

Costumer's Quarterly

Volume 4

Number 3

Summer 1991



FROM THE EDITOR

Welcome to the Summer issue of the Costumer's Quarterly.

I am very sorry for the delay in the publication of this issue. As you will note in the credits, Kelly Turner is no longer editing the Costumer's Quarterly and I only recently obtained the materials necessary to continue publication.

As you have heard in the past, the success of this publication depends upon YOU! The articles that you, the readers, supply enable the Costumer's Quarterly to exist. The many skills and the knowledge that make costuming possible are so varied that it is clearly impossible for any one person to be expert at them all. It is the function of this publication to help you to become a better costumer and to be informed about what is happening in the world of costuming. This cannot happen unless you submit articles, ideas and artwork to the editor!

The point of all this is clear! If you submit quality articles, ideas and artwork, then it will be possible to generate a publication that those of us in the costuming world can be proud of!

Although articles **will be accepted** in any format, the following criteria will make the process of publication much easier;

BEST - Send your article on Amiga or IBM standard density 3.5" floppies. If you are using IBM save your article as an ASCII file. [That is as text only!] These same articles can also be sent E-mail through Compuserve or Genie.

BETTER - Other floppy formats which can be converted to either of the above.

GOOD - Typewritten text.

FAIR - Handwritten??

POOR - Embroidered in sequins on panne' velvet.

Artwork for publication is preferably line art with relatively high contrast. Try to keep the artwork less than 4 inches wide so that it will fit within the confines of my scanner! [Although again, **any** quality work will be welcomed with open arms.]

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Table of contents

A Look Backstage at Jerome Robbins -----	3
The Third Way -----	5
The Tech Crew -----	8
Machine Beading -----	13
1991 Annual Meeting - Minutes -----	15
Let Us Do or Dye -----	18
Coming Attractions -----	20
Guild Guidelines Survey -----	21
ICG Chapter List -----	22

A Look Backstage at Jerome Robbins' BROADWAY

by Cat Devereaux

Recently I went to see Jerome Robbins' BROADWAY and got a chance to go backstage and view the costumes. For those not familiar with the show -- it is an award winning song and dance extravaganza of musical numbers from top Broadway shows that Jerome Robbins directed and/or choreographed over the last four and a half decades. Fifty-three singers and dances recreate the show stoppers from eleven musicals with multiple costume and set changes.

Everything was as close as possible to the original from backdrops to costumes. The program lists seven costume designers -- Joseph G. Aulisi, Alvin Colt, Raoul Pene du Bois, Irene Sharaff, Tony Walton, Miles White, and Patricia Zipprodt -- as well as numerous construction credits that in tiny print fill a two inch long column. Peter Pan was the only section that was not a recreation.

(Just one side note for the people interested in dancing. Since this show was mainly dancing, everyone was expected to know multiple parts. Six to ten people sit around every show waiting in case of an injury on stage. During the first part of its run at the Shubert in Los Angeles, there were many injuries. The dancers were working on a cement floor. After a great deal of protest, a spring floor was installed. However, there still were some injuries. Once, during the gym sequence in West Side Story, Riff, the Jet's gang leader broke his ankle. The understudy was in his costume ready for the rumble in the very next scene.)

Let me state here that the backstage visit was a surprise and I had no way to take notes or any time to lay out a plan for what I wanted to see. Any mistakes in recollection are mine.

My guide was one of the people who keep the costumes repaired and during the show helps dress the players. Considering the sheer volume of changes, backstage is controlled insanity, but he

enjoys his work tremendously. As far as he knew, there was no exact count of the number of costumes, props or shoes. This was a traveling show and did not have the luxuries of Phantom of the Opera's elaborate costume shop.

If the costumes still existed from the Broadway show, the originals were worn or used as guides to build the costumes for this production. In each new musical set, the costumes did more than provide clothing for a new character; they radically altered the texture and mood. The following are just a couple of examples that show the depth and detail used in creating Broadway costumes.

A Funny thing Happened . . .

In the "Comedy Tonight" number from **A Funny thing Happened on the Way to the Forum** (1962), the costumes were a bright and fuzzy representation of an ancient Rome that never was. The musical was not interested in authenticity, only good fun.

Most of the male actors wore loose, striped body-suits under their mid-thigh tunic painted with large, colorful, geometric decorations. All three of the Proteans (think 3 Stooges playing chorus and extras) look "fuzzy" when seen from the audience. This fun effect was created with badly combed, tightly curled wigs and crochet bodysuits. Thick yarn and big hooks were used to create rows of stitches approximately an inch wide. The work was then attached to a closer fitting body suit to stabilize the stitches. These still snag very easy and are the hardest to maintain. (The suits worn in the production are reconstructions.) The men were dressed in brilliant colors (navy, magenta, goldenrod, and turquoise among others). Togas were represented with contrasting sashes often heavily decorated in gold.

The courtesans were '60's style tacky connections of hip hugging skirts and bare-midriff

tops, white leather, fringe, bangly brass jewelry and outlandish wigs. Only the ingenue wore a white flowing outfit trimmed in gold slightly reminiscent of a Ionic chiton.

All embellishments were boldly done in contrasting colors. There were no subtle costumes in this show, no rich minute details. Also, these outfits were constructed for lots of physical activity for this musical is one step above vaudeville slapstick.

West Side Story

West Side Story (1957) was a sharp contrast to this. Here the costumes were "period". However, shoes were standardized and some of the women's shirts are wider than average but those were the main concession to the stage. The costumes represent the poor and desperate lower class of New York City.

Men were costumed in jeans and store-bought shirts. The Jets wore more knit and T shirts. The Sharks tended toward front button shirts with the cuffs and necks rarely buttoned.

All the women, except the tomboy, wore fairly plain dresses. There were bits of ruffles, lace and solid color contrasting trim, but they were all used sparingly. Most materials were solids but there was a little use of polk-a-dot prints. There were no sequins, no glitter and hardly any jewelry beyond loop earrings. The Jets' girls wore sleeveless, tight fitting dress slit for dancing. The Sharks' girls often wore full circle skirts. Most of these were sleeveless too, though there was a Spanish favor to the styles.

The costumes themselves were simple but the magic was created in the use of colors. Dying was used to distress the fabric and create color groups. Great attention was paid to all the shades used. All the colors were muted to suggest age. Certain colors were used for each side. The Jets' colors were blue and yellow; the sharks wore black and purple/red. A Jet might have worn dark-blue jeans, white tennis shoes, a denim colored pullover shirt with red trim and the gang jacket of medium-blue with mustard yellow sleeves. A Shark wore black jeans and tennis shoes, a dull magenta shirt and a red headband. Tony dressed in lighter blue jeans and Maria wore lavender during the later sequences. Bits of the opposing side's colors were used as contrast decorations and all the colors blend

or clash depending of the choreographed action and the lighting. In the "Rumble", it was obvious which side everyone belonged on by their colors. During the dreamy "Somewhere" ballet, most of the yellows and purples disappeared and magically the cast blended as one group without a costume change.

Looking at the women's dresses, it was easy to tell that many of them were from earlier productions. The gang jackets were recreations of the originals but the originals (in tattered pieces) were available to look at. In contrast to the poverty of the characters, silk was used in the jackets. The front-button shirts were also silk, bought at designer stores and then distressed.

Fiddler on the Roof

One more quick set of notes: **Fiddler on the Roof** (1964) made great use of distressing techniques on all of their costumes. The long coats the men wore during the wedding scene were heavy black silk and overdyed a variety of colors (red, green, blue, etc.) to separate all that "black" on stage. While looking at the men's coats, I notice that they all were heavily distressed on the lapels and along the shoulders. The lower half of the knee-length coats were almost always intact. I asked why this was done this way (guessing it had something to do with the lighting) and was told "velcro". The explanation was interesting and obvious (but only after thinking about it).

The shirts were modified for quick changes which means buttons were sewn to the top placket and velcro stitched underneath. Since the shirts and jackets were hung together so they could be slipped into as one unit, the hook side of the velcro would catch on the silk threads of the coat and shred the material. The costume repair people then would stabilize and "repair" the damaged areas using thick embroidery floss the color of the overdyed.

While this is a nice technique to rush age a costume, the velcro hooks can easily destroy other garments. Telling an actor to close the fastening only reduces the accidents, not eliminate them. Hooks and eyes may be slower to get into but reduce the chances of damage ten-fold.

Next time: **The King and I**: Costumes from "The Small House of Uncle Thomas"

THE THIRD WAY

by Marji Ellers

Remember "THE MASQUERADER'S GUIDE"? That one page, fuchsia, both sides mimeoed flyer I pressed into the hands of anyone who expressed the slightest interest?

When I directed my first masquerade I knew how easy it is for me to skip over the printed page when it looks official. So I didn't write up any rules. Instead I used drawings, vivid color, fancy headings, easy informal style and included the reasons for the guidelines, because very few people I know take orders. Why hasn't bureaucracy caught on to that yet?

That is why the Guide explained Peggy Kennedy and Adrienne Martine's proposed class divisions and defined and gave the reasons for the three types of costumes: Display, Presentation and Hall. Hence the sub title of my flyer, "OR THREE WAYS TO HAVE FUN WITH YOUR CLOTHES ON".

In a Masquerade, both the stunning elaborate Display and the Presentation costumes which need only carry out the theme of the skit, song, dance or joke, are considered for judging. Both are given the recognition that keeps me coming back for more.

In both of these types of costume I ask myself what is the purpose? What am I doing this for? Money has disappeared from my accounts, my sewing area is chin deep in unfinished work, I haven't had a decent meal in ages, and sequins will be turning up in unlikely places for years. My tape is driving everyone crazy, and I still cross my feet the wrong way on the turn... you all know the libretto. I do it because that is what I do.

Yes, the primary drive is to show what I can do and be recognized by my peers (the others who speak costume).

In order to do that, I have to very definitely pay attention to the audience. I cannot see them, but I know they are waiting to see me. Dale Carnegie wrote: "all those out there are your friends". Since I read that, no stage has ever scared me. No matter how fine my feathered fan, it is cheating all those dear, sweet rowdies out there in the dark if my costume and I have not roused them a little. I need to touch the basic drives somewhere - fear, awe, humor, sex - there must be an interaction. Whatever the costume, display or presentation, it must try for immediate and exciting response.

Now I have let you know why I am hooked on Display and Presentation costumes; it is both an "egoboo" and the urge to entertain.



The Third Way

...To Have Fun With Your Clothes On is in the HALL COSTUME.

Jo Hale came to a Westercon in feathers and chiffon at breakfast! Next to her, my white slacks looked pretty drab. "I just thought I'd dress up the halls.", she said. Then, as now, this seemed to me to be a pure and unselfish purpose, to give pleasure to others, while looking good yourself.

The Hall Costume is not to blow everyone away, as is the display costume, but is more like a presentation costume without the gimmick. I don't have to explain it, usually. I get a chance to dress

up in something comfortable I couldn't possibly wear in any part of my everyday life. I love it! To be a Regency lady or gentleman, a Bug Eyed Monster, Envy, Hrothgar the Handsome, the Girl from Garbage World, Ariel Brentwood or Clyde Eastwood is great. Gets them out of my system.

For a while, the Hall Costume was a non-competitive thing and I could just enjoy it for itself, but the element of recognition was missing.

Meanwhile, the larger the convention, the larger the masquerade. It became an endurance contest, and something had to be done. How to cut down on the number of entries without losing the entertainment value of the show? If you cut off the entries after a certain number, you might miss some great, but last minute people. There came a thought: maybe some of the costumers could be persuaded not to enter in the first place; those with less entertainment value on the big stage. How to do that and still encourage costuming?

Many, if not most hall costumes, do not show up well on the stage. Without a presentation, they do not impress the audience. If the costumes, which fit the definition of Hall Costume, were omitted, the entertainment value of the total masquerade goes up. We may still groan through some clinker displays or dim witted presentations, but the parade of mildly handsome entrants is eliminated and the whole evening shortens to an enjoyable length.

Meanwhile, the elegant hand work or exquisite detail of the Hall Costume can be appreciated where it shows up best, close up in the halls. And the costumer who knows this is a great authentic courtier or extra galactic ruler does not have to stand around backstage, face an apathetic audience, and go home having lost to someone in three patches of glitter and twelve yards of organza.

This is patently unfair. Everyone should have a chance for the golden apples. Too much great work goes into a wonderful hall costume to just wear it and go home, knowing yours was the Most Beautiful or Best Recreation, even if no one said so. The obvious solution is to award hall costumes the same recognition by the same level of quality judges.

The judges have to be pretty good, too. They

have to see everyone and know the rules: nothing to distress the hotel and expose us to the ribald laughter of the non fans. You do not pin a ribbon on Red Sonja's tiny strips of leather, nor Rambo's sweatband. A good judge tries to explain to the figure slowly suffocating in the whole head paper mache mask that a hall costume is supposed to be comfortable, and if he thinks highly of his creation, he should enter the masquerade, where it is O.K. to suffer.

The question of whether The Hall Costume is bad for the convention is something to consider though. The plague of Logan's Runners in skimpy bits of poly lining fabric shooting at each other dismayed a lot of otherwise friendly hotels. Fortunately, that seems to be over. Maybe fans are getting older, or more mature, or even both.

The Hall Costume

"Hall costumes are for fun and need not be divided into classes. A hall costume is everyday wear for alternate worlds. It is your favorite fantasy, hero, period or anachronism. The musts are: easy, comfortable, decent and clean.

Hall costumes are judged during a limited time on a certain day announced in advance, and no costume worn in the halls may be entered in the Masquerade, unless it is part of a presentation not shown in the halls."

....from the September 1982 edition of Masquerader's Guide

This is the easy way to do it. Bill Rotsler and I handled a Worldcon contest in Chicago all by ourselves in about three hours. We set the time for 1:00- 3:00 PM, Saturday and had all the certificates calligraphed and distributed by 3:40. Fastest pen in the West, that Bill. Some impatient costumers who couldn't wait picked them up at Information.

How did we do it so fast? And was it Quality? It was fast because everyone was there and no one could monopolize our time; no M.C., no staging, no long titles. I asked them about their costumes, and they told me as fast as I could write it down; Bill did the same. Mingling with the crowd, we saw everything up close and with the lighting it

was designed for.

Bill Rotsler is fine Judge. He is an artist as well as a writer, and has competed in Masquerades himself. I was his Judge's Assistant. Between us we had all the contestants listed, and he had only to describe the costume. My notes had the name, title and something about each. It was judging by a man who has the best interests of costuming in his heart. If "Rotsler's Rules" ring a bell, you will be reassured.

So yes, it was fast, but not rushed, and well judged.

Why Not Do It In the Halls?

It is appealing to think romantically of being The Unknown Judge and sneaking up on a gorgeous costume to surprise and delight the modest costumer with a wonderful ribbon, but...

(1.) It takes the time of a large number of knowledgeable judges to be on duty day and night for three or four days: anywhere from twelve to twenty-four of them. I have other things to do, and it is neither right to drain the time and energy of experienced costumers nor to let the task fall into inexperienced hands.

(2.) Many costumes get more than one ribbon; as often as a new judge spots them. While a happy winner might decline taking more than one, it wastes time.

(3.) The most important: no one is ever sure all costumes have been seen. It is possible to miss the unlucky ones who do not know where to intercept the secret judges. They never find out if they have been seen and rejected, or have never been seen. If the idea is to encourage, this is a shamefully haphazard way to go about it, wouldn't you say?

There are my three good reasons for setting a time and place for as many awards as seems appropriate for the size of the convention.

The one drawback is that a single contest means each costumer may only compete in one costume. The single costume part is my only regret; so many costumers have several for each day, but even if you were to have a contest each day, you could not do justice to them all.

Probably the ideal time would be during a Sunday afternoon; before the early leavers and after the masquerade, when everyone is busy getting ready. For a giant convention more than one judge and assistant would be a good idea, but not too many; it slows it down. The idea is to have fun, not to miss out on the rest of the convention.

The first words of the '82 edition were:

WHAT IS A MASQUERADE FOR?

"It is to have fun:..."



The Tech Crew

or

What every costumer needs to know about the Invisible Empire

by Susan Kulinyi

I wrote the bulk of this article almost two years ago, after CC7 in Albany. I've been Electric Chair of Costume Cons 5 and 7 and I thought you might like to see one of these events from a different point of view, the "techies". Most of you are all too well acquainted with your own addiction to the stage. What about those of us, the few, the tired, the tech crew? I'll start by trying to sort out just where we all fit into the skeleton of the larger creature known as a masquerade.

Us Versus Them!

First of all, from our point of view, it isn't broken into the four major food groups: Contestants, backstage, technical crew and audience. Nor does it fit the traditional theater model of actors, ushers, ticket takers, backstage crew, lights, sound, management and producer. When the Tech Crew (for my purposes this includes lights, sound and stage managers) looks at one of these events, we see it as US and THEM. "US" consists of the tech crew who are actually working an event, plus those foolish enough to have helped us drag the equipment into the "venue" and often stayed to set it up. "THEM" is everyone else, from the backstage "Den Moms", to the "ninjas", to whatever passes for ushers, to whomever is video taping the extravaganza, to the "talent", to the audience on down to the staff of the venue and generally including the fool who said "Sure, I'll run the masquerade". This is a traditional technician point of view. I arrived with the system already in place, and nothing said here should be taken as a reflection on the abilities of those who are lumped as "them". We are not better than you, but we are definitely fewer and are frequently

under more pressure. Where those of you on stage theoretically have months, weeks or days to prepare, build and rehearse your presentation, we have less than a single day. And that's to get twenty or more presentations right, the first time, with only a scrap of paper to guide us through the many costumes. We seem to constantly find ourselves in the position of a specialist who gets called into an operating room just as the patient goes into some sort of life threatening fit. We know what needs to be done, we even know how to do it. But there never seems to be enough time or equipment to do the job the way we know it should be done.

I'm a Stranger Here Myself.

As contestants you have basic needs to be filled and questions to be answered. Where is the stage? Is it the same as the diagram? What's the backstage situation? Lots of space? No space? Is there an entrance in the center? Is there an exit off the front? Why? Why not?! Where is the green room? How far from the stage? You have to be kidding! What is the traffic pattern for exiting? Where is photography? Do we get to sit in the audience? Where are the bathrooms?

As technicians we share your concerns, especially about the bathrooms. But we approach a room with a far more basic question. Where have they hidden the power supply? When we come into a performance space, unless it is a hotel that has a long history with conventions, we are lucky to have seen the room twice before the day we arrive to set up the lighting package and sound equipment for the convention. Generally, the room will not have been available for us to preview. Sometimes, as at

Costume Con 5, the specifications given to us by the hotel ahead of time, were not, in fact, the same specifications we measured when we arrived at the site. At Costume Con 7 we knew we had those lovely big brass spider chandeliers, but there was no solution other than to work around them. (I realize that in general, you as contestants, haven't seen the space either. But you are given as much information as we can supply. And, while you have thirty to sixty seconds on a stage, we have to live with the facilities for the entire weekend including both the good points and the bad.) I personally start out with a background and degree in theater and have always viewed the masquerade as a piece of performance art. Whether it's a fully choreographed battle with eight people and buckets of blood, or a single person walking across the stage to exhibit something, sans music and effects. My primary concern is that your hard work be clearly visible. But if I can help your presentation with the lighting available, I'll do everything in my power to help you out.

All You Have To Do Is Ask!

Some contestants in convention costuming have a background similar to my own and can easily describe what it is that they want me to do with the lighting on stage. I'd like to encourage both the con programming people and the contestants themselves to find a way to share in this type of knowledge, whether through workshops or small working parties that could include portions of the tech crew. Failing that, I'd like to encourage costumers, looking for presentation ideas, to go and see a concert by a good modern dance company such as the Alwin Nickolia's Dance Theater. While there, observe the innovative use of costume and lighting. But keep in mind that they have the optimum situation. The tech crew knows exactly what the dancers are going to do, they've seen the dance pieces many times before. The choreography integrates the music and lighting almost from the idea's inception, plus they are working in an environment particularly suited for presentations. It is called a theater. But that's the real world. We however, live

for the challenge of trying to make art in hotel function space. So put yourself in our shoes for a little while.

A Tech's Point of View.

Let's see what a costume con looks like from another point of view. We've driven two to ten hours and arrived at the scene of the crime/convention hotel. In general, it is Thursday the day before any programming is to take place. We can't set up yet because the prior occupants haven't vacated the premises. We have a truck or van load of equipment with us and frequently there is another load waiting to be delivered from a local supplier. Let's go talk to catering and find out how early we can "load in" the equipment. Friday morning, nine A.M.

You all know how antsy you get if you have to leave any of your own electronic equipment sitting in your car exposed to view. Now imagine 10-30 thousand dollars worth of equipment, sitting in the van overnight. Sweet dreams, it's Thursday night. Why arrive a day early? If you have only one day to get things up and running, you want to be inside and setting up as soon as you can, not stuck on the road in traffic or with a flat tire! If you are renting from a local supplier, you want to make sure they are expecting you and you need to see what condition his equipment is in. And of course there is always the possibility that the room isn't in use, the staff is friendly, and you can get a jump on the next day.

A New Day Dawns.

Hopefully, the hotel electrician will remember that he needs to make your power hook up before he leaves for his three day vacation. He may even be able to get you power before he goes to lunch from 11:30 till 3 pm. There are marvelous people in this world who do not subscribe to the widely held belief in wood elves. (Theater performers know the tech staff is just there to stare at girls, ogle men, drink beer and belch. All the real work is done by wood elves, who build and paint scenery, place them magically on the stage and then do scene changes and lighting and sound

effects.) If you are really lucky and make the proper sacrifices, some of these non-believers will appear and help you "load in" all that non-stolen equipment. No matter if it is yours or belongs to some local theater type rental house, you anticipate that some of it will not work. Therefore, it is important to test all of it and try to get the "house" power linked up to your equipment as soon as you can. First, because you want to know how many problems you have, and second, because the rental house closes at four thirty Friday, not to open again until Tuesday morning at nine. They send spare lamps in case one doesn't work, but, if something bigger is ill, you will need to have them replace it. Keep in mind that nowadays both lights and sound work best with more power than you can get out of a standard wall outlet and fortunately most of the larger East coast hotels are accustomed to providing juice for trade shows and media events. All you have to be sure of is that the distance from your main room to the power source is not excessive. But that's been taken care of ahead of time, you hope! So, the equipment is in the space, the power is hooked up, and all is dangerous.

Out To Lunch.

It is now time to re-order your priorities. One O'clock, Friday afternoon, the equipment is inside and in the process of being set up. If luck is with you, all the connecting rooms that make up the green room, stage and audience seating area are set up and will remain in this "performance" configuration the whole weekend. (At CC7 we spent 15 - 30 minutes re-running power and control cables between rooms that were one large room for the Masquerade, but were used individually for programming during the day. But we got to set up a day early, making things ever so much more pleasant.) Of course, the hotel is generally trying to set up chairs while we do tech stuff, but they keep to themselves for the most part and we warn them before we take the room to black out. Anyway, it's one PM, do we start off by missing lunch and working till the lights and sound are in place and at least pointing in the right direction, towards the stage and audience respectively? Or

do we take lunch now and work through dinner? (This is an eternal theater question that the unions have answered by saying, "take lunch, dinner and two fifteen minute breaks, just add six more men to the call.") Our answer is most often to send one or two people out on a food run for everyone. If we eat lunch on site we try and swear on a stack of speakers that dinner will be out. Cabin fever strikes tech crews quickly. Those who remain behind work at a slightly reduced pace, weak from hunger no doubt, getting final placement of lighting trees (no, not there, that's an aisle, yes I'm sure.) And running the endless wire snakes that distribute power, noise and lighting control. (Oh, I thought this was the sound table.) Lunch arrives and everyone eats while exchanging horror stories about previous shows and cons. We all know that the one we are working on will be added to the stock of tales, but, for now, we pretend that this time it will all run smoothly.

Lunch out of the way, we power up the lights hanging on "trees" in the audience. Now we play hide and seek back near those loudly humming dimmers that you have all been told to stay away from. (At CC9 we took those away from back stage and put them in the audience. A solution with very limited appeal from my point of view.) The initial "powering up" is accompanied by traditional questions and statements. What light comes up when I do this? Really? It worked before we hung it. Why doesn't it work now? Wow, pretty lights. Ooh, look at the sparks. And the ever popular, I didn't think it would do that. It takes four hours to load in and set up the entire set and lights for the road company tour of "The Pirates of Penzance". It took us 10 hours to set up sound and lights for CC7. (Do not ask about CC5, if you know what's good for you. Or 9 for that matter.) Be kind to the tech crew, they've had a busy day. It's Friday night and you folks have been arriving on site as the day wanes. There is generally a hoax panel scheduled for either 5 or 7 that is mostly an excuse for finding a) dinner partners, b) who has arrived, c) who has lost or gained weight, d) who has lost or gained partners and e) who has locked themselves in their room upon arrival in order to finish costumes.

Party? What Party?

Another tradition is the Friday night get together, with munchies and liquid, where everyone can gather to practice both complementing people while qualifying for the ever popular gossip mongering and back stabbing competitions. So, how come you hardly ever see the tech crew relaxing at these shindigs? Initially we are finishing dinner. Then, if the room is free, we go back to the stage in order to glare at non-working components while we wait for inspiration to strike regarding how to fix, replace cheaply and quickly, or survive without those things that will not work. We may stop by to see how things are going, or try to hit the treasurer for funds while they are feeling no pain. (Costume Con treasurers are in perpetual pain. There are never enough attendees and the equipment always costs too much.) But in general, until the Science Fiction and Fantasy Masquerade is actually over, which will prove out whether the system works, we are all on rather short fuses and are generally unpleasant company. It's Friday night, tomorrow is D-day. After locking the equipment up, we go to crash.

D-Day Dawns

Saturday dawns and off we go to breakfast. (A pleasant fact, tech did not lose any major equipment at CCs 5 & 7. An occasional extension cord or screwdriver goes missing, but thanks to security and paranoia we've been lucky.) We're back by 10 AM, and if we are all set up, as we were at CC7, I'd love to now talk to the contestants about their presentation needs. Unfortunately, they're either at panels or are still locked in their rooms sewing.

At CC5 we had to call all the participants together because of the drastic reduction in space available to us. I had the questionable pleasure of welcoming and apologizing to everybody. They all walked very softly due to the fact that I had been the one to discover and try to correct the room problem at four that morning. After a night of loud prom and security go round, I was being held together by loosely wrapped string, but was saved in the end by my tech crew friends, Chrism Morris Kronic and Bill Nelson. Not to mention the divine intervention of Larry Schroder and Sue Who(now

Schroder). In fact, I saw none of CC5's masquerades live. Instead I was sitting outside the main doors growling at hotel suits and mundanes alike.

Talk To Me!

At CC7 we had the time to talk, but not the room to demonstrate, nor did we have the sense to call everybody together so I could say "come and talk to me about what lighting you would like". The stage was there for the walking, but few folks came over to ask for special lighting of any sort. So, since I was new to actually stage managing a Masquerade, I hung back and waited for the SF & F entry forms. (At CC5 it would have been a disaster. I'd watched the 1986 Balticon Masquerade. and run follow spot earlier in 1987 at that year's Balticon. By CC7 I had survived CC5, more Balticons, helped backstage at Nolacon as well as at a number of smaller cons, including Nyclone and Contradiction and so I no longer had just my theater training to fall back on.) And waited, and waited, and waited. Registration closed before 3 pm. I grew uneasy at 4 PM and rapidly graduated to irate. By 6 PM I was stalking the courtyard, loudly calling up to the windows for the forms. No one knew exactly where they had been taken, or when I could expect my copies. It turned out that they arrived a short time after 7 PM, but there was only one copy of each sheet! Sound and lights were located in different rooms! As seat of the pants as this promised to be, I wanted everyone as well informed as possible. I also had confidence enough in the operators that I knew they'd keep me on course and out of trouble if we all were working from the same database. So I went to the front desk and surrendered any chance for leisurely reading of said forms in order to have copies made for both sound and lights. At 7:40 I returned with three sets of forms and distributed them to their new owners. After a short intermission to handle a political question, I sat down to read my copies only to discover they were in an order best described as higglety-pigglety. (Perhaps alphabetical, whatever, it had nothing to do with actual entry order of contestants) Evelyn Woods would have been hard pressed to find fault with the Tech speed reading of those forms. I discovered that it is a fine objective

to try and do creative lighting effects in these circumstances. But the main thing is to make sure the audience can see the costumes. We all survived somehow. Again, I would have been lost without Chrism Kronic on light board, John Vengrouski at sound, my two spot operators who will go nameless in order to protect them from rabid followspot groupies (alright, I can't remember their full names and didn't want to show my age via my faulty memory). There wasn't a lot of art on stage at CC7 on Saturday, but everyone was visible. (And ask John about the magic we performed during the "tin man"'s presentation.) By Sunday it's all over but the shouting. The Future Fashion Show has a script and the most challenging part is making sure the tapes play and the lights stay on.

As the technology becomes more accepted, there will undoubtedly start to be innovations beyond slides and followspots. Given the physical constraints of most CC hotels, it's better to keep it simple. We have a hard enough time with things as they are now. On Sunday at CC7 I roved around the green room. For a wonder, I'd gotten the tech sheets in enough time to actually read them. With things calm out front, I coerced some of the contestants into letting me become a bit more dramatic/theatrical with the lighting. It worked to

everyone's advantage, and led to my attempt at establishing communications with contestants on Saturday morning and afternoon at CC9.

Time To Go Home.

By the time Monday rolls around the tech crew wants to go home. We've been working since Friday, and before. The emotional investment is as great as that made by the contestants. We worked on every one of those costumes. Sometimes we helped a lot, sometimes we made it visible. After the awards are handed out, we took it all apart. The lights go home, the sound system gets packed up, we get to sweat the return trip. Convention ? What convention ?

Perhaps the nearest thing theater has to the modern Masquerade is the old amateur night. Anyone can go on stage and do whatever their specialty happens to be; juggling, bead work, dance, sword fighting, and grande opera to funny skits. The tech crew copes. There aren't a lot of those amateur nights left anymore. After surviving three Costume Cons, I can hazard a few guesses about why. But when it all comes together, and someone wins and others don't we have the satisfaction of knowing we did our best to make every costume look its best. And maybe next time we'll get it **ALL** right!

COMING COSTUME CONS

May 22-25, 1992 - **COSTUME CON 10** (Tenth Anniversary!), C/O Midwest Costumers' Guild, P.O. Box 31396, Omaha, NE 68131 - Memberships: \$35 through 9/2/91, \$40 through 4/30/92, \$45 at the door, Supporting \$20; Cornhusker Hotel, Lincoln NE. (Friday Night Social: **NATIVE AMERICANS: PAST, PRESENT & FUTURE.**)

February 12-15, 1993 - **COSTUME CON 11**, 200 N. Homewood Avenue, Pittsburgh, PA 15208 - Memberships for ICG members: \$30 through 9/5/91, \$35 through 6/1/92, \$40 through 9/10/92, & \$45 at the door. Non - ICG members: \$40 through 9/5/91, \$45 through 6/1/92, \$50 through 9/10/92, & \$55 at the door; Sheraton Hotel, Pittsburgh, PA. (Animal X has some interesting things planned.)

FUTURE COSTUME CON BIDS

COSTUME CON 12 - Still up for grabs!

COSTUME CON 13 in 1995

Toronto, Canada -

The Costume Workshop,

Box 784, Adelaide Street

PO, Toronto, Canada M5C 2K1

OR

Baptistown, New Jersey -

Leather and Chains Costumers' Guild

Box 69

Baptistown, New Jersey 08069

MACHINE BEADING

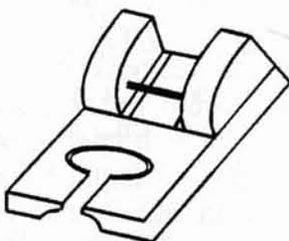
by Diane Kovalcin

Imagine beading or sewing sequins on an applique in 1/3 to 1/5 the time. No, it's not magic. All you need is a sewing machine and a beading foot.

The beading foot goes by many names. Bernina calls it a "tricot foot". Other names include a "knit edge foot" or "pearls 'n' piping foot". Originally, it was designed for sewing knit sweaters together. It would ride over the loft while sewing the bulky sweater seams, hence the different names. But, whatever the name, they all have one thing in common, a deep trench or tunnel centered lengthwise on the bottom of the foot. This tunnel lets the beading foot glide over strung beads, sequins or pearls while sewing.

Beads, including rochailles, bugle beads and pearls, need to be restrung before sewing. The thread used to string the beads for sale to the consumer will not hold up in use. I have used waxed double thread but other sewers swear by nylon beading thread. It is up to you.

You are going to be zigzagging over the beads, etc so you need to use an invisible thread in the upper thread holder. A transparent thread will not cut down too much on the reflection of the beads or sequins when the light hits them. A regular machine thread dulls the shine too much for me to recommend it. I usually use transparent nylon thread such as Coats & Clark Transparent Nylon or Dritz Invisible Thread. Others have recommended Invisible Wonder Thread. You should use a thread designed for sewing machines. Some people also use the nylon thread in the bobbin but I use a standard machine thread which matches my fabric.



I recommend that you use a Pellon facing or other material to stiffen your fabric. This machine beading technique will tend to "curl" the fabric if it has too much give. You should back any fabric that, when done, will come in contact with the skin. Nylon will pierce the fabric and irritate the skin. I got a rash from the nylon bits. It was like wearing the scratchy side velcro.

Setting Up the Machine

You will need heavy duty needles and plenty of them. A size 16 or greater standard needle is best. When your needle bends, change it. If the needle is strong enough, the needle usually will not bend but break instead. Then you will definitely have to change it. The better the needle, the easier it will be to sew quickly and cleanly.

If you have a "sew slow or half-speed" option on your machine and you tend to sew as fast as possible, you might want to use the "sew slow" to keep your breakneck speed down to a manageable pace. Bead sewing does take some patience and a slower-than-normal sewing speed. But it is not a necessity.

I highly recommend you use the "needle down" option if it is available on your machine. This ensures that the needle is always down when you stop your sewing. The "needle down" option makes it a lot easier to stop, move your applique or fabric piece, and then return to your original position without having your pattern of beads shift around. Again, it is not essential but a nice feature to use for this technique.

Sequin Sewing

Sequins should be sewn onto the material scale-side toward you and it should feel smooth as you rub your fingers down the strung sequins. This is to make sure that the sequins do not

become caught under the foot, and make a mess.

Set your upper tension to 2-3 (on a scale of 0-10). This is much looser than normal. You want it tight enough that it holds the sequins down but not too tight or the fabric will "cup" around the sequins and bend them.

The zigzag setting should be fairly wide (I use the maximum setting) with a long stitch. (See the diagram to the right.) The longer the stitch, the more light will shine through. However, do not make the stitch too long or the sequins will shift.

As with all sewing techniques, try it out on a scrap of fabric and some sequins.

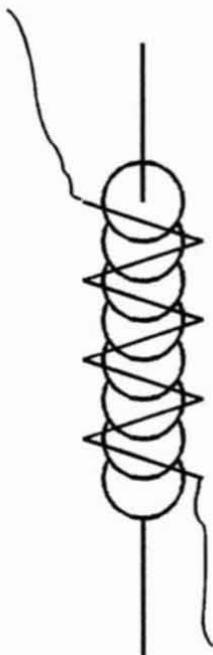
You will be surprised at how fast you can make up an applique. I did a large 1x1 foot applique with lots of squiggly lines and patterns in about 1/2 hour.. And I wasn't trying to go quickly!

Bead Sewing

I make a knot in my bead stringing thread, hand sew from the wrong side to the right side of the fabric and then string my beads. Don't string them to the end of the thread; leave a gap. The beads will move up the thread a little when machine sewing and you do not want the beads crowding one another as you sew. Be sure to leave your needle on the thread so that you can sew up the end of the bead string when you are done.

Set your upper tension to 1-2. It should be slightly looser than in the sequin example. Remember that beads are round, not flat, and that takes more thread and a looser tension. If the tension is too tight, the fabric will creep up around the bead and make it look like it is in a ditch, but don't make it too loose because that just cuts down on the shine and the beads can shift.

The zigzag stitch should be fairly narrow, not much wider than the bead itself. This tension and narrow stitch should cup the bead with thread,



keeping it in place and leaving the fabric backing flat. The sewing length should be a little longer than average (similar to the sequin length). I prefer that the zigzag stitch go over the bead to keep it in place. I have been rough with my beaded appliques and have had no problems with beads coming off. However, zigzagging over the beads rather than between the beads doesn't look as nice close up. If you do decide to sew between the beads, they may look better but the beads will cut the threads with time.

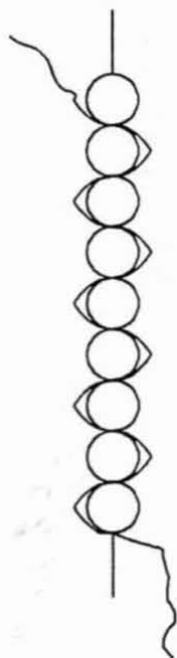
I sew strung beads at a lot slower speed than the sequins. If you go too fast with bead sewing, you will break the needle or break the bead or both. If you remember to sew a zig and then a zag about every second, you will be fine.

I find that my machine and configuration makes the bead sewing shift to the right. When I sew a closely beaded applique, I make sure that the bead lines go from left to right. If you find yourself going towards the left, then do the opposite of what I do and you will be fine. I have sewn beads right next to one another but I do it SLOWLY. It will work!

Pearl Sewing

Pearl sewing is similar to both sequins and beads. You string the pearls as you would the beads. And zigzag as follows: tension on the upper thread should be 2-3 but with a fairly narrow zigzag and a long stitch. You want the zigzag to go between the pearls. The narrow zigzag is to keep the pearls in place.

I hope that this information will make you run out to your local sewing store and buy a beading foot. It is a great tool.



HIGHLIGHTS OF THE 1991 ANNUAL MEETING INTERNATIONAL COSTUMER'S GUILD

The annual meeting of the International Costumers' Guild was called to order by Denice Girardeau, President, at 11:05 a.m., Monday, February 18, 1991, at the Columbia Inn, Columbia, Maryland, in conjunction with CostumeCon 9. Other officers present included Janet Wilson-Anderson, Vice-President; Kathryn Condon, Treasurer; and Betsy Marks, Corresponding Secretary. Several Directors were present from the chapters. About 30 other members of the Guild were in attendance.

Officers' Reports.

President's Report: Denice Girardeau made a brief President's report, stating that little had been accomplished this year.

Treasurer's Report: Kathryn Condon made an oral Treasurer's report, indicating a balance of \$899.36. The report was accepted. She also reported on the status of the ICG application to the Internal Revenue Service for recognition as a tax-exempt organization pursuant to Section 501C3 of the Internal Revenue Code. The process should be completed in about a month when we have complied with the requests of our accountant and our attorney.

Corresponding Secretary's Report: Betsy Marks pointed out that she had received an updated list of members only from the Midwest Costumers' Guild. While membership lists had been sent to the Treasurer by the Southwest Costumers' Guild and other chapters, the By-laws specify that these lists are to be sent to the Corresponding Secretary.

Vote in New Guilds.

The meeting proceeded to consider applications from groups seeking recognition of new chapters of the ICG. It was Moved, Seconded, and Passed Unanimously to recognize the North Star Chapter of the International Costumers' Guild

(the Minnesota Mafia), c/o Jeff Berry and Janet Moe, 5245 47th Avenue, South Minneapolis, MN 55417; telephone: (612) 722-0412; Rosie Graham, President.

Old Business.

By-laws and Incorporation: It was Moved by Pierre Pettinger, Seconded, and Passed Unanimously that the By-laws of the International Costumers' Guild be adopted in their present form. In discussion it was recognized that certain provisions of the By-laws needed further examination, but that such consideration could be put over to another time.

New Business.

Several proposed additions to the Standing Rules were presented and considered. Each of the following Standing Sules was Moved, Seconded and Adopted.

13. The International Costumers' Guild shall act as overall sponsoring organization for the annual convention known as Costume Con, effective with Costume Con 8. As a non-profit sponsoring organization, the ICG shall promote the educational, cultural, artistic and theatrical advancement of the costuming community through this convention. Each convention shall, however, be run as a separate financial entity, with no co-mingling of Costume Con and ICG funds. Further, this sponsorship shall be in no way construed as acceptance of any fiduciary responsibility, which remains solely with each convention's committee. Each Costume Con committee remains solely responsible for the administration, policies and programming of the convention itself,

with the exception of the ICG annual meeting. This sponsorship can be revoked by 2/3's vote of the ICG Board of Directors should the policies of an individual convention committee significantly violate the aims, objectives and/or by-laws of the ICG.

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

15. The Election Commissioners for each election shall be the chair/co-chairs of the Costume Con immediately prior to the contested bid, or their designee(s).

16. The ICG shall establish a Lifetime Achievement Award to recognize a body of achievement in the costuming art and service to the costuming community.

A. Candidates for this award should have the following qualifications:

1. Shall have been active in the costuming community for at least 10 years.

2. Shall have achieved significant recognition for their costuming skills, which may be in the form of, but not restricted to, competitive awards, professional accomplishments, teaching of skills, and/or media recognition.

3. Shall have made significant contributions in service to the costuming community.

B. This award shall be given at the discretion of the ICG Board of Directors, but no more frequently than once per year.

C. Candidates for this award may be nominated by letter of proposal to the ICG President from any member in good standing or from any chapter. All letters of proposal must be received 60 days before the annual meeting.

D. The ICG president shall prepare a secret ballot of proposed candidates and No Award and send it to all chapter presidents and ICG officers. The voting

deadline shall be 30 days in advance of the annual meeting. A majority of the votes received shall determine the winner. The results shall be kept secret until the award is presented.

E. It shall be the responsibility of the ICG president to have a plaque prepared for presentation to the recipient. The plaque shall read, "The International Costumers' Guild presents to [] its Lifetime Achievement Award for his/her contribution and service to the costuming community. Presented [date] at Costume Con [number], [city/state/country]."

Amendment to the By-laws:

The Treasurer pointed out that it was extremely difficult to write checks to pay the Guild's obligations since the By-laws required two signatures on checks and the President and Treasurer were located in different states. To address this problem, it was Moved by Pierre Pettinger, Seconded, and, after discussion, Passed Unanimously, that subdivision (d) of Section 11 of the By-laws be amended to read as follows (matter deleted is enclosed in [brackets]; matter added is italicized):

(d) The Treasurer may sign[, with the President or a Vice-President,] any instruments and/or deeds of conveyance of the Corporation provided that the President or another officer endorse a copy of each instrument or deed of conveyance before the end of the fiscal year; and, in general, shall perform all the duties ordinarily incident to the office of a Treasurer of a corporation, and such other duties as may be assigned to the treasurer by the Board of Directors or by the President.

Previous value of checks that the Treasurer could write without prior authorization, it was Moved by Janet Wilson-Anderson, Seconded, and, following discussion, Passed Unanimously that subdivision (d) of Section 11, as amended, be further amended as follows:

(d) The Treasurer may sign, with the President's prior authorization, any instruments and/or deeds of conveyance of the Corporation for an expenditure of

over \$500.00 and the Treasurer may sign [any] other instruments and/or deeds of conveyance of the Corporation provided that the President or another officer endorse a conveyance before the end of the fiscal year; and, in general, shall perform all the duties ordinarily incident to the office of a Treasurer of a corporation, and such other duties as may be assigned to the treasurer by the Board of Directors or by the President.

Guild Guidelines for International level Masquerades/Competitions:

The meeting turned to the subject of Guild guidelines for international-level masquerades and competitions. It was Moved by Animal X, Seconded, and after considerable discussion and amendment, Passed Unanimously that:

The ICG appoint a coordinator to facilitate discussion of guidelines for masquerades and/or competitions. Each local chapter of the ICG shall, over the next ten months, discuss the issues of guidelines for international masquerades and/or competitions; said discussions' results will be disseminated through the coordinator for the purpose of developing a simple proposal for majority vote at CostumeCon 10, 1992, by the voting membership of the ICG. The coordinator will provide a copy of the simple proposal to all Guild chapters on or before the first of January, 1992, by certified, return receipt mail.

Following the vote on this motion, the meeting considered the choice of the coordinator. 'Nea Dodson and Animal X were nominated; Animal X was elected to the post.

Other New Business:

It was Moved by Betsy Marks, Seconded, and Passed Unanimously to recognize the Central Coast Costumers' Guild (C3G), c/o Nancy E. Mildebrandt, 1316 Sherman Avenue, South Milwaukee, WI 53172; telephone: (414) 762-2976; Nancy E. Mildebrandt, President, as a chapter of the International Costumers' Guild.

The meeting discussed the need for material that would be useful in responding to inquiries about the ICG and about starting new

chapters. A motion made by 'Nea Dodson and seconded to assign to the ICG Corresponding Secretary the responsibility of preparing a pre-printed package of information plus a personal letter to use in responding to such inquiries was Withdrawn. It was recognized that these inquiries are frequently received by chapters as well as by the Corresponding Secretary. It was Moved by Vicki Warren, Seconded, and Passed Unanimously that: A generic ICG information document shall be created and provided to each of the local Guild chapters for their use in responding to informational requests.

Elections.

The following members were Nominated and Elected Unanimously to the ICG Offices indicated:

President: Janet Wilson-Anderson
Vice President: Pierre Pettinger
Treasurer: Kathryn Condon
Corresponding Secretary: A. Nea Dodson
Recording Secretary: Byron P. Connell
Other Matters.

The **Costumers' Quarterly's** new editor, Jim Kovalcin, requested that all material presented for publication in the Quarterly be on disc [Amiga format preferred but ASCII format, normal-density 3.5 in. IBM diskette acceptable].

There was a general discussion of the Costumers' Directory and the associated questionnaire, and of the cost of maintaining and distributing the Directory. It was agreed that Betsy Marks would continue to maintain the Directory but that she should not be expected to bear its cost.

An updated address for the Southwest Costumers' Guild was announced:

Southwest Costumers' Guild
c/o Roxanne Dillie
4716 West Crittenden Lane
Phoenix, AZ 85031

There being no further business to consider, the meeting was adjourned.

Respectfully submitted,
Byron P. Connell
Recording Secretary

LET US DO OR DYE

or

How I Did Lady Twilight

by A. 'Nea Dodson

Lady Twilight was a last minute inspiration. Four weeks before Costume Con, I realized that I had learned a great deal about A) ruining fabric and B) permanently recoloring the bathroom floor. I was getting nowhere with my planned costume.

I looked at my resources and muttered "I just know there is a costume in here somewhere!"

Three weeks later there was indeed a costume!

Lady Twilight was made completely of hand dyed and painted fabric. This article will tell you about the methods involved.

There were four techniques used in Lady Twilight. Paint misting (the underskirt), splatter dye (overskirt and sleeves), marbleizing (bodice), and hand painting (headpiece).

Handpainting.

The simplest of all techniques. The headpiece was made of white fabric painted through the simple expedient of slopping Dekas fabric paint on with a brush. It was then misted with Dekas Pearl White Metallic (see paint misting below) and heatset. No matter what the instructions for the paint are, I heatset by ironing fabric on both sides as hot as the fabric will allow. So far, I haven't hurt anything yet.

I assembled the headpiece, then sketched the outlines of the phases of the moon. Originally, I did this with Dekas Pearl, but I decided That I didn't like the look. So I coated the moons with Tulip Crystal metallic paint, and then again with Tulip Silver metallic paint. I glopped them right on out of the squeeze bottle, and smeared them around with the bottle nozzle, giving a little bit of texture to the paint. Then I outlined the moons with Tulip black to

give them a sharper edge. And that's all there was to it! Tulip paints don't need to be heatset or otherwise melded to the fabric. They do dry stiff, but in a headpiece based on plastic canvas, this is an advantage.

Paint Misting.

This is a simple way to add sparkle to fabric. I bought a cheap travel mister (the kind with the pump top, not the trigger) from the local drugstore and filled it with Dekas Pearl White fabric paint, cut with just a little bit of water. I then misted the dry fabric. (Be sure not to wet the fabric or you will get blurts of color instead of dots!) The farther away you hold the mister, and the more parallel it is to the fabric, the smaller and more feathery the dots will appear. Holding the mister close and perpendicular to the fabric results in larger, uneven dots.

Splatter Dye.

This technique is fast, simple, and filthy. I have yet to figure out a way of doing this that will not completely coat the painter and the surroundings as thoroughly as the fabric, but it looks Soooo... Good!

For this I used 3+ colors of Galaxy Fabric Dye, a large bowl of water, a separate paper cup for each color, and a large open space (The back yard would be a good place!). Do NOT use Dekas dye for this! I tried Dekas on some cotton, and it all blended into a dismal shade of grey. However, I've successfully used Galaxy on both cotton and silk.

Lay the fabric out flat. Then squeeze an inch or so of Galaxy into a paper cup. Fill the cup with water, cap it with your hand, and shake it up a bit to mix the pigment. (Don't worry about getting a very

even mix. The more uneven, the better the final result.) Then start splattering the fabric. You can pour the cup out or flick the paint with your fingers. I usually partially cover the cup with my hand and start shaking. The great thing about this is that you waste no paint. When I can no longer squeeze paint out of the bottle, I simply pour the water into the bottle itself and shake the dye off the sides. Switch between colors often. Sometimes I use a mister for a little more control, but be careful. Some of the Metallic Galaxy dyes will clog the pump.

When the fabric has been thoroughly covered (it will start running little chromatic tributaries onto the grass when it is sodden), pick it up, shake it out, wad it up, and toss it around for a little bit. This helps to cover blank spots, and adds a tie-dye effect to the paint.

Let the fabric dry thoroughly. Galaxy dye dries stiff and nasty, but when heatset with an iron, it will soften up. As I mentioned before, I really cook the paint on both sides of the fabric.

Marbleizing.

If you thought spatter dye looked involved, read no more. Marbleizing is the most complicated technique there is, and it calls for a lot of specialized equipment. First and foremost, you need a tray at least an inch or two deep that is large enough to hold your fabric out flat. I used a cooking pan lined with aluminum foil, and I still had to cut my scarves in half. If you want to do anything larger than a 9" square, you will need to build a special tray. (Editor's note: How about a cat litter tray with liners?)

Once you have the tray, you need to fill it with something thick enough to float on. It has been suggested that liquid starch will work for this purpose, but I have been using a special thickener sold by the Dharma company expressly for marbleizing fabric. This step calls for a little advance planning because the thickener needs to be mixed 24 hours in advance and allowed to set in peace. I tried to mix the thickener up according to its own directions, but I got better results when I ignored the measurement given and simply shook the stuff evenly across the bottom of my tray and melted it in warm water.

Once the tray and thickener are set up you

will still need;

1) paint (Deka is good, thinned with a touch of water)

2) a way of spreading the paint on the thickener without breaking the surface tension, because if you just pour it on, it will sink. (a plant mister will help here again!)

3) a means of stirring the paint to get the marble effect. (I used the handle of a paint brush)

4) a means of skimming unused paint off the surface (a piece of cardboard will do, but I've just done several dye lots in the same colors and not bothered to skim at all).

5) a large blotter

6) a small blotter, and

7) a friend to help with large pieces of fabric

Cover the thickener with paint. I dripped or misted the Deka on; you will find that the thickener will prevent the paints from running together. If you want "blank" places, drip a little water or detergent in as well. Now run a tool through the paint, combing it into the design you want.

These next steps have to be done as quickly and as precisely as possible, which is why it is helpful to have a couple of extra pairs of hands. Lay the fabric **flat** on top of the paint. Don't sink it, but do make sure that it touches the pigment. (Thin fabric is great, because you can see the paint soaking through.) As **soon** as the fabric has taken the paint, lift it **straight** up, still holding it flat. If you tilt it, the colors will run! If you've soaked it, the colors will drip. Lay it paint-side-down on the large blotter for just an instant, to soak up the excess paint. Do **NOT** slide it on the blotter, or the paint will smear. Then flip it right side up as quickly as possible (you still don't want paint to drip) and lay it paint-side up to dry. If the fabric isn't perfectly flat, paint will start to pool as it dries; use the little blotter to soak up the puddles before you get a muddy spot on the design.

See what I mean about complicated? Hesitation means obvious runs in the finished piece. Once the fabric is dry, heatset it. If you used starch as your thickener, you can wash it out now.

All of these techniques take a lot of paint, time and patience.

But isn't custom cloth worth it?

COMING ATTRACTIONS

A Calendar of Costume related events

Chicon V

Chicon V is the World Science Fiction Convention for 1991. This year the convention will be held in Chicago, Illinois at the Hyatt Regency.

Dates: August 29 - September 2, 1991

Rates: \$150 at the door

Address:

Attn. Larry Smith, Registrar
PO Box 218121
Upper Arlington, OH 43221-8121

This is the primary costuming event for the remainder of this year with probably the largest masquerade (75-125 entries!) and the largest audience (5000+) by far!

PHILCON 1991

This year the convention will again be held at the Adam's Mark Hotel in Philadelphia, Pennsylvania.

Dates: November 15-17, 1991

Rates: \$17 until September 15

Address:

Philcon '91
P.O. Box 8303
Philadelphia, PA 19101-8303

The 55th Annual Philadelphia Science Fiction Conference is a nice, small convention ideal for the novice costumer not yet prepared to come up against experienced competition.

EDITOR'S NOTE!

If you become aware of any costume related activity that would be of interest to other costumer's please drop me a line telling me when, where, what, why and how much!

Little events!

Three Centuries of American Footware
Through December, 1991

Essex Institute
132 Essex Street
Salem, Mass.

Shaker Clothing

through October 15, 1991

at

The Museum at Lower Shaker Village
Route 4A
Enfield, Mass.

Fiberart International '91

Sept. 7 through Oct. 6, 1991

at

Pittsburgh Center for the Arts
6300 Fifth Avenue
Pittsburgh, PA

Fabric of the Incan Empire

through Jan. 5, 1992

at the

Textile Museum
2320 South St. NW
Washington, D.C.

Ruth Page: A Moment in Modernism
(The costumes of premier dancer and inovator Ruth Page)

through January 5, 1992

at the

Chicago Historical Society
Chicago, IL

Guidelines for Costuming Competitions by Animal X

At CC9 the following proposal was passed -

"The ICG shall appoint a coordinator to facilitate discussions of guidelines for International masquerades and/or competitions; said discussions results will be disseminated to all chapters through the coordinator for the purpose of developing a simple proposal for a majority vote at Costumcon 10, 1992, by voting membership of the ICG. The coordinator will provide a copy of a simple proposal to all guild chapters on or before the first of January 1992 certified return receipt mail."

TRANSLATION

Consider yourselves as members of a large committee composing the ballot that we will vote on at CC10. It is my job as coordinator to take in all of your input and then present to all of you your fellow member's opinions in a readable, unbiased format. After recirculating and disseminating the information, it is then my job to take the opinions and fashion them into a ballot. Because of the need for consistent, votable format, part of my job includes rewording some suggestions, but not their intent. At this point, I am thinking of including in the final ballot all options that have been espoused by at least 20% of the participants in this composition process. If there is too much controversy as to how things end up on the ballot, I will include EVERYTHING that is suggested.

Since I was appointed to run this process, I have consulted with several experts in such matters to come up with this procedure in addition to using my own experience and common sense. Please be assured that this procedure complies with our by-laws, standing rules, the original proposal, as well as normal corporate procedures.

FORMAT

On the 15th of every month I will bring out "Guidelines Gossip", a newsletter/poll/forum. Since we are primarily an artistic organization, it is written in plain english. An example of it's format includes;

- A) "Proposal X"
- B) Discussions of options. Where appropriate anonymous quotes will be used.
- C) ramification questions.

Included with each issue will be a current questionnaire. People may respond by mail, E-mail, phone or in person. Every person participating is entitled to one opinion on an issue, which they may change at later dates. Deadline for each issue will be the 10th of the month.

As opinions or questionnaires come in, they will be consolidated into the next update. The first version has been taken from previous discussions, newsletters, and meetings such as the gathering at Nolacon. It is merely a starting point. As all aspects of international competitions are being discussed, please feel free to bring up unaddressed issues to be included

in the questionnaire.

The goal of this process is to come up with a reasonably simple ballot to be voted on at CC10. The ideal ballot would be a ratification of a majority of the guidelines with the few sticking points singled out and voted on. Do not be misled by the word "simple". In such a complicated issue as this, the final ballot will probably have many places where the voter must decide something.

WHO CAN PARTICIPATE ?

The ICG bylaws say one person - one vote, so this composition process will go by one person - one opinion. You can either exercise this by communicating directly to me or with your local Guild. Guilds are asked to relay what has been discussed, who/how many participated in the discussion, the numerical results of any votes that your local guild may have taken, and/or return filled in questionnaires. All responses may be anonymously quoted.

To participate directly, one need only to notify me to get on the mailing list. Latecomers to the process may opt to receive back issues. A list of participants (names only) will be available by request to interested parties.

If you have any questions or suggestions about this procedure, feel free to contact me personally.

GUIDELINES QUESTIONNAIRE

INSTRUCTIONS: please cross out, circle, underline, scribble in the margins, and fill in to your hearts desire. It is not necessary to cross out the brackets that have been placed as a visual aid to where choices can be made. I have double spaced it, but if you need more room to comment, attach pages.

CLARIFICATIONS OF TERMS

For consistent terminology, some words have been substituted.

INTERNATIONAL - Same as "WORLDCLASS", not regional or local.

COMPETITION - Same as "MASQUERADE"

DIVISION - Same as "CLASS or SKILL LEVEL", A group of participants at a competition sharing common characteristics.

STATUS - Same as "RANK or TITLE", relative standing that determines what division to compete in.

CATEGORY - a classification, sometimes used as synonym for "division"

"< >" Designates a direct quote.

" " denotes that this term has not been finally decided on. For purposes of discussion I have tried to use the term that is most commonly used.

PLEASE FILL OUT THE ENCLOSED QUESTIONNAIRE AND FORWARD TO:

Animal X
7201 Meade Street
Pittsburgh, PA 15208
Phone (412) 242-8837
Compuserve # 70244,123

OR

You may also contact me personally at the following conventions; Ad Astra, Shoreleave, Pennsic War, Worldcon 91, San Marcos Renfaire, Philcon.

Guild Chapters

This magazine is sponsored by the International Costumer's Guild. For your membership dues, you receive 4 issues of this magazine. Some chapters also have a local newsletter, meetings and local discounts. We are 16 chapters and still growing!

Central Coast Costumers' Guild
c/o Nancy E. Mildebrandt
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South Milwaukee, WI 53172

Confederate Costumers' Guild
c/o Susan Stringer
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Chattanooga, TN 37415

Costumer's Guild West
c/o Janet Anderson
3216 Villa Knolls Drive
Pasadena, CA 91107-1541
Dues: \$14/year

The Great Lakes Costumers' Guild
3268 Goodrich
Ferndale, MI 48220-1012

The Great White North Costumes' Guild
c/o Costumers' Workshop
Box 784 Adelaide St. PO
Toronto, Canada M5C 2K1
Dues: \$12/year

**Greater Columbia
Fantasy Costumers' Guild**
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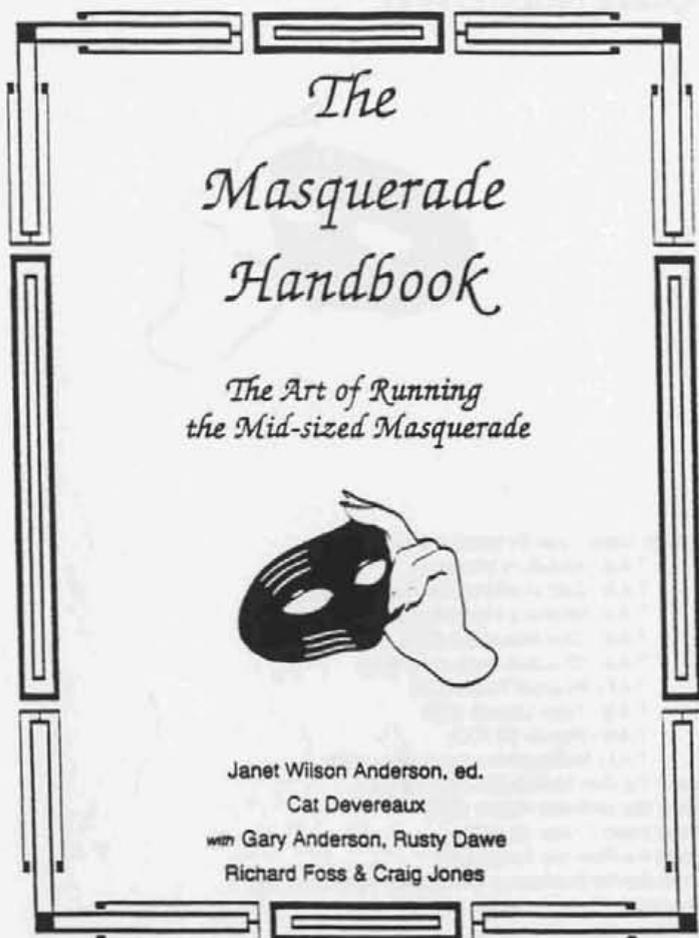
**People Your Mother Warned You About
(PYMWYA)**
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7121 South Webster Street
Littleton, CO 80123

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See opposite side for complete Table of Contents listing.

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The Masquerade Handbook - The Art of Running the Mid-Sized Masquerade

Table of Contents

Authors: JWA = Janet Wilson Anderson, CD = Cat Devereaux,
RF = Richard Foss, GA = Gary Anderson, RD = Rusty Dawe, CJ = Craig Jones

Introduction (JWA)

Section 1 - Timetable & Check List, Organization, The Masquerade Director

1.1 - Masquerade Committee Organization (JWA)

1.2 - Timetable and Check List (JWA)

1.3 - The Masquerade Director - Job Description (JWA,CD)

Section 2 - Stage Layout, Rules Contestant Info

2.1 - Main Hall And Stage Layout Considerations (JWA)

2.2 - Rules, Advice and Contestant Information (JWA)

2.2.a - Loscon Rules

2.2.b - Baycon 1988 Registration & Information Sheet (Kelly Turner)

2.2.c - Costume Con 8 Contestant Information (JWA)

2.2.d - Costume Con 8 Technical Information (JWA)

2.2.e - Costume Con 8 Masquerade Rules (JWA)

Section 3 - Registration and Running Order

3.1 - At Registration (JWA & CD)

3.2 - Putting the Masquerade in Order (JWA)

Section 4 - The Master of Ceremonies

4.1 - Recruiting and Briefing the Master of Ceremonies (JWA)

4.2 - Instructions for the Master of Ceremonies (RF)

4.3 - MC Announcements & Checklist (CD, JWA)

Section 5 - Operations, Front of House

5.1 - Operations Manager Job Description (JWA,GA)

5.2 - Front of House Job Descriptions

5.2.a - Front of House Manager (JWA)

5.2.b - Judges' Clerk (CD)

5.2.c - Ballroom Check-in (CD)

5.2.d - Catcher/Pusher Head (CD)

5.2.e - Catchers/Pushers (CD)

5.2.f - Traffic Control & Ushers (JWA)

5.3 - Duties of Head Catcher/Pusher & Set-Up Crew (JWA,CD)

5.4 - Duties of Set-up/Tear down Crew/Catchers/Pushers (JWA,CD)

Section 6 - Tech, Lights, Sound Video

6.1 - Masquerade Technical Overview (GA)

6.1.a - Organization

6.1.b - Procedure

6.1.c - Lights

6.1.d - Sound

6.1.e - Video

6.2 - Tips on Video Taping Masquerades (RD)

6.3 - Masquerade Audio Handbook - Costumer's Version (CJ)

6.4 - Masquerade Audio Handbook - Organizer's Supplement (CJ)

Section 7 - Backstage

7.1 - Backstage at the Masquerade - short version (JWA)

7.2 - Backstage Job Descriptions Introduction (CD)

7.3 - Backstage Director -Job Description and Duties (CD)



7.4 - Backstage Crew - Job Descriptions (CD)

7.4.a - Assistant Manager

7.4.b - Den Mothers/Den Daddies (CD)

7.4.c - Mother's Helpers (CD)

7.4.d - Check-in Head (CD)

7.4.e - Check-in Assistants (CD)

7.4.f - Polaroid Team (CD)

7.4.g - Tech Liaison (CD)

7.4.h - Repair Kit (CD)

7.4.i - Makeup/Hair Supervisor (CD)

7.5 - Duties of the Den Mother/Den Daddy (CD)

7.6 - Duties of the Mother's Helper (CD)

7.7 - Duties of Head Check -in (CD)

7.8 - Duties of the Polaroid Team (CD)

7.9 - A Few Rules for Backstage Contestant Behavior (CD)

7.10 - Masquerade Security Badges (CD)

7.11 - Backstage Announcements Checklist (CD)

Section 8 - Judges & Judging

8.1 - Recruiting and Briefing Judges (JWA)

8.2 - Judges' Clerk Job Description and Duties (JWA,CD)

8.3 - Judging the Masquerade (JWA)

8.3.a - Criteria for judging

8.3.b - Judging Procedures

8.3.c - Awards and Titles

8.3.d - Judging Facilities

8.3.e - Other Responsibilities

8.4 - Judges Rights and Obligations (JWA)

8.5 - Suggested Award Titles (JWA)

Section 9 - The Bare Bones Show and Good Ideas that Don't Work

9.1 - Running the "Bare Bones" Masquerade (JWA)

9.2 - Committee Organization - "Bare Bones" Version (JWA)

9.3 - Good Ideas That Don't Work (JWA)

Section 10 - Forms

10.1 - Sample Registration Form (JWA, with thanks to Marty Gear)

10.2 - Sample Technical Entry Form (JWA,GA)

10.3 - Masquerade Running Order Form (JWA)]

10.4 - Workmanship Judging Form

10.5 - Generic Award Certificate - Just add convention name! (JWA)

10.6 - Item Locator (CD)

10.7 - Work Schedule (CD)

10.8 - Daily Time Log (CD)

Section 11 - Supplies Lists

11.1 - Registration Supplies

11.2 - Backstage Supplies: Munchies Supplies & Check-in Supplies

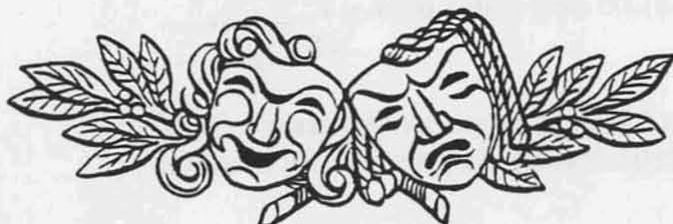
11.3 - Backstage supplies, Polaroid area, Workmanship judging area

11.4 - Repair Table Supplies

11.5 - Front of house Supplies: Stage prep, Seating, Catchers, Podium, Judges table
Ballroom Check-in, Judges Deliberation Room

11.6 - Technical Equipment Supplies List: Lights, Sound, Video, Headsets, Tools

11.7 - Masquerade Signs List - Registration, Backstage, Ballroom, General



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