linder  
Mesa, AZ 85202

## The Great White North Costumer's Guild

c/o Costumer's Workshop  
Box 784 Adelaide St. PO  
Toronto, Ontario CANADA M5C 2K1

## The NY/NJ Costumer's Guild (aka The Sick Pups of Monmouth County)

c/o Mami  
85 West McClellan Ave.  
Livingston, NJ 07039

## Deep South Costumer's Guild

c/o Cindy Riley  
Route 6, Box 1050  
Pell City, AL 35125

## Midwest Costumer's Guild

c/o Pettinger  
2709 Everett  
Lincoln, NE 68502

## New England Costumer's Guild

(aka The Boston Tea Party and Sewing Circle)  
P. O. Box 186 Essex Station  
Boston, MA 02112-0186



THE INTERNATIONAL COSTUMER'S GUILD'S

*Costumer's  
Quarterly*

1693 PEACHWOOD DR., SAN JOSE, CA 95132

Bulk Rate  
U. S. Postage  
PAID  
San Jose, CA  
Permit No. 5072

To:



Please Forward

Address Correction Requested