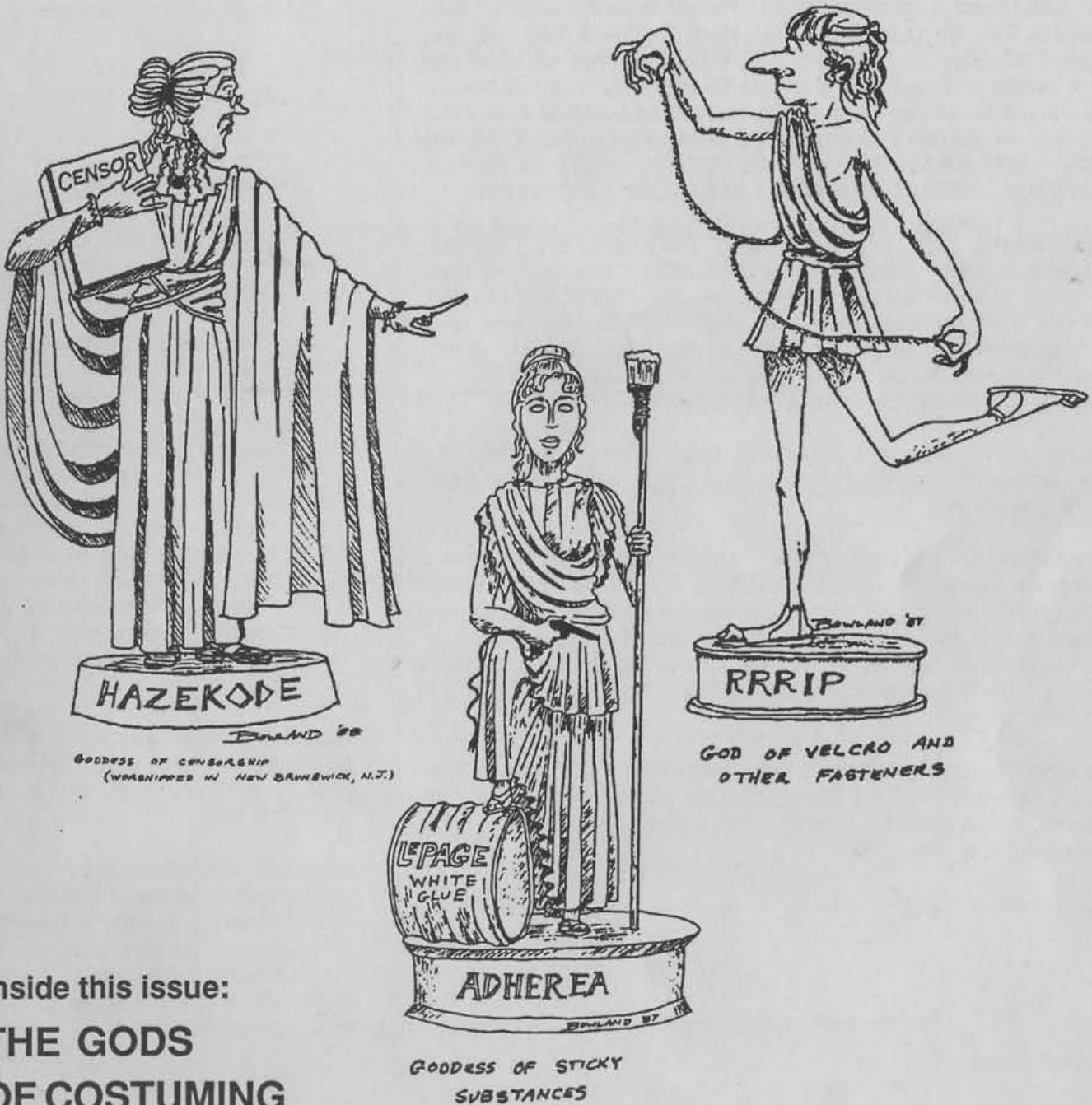


Costumer's Quarterly

Volume 2 Number 2



Inside this issue:
**THE GODS
OF COSTUMING**

From The Editors

Hi there, we are trying a few new things this issue. We hope you like them and let us know what you think.

First of all, we now have the ability to publish photos. If you have a photo that you think other people would like to see, send it in and we will probably publish it (space willing). Remember, no submissions are returned unless return postage is included. It helps if the photo has good contrast and the subject matter isn't dark (a black costume with a dark background is not a good idea!) The photos in this issue are from Costume Con 6 (pages 7 and 22—taken by David Bickford) and Baycon '88 (page 24—taken by Terry Whittier). (Yes, we know that these were a while ago, but they were the most recent photos that we had. We have not been to many conventions or historical events this year and we did not take any photos at NolaCon.) **WE RELY ON YOU, OUR READERS, TO SUPPLY US WITH CURRENT MATERIAL. ESPECIALLY FROM EAST COAST EVENTS!!!**

Also with this issue, we are starting a "The Making Of..." column. This issue is Debby Jones' "DREAD WARRIOR". Next issue we hope to cover NolaCon's Best of Show winner, "BENEATH ALIEN WAVES." We are looking for input from our readers to know what other costumes you would like to see covered in this fashion. If you would like to know how a certain costume was made, let us know and we will try to contact the maker(s) for an article.

We are also starting a new comic strip by Linda Bowland called, "As The Costume Turns." We hope that you enjoy it in the issues to come (thank you Linda!)

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

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

Thanks for your help,

Kelly & Karen

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Costumer's Quarterly

Volume 2 Number 2

Fall 1988

Edited by Karen & Kelly Turner

Cover by Linda Bowland

With great thanks to the following people for submitting articles:

Debbie Jones

Alixandra S. Jordan

Betsey Marks

Shelly Monson

Animal X

Art by Linda Bowland, Melody Rondeau & Animal X

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How To Make Mask Blanks

Step by Step

by Animal X

With Costume Con 7 encouraging the audience to wear masks, many costumers are grabbing their glitz and glue and going to town. However, the variety of commercially available masks leaves much to be desired.

This is a simple, cheap method of making your own original mask-blanks based on the way I do it for my business.

Materials:

Elmer's glue
1 square ft. of covering material
1 square ft. of heavy backing material
Styrofoam head
Pins
Aluminum foil
Corrugated cardboard
Stiff brush
Fastener
Pattern enlarged from this article (or your own)
Optional stiffener

The Standard Method

1. Cover your wig-head with 2 layers of aluminum foil. This is for easy removal, oven curing, and a base for creative distortion. Remember that wig-heads usually have a smaller chin/mouth area. If you wish to make a full face mask, press 2 thicknesses of aluminum foil against your face to get an impression and then attach to wig-head with "scrunched-up" aluminum foil filling in the discrepancies between the two.

2. Cut your pattern out of lining material. You can make up your own pattern, or use one of mine (found in Figure #1 on the following page.) Cut eye holes (do not worry about needing fray-check—the glue will fix that).

3. Attach fasteners in area shown in Figure #2. Exactly where you want to attach it can make a difference. If in doubt, fasteners may be added after completion, but will not be hidden.

4. Place backing on front material and cut out, leaving 1/2 inch allowance. Do not cut eyes.

5. If extra stiffness will be needed in places, I recommend taking one of those useless-annoying-cards-that-are-stapled-in-magazines-and-fall-out-in-your-lap and cutting it into shapes as indicated by the dotted lines on the patterns. Other possible stiffeners include buckram, cardboard, wire screen mesh, needlepoint mesh, millinery wire, or several layers of aluminum foil.

6. Pin corners of backing onto cardboard and lavishly brush Elmer's Glue on. It should be a thick coat and cover completely. Put in place any support and cover with glue also. Unpin.

7. Lay cover material over and tamp down, making sure there are no wrinkles. If your material was thin, make it leak through onto your fingers. Don't worry, it dries clear.

8. Pick up and place on the styrofoam head, aligning eye holes to center it. Working from the bridge of the nose, mold the mask to the head. Glue together any tabs. Sometimes you will have

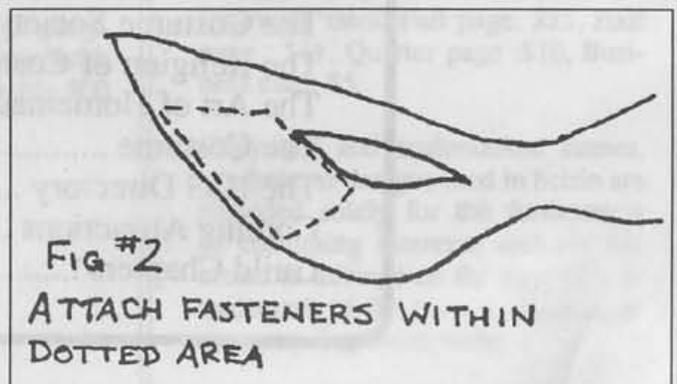


Figure #2

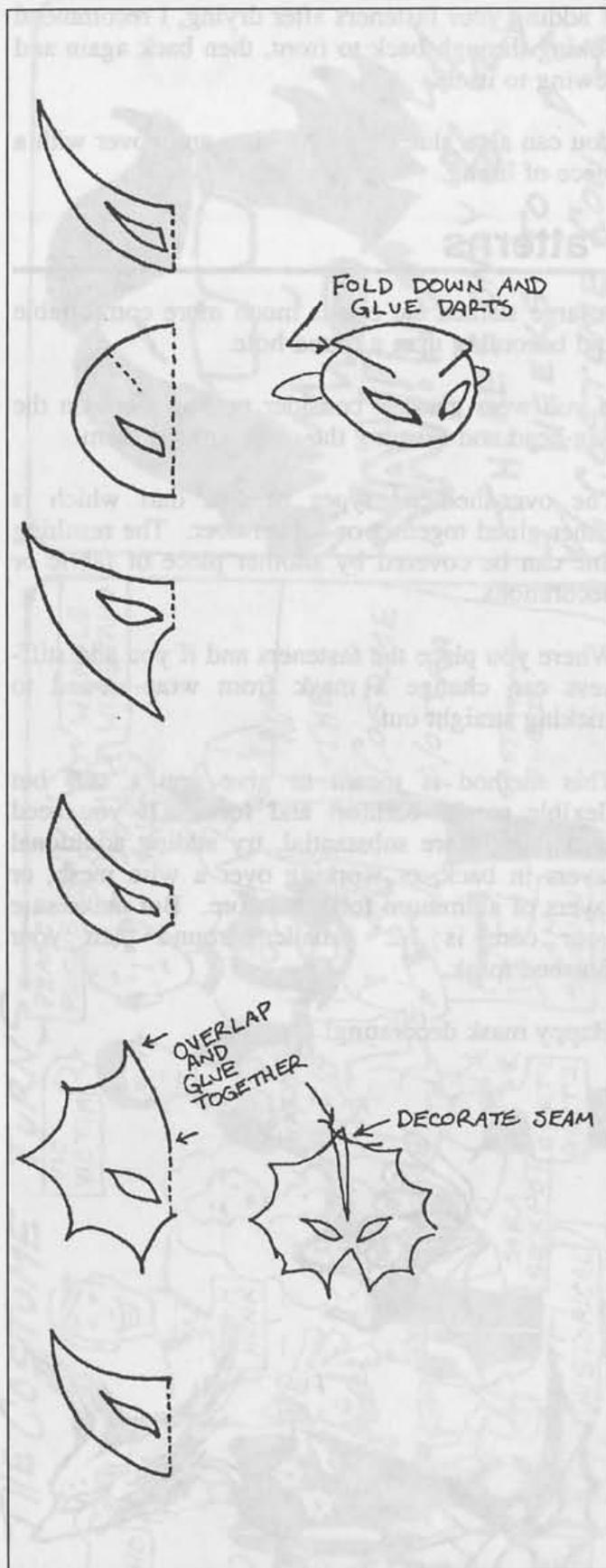


Figure #1. Mask Patterns

a slight wrinkle above the nose that you can't get rid of. This is caused by your choice of materials and marks the perfect spot for a nice-big rhinestone.

9. Either leave to dry 24 hours or gently remove the aluminum foil and place mask in a warm oven. I recommend 100 degrees or pre-warming the oven and turning it off before placing the mask inside. A gas oven's pilot light is usually good enough by itself. Leave in 15 minutes to 2 hours.

Caution: Elastic and some types of fabric (especially metallics) hate the heat. They may wrinkle, weaken or melt. Be careful and test any doubtful materials.

I oven dry almost all my masks and though slowest, the gas-oven with pilot light only method has not harmed any of my masks.

10. After hard and dry, trim off excess and cut eye holes. Congratulations: you may now decorate!

A word on materials and other tips.

1. Your facing material can be almost any material you want, as long as it's porous. It can be stretchy or not. I recommend brocades, velvet, velveteen, lurex, and heavy satin. Thin or open weave fabrics, such as chiffon or lace, must be added as a 3rd layer later, as follows:

For your covering, pick a fabric compatible with your lace, etc. When the mask is dry, draw a line around all cut edges (including eye holes) with either elmer's, Tacky Glue, or Magnatack 809 adhesive (millinery glue). Press the lace, etc. on it.

Some thin knits and spandexes are unsuitable for making masks, as the glue seeps through and leaves dark blotches.

2. Your lining material should be heavy and tightly woven, but not too stiff. Denim, duck, heavy velvet, old hotel tablecloths, and upholstery fabrics are recommended. Basically, you want strength, non-leakage, and something that feels good on your face.

3. Fastener. The best quality commercial fastener is a high quality elastic string with two metal anchors that also serve as inserters. At 10 to 15 cents apiece, it comes in black and white and can be found in millinery supplies and many bridal shops. (See figure #3.)

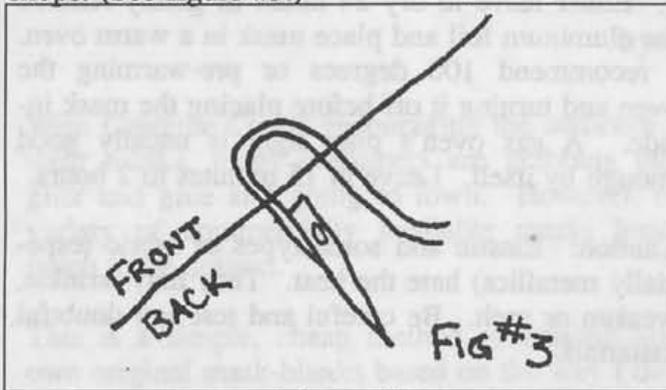


Figure #3

Ribbons are pretty, but must be tied. Make sure you sandwich at least 1 1/2 inch in your mask. (Figure #4.)

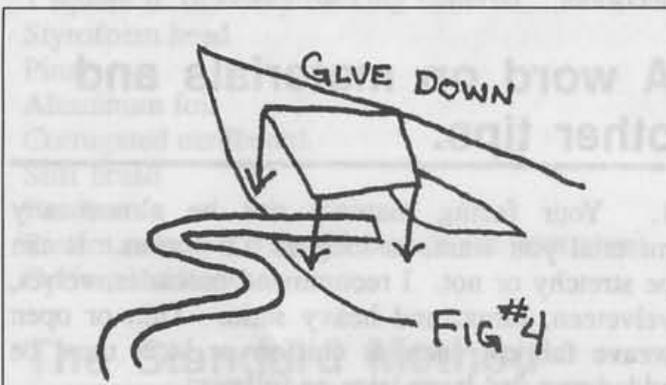


Figure #4

Elastic may also be sewn or tied as shown in figure #5.

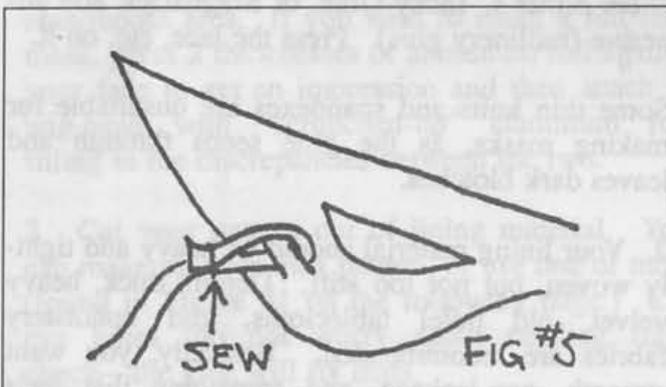


Figure #5

If adding your fasteners after drying, I recommend poking through back to front, then back again and sewing to itself.

You can also glue down 2 inches and cover with a piece of lining.

Patterns

A large slanted cat eye is much more comfortable and becoming than a round hole.

If you wear glasses, consider putting them on the wig-head and forming the mask around them.

The over-the-head types need a dart which is either glued together or folded over. The resulting line can be covered by another piece of fabric or decorations.

Where you place the fasteners and if you add stiffness can change a mask from wrap-around to sticking straight out.

This method is meant to give you a stiff but flexible mask—comfort and form. If you need something more substantial, try adding additional layers in back, or working over a wire mesh, or layers of aluminum foil, as a core. But make sure your core is 1/2" smaller around than your finished mask.

Happy mask decorating! ☺





The Making of "DREAD WARRIOR"

by Debbie Jones

"Dread Warrior" appeared in the Costume Con 6 Fantasy and Science Fiction Masquerade. Because so many people have asked me about the headpiece of this costume, here is a brief account of how it was done.

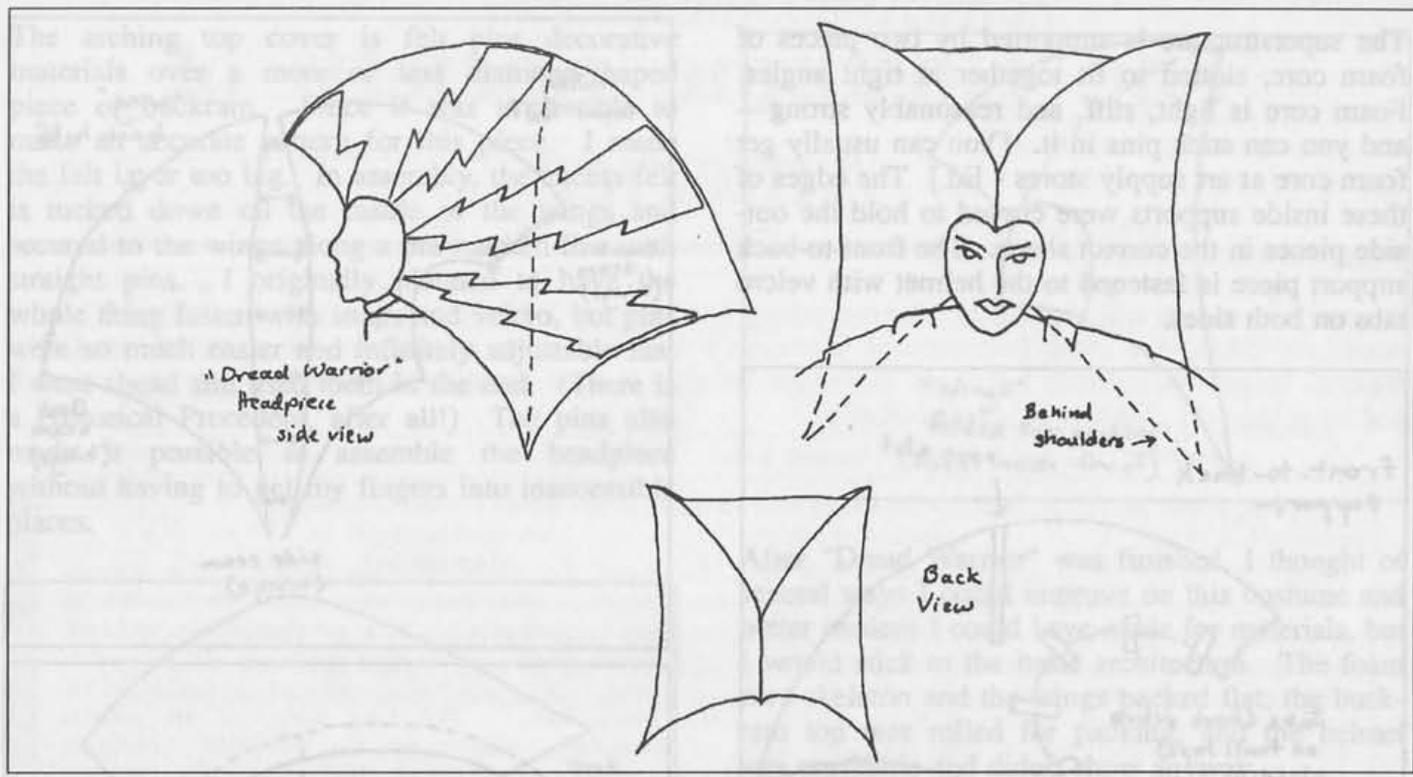
The costume was inspired by a black and white photo of a ceramic sculpture called "Streamline Robot" by Toby Buonagurio. The picture appeared with an article on the 27th Ceramics National in the August/September 1987 issue of American Craft. The original sculpture was 23" x 15" x 12".

I loved the concept and knew I had to make the costume, but I immediately gave up the idea of attempting a strict re-creation. A re-creation is possible, I'm sure, but it would take more technical skill than I presently have, much more information about the original, and more time than I had before CC6. I also wanted to be able to pack the thing in suitcases, so I had to modify those curved forms so they would reduce to flat, or nearly flat pieces.

The first step was to figure out how to make the three-dimensional forms and reduce them to flat patterns. This took several days of experimentation in miniature with a Barbie doll and modeling clay. I taped plastic wrap over the doll to protect it and applied the clay in thin sheets, pinching and stretching to the shape I wanted. When I had a good approximation in clay, I cut the clay off the doll and cut it so it would open flat. Then I reproduced the shapes in white paper and taped the paper shapes on Barbie, to check the effect and modify if necessary.

The next step was to scale up to my size. Since I am not even remotely the same shape as Barbie, this took some guessing. I cut out trial patterns in





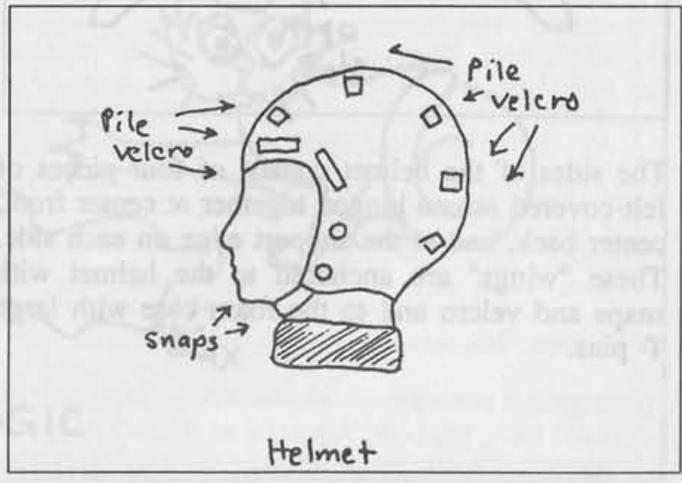
newspaper and more or less sculpted them directly on my body and head (or dress form when possible) with masking tape. (I call this the "brute force" method of design.) After adjustment and refinement, I cut a mock-up out of poster board for final fitting.

Nearly all of the curved forms in "Dread Warrior" were built on a base of ordinary aluminum window screening covered with felt. The screen is easy to work with, VERY cheap, and capable of achieving the curves I wanted. It has a bias that stretches a little. It can be returned to shape when bent (or smashed in a suitcase). It doesn't need as much wiring as, say, buckram, and I did not wire the edges, although I should have in a couple of places. Aluminum screen comes in rolls, so it already has a natural curl in one direction. Whenever possible, I cut the pieces to take advantage of this.

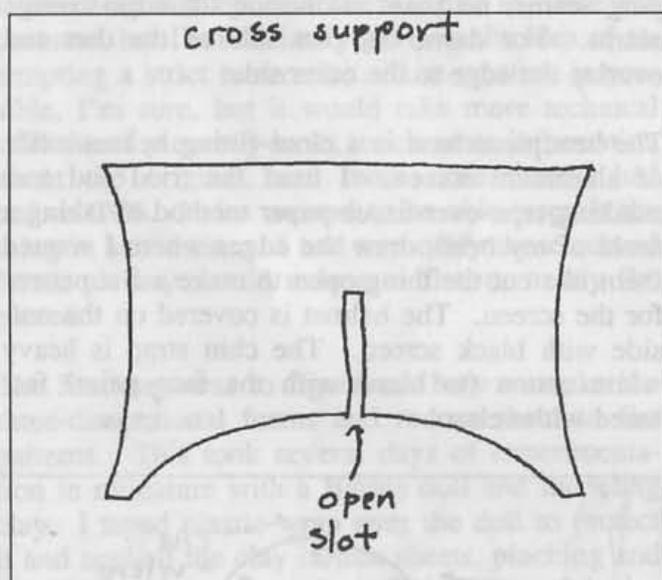
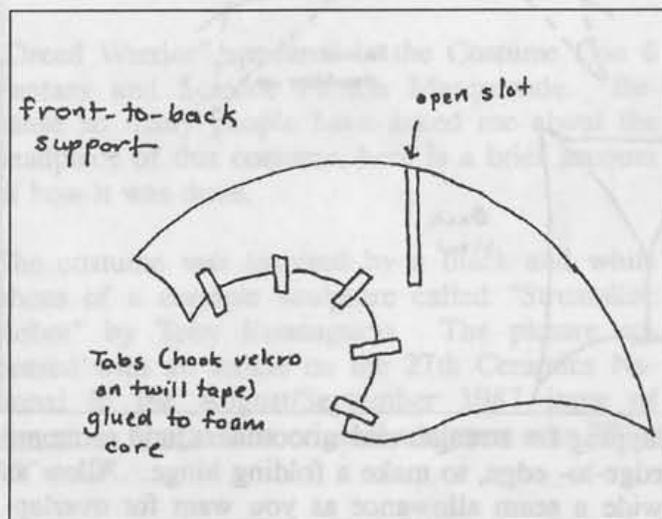
Pattern pieces can be traced on screen with a wide tip felt marker. I used tin snips to cut out the pieces and learned the hard way that all raw edges must be protected immediately after cutting, even if they are going to be part of a seam or inside a dart. The edges shred very easily and catch on everything unless they are covered. I covered the edges with duct tape and sewed the seams by hand with carpet thread. Some of the seams are over-

lapping for strength and smoothness, and some are edge-to-edge, to make a folding hinge. Allow as wide a seam allowance as you want for overlapping seams; no seam allowance for edge-to-edge seams. For darts, cut one side of the dart and overlap the edge to the other side.

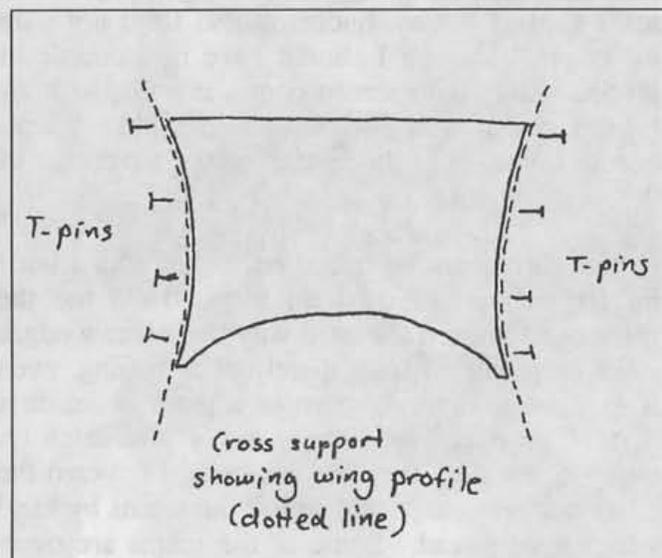
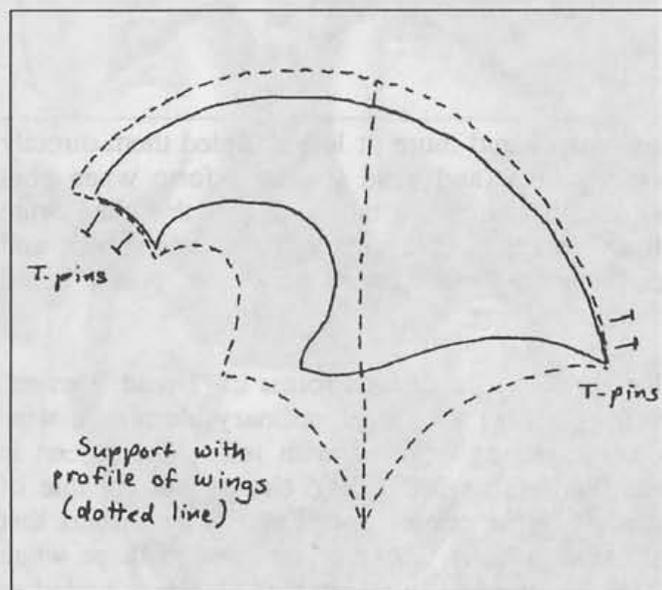
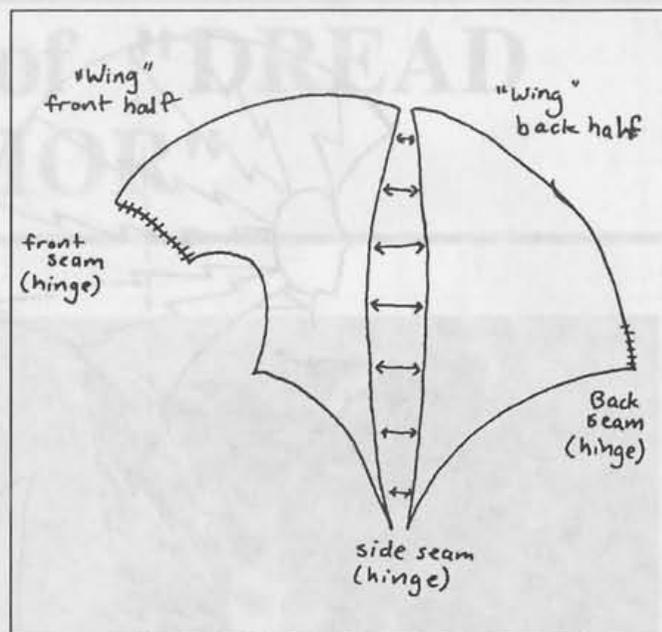
The headpiece base is a close-fitting helmet made of aluminum screen. I used the tried and true masking-tape-over-tissue-paper method of taking a mold of my head, drew the edges where I wanted them, then cut the thing open to make a flat pattern for the screen. The helmet is covered on the outside with black screen. The chin strap is heavy white cotton (to blend with the face paint) fastened with velcro.



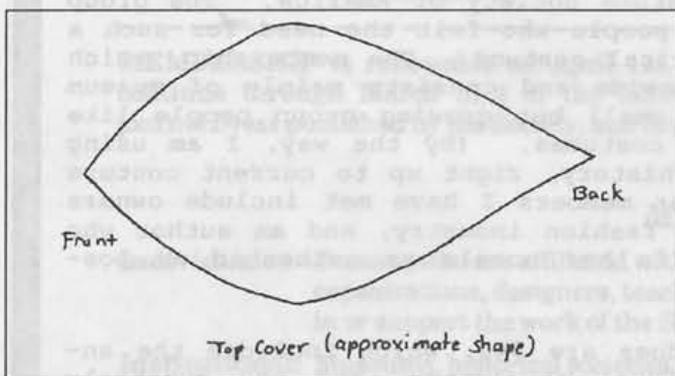
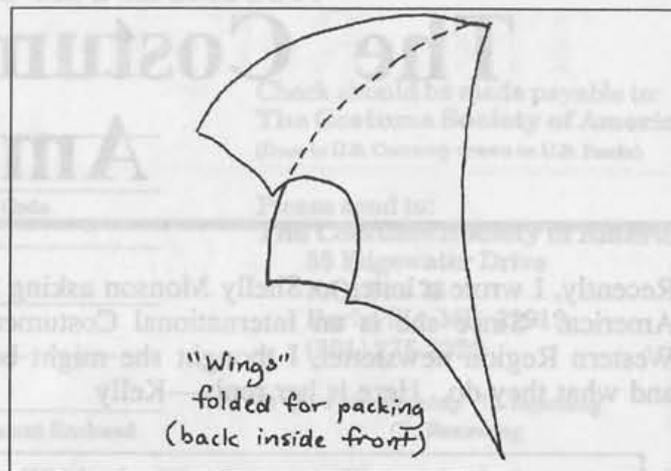
The superstructure is supported by two pieces of foam core, slotted to fit together at right angles. Foam core is light, stiff, and reasonably strong—and you can stick pins in it. [You can usually get foam core at art supply stores - Ed.] The edges of these inside supports were curved to hold the outside pieces in the correct shape. The front-to-back support piece is fastened to the helmet with velcro tabs on both sides.



The sides of the helmet consist of four pieces of felt-covered screen hinged together at center front, center back, and at the support edge on each side. These "wings" are anchored to the helmet with snaps and velcro and to the foam core with large T-pins.



The arching top cover is felt plus decorative materials over a more or less diamond-shaped piece of buckram. Since it was impossible to make an accurate pattern for this piece. I made the felt layer too big. In assembly, the excess felt is tucked down on the inside of the wings and secured to the wings along a pre-marked line with straight pins. I originally planned to have the whole thing fasten with snaps and velcro, but pins were so much easier and infinitely adjustable that I went ahead and used them in the end. (There is a Historical Precedent, after all!) The pins also made it possible to assemble the headpiece without having to get my fingers into inaccessible places.



After "Dread Warrior" was finished, I thought of several ways I could improve on this costume and better choices I could have made for materials, but I would stick to the basic architecture. The foam core skeleton and the wings packed flat; the buckram top was rolled for packing; and the helmet was crushable and didn't show anyway.

It took less than an hour to put the headpiece together at the convention. The assembled headpiece is surprisingly light (unless you wear it for several hours) and so well balanced that I almost could have worn it without the chin strap. ☺

Costuming for Cats by Animal X



The Costume Society of America

Recently, I wrote a letter to Shelly Monson asking her for more information about the Costume Society of America. Since she is an International Costumer's Guild member as well as the editor of the CSA's Western Region newsletter, I thought she might be able to shed some light on what this organization is and what they do. Here is her reply—Kelly

Dear Kelly,

Glad to hear of your interest in the Costume Society of America. The group was founded about 13 years ago, by some people who felt the need for such a society to promote knowledge about historical costume. The membership, which numbers about 1300 at present, is nationwide and consists mainly of museum people, teachers and collectors, with a small but growing group people like us, whose interest is *making* historical costumes. (By the way, I am using the term 'historical' to include all of history, right up to current couture fashion, and also ethnic costume.) Other members I have met include owners of vintage clothing shops, people in the fashion industry, and an author who was interested in making the costuming in her novels as authentic as possible.

Yes, anybody can join. The membership dues are \$40, which includes the annual magazine *Dress*, the Triennial national newsletter, and the quarterly regional newsletter (Quarterly for region V Western, that is). Student membership rates are \$15.00. The national organization holds a symposium every year, which concentrates on some particular aspect or historical period; some notable ones in the past were hosted by the Los Angeles County Museum of Art, the year of *The Elegant Art*, and by the Valentine Museum in Richmond Virginia, focusing on *The First 50 Years of the Republic, 1780-1830*. This year's meeting in Cincinnati, concentrates on Accessories, and next year's, in Denver, will focus on Ethnic Dress.

The Regional organizations also hold meetings, at much more frequent intervals. Region V Western, which includes the western states and the western provinces of Canada, holds meetings almost monthly. Recent topics have included Paisley shawls and "Hollywood & History," LACMA's recent exhibit on how historical costume is portrayed in the movies. At that meeting, among other speakers, we had the pleasure of meeting Elois Jensen, the costume designer for *Tron* and *Close Encounters of the Third Kind*. The regional meetings usually have a one day format of speakers, with a visit to a local museum exhibit or other interesting excursion. A meal (lunch, for instance) is usually included in the program price.

I hope that some of you do give it a try, since I feel that the organization has a lot to offer to the practical costumer, or anyone who is interested in the subject at all. I have found the group to be very welcoming, and have met many interesting and knowledgeable people in it.

Yours sincerely,

Shelly Monson
Editor, Region V Western Newsletter

MEMBERSHIP APPLICATION

Name		
Street		
City	State	Zip Code
Telephone	(Area Code) Number	
Affiliation		
Special Interest		
Membership Category	Amount Enclosed	

Check should be made payable to:
The Costume Society of America
(Dues in U.S. Currency drawn on U.S. Banks)

Please send to:
The Costume Society of America
55 Edgewater Drive
P.O. Box 73
Earlville, MD 21919
(301) 275-2329

New Membership Rejoining
 Renewing

Optional Choice: I would like to work for CSA in the following area. Please check one.

Special Projects Public Relations Regional Programs
 Membership Publications Other (describe)

MEMBERSHIP is renewable on April 1st. New memberships received on or after January 1st will continue through March 31st of the following year. All members will receive newsletters and the journal *Dress* published by the Society, and invitations to member events.

MEMBERSHIPS

- Individual:** Persons who are affiliated with museums, historical societies, and other such organizations, designers, teachers, scholars, and individuals who wish to participate in or support the work of the Society. \$40 per year
- Institutional:** Museums, historical societies, and other educational institutions (non-office holding). \$70 per year
- Library:** School and other recognized libraries wishing to enlarge their available material in the field of costume (non-voting and non-office holding). \$30 per year
- Corporate:** Corporations, industrial organizations, or businesses with a direct interest in costume or in making information on costume available to their employees. \$300 per year
- Student:** Persons who are enrolled in an accredited educational institution, membership in this category is limited to three years (non-voting and non-office holding). **Proof of enrollment to be submitted with application.** \$15 per year
- Sustaining:** Persons who wish to encourage, participate in or support the work of the Society. \$75 per year
- Patron:** Persons who wish to further the objectives of the Society and have contributed \$1,000 or more.

PURPOSES

- to circulate a newsletter on important new exhibitions, publications, and acquisitions.
- to issue a directory of collections and collectors, both public and private, here and abroad.
- to hold conferences and seminars to provide a forum of opinion and information.
- to publish a costume journal with articles of enduring interest by authorities on their various subjects.
- to provide a consultation service on identification and conservation of costumes.
- to collect and disseminate information of the preservation, interpretation, and exhibition of costumes.
- to publish and encourage the publication of material which would enrich the bibliography of costume.
- to provide and encourage the training of specialists in all facets of costume work.

The Religion of Costuming:

A History

Idiocy and pictures by Linda Bowland



IN THE BEGINNING, THERE
WAS MAX.



"Why are you putting sequins
on my new bear skin?"

THEN THERE WAS COSTUMER...
AND NON-COSTUMER



AND, OF COURSE, SEQUINS HAD
TO COME FROM SOMEWHERE.



THRU THE AGES, it is obvious that
Costumers have not been slouching... well, almost..

... in their respects to their deities. At first, there was only Glitziana, but others have come to join her. While there is no space to completely list all the gods and goddesses of costuming, I can, at least, go into some of the practices within the religion.



One of the strangest practices, and the most common, is the one concerning the invocation of Glitziana herself. It is one of the few blood sacrifices. The supplicant jabs his or herself in a digit, this action being immediately followed by leaping about in no set pattern while sucking upon the sacrificial member and uttering low, arcane holy words.

Adhera is goddess of sticky substances. (See illo on cover) While there is no specified manner in which to worship her, it is considered a bad omen if you happen to glue yourself to your costume. It is a definite sign that the goddess is displeased.

Xerox is god of duplicates whether intentional or not. His existence was first proven by the number of Princess Leias to be found at ChiCon 4. The plethora of Snow Queens has not served as proof, as no two have been identical.

A curious situation arose when a believer attempting to invoke aid from Baste (by spelling out her name in basting stitches) misspelled the name by leaving off the 'e'. It resulted in a deluge of small furry gremlins supplied by the Egyptian goddess, Bast.

The Religion



Someone beset by the gremlins of Bast

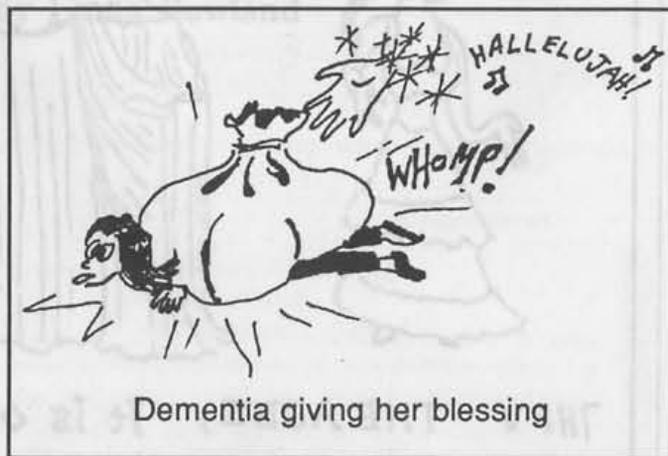
Now many of those who have made the same unfortunate error frequently call upon the aid of Vapona, goddess of pesticides, in hopes of ridding themselves of the furry, trouble-causing problem.

Hazekode is the goddess of censorship and costumes that fall apart at all the wrong times. (See illo on cover) There have been those who have attempted to sabotage costumes of others by ripping cloth while reciting her name only to have their own costume fall apart on stage. The result pleased the goddess, Flauntit, no end.



Poor unfortunate cursed by Hazekode and blessed by Flauntit

Dementia is Glitziana's hand-maiden and is prayed to by costumers to turn a non-costumer into a costumer. She is responsible for giving humankind the urge to costume and to put sequins and glitter on *everything*. Her hand appears and dispenses her gift of glitter... usually in fifty-pound bags.



Dementia giving her blessing

Mukrake, god of slander and libel, is kept adequately happy by costume apas. There is also a god responsible for looking after the hapless and helpless spouses, close friends and families of costumers who are frequently pressed into service as models: Whyme.

Finally there are those who pray to the god of total destruction, the god to end all costuming and have it banned forever: Boston. He will be the leader of the opposing forces on the final cosmic stage called the Costumedammerung or Twilight of the Costumes. ☺

The Art of Homemade Appliques

or

Are You Out Of You Beady Little Mind?

By Alixandra Stephany Jordan

I get asked that a lot: *Are you out of your mind?* Usually not so politely phrased, mind you. I get it from all sorts of people: relatives, friends, mundanes, the women who run the local craft store. My sister is more direct. She knows that I'm out of my mind. She tells me so every time I start a new project... and she's a costumer!

Honestly, though, if you've ever seen what the stores are offering in the way of sequined and jeweled appliques, I'm sure that you understand. (Of course, my sister understands... and she still thinks I'm nuts.)

Store-bought appliques are, for the most part, poorly made, easily destroyed, and very unimaginative in design. They are also very, very expensive. (Dressmaker's Supply in Toronto quotes them at \$3.75 to \$65.00)

I refuse to pay \$4.00 for a three-inch butterfly applique made with sequins and bugle beads when I can make better ones for about \$0.50. (Maybe as much as \$1.50 if I go heavy on the rhinestones and use glass.)

So if you're willing to spend the time, there is little you cannot accomplish with appliques that will not be cheaper, more beautiful, and stronger than anything on the market.

As an example, my first try at an applique was a large circular design taken from a stained glass pattern book. I traced the design onto cotton, then backed it with felt. After a number of tries with various mediums, I settled on using sequins and beads. The finished piece is sewn to the front of my nephew's caftan.

He is three years old. For over six months, the caftan has been picked at, mangled, had Mega Blocks run over it. (He was grating cheese, ya see.) He's run over it with his tractor, folded it, and jumped on it. In short, there is nothing a toddler could do to it that has not been tried. He only managed to remove one bead, and he gnawed that one off with his teeth.

If you are willing to give it a try, here is my method.

Part One

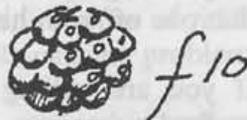
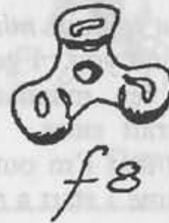
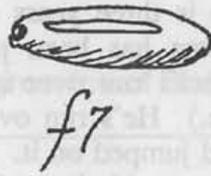
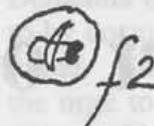
Being A Pack Rat, or Supplies

To make appliques, you will need the following materials: beads, sequins, thread, beading needles, and cloth. Also some form of transfer medium (unless you want to draw it freehand) and glue. If you want to really get fancy, rhinestones or fancy beads may also be used.

Beads:

Bugle Beads

A word about bugle beads: DO NOT USE BUGLE BEADS IF YOUR LIFE DEPENDS ON IT!!!! [Costumer's Quarterly Volume 1 Issue 1 had an article on the care and feeding of bugle beads—Ed.] I don't care what anyone else says, (this is *my* method, remember) avoid them like the plague. Bugle beads (Fig. 1) are difficult to use. Anything that you use them for will self-destruct immediately. [Well, eventually—Ed.] Take this from someone who knows. I used them as hair-



nets for some of my Narnian dolls when I was a kid. This was over 20 years ago. They were a supreme pain in various-portions-of-the-anatomy then and things have not changed.)

Rochaille Beads

(Pronounced "ro-kale") There are the best choice. While they are the same size and shape as seed beads, they are not the same. According to the Lewiscraft Catalogue (Canada's largest craft chain), ROCHAILLE beads are: TINY TRANSPARENT GLASS BEADS (Fig. 2).

Seed Beads

The Lewiscraft Catalogue describes them as: TINY OPAQUE GLASS BEADS FOR JEWELRY AND BEAD LOOMS. The two types of bead, rochaille and seed, are not the same. Rochailles are every bit as reflective as bugle beads, with none of the hassle of built-in obsolescence.

Rochaille and seed (Fig. 3) beads are the major types of beads used in making appliques. Other types of beads may be incorporated into the design.

Please do not discount seed beads. Black and white matte are of great use for contrast, making the sparkling parts stand out better. Metallic matte gold can be used quite effectively for jeweled effects. Lewiscraft puts out a pearlized white seed bead that produces a very nice effect.

Since not all costumers are into glitz, regular seed beads can be very well done. I've seen enough examples of Native (Indian) beadwork to know how beautiful seed beads can be.

What it comes down to is this: decide the effect you want, then buy accordingly. Use your own judgment and don't be afraid to experiment.

Rondelles

Transparent plastic beads (Fig. 4). 6mm is the most useful size.

Dazzle Beads

Colorful, transparent, faceted plastic beads (Fig. 5). Again, the 6mm size is recommended.

Pearls

Pearls come in natural, pink, green, silver and gold (Fig. 6). Keep it within reason; nothing bigger than 10mm.

Oat Beads

Torpedo-shaped beads (Fig. 7) that come in pearl, silver and gold.

Propeller Beads

Brightly-colored interlocking beads (Fig 8). I've only had partial success with these due to the large hole in the center and their tendency to allow the base fabric to show through. [Also known as Tri-beads--Ed.]

Plastic Flower Shapes

These can be very useful. They are usually used in conjunction with dazzles or rondelles (Fig 9).

Berry Beads

Large transparent or opaque beads that resemble raspberries (Fig. 10). They come in various sizes, but please keep to the small ones.

Sequins

The best type of sequins to use are flat. (I have had marginal success using cupped sequins, but only in small areas and only using 5mm size.) [Flat is also more reflective—Ed.]

The most common flat sequins come on chains and must be removed before using. Never use chain sequins on an applique, as you automatically lose any control over your work, and the end threads are unsightly. You've also lost your flexibility.

Chain (or string) sequins come in two basic sizes: the standard, garden variety and some that are a quarter of that size.

Star sequins are also useful, but keep them small.

Thread

Any type of regular sewing thread should work. One strand of embroidery thread works as well.

Avoid quilting thread. [We've found that Nymo beading thread works best. Silk thread is also very thin and strong—Ed.]

Beading Needles

Any type of beading needle should do, but remember that beading needles come in various sizes. One needle will not work for all types of beads. Also, some beading needles are too narrow to accept spool thread. I have some that will only accept one strand DMC. Some will only accept wire. Others are too small on one side but large enough on the other. Check out your needles before you start.

Cloth

I have made appliques on various types of cloth with varying degrees of success.

So far, the best material is a light-weight cotton suiting used in women's clothing or men's light weight trousers. It is inexpensive (approx. \$7.00 a meter) and comes in a variety of colors. It also takes rhinestones fairly well.

Next in line is broadcloth. This takes sequins very well, is light, cheap (\$3.75 a meter) and comes in a multitude of colors. However, it does not jewel well unless you use sew-on rhinestones.

Industrial felt [aka pool-table felt] can also be used for large appliques.

At this time I use no backings for most of my appliques. I use backings only when I am working on a large area (make that VERY large area) or a very delicate piece.

I entered a doll at Costume Con 5. The flames on her dress were worked directly on industrial felt. In this case, I kept the backing and got rid of the top layer.

For the most part I find that backings tend to make an applique too stiff. (The doll's dress was as stiff as cardboard.) I have tried regular stiffening as a backing with disastrous results.

Transfer Medium

Somehow, you have to get your design onto the cloth. If you are using a transfer pencil make sure it doesn't bleed: this could obscure your pattern. Silk screening is a good idea if you have access to the equipment. Just make sure that you use the inks meant for cloth and not the type used for paper. The results can be a real pain.

Taping your cloth to a window on a bright, sunny day is also a good method, but it works best with a thin material. The best medium to use with this method is a fine line marker. Ball point pen can also be used. [Fine-line laundry marker won't rub off accidentally—Ed.]

Tracing paper (carbon) or pencil pose a problem if you are planning to use a pale thread, especially white. The thread will rapidly become a disgusting shade of gray. You can get away with it if you never allow the needle to actually enter one of the drawn lines. (This is only a problem with sequin appliques, not beaded ones.) Other shades of tracing paper produce the same problem. Use them only if you have matching thread or take precautions.

Glue

Glue is used both to attach rhinestones and to finish the applique, as well as to make emergency repairs and secure thread (in some circumstances).

Rhinestones may be fastened with a variety of glues, but it is wise to conduct tests first. Do not use a heat-producing glue; that is, a glue that adheres by melting both items. (Model glue, for example.) These are likely to crack the stone. Glue guns seem to work, but it depends on the type of stone (glass or plastic), brand of glue (do not under any circumstances use Bostick brand all-purpose glue!) and type of fabric. Even the room temperature can be a factor with some glues, so be careful.

For the most part, a clear drying white glue is best, but even here, it is best to test things out in advance. (For years I have been using Super Tacky to glue plastic gemstones in place with great results. Now, for some reason, some of my plastic gems are developing internal cracks when used with Super Tacky. And not the entire pack-

age, just select stones. Same gems as before, same glue. Go figure.) Also for some reason the amount of glue varies not only from fabric to fabric, but from color to color. I don't know why, it just does. I have over 50 butterfly appliques to prove it.

Also watch out for glues that dry clear and cure in time. (Weldbond comes to mind.) Within a week you won't be able to get a needle through the stuff. If you use something like that, make sure you've worked it within 24 hours.

Finishing requires a flexible background so use a tacky fabric glue that dries clear. (I use Super Tacky from Lewiscraft. It is available in various sizes. I buy it in the 3.64 Litre size for around \$32.00... We use a lot of it around here.) Do not use a glue like Le Page's, Elmer's, or Weldbond unless you want jeweled armor. Also do not use hot melt glue. You have to spread the glue with your fingers to finish an applique, and hot melt would burn you.

Rhinestones

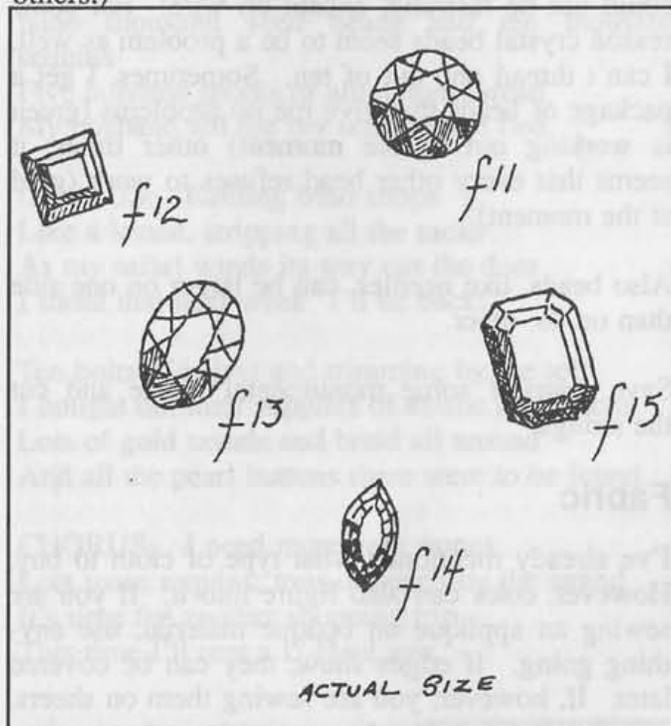
Generally speaking, sew-on rhinestones are the best type to use. These can be fastened down with glue and thread, making a more secure bond. (It also makes a washable applique.) It doesn't matter whether the stone is glass or plastic. (Except for the type of glue used.)

Glue-on stones are trickier. Usually only white glues will work without destroying the stone, or the fabric, or both. (I know that Animal had suggestions in her article on glues, but I haven't been able to find any of them in Canada, so I haven't been able to try them out with my applique work.) The problem with white glue is that it melts in water, making the costume hard to clean.

I prefer the sew-on type of stones when I can get them. Glass is usually easier to find, but also more expensive than plastic. If you know a shop that regularly sells glass gems, see if they have a discard bin. I've gotten lots of lovely gem stones that way. Most have scratched backs or chipped edges, but often the flaw is too small to be noticed amid the rest of the glitter.

Much of my work is done now with glue-on stones, since that is what is currently available in this locale. I order mine from Lewiscraft.

They come in red, blue, crystal and green. The shapes are: circular (Fig. 11), square (Fig. 12), oval (Fig. 13), navette (cat eye) (Fig. 14), and octagon (Fig. 15) (an oblong with shaved corners.) They also have small red hearts. They come prepackaged at \$1.59 a crack. (12 to a package for square and navette; 8 to a package for the others.)



I also tend to use rhinestone studs. (Throw away the metal backing and keep the rhinestone.)

Gathering Your Supplies

Make sure you have enough supplies.

Chain sequins are bought by the meter (yard). Never buy a fraction of a meter because the applique is small. Always over guesstimate. I usually buy my sequins in 5 to 100 meter lengths. You don't have to unstring them all at once. Take off a meter or so at a time. (It is not so intimidating that way.)

While sequins do not seem to vary in dye lot, they do vary in color and availability. They come in a multitude of shades. (Would you believe 5

golds?) And with the crummy lighting they have in stores, you can't always tell if a sequin has a pearl finish until you've bought the wrong one. You also can't rely on your supplier keeping that particular sequin in stock. (Don't ask me about prism gold... Please don't.) **BUY IN BULK WHENEVER POSSIBLE!**

If you can't buy in bulk, or you run out of sequins at the same time your supplier goes belly up, you don't necessarily have to slit your wrists... if you've hedged your bets.

I mentioned 50 butterfly appliques. Well, actually it was 62, ranging in size from 1" x 1" to 5" x 7". Only two were identical. (These decorated the ends of a headscarf I wore in the Historical masquerade at Costume Con 5.) All the others were radically different from one another. I kept within my color scheme, but was able to use all sorts of odds and ends without fear of a certain type of sequin running out of stock.

If the costume cannot take this type of diversity, then buying in bulk or sticking to stock colors that your supplier always has are your only hopes.

Also if this is a group presentation and several people are working on costumes independently of each other, send out samples. (Remember the 5 colors of gold.)

Beads are easier... and harder

For some reason, bead dye lots change often and radically. Lewiscraft has gone through 3 types of medium green, and twice that in red and gold. And I don't want to talk about crystal. Then there is the change of dye lot in dazzle beads. (I haven't run up against this one myself, but I know people who have.)

The only way to handle possible dye lot changes or shortages of dazzle, rondelles, berry beads, propellers, flowers and other specialty beads is to buy in bulk. Fancy beads come in set packages (usually) with no discount for bulk, unless you can work something out with the store. However, dazzles and rondelles do come in varying amounts up to a thousand. When possible, I buy beads in this manner. For one thing, the price goes down as the quantity goes up.

Rochaille beads are more of a problem. It's harder to guesstimate the amount of beads that you're going to need. It is also harder to buy these in bulk. Most places like Dressmaker's Supply sell by the 10 grams and weigh out the amounts (rochaille and bugle beads are usually the same price). But forget Dressmaker's these days. Their selection is not what it used to be. Try Sussman's Malabar's Loft, or Soo Ling's.) Other places sell by the strand. If you can buy in this manner and in bulk, go for it.

However, if this is way over your budget (it is mine), there is a way to fudge it. I mix dye lots before I start work. Let me explain.

I once bought several bags of end-of-line green rochailles. Each bag contained a mixture of several shades of green beads. But they were cheap, and what the hell, anything is useful. I tried them out on a headdress for a hall costume. They worked beautifully. I then tried them out on appliques, again with good results.

I now deliberately try for at least two dye lots before I start any project. This way I can keep adding as many dye lots as possible to a mix and it looks like it was supposed to look that way. You've turned a potential disaster into a bonus.

Not that this will work for everyone. It won't. Everyone has different ideas on how a finished project should look.

Caution

One final word about working with rochaille, seed, or even bugle beads. If you buy them pre-strung, cut them off and restring as you need them.

I've tried simply transferring them from thread to thread and it has never worked for me.

There are three factors to consider in this. Needle size (both your needle and the manufacturer's), thread thickness (again yours and the manufacturer's), and the size of the hole in the bead (it does vary--radically).

In order to run your needle through the holes in a string of already strung beads, you must have a

very thin beading needle (at least size 16), very thin thread, and beads with holes large enough to allow for the passage of a secondary needle and thread through ALL of them. (I have never been able to accomplish this feat.) Then you must make certain that your needle has not pierced the original thread at any time during the process. If it has, you cannot remove the original thread.

I once had some black plastic bugle beads (they do exist, folks: they were also opaque.) The holes in most of them were so small that they could not be restrung, except on wire! For some reason crystal beads seem to be a problem as well. I can't thread one out of ten. Sometimes, I get a package of beads that give me no problems (green is working out at the moment) other times, it seems that every other bead refuses to work (gold at the moment).

Also beads, like needles, can be larger on one side than on the other.

Save yourself some monumental hassle and cut the strings.

Fabric

I've already mentioned what type of cloth to buy. However, color can also figure into it. If you are sewing an applique on opaque material, use anything going. If edges show, they can be covered later. If, however, you are sewing them on sheers, use a color that matches, or at least harmonizes with, the fabric.

End of part 1. Next issue: Part 2 or "Hello Eye Strain"

Disclaimer:

The author of this article lives in Canada and the source she cites most often (Lewiscraft) will not ship outside of Canada. We therefore recommend these U.S. sources:

Ornamental Resources
1427 Miner St.
P. O. Box 3010
Idaho Springs, CO 80452
(303) 567-4988

Berger Specialty Co.
413 East 8th St.
Los Angeles, CA 90014
(213) 627-8783

Send \$12.50 for the most extensive bead cataloge we've ever seen.

Will do mail order, but has no catalog.

The Costume

by Alixandra Stephany Jordan

Tune: My Favourite Things

Three hundred meters of bright scarlet ribbon
Nine thousand seed beads and ten thousand sequins
Five hundred spools of aluminum thread
My husband tell me my senses have fled.

CHORUS: Raiding bead shops
Like a locust, stripping all the racks
As my safari winds its way out the door
I shout that next week "I'll be back!"

Ten bolts' of velvet and trimming by the roll
I bought out their supplies of elastic and velcro
Lots of gold tassels and braid all around
And all the pearl buttons there were to be found.

CHORUS: I need more gem stones
Lots more sequins; tons of pearls by the strand
It's time for another shopping trip
This time I'll rent a U-Haul van.

Wiring and mini-light in my head gear
Icicles and strawberries dangling from my ears
Tiny sound system and lavender tights
Six inch spike heels to give me some height.

CHORUS: Lots of gold lace
Silver lame; And, please, let me have luck
Enough iridescent beads and gold pearls
To fill up a half-ton truck

Glitter and hair spray, so my bands won't droop
Finding a suitcase to hold a skirt hoop
Ten layers of crinoline to wear underneath
Fancy French corset so I can't breath.

CHORUS: (supplied by Linda Bowland)
When they put me,
In the spotlight, this is what they found
The reflected light off the sequins there
Showed for miles and miles around.



The ICG Directory

Betsy Marks

I've just gotten approval from the presidents of all Guild chapters to go ahead and put together a Guild-wide Directory for Costuming Fandom. The *Directory* is my brainchild, inspired by Pat Hammer's attempt to collect, in a printed form, a list of GCFCG members for easy contact. I got to thinking about it and decided that if we were going to do that, we might as well include all the other chapters, and since school no longer interferes with my work for the Guild, I've volunteered my services as Managing Editor. I hope to have the First Edition printed by the end of January. I'm really excited about this project, since it means that we can reach people easily, and have a little more unification of the membership. Please note the model pool and Judging sections. I'm trying to see if there's an interest in either of these areas. If I see an interest in either or both I will find a way to list willing participants in a cross reference of the book.

Instructions for Filling Out the ICG Questionnaire

The following guidelines will be in effect until such a time as the ICG determines that changes must be made:

1. Entries will be published as follows:

Complete:

Including Model and Judging Qualifications.

Partial:

Leaving out specific items as requested by Guild Member (i.e.: phone #, specific interests, addresses, etc.)

Basic:

Name and Guild Association ONLY

2. The *ICG Guild Directory* will be published on a yearly basis. Addenda will be published yearly in an UPDATE form, to follow six months after the *Directory*. Publication date is January of each year, to be sent no later than January 15. Publication of the update will occur in June of each year, to be sent no later than June 15.

3. The first edition of the *ICG Directory* will be sent ONLY to Presidents and Corresponding Secretaries for each chapter. An additional copy will be given to the ICG Chairman.

4. Guild members may request copies of the first edition *Directory* at the cost of publication and postage. [editors note: As we were unable to discuss coverage of printing and mailing costs during the Nolacon II ICG meeting, we currently have no financial structure for the book. Until a structure is established, Directories will be available by request ONLY and will be paid for separately from membership dues. Hopefully, this will change at CostumeCon 7 in May, 1989.]

5. Currently, the only contents will be those taken from returned questionnaires. At this time, I will not request artwork or other fillers. As Editor, I reserve the right to shorten an entry, if it seems to be taking too much space. I will attempt to contact the involved party before the editing process takes place, to attain permission, IF POSSIBLE. I will try to preserve, intact, as much information as possible given space constraints and printing costs.

DISCLAIMER!!!

1. This is a service being provided VOLUNTARILY by me, with assistance from others as required. I will take full responsibility for publishing and editing entries across the board until such time as it becomes necessary to turn over the *Directory* to someone else. With this in mind, I will be willing to accept suggestions for layout, contents and distribution. I will not accept responsibility for

any problems arising from the misuse of a particular entry.

In other words, if you are at all uncomfortable with providing particular information (Your work or home phone number, occupation, Judging or Model qualifications, or any other information you may deem too private to publish), you have the opportunity to withhold said information when filling out the questionnaire. Remember! I will be using the returned sheets along with the list I already have to create the *ICG Directory*. If you have certain aspects you would prefer to keep private, by all means do not include them.

2. Questionnaires are due by the end of December, (which is a different date than has been previously stated) and should be sent to the following address:

Betsy Marks
15613 Dorset Rd. #202
Laurel, MD 20707
(301) 490-0470

Members who do not send me their questionnaires by the end of December will receive the basic entry (**NAME and CHAPTER ONLY**).

3. After the *Directory* is published, if you discover an error in your listing, or wish to delete or add information, please contact my **BY MAIL**, with the corrections. These will be published in the June Update or held for the next printing, depending upon when I receive them.

Please remember, the *ICG Directory* is meant to be a resource and contact guide. There is great potential for really networking our experience and abilities. A misuse or abuse of the *Directory* will insure that it will not be published again.

Thank you for your time. See you soon.

Sincerely,

Betsy R. Marks
Managing Editor, *ICG Directory*



Costuming for Cats by Animal X



HOW TO KEEP THE CAT HAIRS
OFF OF YOUR COSTUMES.

Coming Attractions

A calendar of costume related events

Charles Dickens' 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: \$70 until March 15, 1989
\$80 until July 15, 1989
\$?? at the door.
Address: Box 46 MIT Branch PO,
Cambridge, MA 02139

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

Costume Con 8

Dates: February 16-19, 1990
Rates: \$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! 

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. We would like to welcome our latest chapter: The Wild and Woolly Costumer's Guild in Alberta, Canada. Here is a list of all chapters:

Greater Columbia Fantasy Costumer's Guild

P. O. Box 683
Columbia, MD 21045

Costumer's Guild West

c/o Janet Anderson
3216 Villa Knowles Dr.
Pasadena, CA 91107

Southwest Costumer's Guild

c/o Wykle
835 West Linder
Mesa, AZ 85202

The Great White North Costumer's Guild

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

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

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

Midwest Costumer's Guild

c/o Pettinger
2709 Everett
Lincoln, NE 68502

Wild and Woolly Costumer's Guild

P. O. Box 1088 Station M
Calgary, Alberta, CANADA T2P 2K9

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

c/o Carter
120 Eames St.
Wilmington, MA 01887



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