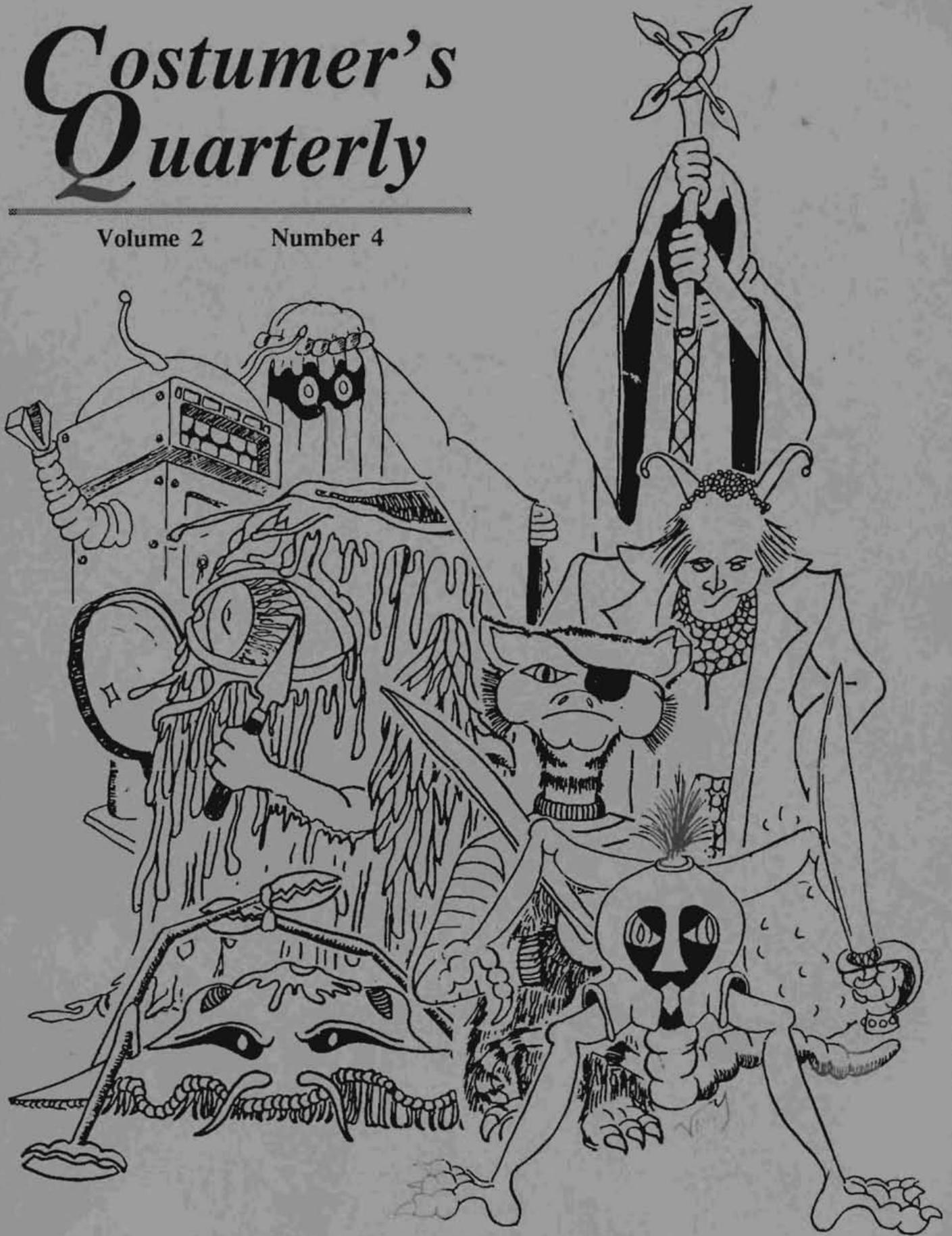


# Costumer's Quarterly

Volume 2

Number 4



# From The Editors

Hi, there. We hope that we have a little something for everybody this issue. Sorry for the slipping of our publishing date (again). A crashed hard disk and publishing this year's Whole Costumer's Catalogue got in the way. We are hoping to get the next issue out in about 2 months in an attempt to catch up (keep your fingers crossed!).

We spend several pages this issue on the Noreascon Masquerade. This is because last year, at this time, we spent several pages trashing their proposed plan. Since then, Suford Lewis has taken over, and has done a tremendous job at turning around this masquerade after a very shaky start. I think that she deserves our support and plaudits for her efforts. Since we spend so much space on it, we are extending the length of this issue by a few pages.

In case you didn't know, Noreascon Three is this year's World Science Fiction Convention. For membership details see the upcoming events calendar later in this issue. This is probably the biggest masquerade of the year with about 100 entries and about 5000 people in the audience.

As usual, we are short on historical articles. Therefore we are reprinting an article from Demorest's Family magazine, 1889-1890. Thank you to Diane Kovalcin for sending this to us.

Also with this issue, we are continuing our "The Making Of..." series. This issue is NolaCon's Best of Show winner, "BENEATH ALIEN WAVES." This is the last "making of" until we get a request for what other costumes our readers would like to see covered in this fashion. How about it? Let us know and we will try to contact the maker(s) for an article.

As usual, we are in need of articles. Artwork is also appreciated and can be anything from specific illustrations (or photos) to accompany an article to non-specific spot-illos or costume-related cartoons. We also 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,

Kelly & Karen

**WANTED: Good, clear, (relatively) high contrast photos from Balticon, BayCon, Costume Con 7, and Westercon for use as pictorials. How about it, photographers?**

## 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  
**Kelly & Karen Turner**

Volume 2, Issue 4 Printed by  
Image Works, Milpitas, California.

The Costumer's Quarterly is copyright © 1989 by Kelly & Karen 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 2 Number 4

Spring 1989

Edited by Karen & Kelly Turner

Cover by Vandy Vandervort

With great thanks to the following people for submitting articles:

Carl Coling                      Alixandra S. Jordan  
Diane Kovalcin                Suford Lewis                Bruce & Dana MacDermott  
K. Tracy                         Deborah Wykle

Art by Linda Bowland

## Table of Contents

Cuir-Bouille (leather armor) .....	3
The Making Of: Beneath Alien Waves .....	5
Noreascon News .....	12
Danish Embroidery .....	23
Thrift Store Strategies .....	26
That's Not The Way To (a filk) .....	28
Coming Attractions .....	29
Guild Chapters .....	30

# Cuir-bouille (Leather Armor)

By K. Tracy

When most people think about medieval times they fantasize about the age of chivalry—a time of knights in shining armor, slaying evil dragons for beautiful princesses. The mysticism the surrounds that time invites us to wonder about what it really was like for the men who fought the wars during the crusades.

That heroic period between 1300-1500 A.D. was a time of great armies which marched across the great expanse of Europe on their holy crusades to win control of the sacred sites of Christianity. However, not every crusader was the proverbial “knight in shining armor.” Armor was, in fact, a very costly investment that only the wealthy could afford, leaving foot soldiers and infantry to scavenge armor off their victims after performing misericorde, the final death stroke mercifully given to a mortally wounded opponent.

Many not-so-fortunate crusaders relied on mailing for protection, worn over a quilted garment called a gambeson. This layered defensive garb provided fairly decent protection; but occasionally a soldier would take a heavy blow, breaking bones, and the mailing could literally be driven into the flesh.

Another ingenious and less expensive alternative to metallic armor was a process for shaping and hardening leather called cuir-bouille. This was accomplished through boiling cured animal hides in beeswax for a day or so until the wax was taken into the leather. Then, while still soft, the wax-impregnated leather could be worked and shaped. Once the hardened, it formed a defensive layer almost as hard as metal with a lot less weight.

While doing research for a costume I was building, the small amount of information I was able to gather about cuir-bouille struck me as something that would be challenging and take me beyond the sewing machine.

Working with leather is very similar to working with fabric, and anyone who

sews should be able to make the transition from cloth to leather. I personally prefer deerskin because it is soft and supple yet is very durable. However, cowhide is the most popular type because it is more available than other types of leather.

Once you have chosen the leather to be used, make a full sized paper pattern of the design you wish to implement. Always work with a pattern to eliminate costly errors. It is very important to add an inch in all directions on the pattern. You will lose this due to shrinkage during the actual processing of the leather. Double check your pieces to make sure you have the right amount, even if there are duplicates.

Before placing the pattern on the leather, inspect it for spots, cuts and thin places so you can work around these flaws. Flip the leather over to the flesh (rough) side. Place the pattern pieces to make maximum use of the leather hide (see Fig #1). If using light weight (3 oz. or less) leather, make sure to put pattern pieces “with the grain.” This will help to keep it from stretching and will promote even draping of the garment. Once the pattern has been placed correctly on the leather, tape it down with masking tape. Draw around the pattern with a pen

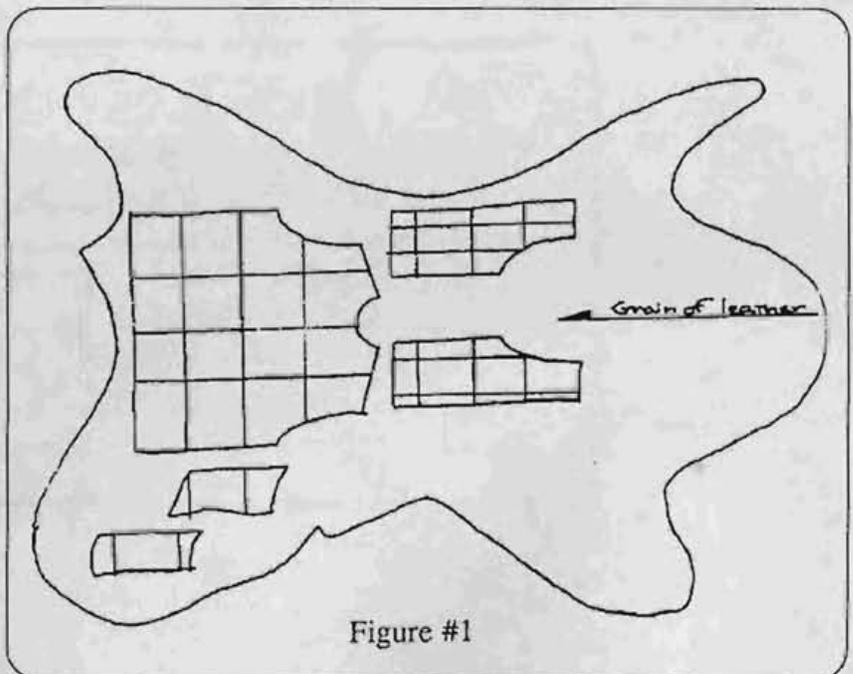
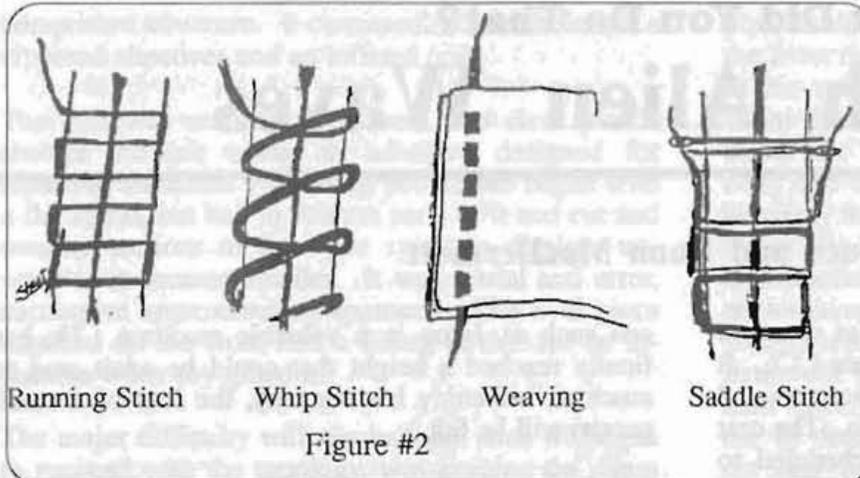


Figure #1



or marker. Cut out the pattern pieces with scissors or a knife. Mat knives would probably give you the most control.

Once all the pieces have been cut and you are ready to assemble the garment, you have several choices of methods for fastening the pieces together (see Fig #2). First, you can lash with leather laces using either a running or whip stitch through riveted holes; second, weaving leather strips through pieces of pattern; third, sewing by hand using a running or saddle stitch (using two needles); or fourth, by machine (if light weight), using a leather needle and good cotton thread. It might be a good idea to baste seams together with an all-purpose cement to make the sewing easier.

To begin the cuir-bouille process you will need a double-boiler comparable to the size of the article you are processing, so the leather can be moved around freely. You will also need beeswax. This can be purchased at most hardware stores for around \$1.50 for a 3.5 ounce block. Rubber gloves and a large tong will be needed to lift the leather with.

### Step 1

Heat water in the lower chamber of the double boiler with the beeswax in the upper pot. When the wax is melted, reduce the heat to simmer and begin processing the leather by gently submerging it in the melted beeswax.

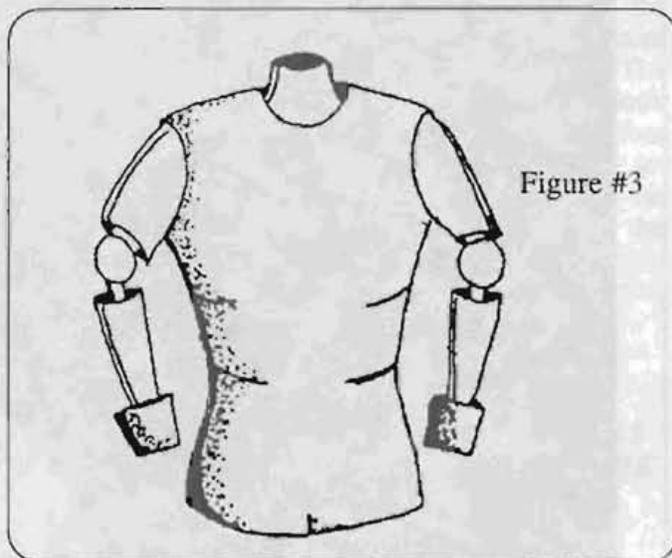
Be careful not to get burned by the melted wax, it feels very similar to hot glue, costumers! Stir and lift the leather occasionally during this process anywhere from 2 to 6 hours depending on the size of the garment and the thickness of the leather.

### Step 2

While this process is going on, you should prepare an area for shaping the armour. If you have a mold to stretch the armour on to, you will need some type of clamp to hold it down. I suggest rubber bands, clothes pins, or large paper clips. Make sure, when fastening the leather to the mold, that you secure it so the indentations made by the clamps will not affect your design.

### Step 3

You need to carefully lift the leather from the hot beeswax, wearing rubber gloves. Let the excess wax drip freely from the garment over the pot. Spread the leather out over the form or aluminum foil and let dry until hard (see Fig #3).



I found this process to be quite exciting because it works, and for historical reasons. Leather has been used since the beginning of civilization for such things as water bottles and of course the obvious, clothing. The Egyptians used it nearly 5,000 years ago and in China, specimens have been found that are at least 3,000 years old. So when you look at it that way, it is not so surprising to have it turn up in the 14th and 15th century as battle armour. I bow my head to those brave men who fought the battles of our past and am in awe of their courage and ingenuity.

[Reprinted with the permission of *Ground Zero Magazine*, P. O. Box 9349, Scottsdale, AZ 85252.]

## How Did You Do That?: Beneath Alien Waves

By Bruce and Dana MacDermott

The concept for Beneath Alien Waves was spawned during our hour-and-some drive home from CC6. It wasn't a difficult evolution; the basic characters and color schemes were present from inception. The cast was a given. Our younger son was scheduled to travel with us to New Orleans, so the group would number three. Working with children adds contrast in scale to design. A stage sophisticated young per-

son such as Jaron is a valuable resource. He has finally reached a height that could be adult, and as much as we enjoy his maturity, the loss of a small person will be felt.

We purchased the bulk of our basic material in May, and worked, of course, up to the last minute. We found many of our special fabrics for applique and

texture in aging clothing at upscale second hand stores, usually on their half-off sales.

The obvious construction problem was the Snail shell. We began to discuss techniques and sketch possibilities well before we made our first purchases. In addition to the difficulty of producing a tapering coil in three dimensions, we had to be able to fly it from California to New Orleans. Our final solution (which still caused significant problems) was the creation of a three



Beneath Alien Waves: Dana MacDermott (left), Bruce MacDermott (right), Jaron Hollander (center).

component structure. It consisted of a front frame, a zippered slipcover and an inflated coil.

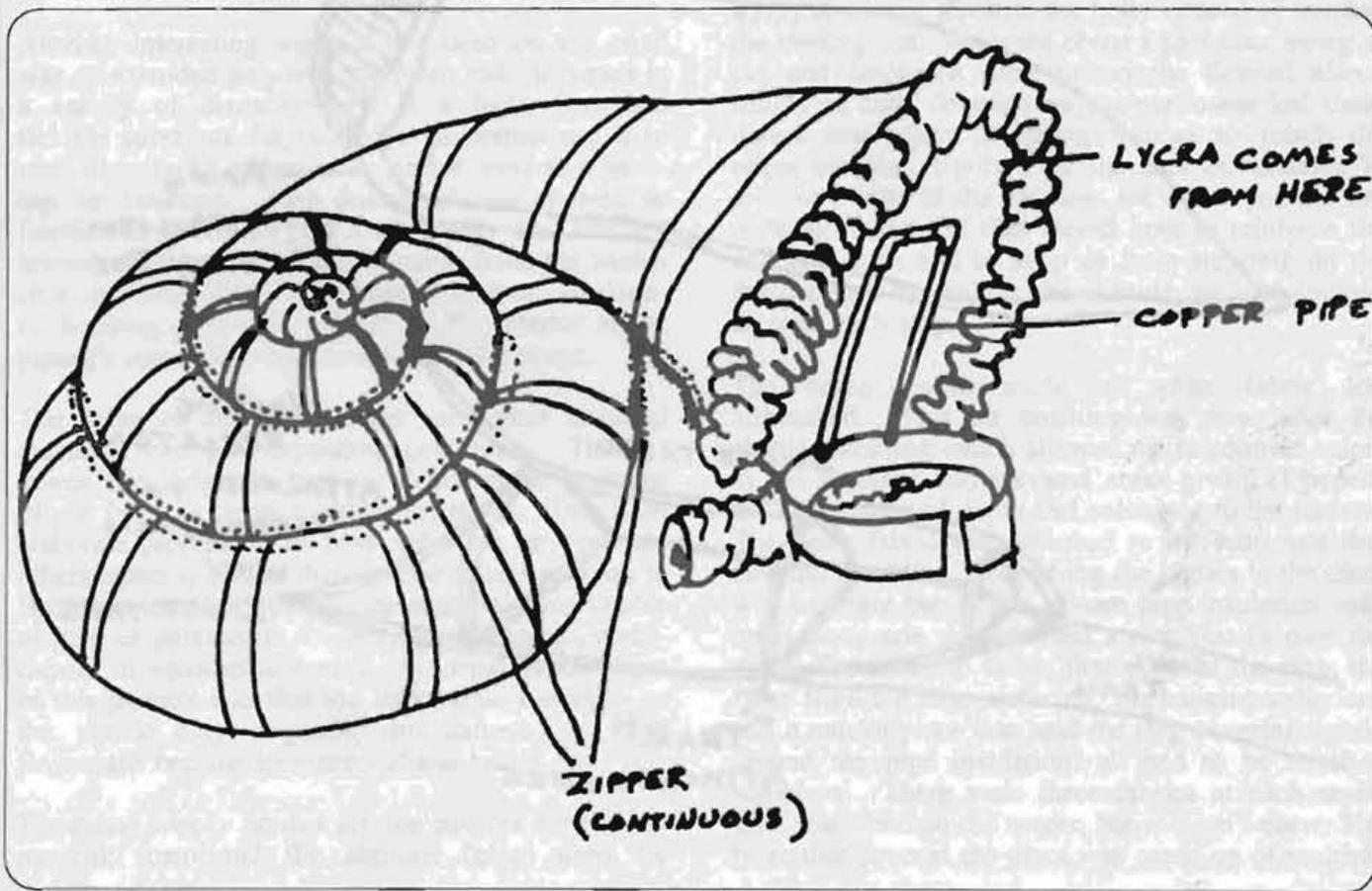
The coil was manufactured from two clear plastic shower curtains using an adhesive designed for repairing inflatable swimming pools. We began with a flat spiral, but had to shorten parts of it and cut and overlap sections to force the spiral to displace upward as it became smaller. It was a trial and error, successive approximation approach. The oval piece attached on the front had a filling device for an inflatable water toy glued in.

The major difficulty with the balloon, once we began to succeed with the topology, was keeping the damn thing from leaking. In New Orleans, we inflated it with a foot pump. A portable compressor would have made a lot of sense, if we could have carried one. At home we used the compressor in our garage.

The frame was made of bent 1/2" copper pipe to form the basic rim. Standard copper fittings were added at the bottom to create an inverted U-shaped center section for attachment of the harness. We assembled the fittings with "Crazy glue" rather than solder since it had to be done after the foam and cloth were attached. Around the copper we used pipe insulation for padding and bulk. A long tube of white, iridescent plasticized fabric was slid over the

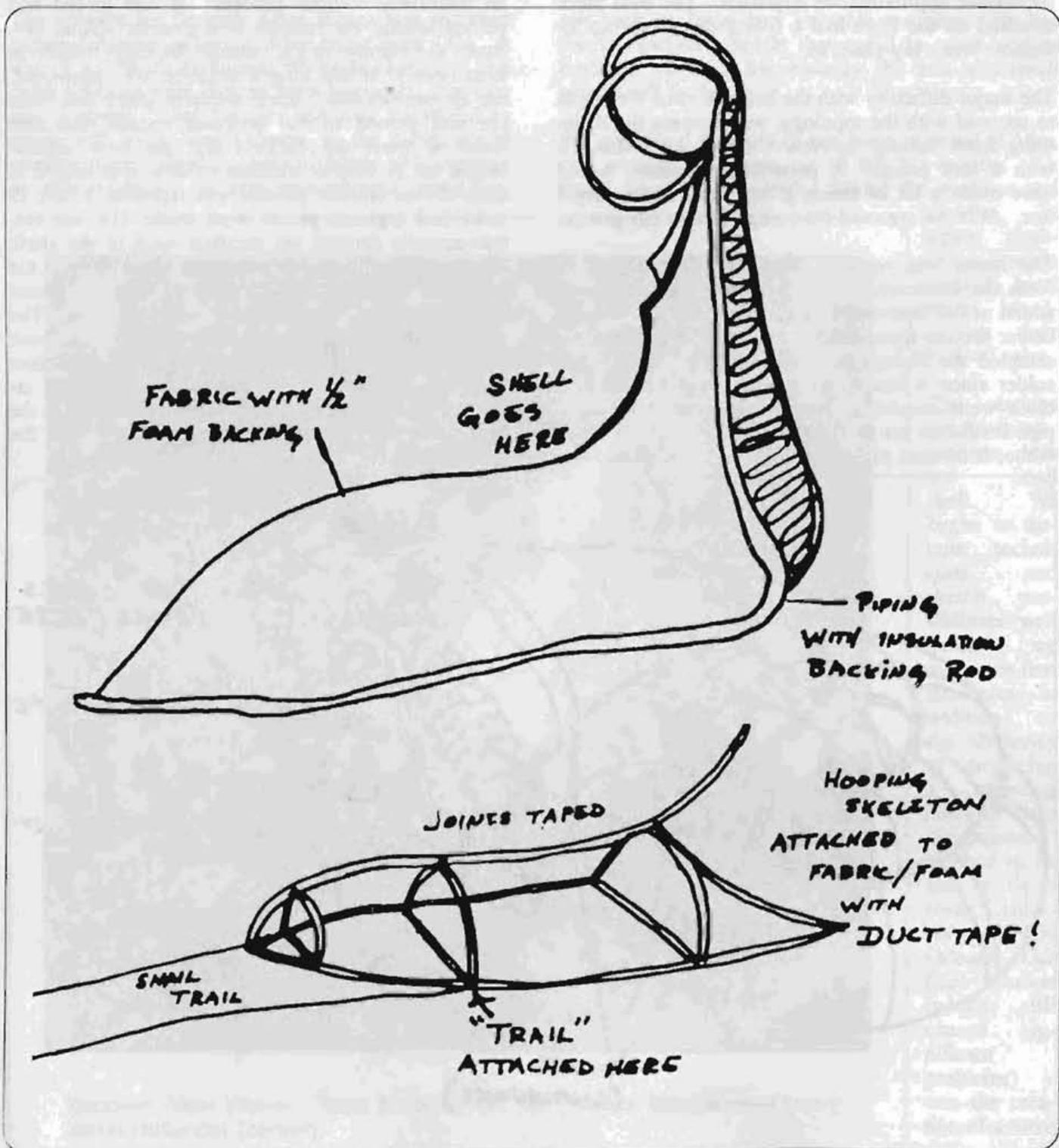
pipe/insulation and was extensively gathered to form the front ridge of the shell. The shell fabric attached to this and was tautly pulled in a posterior direction. White lycra came off in an anterior direction from inside the rim to eventually connect with Jaron's body and cover the harness. A serger was used extensively in the construction of the costume.

Constructing a slipcover for an inflatable snail is not an intuitively obvious process. It was pieced and pinned around the balloon in segments. (And, yes, Bruce did manage to pin through the vinyl balloon at least once.) If too long a segment was attempted, the fit deteriorated. Each segment piece was then cut and pinned to the previous section, the unit removed from the balloon and the new section serged on. A strip of iridescent fabric was serged to each section and the process was repeated. In all, 29 individual segment pieces were made. The last section actually formed the smallest coils of the shell. Hand stitching done in our hotel room created the tucks for the final spiral. The iridescent segment dividers for these last sections were glued on. The smallest spiral was cut from a single piece to look like individual radiating ribs. A continuous ten foot long zipper was installed along the spiral joint attaching the smaller (upper) portion of the coil to the larger one just below it. This gave stability to the entire structure.



The entire procedure of constructing the slipcover was not completed until the night before we left for New Orleans. Some hand work was even left to be done at the hotel. One complication was caused by the repeated inflating and deflating of the coil that had to be done with the fitting of each section. The seams kept springing leaks. This required regluing and a drying time delay. We had chosen the wrong type of joint - similar to a sewn seam. We should

have used lap seams. Towards the end we began to reglue and then cover the seam with clear vinyl tape. We had originally intended to illuminate the shell internally but the fabric was translucent enough to reveal major mistakes. We discovered to our dismay, that marking pen ink can be absorbed into vinyl, and may not come completely out.



The structure for the snail's upper head was made of 1/4" foam over a base of friendly plastic impregnated mesh. (PLEASE NOTE: If you are constructing a cap from friendly plastic mesh, use plastic wrap or something similar over the hair of the victim when you form it. The small particles of friendly plastic residue WILL come out of your hair eventually, but the time and effort aren't worth it.) Sockets that projected upward were built to hold short pieces of pipe insulation, which formed the eye stalks. The eyes were balls apparently made from soft melted plastic beads. The balls are available at toy stores.

Jaron's trail was essentially a twenty five foot bag of netting and glitter serged around the edges. It was attached to one of the hooping crossbraces that formed the skeleton of the lower body. The originally pink and gold fabric that we used for this part of the snail's body was pieced from a perfectly hideous Mamie Eisenhower style dress we found in one of the aforementioned stores.

Whenever we adhered fabric to fabric or fabric to foam, which we did on the snail's head and on the lower body, we used a spray adhesive designed for use with polyurethane foam for upholstery. It can be repositioned and it dries soft. It is also hard to control and can be very messy.

Another interesting material we used on the snail was an extruded polyurethane foam rod. It comes in a variety of diameters and is a light, firm and flexible substitute for cording. Its normal use is to stuff into cracks as insulation and is used as a backing for caulking. This foam rod was encased in fabric and used as piping to border the roused lavender iridescent "bib" that came from the snail's chin, down the front to the base of its foot. Horizontal hooping pieces were sewn to the interior at the piping's seam allowance to maintain the shape.

The faces of all three beings were your standard theatrical two part expanding cold foam. This requires clay originals built on dental stone positives of our faces to create molding negatives. This is an elaborate process on its own and there are probably others better qualified than we are to elaborate on it. Even our local supplier for the materials was unable to give us parameters for mixing the chemicals efficiently in volumetric terms. A serendipitous effect of this process was that the entire time I worked on the plastic clay originals, my pathetically weak fingernails became stronger and less brittle.

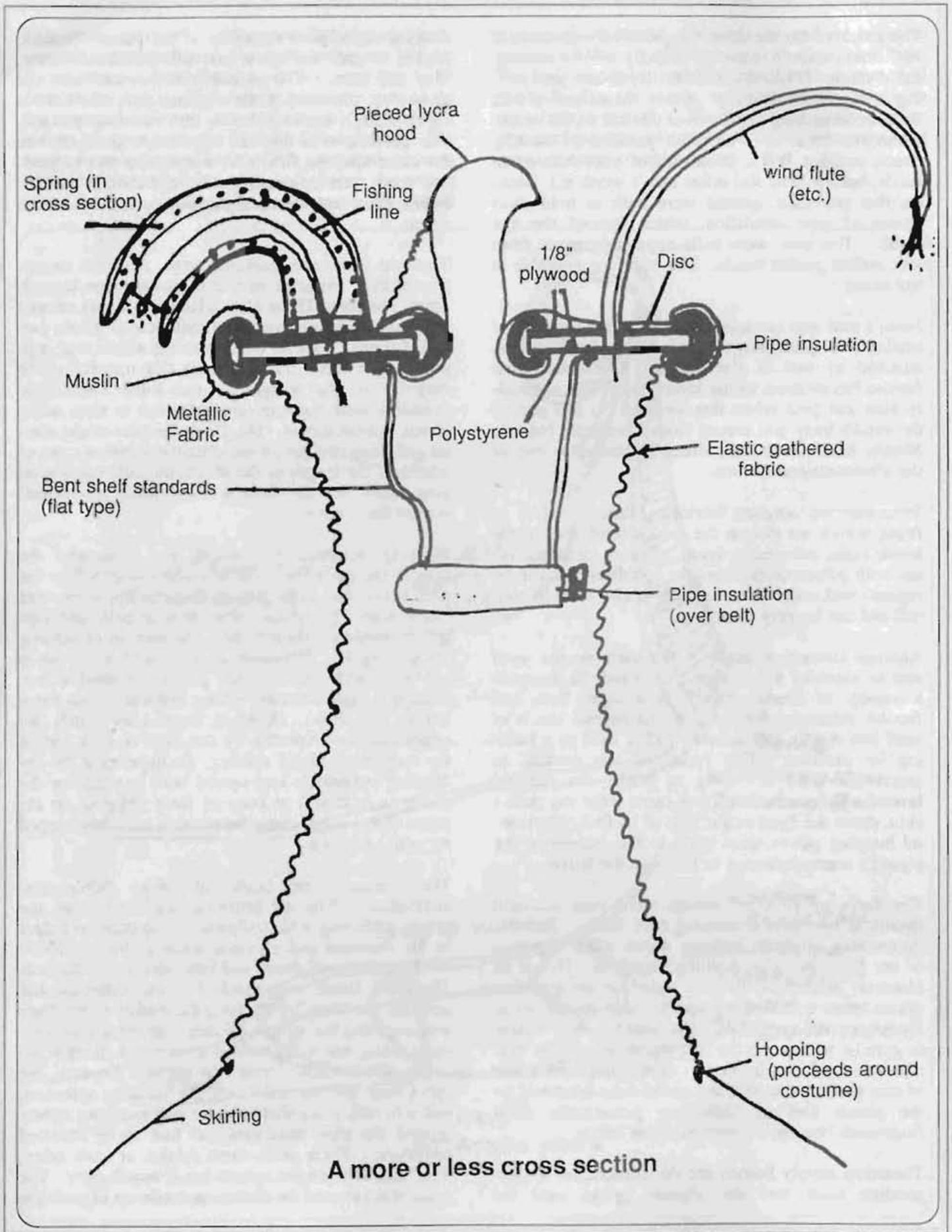
Theatrical supply houses are the sources for the expanding foam and the alginate (glop) used for

making the original negatives of our faces. Ceramic supply houses can give you plaster, dental stone, clay and latex. The plaster positives can turn out somewhat distorted if the alginate does not have a rigid enough backing during the molding process. The good news is that for stage work (probably not for close ups) the flexibility of the two part expanding foam can compensate for this within reason. Fabric paint and theatrical makeup both work on the foam.

The two Anemone-creatures were, with the exception of their tentacles similar in construction to each other. The basic Three Mile Island shape was created by hanging slightly modified cylinders of fabric (we added trains) from an oval structure which was supported by a metal frame harness that transferred the majority of the weight to our hips. The fabric cylinders were sewn in circumference in rows using elastic bobbin thread. The characteristics of the elastic gathering depend on the distance between rows of stitching, the length of the stitch, the pull you put on your fabric and the tension with which you (hand) wound the bobbin.

Hooping, attached with snaps, was used near the base of the gathering. We first attempted to flare the area below the gathering by serging the edge over music wire. The music wire came in coils and kept trying to re-coil towards the body instead of holding the skirting out. We spent about a half hour trying to cut and patch the wire to get the desired effect. Making a rapid decision we cut our losses and abandoned that effort, choosing instead to starch the edges heavily. Spurred by the lack of structure in the outer edge of the skirting, we developed the undulating movement that served both to reinforce the undersea look and to keep us from stepping on the damn things by pushing the skirting out with trapped air with each step.

The bodies were made of white fabric and airbrushed. This air brushing was done after the elastic gathering which allowed me to contrast colors in the recessed and elevated areas giving (I hoped) the appearance of depth and substance to the surface. The body fabric was attached to the materials that covered the "disc." Attaching the bodies to the discs was anything but simple. Foam pipe insulation, split open along one side, formed a ring that fit over the disc. The metallic fabric that covered the ring, the lycra from the disc surfacing, the hanging cylinders, and a muslin piece that held the ring covering tightly around the pipe insulation, all had to be attached somehow. There were three fabrics at each seam. This was done on the serger, but it wasn't easy. The lycra that covered the discs was made up of multiple



pieces, fitted to the compound curves at the neck hole where it wrapped around more pipe insulation to the underside. The lower seam was "easy". The insulation wasn't in the way (it went in later), and there were only three fabric layers: bias cut muslin interconnecting; straight cut and gathered metallic ridge covering; gathered satin body. The pipe insulation ring was then put between the metallic and muslin fabrics, wrong sides together, using the serger at the corner of the table with the ring resting on the floor. The lycra covering for the disc was pieced and serged together and lastly attached to the seam allowance of the metallic/muslin joint. It was a great struggle.

The lycra hoods were something we had never attempted before in any fabric. After consultation with Karen Turner, we came up with a basic pattern system that utilized a center top piece that reached all the way to the neck, and a piece for each side. Of course, this was too simple for us. We had to find some way to make it harder.... We wanted to have ribs radiating outward from the head to the disc. Many hours of trial and error fitting ended in the multi-piece final pattern with metallic thread serged over the edges of the ribs for added visual impact.

To give our creatures an undersea and textured feeling, we decided to use appliques and other sew-ons. The organic interconnecting patterns of the applique were designed on the almost completed anemone bodies (as they hung in the dining room) using brown paper pinned on and cut to shape. Between the two anemones we used ten different types of applique. Three sheer fabrics were used - one of them cut from a 1960's thrift store dress. Two fabrics (one for each creature) were made of scrunched up gold or silver mesh overlaying a suitable background fabric. Spray foam/fabric adhesive was used to hold the layers together. Multi-material yarns were threaded through the mesh to add additional color and texture. Several colors of textured plastic with metallic iridescent sheen were used to add richness and sparkle. (The same material was used to construct the snail's seaweed snack.) A beaded lace material (scavenged from another dress bought on-sale at a thrift store) was one of the worst stinkers to work with. We backed it with a shiny green metallic fabric. It seemed like a good idea, but cutting the shapes liberated the strings of beads unless they were stabilized with Sobo glue. Then the beads had to be removed from the perimeter of the piece since we wanted to roll-hem the edges! Not satisfied with simply stitching the materials on, we figured that the pieces should be outlined first for visual impact. To do this, Bruce attempted a rolled edge on the serger. He learned a

lot about the challenge of serging curves, and fabrics that self destruct. We ended up gluing a fake rolled edge on some of the more uncooperative fabrics, but the plastic, surprisingly enough, took the serging with little complaint.

The appliques were hand stitched to the raised surfaces of the elastic-gathered bodies with the costumes hanging from the dining room door frame or harnessed onto a dressmaker's dummy. In all, 33 individual fabric pieces, two feather boas, and numerous strands of beads, both glass and plastic, were used. The style was to anchor the boas and bead strands in draping chains rather than flat on the surfaces. We glued iridescent, translucent sequins on for an additional appearance of wetness.

My older son's friends kept dropping by and lending a hand with the applique and other assemblies. Our deep thanks to this volunteer crew, particularly to an artist friend of Ari's, Morrissa Sherman, who kept showing up to sew during the week before she left to take a teaching job in Nanjing, China. It is remarkable what friendships you can call on or cement when you are undertaking efforts as bizarre as these costumes.

The other major design problems that had to be solved during the construction of the anemones were in the creation of the tentacles. The narrow and numerous tentacles for the red/yellow larger creature were constructed using wind flutes. These are the corrugated plastic tubes that you swing around your head to produce a musical tone. We bought two dozen of them. They were yellow, which allowed us to cover them with a sheer fabric in red-orange and wrap a multi-color, multi-ingredient fuzzy yarn around them. We roll-hem serged over 30 yards of sheer bias tubing. The tentacles were tapered by cutting one end into strips and wrapping tightly with the yarn. This was done around electrical wiring. The wires were poked through the side of the plastic at one point and anchored so that if you pulled on the wiring, the tentacle would wave or bend.

The tentacles on the shorter blue/green anemone were more complex in concept and in construction. We wanted to have them contracted at the beginning of the presentation, and to release and extend. After numerous failures with foam, discs, and homemade springs, we went to a custom spring manufacturer and described the parameters we needed. Ultimately he made for us the springs we used. We ran three cords up each tentacle running them through loops attached to the spring wire so that the unit could pull down evenly. At the base of the springs, wood discs were inserted and stapled into place. Just below the

top of the spring we wired mason jar domes to the spring and ran the fishing line from there down. There was a bent heavy wire armature to guide the tentacles' movement. Through all this went the electrical wiring. During on site preparation, the cords were attached to each other and run to a fishing reel which was wound up and stopped with a nail I could remove while on stage. I'm not at all sure the movement of the tentacles was visible during our presentation, but it did work. The tentacles were covered with foam and green metallic fabric tubes.

Both types of tentacles had to be anchored to the structural discs. The discs were composed of 1/8 inch thick plywood (door skins) sandwiched around 3/4 inch thick styrofoam insulation board. For the green creature, holes were drilled through the sandwich for the lighting wires and anchoring screws. For the orange creature, holes were cut through the upper layer of door skin and the foam only. This created a socket to allow a press fit for the tentacles. Each tentacle was wired for light. All the electrical lighting was done with Christmas tree lights. We save dead strings (don't you?), and, oh boy, did we use them. The snail's eyes were each powered by a nine volt battery. (Three times the rated voltage of the lamps!). The snail's eye lamps burnt out before we hit the photography station. We replaced the bulbs (holes in the balls) before the awards. We carried many extra bulbs.

Our lights were powered by the rechargeable 7.2 volt batteries for our Makita drill. The drill was used in the assembly of the costumes as a screwdriver (27 three inch screws for the large tentacles), and these power sources were wonderful. We recharged them fully before the masquerade. We used standard light switches mounted on the bottom of the discs to control our lights. (Note: Always use switches. This allows you to turn things on and off and conserve power. The snail had a push switch located in the head between his eye stalks.)

The audio tape we used was created by our son, Ari. He used his Amiga 2000 to digitize and manipulate whale songs and other underwater sounds he took from videotapes. He was able to alter timing, to change pitch, and to combine sounds to meet our requirements. We chose not to use any voice or narration due to disasters we had experienced at earlier cons, and ran a long wave sound tail onto the tape. The extension proved important as the tape was started early.

During the final push, on Tuesday evening, one week before our flight to New Orleans and in the

middle of snail construction, (does anyone get costumes done in advance?) the lower looper snapped on the serger. We called all over the East Bay for a shop with parts for a baby lock 436. Two to three days to get a replacement. One shop suggested the Sewing Machine Exchange in San Francisco. Of course, why hadn't Bruce thought of them earlier? They indeed had the part and repaired the serger that Wednesday. Whew.

Before we left Berkeley we pulled an all nighter aided and abetted until about 2:30 a.m. by Bruce's mother, Bea. We then finished in the garage with the airbrush starting at about 3:00 a.m. I have no idea what the neighbors thought about our very loud compressor going at that hour. The glitz was glued or sewn on. The last bits, of course, were accomplished in our hotel room. We had several housekeeping staff members fascinated.

Set up the day of the masquerade was gruelling. Fortunately, we found a dressing room with excellent space, lighting, mirror and a functional bathroom. Of course, we had to remove liquor bottles and mop up half an inch of water covering nearly half the floor first, but a little labor got us the best dressing room we've ever had (and probably the best one there). We shared with three other single entries. We began at 11:00 a.m. to do make-up, final wiring, installing tentacles and pumping up the shell. At 6:45 a seam split in the snail's balloon. We sent a desperate message to Drew, who bumped us from number eight to nearly the end of the show. Jay Hartlove assisted us all the way through the final assembly, repair, re-pumping, getting on stage and re-pumping. He wore out the foot pump we borrowed from the office. The whole thing would have died there in the dressing room at 6:45 without him.

At some point, I think it was about the end of July, we lost all objectivity about our work. We honestly had no idea whether Beneath Alien Waves was good or just very strange. I only knew that the finished costumes actually were what I had envisioned. The response thrilled us; the magnitude of its success still surprises us. I don't know how long it will be before time, finances, and energy will conspire to provoke us to another major creative binge. It will occur, and inevitably it will be different and will require skills we do not now possess and pose problems we do not yet know how to solve. I do have some ideas...

# Noreascon News

---

The Masquerade will take place on Sunday evening beginning at 8:30 pm.

Advance registration is required for both costumers and photographers.

The Masquerade Assembly Area will be room 200 in the Hynes. Each entry will have a scheduled time by which they should arrive, amply before they are scheduled to actually go on-stage. The first run-through is planned at about two hours.

Photographers must be in the reserved photography area by 8:00 pm.

The Tech run throughs will be Sunday during the day, 9 am through 4 pm at times scheduled in advance for each entry. The Masquerade Wrap-Up Session will be on Monday at noon.

**Costume Registration** will be in advance only via the form included herewith. Please feel free to republish it as long as it is copied in its entirety. This form must be received by the committee no later than August 1, 1989. This will allow us to schedule the masquerade and the run-throughs, get back to you if we have any questions with plenty of time to solve any difficulties and print a program.

Confirmations of registration will be mailed out within two weeks of our receipt of your form. If the masquerade fills up, you will be put on a waiting list. You can decline to be on the waiting list if you wish. We can understand that you might not want the hassle and stress of bringing a costume to the con when there is a possibility you won't get onto the stage. We hope we can accommodate everybody, but we will have a limit of 100 entries. Obviously, this means you should get your forms in sooner rather than later.

Your scheduled tech run-through time and Assembly Area on-deck time will be mailed out in batches as the Masquerade is scheduled. There is space on your registration form for preferred for tech run-through time. You will get a length of time based on the complexity of your costume and the number of people in your group. You can run through your presentation once and talk to one or more members of the stage crew. If you need more rehearsal time, space will be available, marked out to the dimensions of the stage, with entrances and exits indicated.

If it is necessary to change any of your times, or you wish to change them, this can be done and confirmed by mail before August 1, or by phone after that date.

**Photographer Registration** will also be in advance only. Please write for a form. The form must be received by the committee no later than August 1, 1989. This will allow us to allocate space appropriate for your equipment, send you a confirmation and allow plenty of time if any questions require further communications.

Photographers are expected to be in their area to set up before 8:00 pm and to remain there for the duration of the first run-through.

There will be a **Masquerade Check-in/Information Desk** on the Hynes second floor near Convention Information on Thursday through Saturday to recruit gophers; check-in costumers, photographers, judges and staff; and answer everybody's questions. Costumers and photographers should check-in at this desk; it will provide a duplicate copy of your schedule (location if you are a photographer), and we will be glad to know that you have arrived and are still "go". This is also the place to come before Sunday if you know of a problem. On Sunday morning this desk and function will move to the Boyleston Street corridor just outside the entrance to the Assembly Area, also on the Hynes second floor.

We will provide the usual costume repair, ice chips, Gatorade, etc. However, if you need anything unusual should probably bring it yourself. We will have chairs and stools to sit on. If you will be unable to sit, but could use a leaning board, please so indicate on your entry form. We will provide a few, but a rough count will insure we have enough. We will provide Helpers, also, but if you need a lot of help, again, we encourage you to bring your own.

Our Assembly Area is 65' x 38' (more than 24 sq ft/costume) has 18' ceiling and connects to the stage area. Unfortunately, the doorway is only 6' 9" tall by 6' 4" wide, even though the halls and rooms are much roomier. The doorways from the Sheraton are the smallest, 6' 7" by 5'. All the other doorways are 7' to 12' tall by 6' wide, except the doors to the restrooms which are 7' by 3'. If this will be awkward for your costume, you will need to be able to partially collapse or disassemble it. You will be able to reassemble it out of view of the audience in the final queuing area before you go onstage. If this will be necessary for you, please warn us in advance as we have only a limited amount of space in our backstage area. Be prepared!

We hope to have one or more video monitors in the Assembly Area as well as other places around the con.

The **Masquerade Wrap-up Session** will also give people their tapes back. This will be Monday at noon. We plan to have the Judges, the M. C., the Extravaganzas' Masquerade Area Team, the technical stage manager and one or more of the co-directors of Extravaganzas at this item.

## The Rules

The traditional rules will apply.

- Sound via pre-recorded tape supplied by the entrant - please put your sound onto the tape twice so we don't need to rewind it for the award presentations.
- Lights - limited effects available - e.g. blackout, colored light, fadeup, fadeout.
- No Peanut Butter<sup>1</sup>, No Jelly<sup>2</sup>, No food<sup>3</sup> or perishables of any kind!!! Nothing that drips or rubs off on other costumes, walls, rugs, or furniture can be allowed. Body paint or other heavy make-up must be protected from being rubbed off before and after your presentation.
- No Weapons or Dangerous Devices<sup>4</sup>, not even fake ones! see also Mass state law. If you feel a weapon forms an integral part of your costume, you must discuss it with us first.
- Nothing gets left on the stage or runway; anything dropped must be picked up. Please arrange with us if anything must be picked up or, especially, swept up.
- Costumes must be the original work of the entering group, not rented or commissioned from a professional for pay, not entered in any previous worldcon or Costume Con masquerade.
- No flash photography is allowed during the Masquerade.
- The Master of Ceremonies will announce each costume by title and class; creator and major presenters (this is your time, we recommend no more than five names be read). The M. C. can also read a brief narrative supplied by the entrant. Participants, costume source, construction assistants &c. will all be credited in the masquerade program.

- Presentations will be limited to 60 seconds. This includes what the M. C. reads from your form, and all action from your first entrance until your last group member is off stage. Groups larger than five will be allowed additional time calculated on a sliding scale up to a limit of two minutes. You must convince us before August 1, 1989 if you want more time.

Breaking these rules will disqualify you from awards, may result in the termination of your presentation or possibly prevent you from going on-stage at all.

---

1. The Turd, LACon 1 was covered with chunky peanut butter
2. The Ghoul, Constellation, used raspberry jelly for blood
3. Gluttony, Lunacon '88, food strung together was the costume
4. Pierre the Pirate, LACon 1(?), fired two mini-flamethrowers

### The Classes

The classes are based on awards won at previous Worldcons and Costume Cons and are: Young Fan, Novice, Journeyman and Master. Awards will be given in each class for various qualities of the costume and its presentation.

Categories cited in the past have been: most humorous, most beautiful, best alien, best SF, best fantasy and best presentation, among others.

Instead of a separate Recreation division, we will add best recreation to this list. This should not have the effect of making fewer awards available, but merely allow the judges to apportion them to reflect the distribution of worthy costumes. There is not a limit of one recreation award per class. If you have a recreation costume, it is still mandatory to bring source documentation: pictures, front and back, are best; photocopies from magazines or comics are fine.

There will be a separate set of awards for workmanship given by a special judge who will personally examine each costume that wishes to be considered and is knowledgeable in the various techniques of costume construction. You may choose the area of workmanship you are judged on.

**Young Fan** - anyone who is twelve years of age or less at the time of the masquerade. It is particularly important in this class to indicate the portion of the design and construction which has been done by the entrant and the portion which has been done by an adult.

**Novice** - anyone who has never won an award other than an honorable mention at a previous Worldcon or Costume Con.

**Journeyman** - anyone who has won at least one but fewer than three awards, other than honorable mention, at a previous Worldcon or Costume Con, or anyone, who, though technically a novice, feels it would be fairer to compete as a Journeyman.

**Master** - anyone who has won three or more awards, other than honorable mention, at a previous Worldcon or Costume Con, or anyone, who, though technically a novice or a Journeyman, feels it would be fairer to compete as a Master.

The class of the group is determined by the class of its major members: those who are most influential in the design, execution and presentation of the costume. The minor members of a group, those with little or no participation in the design, strongly directed participation in construction and "bit" roles in

the presentation, even if the group wins a prize, may later compete at the level of only those costumes in which they have had a major role.

That is, if you have appeared in six previous Worldcon Masquerade winning costume presentations as a banner waver, spear carrier, or other minor character, you may choose to compete as a Novice in a costume you have designed and made yourself, until your own efforts propel you into higher classes. If your participation has been more active in groups that have won awards, you may feel more comfortable competing as a Journeyman. The idea is to enter the class that reflects a similar level of experience and skill; to compete against approximate peers. In general, entrants are honorable enough that we trust them to compete in the appropriate class.

Any entrant may compete in a higher class, and will, of course, be judged against the higher standards of that class. You will also be bound to compete in that class in the future if you win an award.

**Note** - these rules and definitions are taken with only slight modifications from the Nolacon and Costume Con 7 rules and definitions.

### Free Advice and Worth Every Penny -

- Shorter is more dramatic
- Don't talk about it, SHOW it - action is better than words
- Humor has won awards for otherwise minor costumes
- Get into character - how does your character walk? Princesses don't schlep.
- Get comfortable moving in your costume - how would your character treat it? Would they bow elaborately, swirl their cape, or wave their hat?
- Nudity, even partial, has lost more awards than it has won, even when it was necessary to the costume! Barer is not better, no costume is no costume. Times may be changing on this; it varies from one set of judges to another. Be warned, however, that it is risky.
- In general it works poorly to try to incorporate a magic trick, martial arts exercises, singing, modern dance, ballet (unless the intended effect is humorous) or other similar skills into a presentation unless it is truly integral to the character being presented and its brevity serves to enhance rather than dominate your presentation.

On the next page is a layout of the Hynes second floor. This is our current (and still tentative) plan for the set-up of the auditorium, the stage and the curtains shielding the entering presenters from the audience. Hynes room 200, also shown, is the Masquerade Marshalling Area. Elevators, escalators and rest rooms are indicated. (More precise and less tentative plans will appear when we know more, including the measurements and location of the photo area.)

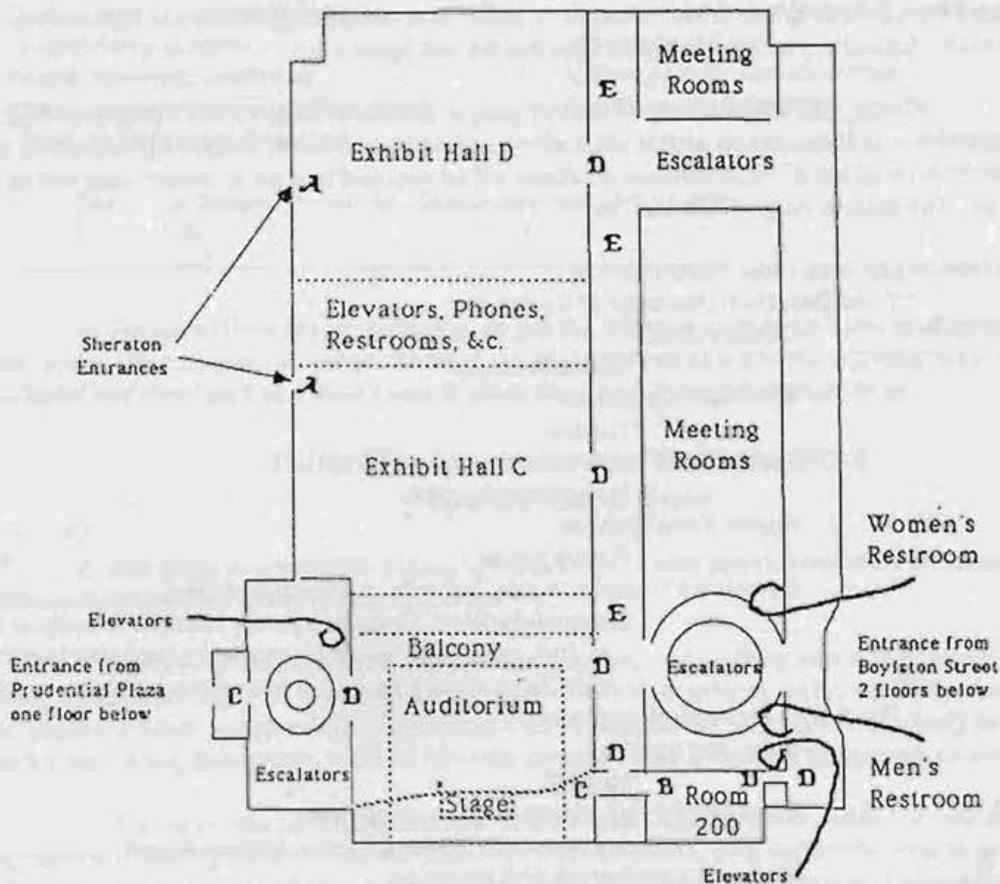
The street level entrances come into the Hynes first floor, through doors that feed into the areas with the circular structures at the north end of the Hynes (toward the bottom of the page). The Prudential Plaza entrance to the Sheraton puts one on the second floor of the Sheraton. The Sheraton third floor allows entry to the second floor of the Hynes. These Sheraton entrances have the lowest and narrowest doors and are also approached by relatively low, narrow corridors.

The balcony is on the Hynes third floor. Much of our technical and stage set-up will be highly contingent on money, union rules &c. This is what we currently PLAN. Stay tuned.

Set up will be the Wednesday preceding the con. The difficulty is that, as of the January 1989, the Hynes has not yet purchased the modular stage they intend to supply to us. We also keep getting conflicting answers to our questions regarding union and fire regulations. This impacts both us, (i. e. the Noreascon Committee) in what we have to allocate in our budget, and us (costumers) in what we can plan for on the stage.

The auditorium is approximately 180' x 200'. (This is from measuring the plans and the published figure of 37,000 as its area.) Room 200 is 65' x 38'. As shown in the diagram <sup>below</sup> above, we intend to use approximately 30' x 200' of the auditorium to form a stage and backstage area. The stage and the curtains to screen the backstage area are shown. There will also be curtains across the back and forming wings off the sides, whose precise arrangement is yet to be determined as we work out the best arrangement to facilitate the center rear standard entrance position and side exit. The M. C. may be at a podium on the floor at stage left (\*), so that the entire stage would be available for presentations. Well, the entire stage after a safety margin for the edge and entry and exit space.

You will also notice that we have limited storage and backstage facilities. In room 200 and the Boylston Street Corridor, we have ample room to gather, line up, do the usual snack food, repair, workmanship judging; BUT we do NOT have a REAL theatrical back stage area or dressing rooms.



**Doorway Sizes: Height x Width**

- A 6' 7" x 5'
- B 6' 9" x 6' 4"
- C 7' x 6' 8"
- D 8' 7" x 5'
- E 12' x 6'
- F 7' x 3'

Bathrooms have doors size **F**

The stage is planned to be 20' deep by 40' wide.

Coilings in all rooms are 18' 11" and in the auditorium 20' and higher.

There are two areas in which I do not want to make rules, but with which there may be difficulty if we don't have some guidelines.

The first of these has to do with the obvious fact that we do not have a full-fledged theatrical set-up. Our backstage does not have much storage space or the usual mechanisms or gear for hoisting, moving or securing things. Our stage will be built out of modules and our curtains will be hung from poles. **PLEASE, No Scenery!** I have had a request to allow some things that are more like scenery than props. I have been over our facility plans and various ways we might try to accomodate them. Frankly, I don't see that we can. It is really beyond the capability of our facility to provide either the storage, the ability to put on stage or to secure anything resembling a regular stage flat. Much as I want to provide service and support to any entry, I don't feel this is possible.

Another matter is more concerned with scheduling costumes. At Nolacon there were three costumes involving a single individual. This presented a scheduling problem. If anyone plans to participate in more than one entry, even as a spear-carrier (you mad, impetuous person!), **PLEASE**, be sure to tell us about this and also be aware that this constrains our ability to schedule costumes for best effect and to recover from problems and delays. I'm not going to say you can't do it, (maybe I should, but I won't) after all, it is much harder on you than on us. However, be aware that these things impact the scheduling and the error-recovery ability of re-scheduling. The most important thing is to warn us. Explicitly, please, don't have faith that we will figure it out.

Finally, we will need **MANY, MANY** people to help, at least 70 - 100 people in fact! The official dress of Masquerade staff is black shirts and pants and comfy shoes (e.g. sneakers) and a distinctive head band. All Asterisked positions will be required to wear it. Headbands will be provided by us. The current vision of the staff is:

Masquerade Area Head (Suford Lewis)

Chief Den Mom (Manager of Costumers)

Check-in Clerk

Check-in helper

Workmanship Judge

Gopher

Refreshment Table Monitor

Refreshment gopher

Repair Table Monitor

Repair helper

Den Moms (1/costume nice, but at least 1/each 4 people)

Costume Helpers (large groups are required to bring at least a few of their own, these would be treated to the same briefing, identification insignia, duties and privileges as our regular Helpers)

Production Manager (Lori Meltzer)

Stage Manager\*

Helper\*

Crew Chiefs\* (for 3 stairs and the stage front)

Stairs crews\* (lifters, catchers, guides- 4/crew)

Master of Ceremonies (Pat Kennedy)

Helper\* (mostly to transmit queues)

Judges

Judges' Clerk

Photography Area Manager

Section Monitors (4-6, 1/section to move things along)

It's been often said that costuming cliches seldom win awards, but what is a costuming cliché? This brief piece by Mike Resnick from *Masquerade, The Magazine of Science Fiction Costuming* #1, 1980, is a good definition. Reprinted with permission.

## Please Don't Play It Again, Sam!

by Mike Resnick

I recently ran an unofficial little survey concerning those costumes we can happily do without for the next decade or so. I realize printing it here won't do much good, since anyone reading this magazine is hopefully going to show a little more originality, but getting it off my chest will make me and my survey-responders feel better. So for badder or worse, here goes:

- Barbarella
- Mr. Spock
- Luke Skywalker, Han Solo, Princess Leia
- Anyone with a light sabre
- Belly dancers
- Celtic warriors
- Darth Vader or any possible future incarnations of same
- Funny Superman costumes
- Crew members from *Alien*, *The Black Hole*, or *Battlestar Galactica*
- Vampirella
- Any crew member of the U. S. S. Enterprise
- Wookies
- Anyone from on, beneath, or in the general vicinity of the Planet of the Apes
- Cutsey-poo robots, whatever the source
- Girls from Gor, men from Gor, whips and chains from Gor
- Unfunny Superman costumes
- The Amazing Spiderman

That's our Christmas wish list. Costumers, please take note.

---

As Rotsler's Rules are to costuming, so are the following rules to costume photography, in the halls and at the masquerade, either attending the presentations or in the photography area. Mary Martha Berry has developed and used these to good effect over the last five years or so.

## 'Rules' for Masquerade Photographers

by Mary Martha Berry

1. Ask (beg) permission to photograph someone. Some people hate to be photographed, others have light-sensitive eyes, and some are just shy.
2. Have your model remove name badge, glasses, and anything else that does not go with the costume. Eyeglasses might be tucked by the earpiece in a belt out of sight, or handed to someone else. Books, papers or other paraphernalia in the model's arms might be set by the photographer's feet, or behind a cape. A full, floor length costume can hide not only figure problems, but parcels as well.
3. Try not to take up too much of the model's time. And thank him, when you are done photographing. If setting up the model will take more than 5 minutes, give that model time to rest, get the costume in order again, and get into the proper mood. Others will be wanting to photograph that costume, too, remember, which involves more time.
4. Do not be demanding! Whether you are a professional photographer or an amateur, there are too many new people in fandom who have never heard of you (and if you are very impolite, they may never want to hear of you!). They may not know the "honor" they are receiving. If you are a professional photographer, and want more than a couple of shots, identify yourself.
5. Watch your background. The models usually are too "up" on nerves to be aware of their surroundings. You don't want to lose the costume in the background. Try for a solid color if possible, but look for a good contrast between costume and background.

6. Don't ask your model to move very far, just so you can take a photograph. Unless you have arranged for a special photo session at some other time than the masquerade evening, it is not fair to the costumer to have to drag a costume all over the convention hotel to your special spot, nor is it fair to fellow photographers, waiting for that model to show up at the photo session.

7. Know your cameras. If your camera makes rectangular prints, turn the camera for a lengthwise shot so the frame is filled. If you are new to 35mm cameras, buy yourself a cap-keeper to avoid losing lens caps.

8. Never take a flash photo at the same time someone else does; this will merely overexpose both photos. The only exception to this is at the masquerade that has a photo area for Flash Only. Be courteous to your fellow photographers, as well as to the models. Never flash into the face of a masked costumer, without warning them about it.

9. If someone comes before the photographers in a poor costume, manually "test" your flash. This helps prevent a neo-costumer's ego from being deflated, and is the professional way to avoid a situation where all the photographers studiously ignore a poor costume.

10. Remember, it is not the quality of the camera that makes a difference in good masquerade shots, nor even the subject; it is the quality of the photographer.

11. Exercise common courtesy. A costumer has been busy on that costume for some time, probably missing much of the convention and parties, and is now nervous, likely hungry, and high-strung. Do NOT shout at models, or shove them into place, or act as if they were only cardboard boxes to be stacked and arranged to suit your needs.

12. You've obtained a lot of free photos of the costumes. Arrange to share them with the models.

## Announcements!!!

**Photographers:** Noreascon 3's closing ceremonies are planned to have a 20 minute, multi-projector, scripted slide show of pictures taken at the convention. We're working on the scripts and shot lists, but need about a dozen photographers to work a few hours/day to take 35mm slides from our shot lists. There's no pay for this, only glory, and the shots we don't use will be yours.

**Costumers:** Friday night of Noreascon 3 will be an Extravaganza of a party; actually, several parties... it's "Louis Wu's Birthday Party."

The themes so far for this bash are:

Alice's Tea Party in Wonderland  
Puppeteer Planet Garden  
Tokyo - Future Punk  
New Orleans - Mardi Gras  
Ringworld Central

The presence of related costumed characters would contribute to the fun. The people running the areas are planning on wearing costumes related to the party themes and would appreciate costumed assistants. If you are interested in participating in this event either as a costumed presence only, or as a costumed assistant, please write to N3, Extravaganza Division, Steve Boehm.

Write to us at:

MCFI  
Masquerade  
Box 46, MIT Branch P. O.  
Cambridge, MA 02139

Flyer Produced February 1989

## NOREASCON 3 - MASQUERADE Entry Form

Check one category:

- Young Fan:  self made  adult made  
 Not in Competition  Novice  
 Journeyman  Master

Costume Title \_\_\_\_\_

Phonetic Pronunciation \_\_\_\_\_

Costume Source \_\_\_\_\_

Name(s) of Entrants \_\_\_\_\_

\_\_\_\_\_ first is contact person for the group, continue overleaf

Mailing Address \_\_\_\_\_

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

Country \_\_\_\_\_

Designer/Constructor \_\_\_\_\_

other credits and info continue overleaf

Preferred Tech Run-Through Time:  9 am-noon  1-4 pm

I/We have read and understood the rules of this masquerade as set forth in (check all that apply)  Aug '88 info sheet,  Mar '89 info sheet,  June '89 info sheet and agree to abide by them. Furthermore, I/We agree to permit photographs and/or video taping and to permit dissemination of said photographs and/or tapes for non-commercial purposes. I/We do agree to hold the convention, its organizers, and the facility blameless for any accident or injury suffered by me/us during the course of this Masquerade except in cases of gross negligence on the part of those cited above. Should any rules with which I/We cannot comply be published in the convention publications cited above which are not available at this time, I/We will immediately contact the committee to work out a solution.

(printed name and legal signature of each entrant; if entrant is a minor, parent or guardian must sign)

\_\_\_\_\_

Return to: MCFI, Masquerade, Box 46, Cambridge, MA 02139

(continue names and signatures overleaf)

Special Needs (check all that apply):

- Oversize Costume  Limited Vision  
 Limited Mobility  Need Leaning Board  
 Have own Helper(s): \_\_\_\_\_ (how many?)  
 Documentation Attached for Re-creation Costume  
 (optional, may be brought to Masquerade)  
 Text for M.C. to Read Attached  Taped Sound  
 (text must be received before August 1, 1989)

Special Instructions for M.C. or Tech Crew:

\_\_\_\_\_

(continue over)

Dominant Color of Costume (check one):

- Black  Brown  Red  Orange  Yellow  Green  
 Blue  Violet  White  Gold  Silver  Flesh

Possible Categories (check all that apply):

- SF  Fantasy  Horror  Alien  Myth  
 Humor  Beautiful  Comics  Re-creation

Names of Entrants (continued):

Designer, Constructor & other Credits (continued):

Special Instructions for M.C. or Tech Crew (continued):

Names & Signatures (continued):

# NOREASCON 3 - MASQUERADE

## Photographer's Registration Form

This is to register for the special lighting and background photo area. If you have not done this before, you should be aware that the presentations CANNOT be seen or photographed from here. This is an area for poses and the careful recording of the costumes in detail.

Lighting Preference: Check one if you can only use one, or number in preferential order ( 1 for most preferred ):

tungsten \_\_\_\_\_ daylight \_\_\_\_\_ flash \_\_\_\_\_

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_

State, Province, or Department, Etc. \_\_\_\_\_

Country \_\_\_\_\_

Zip or Postcode \_\_\_\_\_

USA and Canada only - phone numbers:

Weekdays \_\_\_\_\_ area code \_\_\_\_\_

Eves & weekends \_\_\_\_\_ area code \_\_\_\_\_

Are you interested in selling your photographs? yes \_\_\_\_\_ no \_\_\_\_\_

If so, may we give your name and address to masquerade participants after the convention?

yes \_\_\_\_\_ no \_\_\_\_\_

mail to:

Noreascon Three Masquerade  
Post Office Box 46, MIT Branch Post Office  
Cambridge, Massachusetts 02139 USA

# Danish Embroidery

with designs by Julie Norregard

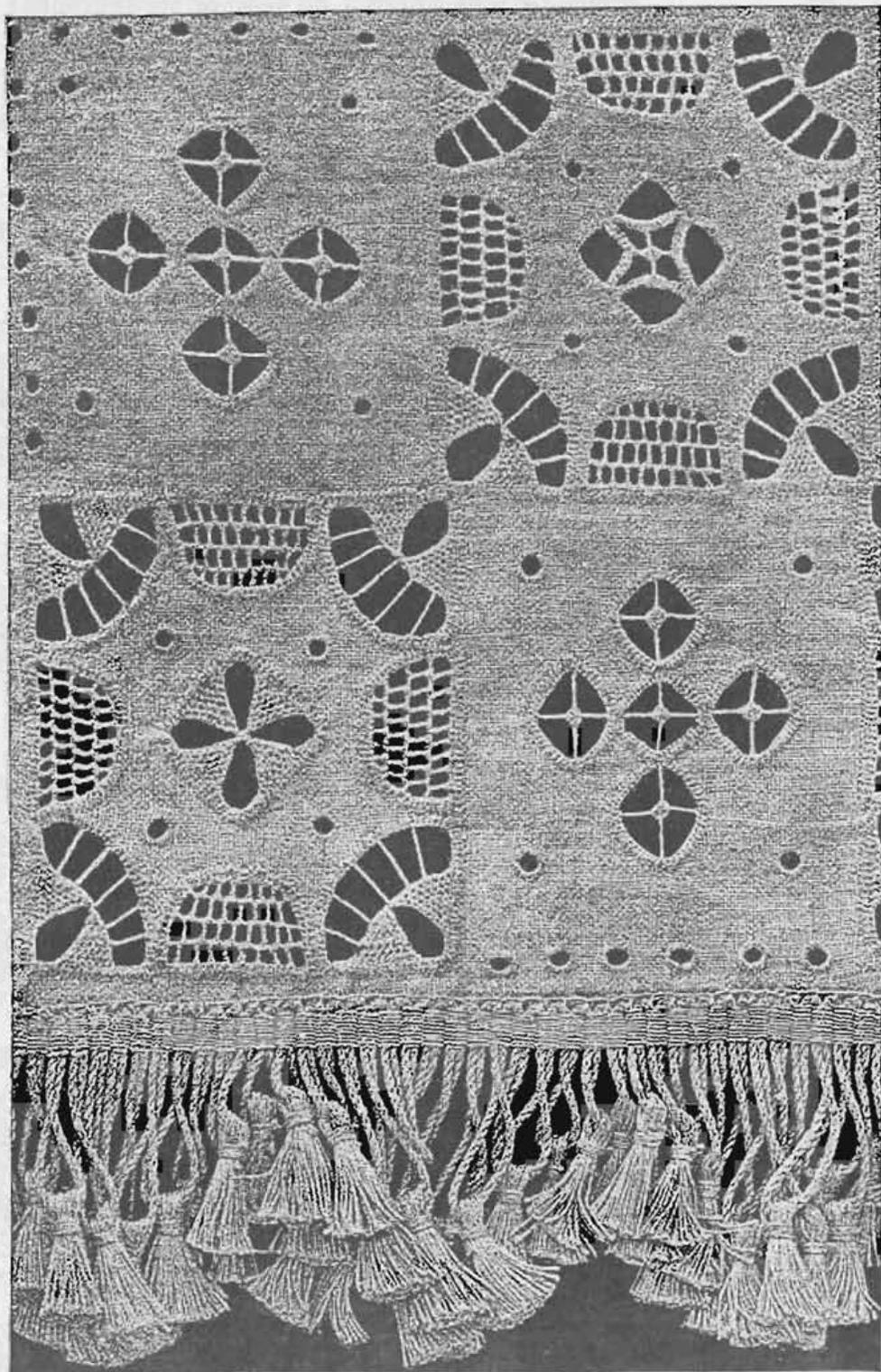
## Costumer's Quarterly Reprints

*[From time to time, we will try to bring you a reprint of an article either recent or not of something we think that you might find interesting.]*

*This month's article comes from Diane Kovalcin (thanks, Diane!) it originally came from Demorest's Family Magazine, 1889-1890.]*

Some miles from Copenhagen there is a small town called Roskilde, which before the fifteenth century was the capital of Denmark. The king's residence was there, and the place itself was one of great importance.

This place was really the cradle of the beautiful needlework which is called, generally, Danish Embroidery. It was there that centuries ago, when the church sent men and women from Rome to teach the Christian faith to the northern heathen, the latter learned from their teachers all kinds of needlework, particularly the Italian lace-work which they had learned



TOWEL ORNAMENTED WITH DANISH EMBROIDERY.

in Italy. As will be seen by examining the stitches in the towel here illustrated, there is a strong Italian element in the work, although it has taken a somewhat distinctive character of its own which merits the name of Danish.

The special charm of the work is that it is suitable to adorn the common things of everyday life and use, being adapted to the embellishing of tea-cloths, towels, bureau-scarfs, aprons, bed fittings, and linens of all kinds. Our illustrations show the end of a towel in almost actual size, and all the different stitches used in the embroidery on the cloth, which is of coarse linen, flax thread being used to work it with. The separate illustrations are all in actual size, and show the various stages of the work, as well as the different shapes of ornamentation.

No. 1 — Make the foundation strong by running the thread twice around the outline. This must be done for each design.

No. 2 — Cut out the linen inside the outline, and turn in the raw edge next to the outline. When this is done, button hole the whole outline. This also must be done in every instance.

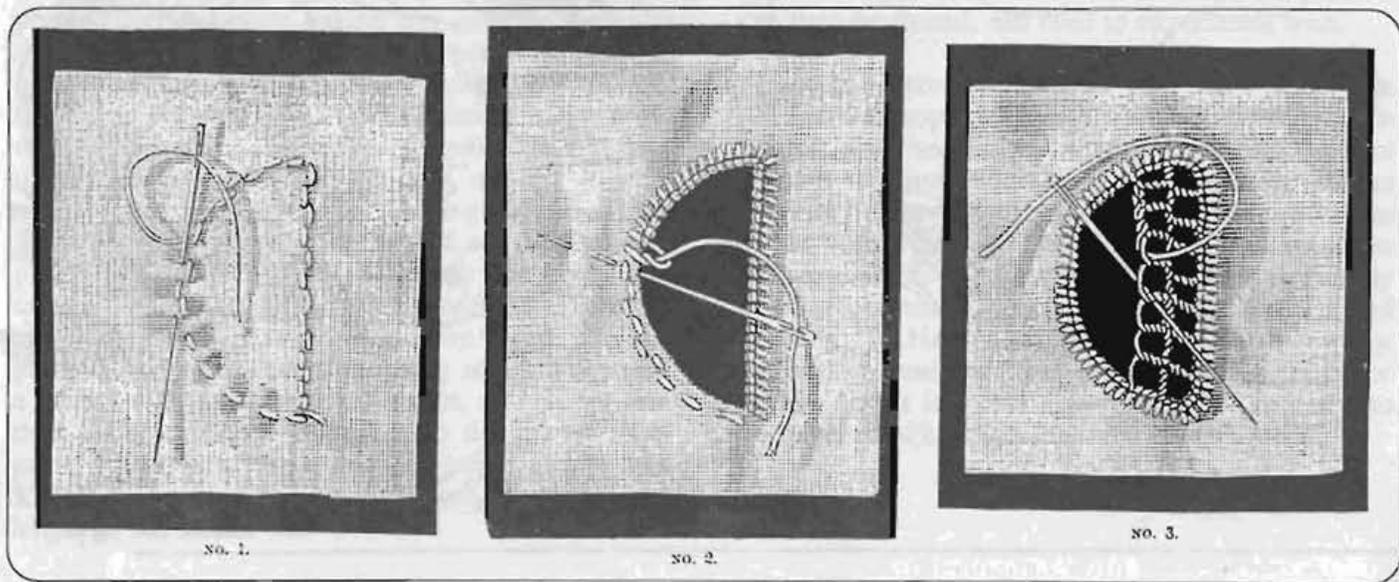
No. 3 — After the half-moon shape is cut out and outlined as above, from the left side of the pattern work eight loops, which have been fastened by button-holing. The thread is twisted twice for each loop. When the right side of the pattern is reached, run the thread back through the top of the loops. The thread must then be carried some few stitches higher up, on the wrong side of the button

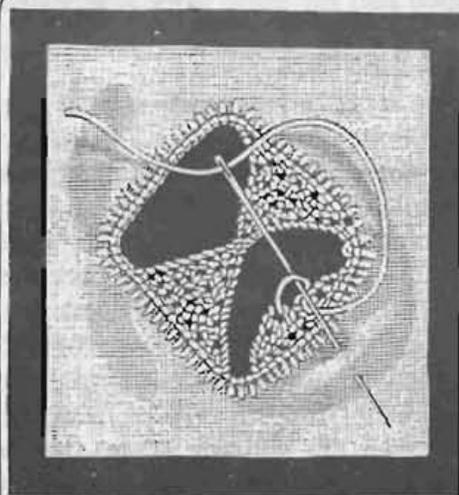
holing, from which part the same work is repeated four times.

No. 4 — Begin to work a few stitches from one corner side of the button-holed square. Begin by working the first row of the pyramidal figures in exactly the same stitches as in No. 3, only shorter, and the thread being twisted only once in each loop. Begin with several loops, then turn back the thread through the top of them. Then work the next row, in which there will be room for six loops, in the next five, and so on until you reach the top, which consists of one loop. Then the thread is carried down the left side of the figure, to the bottom, where the thread is carefully fastened down in the part which is done in button-hole stitch. After that is complete, the opposite figure is worked in exactly the same manner. When the top loop is to be worked, it is fastened to the figure which is already worked. When the third figure is worked, fasten it to the second, and the fourth to the third.

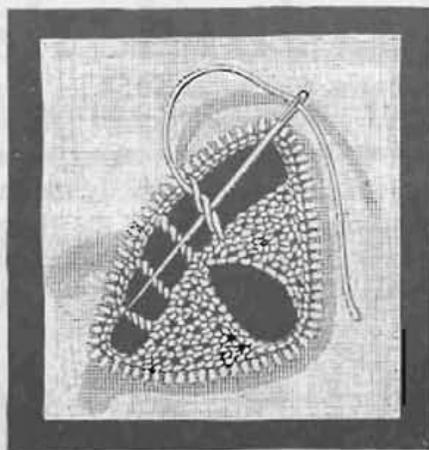
No. 5 — Work the two pyramidal figures first, and then join them together, as described in No. 4, carrying a thread from the round line of the figure. Work the thread back by twisting it three times. When this is done five times, the pyramidal figures will be securely fastened to the third side of the whole.

No. 6 — From one corner of the square which is done in button-hole stitch, you carry the thread to the opposite corner. Twist the thread back as far as the center, then go to the third corner and back to the center, then to the fourth and back. Next,





NO. 4.



NO. 5.

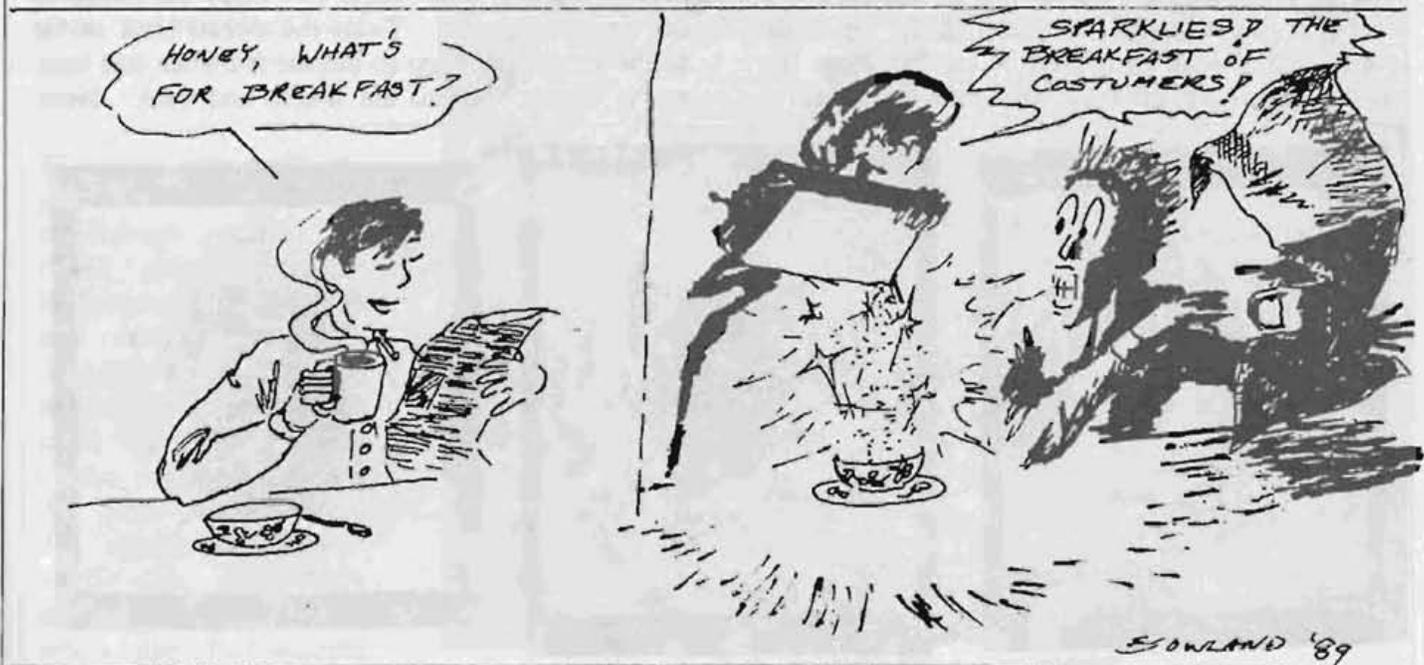


NO. 6.

work the spider, having made it large enough to run the thread down the first cord so that it can be fastened into the button-holed border.

The figure in the center of the upper right-hand square of the design on the towel is cut out and button-holed all around, and then the center is worked like No. 6.

The arrangement of these different groups stitches can be varied to produce many and graceful designs. The towel as illustrated is finished with a knotted-in fringe of twisted threads finished with simple loop tassels.



# Thrift Store Strategies

Carl Coling

Thrift stores are a veritable treasure trove for costumers. With persistence, just about anything required for a costume, from fabric to accessories, can be found there. In fact, the biggest disadvantage to shopping thrift stores is the tendency to over-buy. This can be overcome by planning a strategy based on costuming needs, budget considerations, and the amount of time available to complete a costuming project. There are also some great costuming short cuts that can save both time and money by using items from thrift stores.

There are few costumers wealthy enough to buy everything they want. They can always add a room for their overflow finds, and can hire someone else to build the costume around the unique accessory they've discovered. The rest of us, unfortunately, are bound by the constraints of shrinking pocketbooks, forty-hour-a-week jobs, and smaller-than-ideal housing. We must find a way to overcome the tendency to over-buy. Many thrift stores, like Salvation Army and Disabled Veterans, really tempt us by accepting Mastercard and Visa. The best way to overcome this problem, without leaving the credit cards at home, is to sit down and decide, on a long term basis, what types of costumes to do, and which ones to do first. Devise a "want list" of items needed to complete the costumes. Determine the absolute most you are willing to spend in time and money to complete the projects. A want list helps to focus attention on the current projects and makes it less likely to be distracted by other "neat stuff" that might present itself. Before buying any garment, consider the washing instructions, the fit or potential fit of the garment once re-tailored, the condition of the garment, and the amount of time estimated to get it the way you want it. If it's less expensive or will save time over buying the fabric and making it from scratch, it is worth buying. Finding articles on the want list gives a certain feeling of accomplishment; particularly when money and time are considerations. As an example, I knew I needed a tuxedo for an event some six months away. With a little patience and some casual shopping at thrifts, I found a jacket, two pair of slacks, a shirt, and tie for less than \$30.00. When compared to the lowest retail price for a new equivalent, I saved more than \$50.00. The only sewing time was in altering the length of the slacks.

Where time is a consideration, and a costume must be completed on short notice, there are still advantages to buying second-hand. Aside from the obvious advantage of buying already-weathered clothes, there are some short-cuts to be had from thrift store finds. Without a great deal of effort or time, sleeves, cuffs, collars, ruffs, trims and linings can be removed, dyed, and recombined on a basic garment to create a number of looks, without having to start from scratch.

If a cavalier shirt is needed in a hurry, and historical accuracy is not required, a petite or medium subject can construct one from a man's XXL, long sleeved, white shirt. Merely remove the collar and cuffs and hem, or treat them with lace (doilies work in a pinch). Remove the pocket and buttons, sew up the front, and in less than two hours, you have a cavalier-looking shirt for less than \$6.00.

A trick of the trade, shared by Adrian Butterfield at a previous Costume Con, involved the construction of slops using pre-existing shorts (zippered, not the kind with elastic waistbands) and building over them. I've found that the same method can be applied to breeches, circa 1650, and also to a variety of other garments. If you hate to work from patterns, constructs like this go much faster. Also, if you have trouble finding patterns that fit, but CAN find clothes that fit at thrifts, you can take them apart at the seams and—providing they are not stretchy materials—use THEM as patterns. Duplicate patterns can then be cloned, and used to experiment with.

Accessories are ever-present and vary widely in price. An appropriate brooch with taffeta ribbon from a fabric shop becomes a military decoration. A pool cue can be trimmed and made into a walking stick to suit any height. (The Los Angeles County Museum of Art borrowed pool cues for use as walking sticks in their exhibit, "An Elegant Art: Fashion & Fantasy in the Eighteenth Century," from the Acme Billiard Company!) Hats, handkerchiefs, costume jewelry, fur pieces, and the odd prop can sometimes be found—and it is worth a long look before going to the expense of having something custom made.

Shoes, always a consideration in costuming, can also be re-worked, built over, dyed, or recombined to create a look. Using an X-acto knife, and the appropriate glue, I cut down a pair of square-toed rain boots, fashioned a large tongue from the cut-off portion, added buckles from old belts which were similar, and ended up with a pair of shoes appropriate for theatre with a look from about 1650.

Similar to the garment district, some cities have "thrift store districts," with three or more second-hand and thrift stores within walking distance. Pasadena has thrift stores AND fabric stores within walking distance of the Pasadena Hilton. Santa Barbara has several thrift stores on State Street. In the older section of San Diego, there is a cluster of large thrift stores. Check your local yellow pages under "Clothing, Used," and "Thrift Stores," then consult a map of the area. Consider, also, that some finds may depend upon the area the store is located in. In Santa Barbara, for instance, there is a large equestrian interest, so I was not surprised to find a pair of riding boots in the thrift shop there. In San Diego, with a naval base nearby, I've seen many uniforms and accessories, including the heavy pea-coats.

With patience, a little time, and a want list, it's not difficult to stretch a costuming dollar significantly. Theatrical, film, and television costumers are well aware of this, and troll second-hand stores frequently for extra's costumes, accent pieces, and hard-to-find fabrics. Archie Bunker's weathered coat came from a second hand store, as did Carol Burnett's "Eunice" dress.

The following is a short list of some of the more interesting second hand and thrift stores I've found.

Alpha Thrift Store  
700 State Street  
Santa Barbara, CA  
(805) 964-2960

Run by the Association for Retarded Citizens-Santa Barbara. They always seem to have a good selection of costumer jewelry, fur pieces, and gloves.

CHOCS  
2025 W. 1st Street  
Santa Ana, CA  
(714) 547-7762

Benefits the Children's Hospital of Orange County. It's the size of a department store, half of which is clothing, neatly arranged. They have a costume section.

Gasoline Alley  
4408 East Chapman  
Orange, CA  
(714) 639-6550

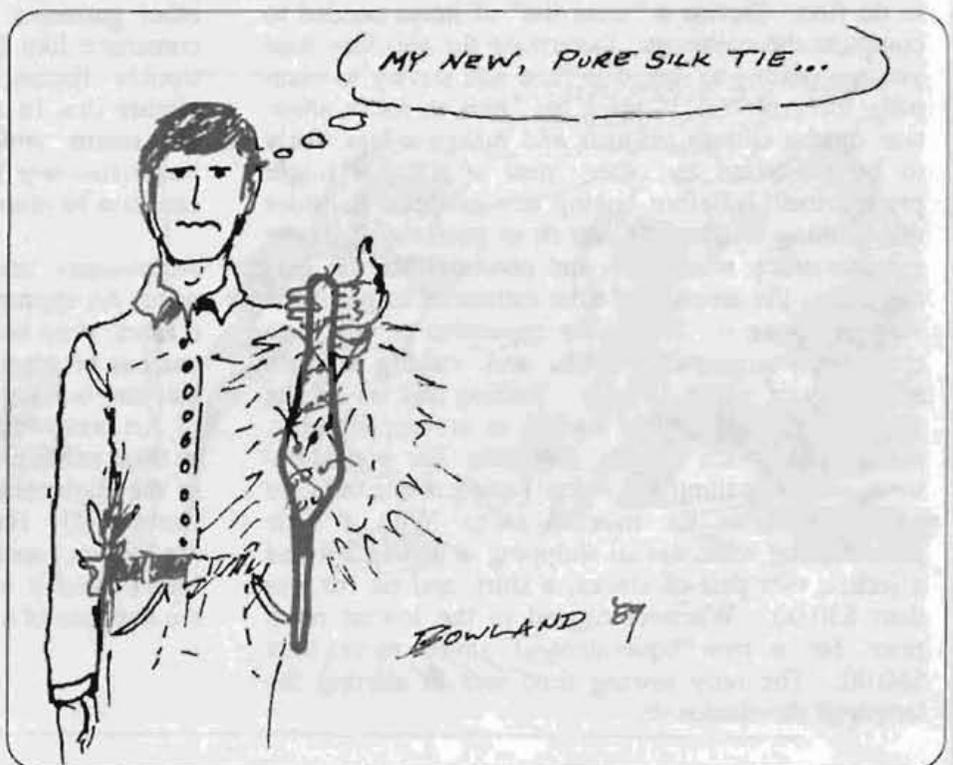
Second-hand store dealing in vintage clothing of the thirties, forties, fifties, and sixties. Also has fur pieces and accessories.

Thrift Village Thrift Store  
1261 Sartori Ave.  
Torrance, CA  
(213) 328-6120

The largest of three thrift stores within a two-block area, this store has a large selection of clothing arranged by size. Prices are quite reasonable.

The larger chain stores tend to cater to whatever clientele lives in the area of the store, so each store is completely different, and worth investigating.

American Cancer Society Thrift Stores  
Disabled American Veterans Thrift Stores  
Salvation Army Thrift Stores  
St. Vincent De Paul Thrift Stores  
Association for Retarded Citizens Thrift Stores  
Humane Society Thrift Stores



# That's Not The Way To

A Filk By Alix Jordan

Tune: "That's Not The Way To" as sung by Pete Seger on "Dangerous Songs"

Oh, my mother made a costume  
To the convention for to wear.  
When she showed me her creation  
All I could do is stare.

Chorus: Uh huh huh, that's not the way to  
Uh huh huh, that can't be

When she showed me her creation  
All I could do is stare.  
How can my mother go on stage  
With a body mostly bare?

Chorus:

How can my mother go on stage  
With a body mostly bare?  
Wearing a push up bra  
And a neckline down to there.

Chorus:

Wearing a push up bra  
And a neckline down to there.  
And nothing on her backside but  
A few sequins here and there

Chorus:

And nothing on her backside but  
A few sequins here and there  
And a jeweled G-string that  
I was supposed to wear.

Chorus:

And a jeweled G-string that  
I was supposed to wear.  
With jewels and feathers  
And glitter in her hair.

Chorus:

With jewels and feathers  
And glitter in her hair.  
And six inch spike heels  
That I'd sell my soul to wear.

Chorus:

And six inch spike heels  
That I'd sell my soul to wear.  
She bumps and grinds across the stage.  
It really curls my hair.

Chorus:

She bumps and grinds across the stage.  
It really curls my hair.  
While my forty-year-old mother  
Is getting wolf calls, drools and stares.

Chorus:

While my forty-year-old mother  
Is getting wolf calls, drools and stares.  
I'm turning in my nude suit  
For a habit of horse hair.

*[A word on the set up of this filk. The original, which is Irish, tells of a proper young woman, who has her husband chosen by her mother. The alternative title is "My Mother Chose My Husband."*

*The repetitive style is true to the original. Also consider that all of the words must rhyme with the first. In this case "Wear"; in the original "He".*

*For those who are interested, hunt up a folkie with some old Pete Seger stuff.]*



# Coming Attractions

A calendar of costume related events

## Haute Fun in the Summertime

Haute is hot in the Bay Area right now. Haute as in *New Look to Now: French Haute Couture 1947-1987*, the costume exhibition running through Aug. 27 at the H.M. deYoung Memorial Museum in San Francisco.

105 outfits range from Christian Dior's "New Look" of 1947, which revitalized the postwar French fashion industry, to Christian Lacroix's more recent designs, which did much the same for the once-again foundering coutoure industry in 1987. If you go see the exhibit, try to mention to someone on the museum staff how much you appreciate it. They stuck their neck out presenting it and there is much local controversy over whether semi-current high fashion is "art".

Exhibit hours: 10a.m. to 5p.m. Wed.—Sun.  
Exhibit ends August 27, 1989  
M.H. deYoung Memorial Museum  
Golden Gate Park, San Francisco, California  
Admission: \$4 for adults, \$2 for senior citizens and youths 12-17.  
Docent tours are offered at 2:45 p.m. Wed. —Sun.

## Costume Exhibit in Santa Barbara

*Crossroads of Fashion*  
*Paris & Vienna, 1900-1914*  
Exhibit runs until July 20, 1989  
Santa Barbara Museum of Art  
1130 State, Santa Barbara, California

## Noreascon 3

Noreascon 3 is the World Science Fiction Convention for 1989. It is located in Boston, MA.  
Dates: September 1-5, 1989  
Rates: \$80 until July 15, 1989  
\$?? at the door.  
Address: Box 46 MIT Branch PO,  
Cambridge, MA 02139

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)

## Costume Con 8

Dates: February 16-19, 1990  
Rates: \$30 from June 11, 1989 - Feb. 1, 1990  
\$40 after Feb. 1 and at the door  
Address: 3216 Villa Knolls Dr.  
Pasadena, CA 91107

This is the next Costume Con. 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

## Costume Con 9

Dates: February 15-18, 1991  
Rates: \$25 until Sept. 10, 1989  
\$30 from Sept. 11, 1989 to June 10, 1990  
\$35 from June 11, 1989 to Feb. 1, 1991  
\$40 after Feb. 1, 1991 and at the door  
Address: Costume Con 9  
c/o Katherine Condon  
P. O. Box 194  
Mt. Airy, MD 21771

Compuserve ID: 72310,3005  
MCIMAIL ID: RROBINSON

This is the next Costume Con on the East Coast. It offers the same facilities as Costume Con 3 (the Columbia Inn, Columbia, Maryland). Also, much the same staff as Costume Con 3. Buy your membership now while they are cheap! We will keep you posted as further details come in.

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. For your membership dues, you receive 4 issues of this magazine, a local newsletter, meetings, and local discounts. We would like to welcome our latest chapters: The Confederal Guild in Tennessee, the Lunatic Fringe Guild in the Philadelphia area, and the PYMWYA Guild in Pittsburgh. Here is a list of all chapters:

## **Greater Columbia Fantasy Costumer's Guild**

P. O. Box 683  
Columbia, MD 21045  
Dues: \$12 a year

## **Costumer's Guild West**

c/o Janet Anderson  
3216 Villa Knowles Dr.  
Pasadena, CA 91107  
Dues: \$15 a year

## **The Great White North Costumer's Guild**

c/o Costumer's Workshop  
Box 784 Adelaide St. PO  
Toronto, Ontario CANADA M5C 2K1  
Dues: \$12 a year

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

c/o Mami  
85 West McClellan Ave.  
Livingston, NJ 07039  
Dues: \$12 a year

## **Midwest Costumer's Guild**

c/o Pettinger  
2709 Everett  
Lincoln, NE 68502  
Dues: \$12 a year

## **Wild and Woolly Costumer's Guild**

P. O. Box 1088 Station M  
Calgary, Alberta, CANADA T2P 2K9  
Dues: \$12 a year

## **New England Costumer's Guild (aka The Boston Tea Party and Sewing Circle)**

c/o Carter  
120 Eames St.  
Wilmington, MA 01887  
Dues: \$15 a year

## **Rocky Mountain Costumer's Guild**

3522 Smuggler Way  
Boulder, CO 80303-7222

## **Confederal Costumer's Guild**

6732 Harbor Circle  
Chattanooga, TN 37416

## **Lunatic Fringe Costumer's Guild**

c/o Vicki Warren  
1139 Woodmere Rd.  
Pottstown, PA 19464

## **PYMWYA Costumer's Guild (People Your Mother Warned You About)**

c/o Animal X  
707 Amberson Avenue  
Pittsburgh, PA 15232

### **Coming Next Issue:**

A different approach to the new Star Trek jumpsuit  
Backstage at the masquerade  
Convention photos  
A video tape tutorial  
As the Costume Turns  
Costuming for Cats  
Plus more!

The Costumer's Quarterly  
1693 Peachwood Drive  
San Jose, CA 95132

Please Forward  
Address Correction Requested

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

