

Costumer's Quarterly

Volume 2 Number 1



Costumer's Quarterly

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Cover by Animal X

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From The Editors

Hi there, and welcome to the first issue of our second year.

How are we doing?

While we have been editing this 'zine, we have gotten very little input regarding our work. This is *your* 'zine. Let us know if it is what you want. If not, what can we include, what can we drop, etc.

A special thanks to Danine Cozzens for providing us her article on Historical Research. Without it, we would have (again) had no historical material to print. I hope this inspires you other historical costumers to write to us, tell us what you're up to, and author articles (or just hints and tips!).

This issue we are attempting to include photos of costumes. We hope it works and the quality is acceptable (on our non-existent budget we can't afford to have each one screened).

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

We also desperately need COVERS for future issues!

A heartfelt thanks to those of you who have responded. Without you, this magazine would not be possible.

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

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

Kelly & Karen

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THE HARTLOVE PAPER MACHE HARDWARE TECHNIQUE

by Jay & Aimee Hartlove

Getting Started

The object of this technique is to produce lightweight, smooth surfaced, solid costume articles that are strong enough to wear without worry. When using this method, it is important to keep in mind how you want the finished product to look. At each step, you will be building onto the completed item. There are no sub-assemblies, no molds, and no casting.

The materials needed are as follows:

1. Standard, box variety, single corrugation thickness cardboard
2. Celluclay brand paper mache compound
3. Liquitex brand acrylic modeling paste
4. Good, sticky masking tape
5. Rough grade (40 - 60) sandpaper
6. Medium to light grade (100 - 140) sandpaper
7. Stiff paint brush, plastic bowls, scissors, X-Acto knife
8. White glue
9. Cyanoacrylate glue ("Crazy Glue")
10. Paper for making patterns (if design requires)

Celluclay is available at arts and crafts hobby stores. Standard Brands Paints carries it. Liquitex paste can be found at any art store.

The cardboard is to construct the item itself. The celluclay is to give the cardboard structure, strength, and rigidity. The acrylic paste is to give the piece a smooth, durable finish. The wall thickness of the finished piece is about 3/16ths of an inch. You can easily make it thicker but it isn't really practical to make it much thicker.

The Steps

First you construct the entire item out of sheet cardboard. Remember, all you're building is the outside shell, the part that gets seen, of whatever you're making. You can stuff it or pad it to make it sit on your body however you want. Since the cardboard structure is going to look like a cardboard mock-up of the finished piece, go ahead and think of it that way. Your patterning and piecing should fit into as close an approximation of the curvatures of the finished article as you can manage.

Cardboard behaves a lot like fabric. It only wants to bend in one arc direction at a time. In other words, dome type curvatures don't work. Complex spatial curvatures have to be broken down into combinations of simple, one-bend-at-a-time curves. The big difference from fabric is there is no stretch or give and there is no bias.

Corrugated cardboard is strong enough to stand up to the rest of the layers of goop we use in this technique, but it is also strong enough that you have to prep it before use. You want the strength of the folded middle layer of cardboard so you only want to bend it along those interior foldings. Pick which direction you want a piece to bend before you cut it out so that you can bend it the way you need to.

Working from the inside of the bend, fold the entire piece along each and every interior corrugation. This will stretch the outside taut and will make the inside a mass of closely spaced parallel folds.

This bending leaves the cardboard very flexible in one direction and very stiff and strong in the other. If your piece is too complex to intuitively pattern or if it is to fit closely to the person wearing it, use paper to make patterns just as you would with fabric. Just remember, one bend direction at a time. Be generous in your patterning. You want to make the patterns a little too big for two reasons. The thickness of the cardboard cuts into the distance around the curve. Also, the Celluclay shrinks when it dries and it will tend to crush the cardboard structure a little in all directions. Patterning one whole dress size larger will get you in the right ball-park.

Assemble your shell with masking tape. There is no need for anything stronger or more permanent than this as the Celluclay is made with powdered glue in it. The adhesive they use in masking tape sticks to cardboard pretty well. If your tape is too old or if it has gotten wet and it won't stick snugly, do not proceed. Go get some that will hold well enough that you can put the whole item on and wear it without it falling apart. Be as generous as you want with the tape. It feels a little waxy but the Celluclay sticks to it just fine.

Once you're happy with your model, you cover it with the Celluclay. This stuff is essentially vacuum cleaner lint with powdered white glue. The raw paper pulp fibers are very strong and form a surprisingly tough network when dry. Therefore you don't have to use a thick layer to get a lot of strength. Mix it with water until it is wet enough that when you squeeze a bit of it you can just barely squeeze water out of it. If it's too wet it won't stick and it will take forever to dry. As it sits, it will develop a slight sliminess. This is the white glue. You want this.

Apply it in quarter-sized balls and squish it out to a thickness of 1/8 to 3/16 of an inch. Blend and smooth new material up against old as you go along. Celluclay shrinks unevenly and will develop craters and ridges as it dries. But if you start with this thickness, this "surface of the moon" effect can't get out of hand. Making the surface as smooth as possible while it is still wet is, therefore, not a waste of time. It will save you a lot of sanding later.

The water in the mache will weaken the cardboard underneath. To avoid a structural collapse, only cover a stable area at a time and start with places of maximum curvature enhanced strength. Once you get part of your item encrusted with dried Celluclay, the whole thing becomes noticeably stronger. Let it dry gradually. Placing it in direct bright sunshine will make it shrink too fast and it will crush your whole piece. At the very least, it will cause fissures to crack and open up which you'll then have to go back and fill with more mache. Preheating an oven to 200o, turning the fire off, and putting your piece in is the best way I've found to speed drying time. A large area will still take overnight.

The thickness of the celluclay will shrink down about 1/16th of an inch. For most purposes, this is enough. The flat areas between cardboard intersections will collapse a bit. There is very little that can be done about this. Once the whole piece is covered and dry, go back and fill out collapsed curvatures. This is also the stage where you can fill out those dome shapes you found so elusive back at the cardboard stage. These filled in and patched area can be dried quickly in the sun. They can't crush anything because of the under-layer of dried celluclay.

Costuming for Cats by Animal X



CATROBICS

Using the coarse grade sandpaper, smooth any ridges that have risen.

Any structural distortions that have occurred should be fixed now. Determine what should be bent back, break the celluclay layer along that line, and fill the crack with more celluclay. Prop the piece up to the shape you want and let the mache dry in that pose. This tailoring step takes time, but it's a lot easier to do now than later on. Small cracks can be filled with white glue.

Lastly, once you have a structurally sound, properly fitting article, you cover it with the acrylic modeling paste. This stuff is essentially white paint with extra thickeners and powdered solids in it. The Liquitex brand dries to a hard, non-rubbery, non crumbly plastic that can be carved and sanded smooth. Apply it with a stiff paint brush in a generous layer, being sure to fill in the bumpiness of the Celluclay and then some. Don't thin it. Liquitex whips their paste so it has a cake frosting consistency. Don't just glop it on, but don't be too worried about a smooth finish. It dries to the touch fairly quickly.

Let it cure for a couple of hours before you sand it. Starting with the rough and then finishing with the fine sandpaper, bring it down to the shape of

the finish you want. You're going to have tiny little pock marks all over it. That's okay. You don't have to sand until that are all gone. That would take forever. Thin the paste with water to the consistency of heavy cream and paint the entire item with it. The thinned paste will level and fill in the pock marks. Daub extra into any deep problem areas. This should leave you with a little light sanding when it's dry.

On big, freestanding pieces, like breastplates, the shrinkage of the acrylic can again distort your structure. To correct these, crack it as before, but this time fill the cracks with white glue. Since the correction cracks will set up stresses throughout the piece, you want a filler with a lot of strength. White glue dries hard.

After the final sanding you can paint it with any kind of paint you want except lacquer. Lacquer paints dissolve acrylic.

Lastly, when you wear the piece, tiny cracks will appear where your movement causes stress. The cardboard and Celluclay are easily strong enough to hold up, but the acrylic is rigid and will crack before it bends. These cracks, being only on the surface, can be glued back together Cyanoacrylate glue. Crazy Glue loves acrylic. 



GETTING IN MOM'S HAIR

HANDY HOUSEHOLD HINTS

by Diane Kovalcin

A Little Info On Beading

I recently had to bead a large area using one color. I figured that it was a good time to find out how much time it took to bead half a kilo of bugle beads and how much area it would cover.

Karen Turner suggested that I use the same color lame as the beads so that any fabric showing would not detract from the beadwork. It worked very well but I also backed the material so that the fragile lame would not tear from the weight of all the beads.

I also wanted to have a design (all in the same color beads) on the outfit. I sewed lines onto the lame so that I could easily keep to the design. It worked well. I found in a very large design you

need to have several beading lines so that you do not wander all over the place. One inch apart is best. I used 2 inch wide beading lines and had to keep going back and readjusting my design.

And now for the most important info: Assuming you have 9 bead widths/inch, a one half kilo of #4 bugle beads will cover 376 3/8 square inches or about 2.6 square feet.

I used the 2 bead sewing approach- that is- sew two beads on, then back sew through the material and go through the second bead again. This anchors the second bead and makes it a lot less likely to come apart in rough handling. This technique took me 52 1/2 hours to completely use up a half kilo of #4 bugle beads.

Amazing, isn't it?
What you can learn
while costuming. 



THE ULTIMATE SOLUTION

BOWLAND '88

HISTORICAL COSTUMING: GETTING A LOOK AT THE GENUINE ARTICLE

by Danine Cozzens

So many problems beset the hapless costumer who tries to evoke a picture from the past in modern fabrics. Why had my Regency gown, carefully scaled up from Janet Arnold's pattern, turned into a stuffed sausage rather than a Grecian column? More than pattern had to be involved. My library and bookstore sleuthing widened to include historic textiles and pre-Singer construction techniques.

I set out on my next project, a Regency man's shirt. This time I had a real pattern, Folkwear's Poet's Shirt (217), a close relative to the Regency shirt in Norah Waugh's *Cut of Men's Clothes*. I had a promising 100% natural cotton-linen blend fabric. And then I read the instructions.

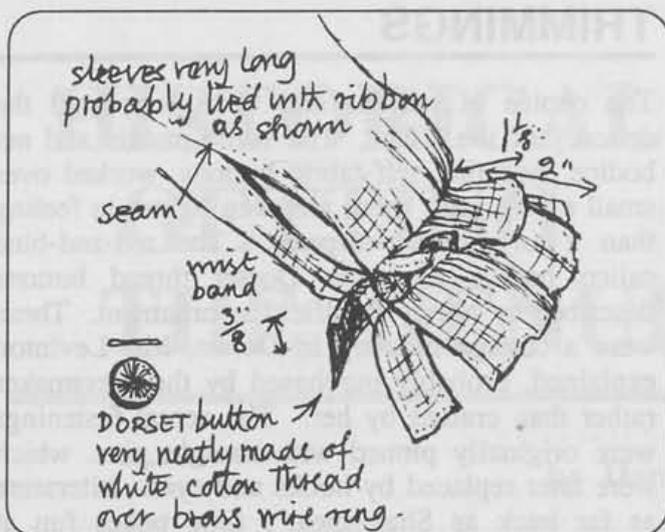
Flat fell the seams, they suggested, or French seams. Well, that would make a very nice shirt, but flat fell seams sounded too preppy, and French seams too femme for a Regency rake. Although Folkwear described their original shirt in detail, they did not mention seam finishes. Waugh noted edge finishes (some men's jacket fabrics were so stout they needed no finishing) but no shirt seams.

Where could I turn? And then the light bulb flashed. The H. M. de Young Museum in San Francisco, which I had recently joined, has a textile collection. Their Assistant Curator of Textiles, Melissa Levinton, explained that they had very little 19th Century men's clothing, but she would be able to show me a few women's Regency pieces, and their one Regency men's jacket and breeches.

Chance favoring the prepared mind, I stumbled onto a partial answer to my questions: a used copy of *The Dictionary of Needlework* (1882). Subtitled "An Encyclopaedia of Artistic, Plain and Fancy Needlework," it contains nearly everything a Victorian needleworker could wish, saving an index. No French seams appeared (this was, after all, an English publication), but they did list a German fell seam which was worked exactly like a modern flat fell, except that our visible topstitching is replaced by invisible hemstitching. Just the thing for a Regency shirt, and exactly what I would find in the one man's garment available at the de Young.

For on the day of my visit to the de Young, alas! the M-notched jacket and breeches were not available; little "beasties" has been discovered in that closet, and were being banished. But there, carefully spread out on the counter in layers of protective tissue, were two women's bodices (a white muslin with net insert, and a red-and-blue calico), a 1790 man's embroidered silk vest, and a very fragile tamboured muslin gown. The garments are handled as little as possible; because my interest was in construction techniques, I was allowed to don white cotton gloves and gently touch as Ms. Levinton carefully turned over the garments.

I won't describe the garments in detail; my notes, jotted down immediately afterwards from an all-too-short hour's visit, are nothing like Nancy Bradfield or Janet Arnold. Instead, I'll focus on the differences you will experience yourself when you find a resource for 19th Century clothing. The benefit of seeing these garments is not in taking an exact pattern from clothes that would



A Dorset Button from COSTUME IN DETAIL

Lewis Carroll's White Queen at historic events. It also awakens new respect for the Regency rakes, who must have emulated the proverbial porcupine in making love-- carefully.)

The vivid calico print points out the difficulty of working with real clothes rather than books, Ms. Levinton said. Real clothes don't always correspond to the few pictures selected to represent a certain span of time. This bodice was clearly cut around 1800, with a center back piece tinier than any sketched in either Janet Arnold or Nancy Bradfield. But the fabric was neither a Regency drab nor a 1790's dark floral. To my untutored eye, it looked more like the 1830-40's pages of *Fabric of Society*.

Both bodices used self-fabric trimming, a theme with repeated variations in *The Dictionary of Needlework*, which covers frilling, flouncing, honeycombing, pleating, piping, quilling, quilting, reeving, ruching, stroking, tucking and whipping under the category of Plain Sewing (that is useful as distinct from Fancy Work). The piping on these dainty bodices was actually a tiny cord about the size of household twine encased in fabric, rather than in a separate bias insertion.

The white muslin-and-net bodice repeated a simple applique radiating from the neck and wrapping about the wrist -- a lightly padded oval of fabric resting on a thinner, wider oval which was slightly shirred. The red-and-blue calico had a

tight ruffle about its scooped neckline, apparently a 1" tube of fabric gathered into tight S-curves about 3/4" wide. My first impulse in historic costuming has always been to head for the trims section, but I now see that was wrong; those provident 19th Century women not only cut out their own fabric frugally, they used the remnants to create wearable fabric art. These trims, I might add, were much simpler than the high-fashion museum pieces in Janet Arnold.

SEAMS ARE OK

Did your home economics teacher tell you to cut off your selvages? That's a late 20th Century notion, according to Ms. Levinton. Earlier fabrics were narrower, and seamstresses cut out patterns using the selvage edge whenever possible. So some edges didn't need finishing. Other seams could be left unfinished because the fabric, while light, was not prone to ravel. What was built to last were the hems -- tiny, regular slanting stitches less than 1/8" apart. Now you know how those demi-trains survived. Coming unpinned may have been period, but pulling your hem out would have been most unlikely.

And remember the perfectionist in your home ec class who always boasted she could wear her dresses inside out? That's not period (unless you are doing '50's home ec.) Eighteenth Century silk dresses were fashioned with large basting stitches, so that the square pieces of expensive silk could be re-made as the styles changed. Fabrics often outlived their original owners (see *Fabric of Society*). Nineteenth Century dresses were more curved, but made with ample seam allowance to accommodate pregnancy and other alterations. When you were already wearing chemise, corset, and corset cover, plus petticoats, linings as we know them would have been superfluous.

Seams which were going to receive wear, as on shirts or underlinen, could be backstitched and then overcast, a sort of hand-done babylock, as described in the *Dictionary of Needlework*.

The one man's garment, a 1790 silk embroidered vest, used the German fell seam described earlier at the shoulders, and selvage seams at the sides. The flowers were worked in satin stitch on white silk with silk thread what had once been silver

thread, and tiny little sequins. The back, which no one saw, was a sturdy linen. Although the fabric was now split completely up the back, it was originally constructed to vent halfway up the back, and two thin linen ties; the fabric pieces are basically square. It was clearly a grandfather to the curved, buckled late-Victorian vest we know today.

An hour with real Regency garments put me into a new frame of mind about sewing. I have more confidence in my own ability because I feel a deep respect and kinship for the real women who fashioned these garments. With a little thought, most historical costumers can probably uncover their own local resources (see notes below). Seeing the real garments is simply good research, much like cruising through Nordstrom's before you decide on a contemporary sewing project.

COSTUME RESOURCES:

The Fine Arts Museums of San Francisco include the de Young and Asian Art Museums in Golden Gate Park, and the Palace of the Legion of Honor in Lincoln Park. Open Wednesday through Sunday, 10:00 - 5:00; \$4 adults, \$2 seniors and high school (free Saturday 10:00 - 12:00 and first Wednesday of each month). During the summer, the de Young and Asian Art Museums are open Wednesday evenings till 9:00; the Palace of the Legion of Honor on Fridays. Historic costumers will appreciate the 18th and 19th century French, English and American furnishings, including several complete rooms, as well as the larger collections of paintings and sculpture.

The Textile Arts Council offers an opportunity to study Fine Arts Museums' textile collections; a series of seminars and lectures by visiting authorities; and an information exchange for students, collectors, teachers and designers. Membership in the Textile Arts Council includes complimentary tickets to textile lectures, advance notice of special events, and priority access to the Museums' textile collections. Memberships are \$15 and up annually for Fine Arts Museum members (that's \$45 per year, which you would spend anyway on six visits for two adults); but \$3 will get you on their quarterly newsletter mailing list. The textile collection is open to any student of historical costume.

Other collections can be found in museums or private hands throughout the country (see the *Costumer's Catalogue*, or "Historic Chic: A vintage style gets a modern fit" in the August/September issue of *Threads*). If you aren't near a major collection, contact your local museum or historical society. Historic buildings often have items of clothing on display; they may also welcome knowledgeable volunteers who are willing to appear in full period regalia at events.

PRINTED RESOURCES:

Janet Arnold, *Patterns of Fashion I: Englishwomen's dresses and their construction, 1660 - 1860*. Drama books, New York/London 1972.

Nancy Bradfield, *Costume in Detail: Women's dress 1730-1930*, Plays Inc., Boston 1983.

Sophia Frances Anne Caulfield and Blanche C. Saward, *The Dictionary of Needlework: An Encyclopaedia of Artistic, Plain and Fancy Needlework*. Facsimile of the 1882 edition, printed 1972 by Arno Press, New York.

Jane Tozer and Sarah Levitt, *Fabric of Society: A Century of People and their Clothes, 1770-1870*. Laura Ashley, England, 1983.

Norah Waugh, *The Cut of Men's Clothes 1600-1900*, Theatre Arts Books, New York 1964.

Author's note: Danine Cozzens is a costuming bookaholic who would rather read about historic costumes than make them. Her current research project is dictionaries of Renaissance and Regency fabrics. Share your bibliographical finds with her at 555 Pierce St., #430, Albany, CA 94706.) 

BEACH BLANKET BABYLON

Recently, there was an exhibit at the De Young art museum in San Francisco, CA of headdresses and costumes from the show BEACH BLANKET BABYLON.

This show is a San Francisco institution. It is also the longest running legitimate musical revue in American Theatre history. On July 14, 1984, this mini-extravaganza surpassed the long-standing record set by the Ziegfeld Follies.

What makes this production unique is not only the talented cast, delightful parodies, and the non-stop musical fun enjoyed by millions over the past 14 years, but the innovative costumes and hats. Creator/designer/director/producer Steve Silver has been fashioning fun for years. When this show first started, his designs included three main ingredients -- crepe paper, cardboard, and scotch tape -- and were simple, easy to make, and affordable.

With imagination to spare and additional ingredients of feathers and a few sequins, Silver opened BEACH BLANKET BABYLON on June 7, 1974. The show was an immediate success, and everyone started talking about singing M & Ms, a tap-dancing Christmas Tree in Summer, and a Carmen Miranda character with giant pineapples on her head.

The concept of the show grew as did the size of the audience and the height of the hats. A whimsical Mr. Peanut became the official show mascot. BEACH BLANKET BABYLON moved in 1975 to its current home at Club Fugazi, where the stage dimensions permitted more elaborate creations. The tape dispenser had been replaced by a hot glue gun, and sequins became the rule rather than the exception.



Some hats and costumes from BBB through the years. Notice the size of the hat in relation to the performers in the leftmost photo. This 33 foot-tall hat is from the the San Francisco opera



1978-86



1983

In 1978 BEACH BLANKET BABYLON premiered its first mechanical hat -- the now famous San Francisco finale headdress. Weighing fifty pounds, the 5 1/2 foot-tall centerpiece was designed to rise another 5 feet once on stage. The activity underneath its white feathered brim was new, too. The M & Ms were replaced by dancing stars and palm trees, Mr. Peanut traded in his monocle for sunglasses, and the central character of Snow White, who searched for her Prince Charming wearing a 5 foot banana split on her head.

The rest, as one may surmise is history. The first delicate 6- inch flower hat spawned the first dancing flower. The first skyline hat evolved into the first mechanical hat, followed by the Washington hat, the London hat, and the impressive 33 foot- high San Francisco hat especially designed for the finale of the 1987 San Francisco Opera benefit.

From meager beginnings to a production that has reached international fame, the progression up the creative ladder has been with an eye for fun. With each inch of every headdress, each sequin of every ruffle, and intent has remained unchanged -- to promote a moment of disbelief, to prompt a smile, and to encourage a laugh.

As you may have guessed, if you are ever in San Francisco, I encourage you to run-don't-walk to see this

show. It is both entertaining, and very inspiring. For the best view (front row) I encourage you to get seats for the "NON-SMOKING CABARET" section and show up 1 1/2 to 1 hour in advance to get the best placing. 



NOREASCON 3 NEWS

Well, the Noreascon 3 masquerade seems to be shaping up after the initial shock of each side (the costumers and the convention committee) presenting the other with their ideas. They have dropped the idea of separating costumes from presentations and have also dropped the idea of the "V" runway. They are starting to set up some things (even though they *still* do not have an official person running the masquerade yet). Here is what Suford Lewis of the Extravaganzas Division said in a recent issue of *THE MAD 3 PARTY*.

Excerpts from the Extravaganzas Division Apa

May 9, 1988

(Please understand that these pieces were originally intended for an interim committee publication and may not be as polished as work intended for broader circulation. They are the personal opinions of the individual contributors, not official committee policy.)

Current intent seems to be to have a pretty much standard masquerade but *do all the details right*. In spite of all the problems with the standard masquerade, all the changes so far examined seem to be worse.

The masquerade will be on Sunday evening, and presumably, Tech run-throughs will be Sunday during the day, and the Analysis/Gripe Session will be on Monday. There should be a masquerade check-in and information desk near registration (or information?) on Friday and Saturday to recruit gophers, register photographers, check in costumers, judges and staff, and answer everybody's questions. The masquerade info "desk" will move to the run-through area for Sunday.

We will need to have schedules and maps showing where costumers line up, the stage, where photographers can set up, et cetera, and telling when things will start and, hopefully stop.

Since it is now traditional to have advance registration for costumes, we should be able to make the line-up in advance and make up a tech run-through schedule. We will probably provide the usual costume repair, though we should encourage costumers to bring their own repair supplies and helpers. I would propose that groups of 10 have line-up times 15 minutes or so before their scheduled stage entrance time.

We will obviously have the traditional rules for sound (via pre-recorded tape only) and lights (limited effects available by advance request -- e.g., blackout, colored light, follow spot, fade-out). We will do something so that photographers will have an area to take pictures. We will do something to do video of the presentations. (See below for more on photo and video stuff.) We will also have the traditional limits on materials and effects: No food or perishables of any kind; No dangerous weapons or devices; Nothing gets left on the stage or runway.

In the next progress report after Nolacon we should publish as much as we can about what we know. We should invite inquiries and send out entry forms, maps, schedules, and descriptions of all our procedures to all who ask. *Mad Three* seems to be functioning as a good feedback loop. We will see what comes via the costume APA and Jill's and my memberships in the New England Costumer's Guild. We may not need a separate masquerade newsletter.

Photography of the masquerade is a special sub-area. Where are we going to put this and how are we going to handle the fact that flow through it is slower than the masquerade itself? This could be handled with a long queue using (some of) Exhibit Hall C or D, which would have to be co-ordinated

with the Nameless Division. The usual method is to set off a long area with backgrounds against a wall, several posing places, and risers for two additional levels of photographers above the floor level so there can be three tiers of them. Even if we have plenty of space, I propose we have three tiers anyhow, so we don't have the costumers having to pose at too many places while still accommodating all (?) the photographers. We should find out how many photographers the last 5 Worldcon Masquerades have had requests from.

I worry about the videotaping sub-area. I want a producer/director with some judgment (taste would be nice, too) telling the camera people what to point at. I want every entrance and all significant business captured. We give each group only seconds to present what they have spent months on; to have the cameras miss stuff is absurd. It's easy for the audience to scan back and forth and watch 20 members of a costume group. It's harder for the cameras, but the producer can take notes for the complex costumes during the tech rehearsals, and plan how to follow the action. Most groups only have sequential action anyhow. I won't claim it's easy: too many tries at it have failed. I do claim that it's the difference between a good try and success.

The best I can tell, the re-creations division originated when most re-creations were by novice media fan; it is not clear to me why this necessitated a distinction of this sort. Nor is it important, now, when masters are doing re-creations. I have talked to other costume fans about this and there is at least some support for merging the re-creations division back into the "regular" awards as a category. That's what it used to be; we called it "most authentic."

I would also propose to allow the judges to give an award to a costumer in a higher category than they entered. Instead of making the costumer gamble their chances by entering a higher category, I would allow the judges to recognize ability and achievement that transcends experience. If a costumer does not want to be considered for a higher level so soon, they could check a "do not promote" box on their form.

I know that the photographers want to give an award. The costumers might also want to give an

award. Also, the staff, the audience, and possibly the GoH. Well, great. but what are the judges for if we all want to second-guess them? These other awards only dilute the value of the Masquerade awards. The judges must be as fair as is humanly possible. We will devise judging aids to help them be fair and impartial. If others want to express their admiration and appreciate, they can talk to the costumers.

I feel that the design award was proven at Brighton to be redundant; a good design is necessary to a good costume. Since it is also apparently the last skill to be mastered, there do not seem to be any good designs that were not well-enough executed to win other awards.

Workmanship is not always necessary for a winning costume. It can also occur in a costume that is not otherwise a winner. Thus, it is not redundant. It also encourages costumers to take more time, be more certain of holding together, make costumes that fit better and more comfortably, and plan things out more. We want to encourage these things, so we should give awards for workmanship -- if we can arm-twist into judging it one of the three or four people capable of judging the category.

Well, that's the most recent news from Noreascon. This came from their newsletter *THE MAD 3 PARTY* (also known as, MORE THAN YOU EVER WANTED TO KNOW ABOUT RUNNING A WORLDCON). To get your own subscription of this monthly newsletter, send \$1 per issue for up to 10 issues to Noreascon 3, Box 46, MIT Branch PO, Cambridge, MA 02139. 

ALL THE NEWS THAT'S FIT TO PRINT

by Kelly Turner

This column is about magazines, newsletters, letterzines, APA's, and anywhere else that costumes and related subjects appear in print. Here, we will talk about and review various magazines that are related to costumes. If you know of a magazine or newsletter that we have not covered, please write us a review and send it in! Just because you know about it, don't assume that everybody else does too!

THE VINTAGE CLOTHING NEWSLETTER

Subscription rate: \$12.00/year (6 issues)

Editor: Terry McCormick

P. O. Box 1422

Corvallis, OR 97330

This newsletter is about (as you may have guessed) vintage clothing. How to buy them (both from store AND through the mails!), who sells them, how to treat them and clean them, etc. Also some gossip, personality profiles, information, and more.

This is its 4th year in publication.

The sample issue we got was 10 pages long and contained an editorial about how people have wanted to modify their bodies over the ages (most of it wanting to look heavier, NOT thinner!), letters from readers about the moral implications of wearing vintage furs, an article about someone who runs a vintage clothing store in Springfield, Ohio, a few book reviews, notes on a vintage pattern project, classified ads, and some questions and answers (like, "Can you cover up stains by dyeing the garment?" -- The answer is "no, stained

fabric will take the dye differently from the rest of the garment").

COSTUMAPA

Edited by Patti and Steve Gill

10353 College Square

Columbia, MD 21044

(301) 740-4913

CompuServe: 73260, 1723

Subscription: \$14.00 a year and 2 articles

6 issues a year

Has been in publication for 6 years

This is an APA. For those of you that have never heard of one, it stands for Amateur Press Association. How it works is this: subscriptions don't come free, not only do you have to pay for it (the cost covers mailing), but you have to write too. There is a subscription limit of 50 people. Each person must write an article at least twice a year, make 50 copies of it, and send it in. Then, the "editors" compile everybody's articles, staple them together, add a table of contents, and send out this compiled "magazine" to all the "subscribers". Depending upon who writes how much each issue can run from 50 to over 100 pages. Most people involved are associated with the Science Fiction costuming community, however, there are more and more historical costumers joining.

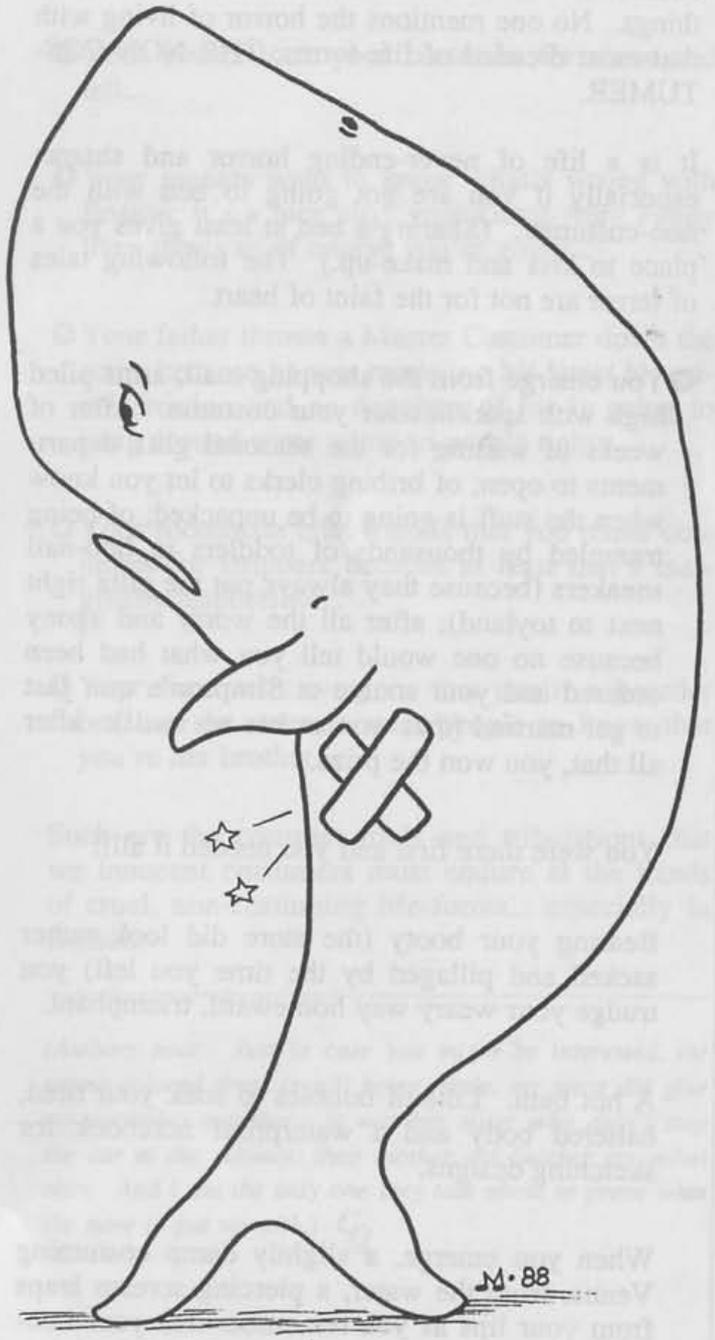
Topics covered in recent issues have been: Costume Cons, WorldCons, the division system, Living History Groups, masquerade winners around the country, running masquerades, judging criteria, how to do Quillwork, a reprint from an 1888 medical journal about corsets, flower arranging, and more. After people write articles and make comments, then other subscribers make their

own observations, remarks and questions. It becomes one large round-robin.

ORNAMENT

P. O. Box 35029
Los Angeles, CA 90035-0029
(213) 652-9914
Subscription: \$25.00 a year
4 issues a year
Has been in publication for 10 years
Review copy was 80 pages long

This is an interesting magazine that deals with the design and making of jewelry, but it often branches out into costume also. A recent issue covered these topics: the 1987 Baltimore Crafts show, the motivations for personal adornment, articles on jewelry designers Judith Ubick, Jan Yager, and Jacopo Franchini, electronic jewelry, imported jewelry from India, Germany, and Czechoslovakia, an overview of past costume articles, and an article on Saudi-Arabian ring-shaped pendants. Quite a selection, huh? However, one of the most useful things about this magazine is the numerous ADVERTISEMENTS. I have never seen so many companies that specialize in beads and jewelry making materials! Another bonus is just how inspiring and articles and ads are to look at. One gets many ideas from these sources. ☺



LIVING WITH A NON-COSTUMER



by Alixandra Stephany Jordan

Everyone talks about the perils of living with a costumer. No one has ever seen our side of things. No one mentions the horror of living with that most dreaded of life-forms: THE NON-COSTUMER.

It is a life of never-ending horror and shame; especially if you are not going to bed with the non-costumer. (Sharing a bed at least gives you a place to kiss and make-up.) The following tales of terror are not for the faint of heart.

★ You emerge from the shopping mall, arms piled high with sparklies for your costume. After of weeks of waiting for the seasonal glitz departments to open; of bribing clerks to let you know when the stuff is going to be unpacked; of being trampled by thousands of toddlers in hob-nail sneakers (because they always put the glitz right next to toyland); after all the worry and agony because no one would tell you what had been ordered and your source at Simpson's quit just to get married (that woman has no soul!); after all that, you won the prize.

You were there first and you needed it all!!

Bearing your booty (the store did look rather sacked and pillaged by the time you left) you trudge your weary way homeward, triumphant.

A hot bath. Lots of bubbles to soak your tired, battered body and a waterproof notebook for sketching designs.

When you emerge, a slightly damp costuming Venus, from the water, a piercing scream leaps from your lips as you remember that your non-

costuming roommate gets home early today. Heedless of modesty, you race to the rescue of your sparklies. But you are too late. He/she/it is happily hanging all your hard-won loot on the Christmas tree, blithely unaware that you are on the phone to Costume Nostra, putting out a contract on his/her/its life.

★ Five meters of gathered cream colored satin. 16,000 5mm stars sewn on by hand, one at a time, with a small sparking rocaille sewn in the middle of each; then the threads secured by super tacky glue that needs twenty-four hours to dry. It's the best hall costume you ever made, and your brother has piled newspapers, with all the ink, on top of your dress.... for the fifth time!!!

★ It's the day before the convention and you can't find your headdress. You know the one: it took you six months of work. Right! That one!

You can't find it because your mother (make that *late* mother) loaned it to your sister. It seems that your niece needed a crown for her second grade play and she just knew you wouldn't mind. You know, it's not as if it were valuable or anything. And she did promise to glue the feathers back on. And the paint stain isn't all that noticeable at all, really. And why are you rolling around on the floor and screaming? Maybe she'd better call the ambulance and your analyst because you're foaming at the mouth again. And please put down that knife...

★ Your jock roommate wants to know why you're so upset. After all, the party didn't go on that late; and didn't make that much mess. He

cleaned it up, didn't he? "Hey, man, you can't be mad just because I used your vacuum-form armor to demonstrate my winning tackle. I mean, hey, you should have seen the chicks I was impressing... Hey man, come on, let me out of this thing. I mean, hey, I don't think you can vacuum-form a human being!"

★ "As a matter of fact, there was one call. Someone who said they were doing a costume with you and hadn't received anything from you and could I describe it for them so they would know what to make. Of course, I didn't tell her anything. You know I'm no good at that sort of thing. I rounded up all your patterns and notes and mailed them off straight away. A name? Prunella Designs-natch-Copycat. What?! You cannot use that on the phone! I'm your mother...!"

Not to mention the humiliation of:

★ Your parents wall up the door to your room at Thanksgiving and don't let you out until after New Year's, so that the family won't know about you...

★ Your mother keeps telling neighbors that you're making costumes for someone else's dance class and keeps samples of drek around to keep up the front...

★ Your local fabric shop phones up your parents for authorization every time you try to buy 50 meters of orange lame; 500 meters of sequins; and 30 kilos of rhinestones... and you're 34...

★ Your brother took pictures of your Victorian underpinnings and gives out packets to prospective boyfriends...

★ You're the example your mother uses when she wants to show how much she has to suffer...

★ The niece who is driving you to the subway, in costume, because there is no change room, almost throws you out of the car without bothering to stop...

★ Your other niece offers to help with your make-up and promptly glues your eyelashes together with eyelash glue and her mother thinks it's hysterically funny... and tells the neighborhood...

★ Your sister decides to help out and make your witch's hat for you... out of an old velvet skirt made out of 5 meters of reusable cloth...

★ Your non-costumer friends keep asking you if you ever intend to grow up...

★ Your bother took your corset in for show and tell...

★ Your parents want to know what's wrong with Boston; it's a nice city; your Great Aunt Fanny lives there; so of course you're going...

★ Your father throws a Master Costumer down the stairs because he was modeling his latest historical creation and no daughter of his is going to hang around some wimp in purple tights...

★ Your roommate tells friends that you make costumes for strippers because at least that's marginally respectable...

★ Your sister tells everyone that you're a boarder because she doesn't want people to know that you're her brother...

Such are the constant trials and tribulations that we innocent costumers must endure at the hands of cruel, non-costuming life-forms... especially in Boston.

(Authors note: Just in case you might be interested, the creme colored dress is still being made, my niece did glue my eyelashes together. It was her sister who didn't stop the car at the subway; their mother did butcher my velvet skirt. And I am the only one they talk about to prove what the have to put up with.) 

COMING ATTRACTIONS

A calendar of costume related events

Fortuny Gowns

Through October, 1988

M. H. de Young Museum, Golden Gate Park
San Francisco, California

(in the de Young textile gallery, near the restaurant).

Summer Hours: Open every Wednesday night until 8:45 in addition to the usual 10:00 to 5:00, Weds-Sun schedule. Admission \$4 adults, free first Wednesday & Saturday 10-12. Art resistant family members will find ample amusement at the nearby Academy of Sciences, also open Wednesdays.

Mario Fortuny (1891-1949) designed unique flowing gowns of pleated silk which no one has been able to duplicate. This small gallery shows three of the pleated Delphos gowns on models, and others twisted into ropes, just as they were delivered to customers. Also five silk velvet jackets stenciled in gilt to imitate Renaissance fabrics, and a contemporary Mary McFadden inspired by Fortuny. (Thanks to Danine Cozzens for this info)

NolaCon II

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

Dates: September 1-5, 1988

Rates: \$100 at the door

Address: P. O. Box 8010

New Orleans, LA 70182

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

Bye-gone Eras'

Four-Star Scottish Event Folds

Due to a lack of interest, this event has been canceled.

The Art Deco Society of California presents The 4th Annual Great Gatsby Summer Affair

September 3rd, 1988

Dunsmuir Mansion, Oakland, California

Call (415) 552-DECO for more information

This is the annual outdoor picnic that the Art Deco Society holds. Its theme is the 1920's. Come in costume, with a picnic lunch, dance, view vintage automobiles, etc. Quite an affair.

Northern California Renaissance Pleasure Faire

Saturdays and Sundays (plus Labor day)

September 3 through October 9, 1988

Novato, CA

This is the big, annual Renaissance Faire. Come in Elizabethan costume and get asked, "do you work here" and "did you make that?" It has been called the worlds biggest, hottest, and dustiest dealer's room. Rumor has it that this will be its last year.

Charles Dicken's Christmas Faire

Saturdays and Sundays

November 18 through December 18, 1988

Pier 45, Fisherman's Wharf

San Francisco, CA

Similar to the Renaissance Pleasure Faire, except that it is indoors (inside a pier warehouse), and the theme is Victorian. Come in period costume, but dress warmly, it is often colder INSIDE than it is outside.

Costume Con 7

Dates: May 26-29, 1989
Rates: \$35 until May 15, 1989
\$40 at the door.
Address: P. O. Box 2323
Empire State Plaza Station
Albany, NY 12223

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

Noreascon 3

Noreascon 3 is the World Science Fiction Convention for 1989. It is located in Boston, MA.
Dates: September 1-5, 1989
Rates: \$60 until Sept. 15, 1988
\$70 until March 15, 1989
\$80 until July 15, 1989
\$?? ay 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: \$20 until September 10, 1988
\$25 from Sept. 11, 1988 - June 10, 1989
\$30 from June 11, 1989 - Feb. 1, 1990
\$40 after Feb. 1 and at the door
Address: 3216 Villa Knowles Dr.
Pasadena, CA 91107

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

Thank you to Richard and Victoria Lawrence of Living History Promotions for sending us listings of coming events.

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! 

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Richard and Victoria Lawrence--Directors

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3229 Logan Street
Oakland, CA 94601

MALABAR'S LOFT

by Alixandra Stephany Jordan

(Sung to "The Knight and the Shepherd's Daughter" by Margaret Crystal)

'Tis of a master costumer
A shopping she did go
A looking for a few trinkets
On her dress to sew

CHORUS:
With your roses all in bloom
Go no more a shopping so late in the afternoon

She rode the Bloor subway train
Got off at Summerhill
Climbed unescalated stairs
Then a steep and fearsome hill

CHORUS:

She turned onto Alcorn Street
Her brow clouded with care
Wishing that Malabars
Had a lift instead of stairs

CHORUS:

Panting and out of breath
She climbed those stairs time three
Thinking that after all of this
She should get the stuff for free

CHORUS:

The home of silk and sequins bright
Lame's and velvet soft
Wands and canes and fans and masks
You could find them in the loft

CHORUS:

She bought herself a few sequins
At least a half a pound
And a handful or two of whatever gems
They chanced to have around

CHORUS:

She bought a few meters of silk

And twice that in lame'
And a gold tinsel boa
That she just might use someday

CHORUS:

The feather fans were on half price
So she picked up three or four
Just give her a little time
She'll figure out what they are for

CHORUS:

The jeweled trim, she needed some
Just to trim a stole
What the heck, she liked the stuff
She up and bought the roll

CHORUS:

The bargains kept on piling up
She prowled through every rack
No one knows what happened next
But she never did come back

CHORUS:

So let this be a good lesson
To costumers hard and soft
Never, never go alone
Up the stairs to Malabar's Loft

CHORUS:

Malabars Loft is a major mecca for Toronto costumers. To get there take the subway to Summerhill. There is no escalator as of 1987. Then climb a rather steep hill. The loft is just off Alcorn at Yonge and you have to climb three long flights to get there. The sign at the top of the second level says, "Keep going, it's worth it." It is. Among other things they sell these marvelous claw-like nails. Janet Wilson has a pair from the Loft.

GUILD CHAPTERS

This magazine is sponsored by the International Costumer's Guild. Dues are \$12 a year and you receive 4 issues of this magazine, a local newsletter, meetings, and local discounts. There are chapters at the following locations:

**Greater Columbia
Fantasy Costumer's Guild**
P. O. Box 683
Columbia, MD 21045

Midwest Costumer's Guild
c/o Pettinger
2709 Everett
Lincoln, NE 68502

Costumer's Guild West
c/o Janet Anderson
9645 Via Torino
Burbank, CA 91504

New England Costumer's Guild
(aka The Boston Tea Party and Sewing Circle)
P. O. Box 186 Essex Station
Boston, MA 02112-0186

Southwest Costumer's Guild
c/o Wykle
835 West Linder
Mesa, AZ 85202

**The Great White North
Costumer's Guild**
c/o Costumer's Workshop
Box 784 Adelaide St. PO
Toronto, Ontario CANADA M5C 2K1

The NY/NJ Costumer's Guild
(aka The Sick Pups of Monmoth County)
c/o Mami
85 West McClellan Ave.
Livingston, NJ 07039

Deep South Costumer's Guild
c/o Cindy Riley
Route 6, Box 1050
Pell City, AL 35125



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