

Costumer's Quarterly

Volume 3

Number 3/4



Double Issue!

From The Editor

Welcome to the Winter/Spring issue of the Costumer's Quarterly.

I apologize for the double issue format. I was behind schedule and a little overbudget (from printing all those photos in past issues) so I decided to put out one large edition to catch up and save on postage and printing.

I'm glad to say that we have a lot of how-to articles this time as well as a few purely informative articles. I hope you enjoy the issue!

However, this will be the last issue for a while until we get more articles! We are very short on articles! For a while we have had a back-log, but now they are all used up. Our next issue will be held up until we have enough articles to fill one! We are relying on *you*!

Also, this is the second time this year we have had to resort to public domain art for our cover. It is from *Victorian Fashions & Costumes from Harper's Bazar: 1867-1898* edited by Stella Blum and published by Dover Books. While the art is nice, I would greatly prefer to publish a cover by one of our readers!

Kelly Turner, Editor

THE USUAL GROVEL-GRAM DATELINE:NOW!

Right now we have a desperate shortage of COVER ART! Artists please help us! Had this issue's cover not come in at the last minute, I don't know what we would have done! Filler 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. As usual, we are always in need of articles.

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.

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Costumer's Quarterly

Volume 3 Number 3 & 4

Winter/Spring 1990

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With great thanks to the following people for submitting articles:

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Animal X

Art by Linda Bowland, Steve Palacios, & Animal X

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How To Get A Grant For Costuming

by Animal X

Part I: The Equalizer

Yes, believe it or not, you can get the government and big business to subsidize your costuming. Not only has it been done, but the fact is that as more grants are given in our field, more money will be allotted for us.

Some feel that using grant money for a competition costume would be "cheating." Is the fact that some people can afford to spend \$2000.00 on a costume cheating? What about the wife whose husband pays for her costumes? Or the non-sewers who have designed a costume and then paid somebody else to execute it? Nonsense! If done ethically, having a costume funded by a grant should have no more onus than taking one of your costumes to a Halloween party and winning money.

Grants could actually help balance the unfairness of our hobby that sometimes pits talented poor costumers against mediocre costumers with big bucks with a predictable result. Grants are generally given on the basis of talent and the ability to fill out forms, and don't cost anything to apply for.

Part II: The Search

The first step is to call your local arts council and ask for their grants package/booklet/information. Some have more than one type so be sure to let them know you are an individual artist.

Once you have the book—read it from cover to cover to discover what grants you might be eligible for. Here

are some categories to look for:

1. Interdisciplinary/Multi-Media/Performance Art—This is usually your best bet. The Performance Art field is new and growing. It is the catch-all of the arts and our kind of costuming fits perfectly into it. This type of grant may also have other names.
2. Theatre Arts—Getting one of these might take a little cooperation from a local theatre group or maybe just a little more headscratching to figure out how you can fit in.
3. Crafts/Visual Arts—This is good for those detailed and intricate costume ideas. If it's something that you could conceive as being displayed in a gallery, this might be the ticket.
4. Ethnic Categories—Many states want to encourage their native historical arts and crafts. This could be anything from indian beadwork to Colonial shoemaking to learning to do an authentic hula. Some states also have minority programs specifically set aside for women, blacks, native Americans, etc.
5. Museum Grants—If you're a historical costumer there might be something for you here.

There are also some basic variations on grant structure such as:

1. Matching Funds Grant—Example: they give you \$500 and you chip in \$500. This could be a "donation" directly from your bank account to you, or the \$500 could be "in kind" i.e. you can count the fair market cost of your (and others) services towards it. Things such as studio space rental, transportation, etc. can also sometimes count.

About the author

Animal X (aka Kris Fritsch) has had many professions including rock star, couturier, performance artist, and now, costumer. She is a regular contributor of articles to the Costumer's Quarterly and draws the "Costuming For Cats" cartoon strip.

Often your budget report will include something like "paid self \$300 for work, paid costumer John Doe \$100 for assistance, paid videotaper \$100 for videotaping." Basically you "donate" and then "pay" out for things you and your friends do for free anyway. (I told you this was a non-profit deal.) This is the most common type of grant and easiest to get.

2. Non-Matching Funds Grant—The motherlode. It means that they give you the whole thing. They are few and hard to get.

3. Specific Project—The most common for our purpose. You write a specific proposal and they say "O.K.—do it." There is always some leeway in your follow through. They understand that the creative process means that you end up with something a little different than what you planned.

4. Fellowships—Nirvana. this is money just because you are a good artist and deserve it. Incredibly rare—only 2% of the applicants receive it (and a lot of people want one).

5. Study/Apprenticeship Grants—There are programs that may enable you to learn a technique.

There are also many other sources for grants. Foundations, businesses, the NEA, etc. All have money slated for the arts. To find out about it, you can spend an afternoon in the library looking up the details. Many cities also have grant libraries devoted to just this. Another lead is to call your local art center and see if they give seminars on grants or maintain a compilation listing of grants for your area.

Part III: Showing Off Your Stuff

Before you actually start writing a proposal, you should put together your resume' and work sample.

You are judged mostly by your work sample, and here is where your time at conventions will pay off. The best representation of our art is a video tape. The jury that screens them rarely watches more than 3 minutes so we costumers have an advantage right away. While others agonize over how to choose just 3 minutes out of 2 hours,

we've been honing our talents on a 60 second time limit.

Start by contacting people who videotape the masquerades you've been to. Arrange to get high quality copies of everything available on you. This can also include costumes on which you collaborated or were just a model.

Sit down and look at all you pieces to evaluate what should go into your compilation and its order. Try to think as if you were a snooty culture maven. You want to give the impression that you are an "Artiste" with a capital A.

Science Fiction recreations generally don't work unless a) the source would not be familiar to them or b) you can pretend it is a commentary on pop culture. Historical recreations are good because they are viewed as scholarly.

Humor isn't such a good idea—these juries take art seriously. Many costumes can be made to seem less frivolous by renaming them—i.e. "Kathy from Wuthering Heights" becomes "The Ghost Of Lost Love."

You do not have to limit them to 3 minutes. My current tape runs 10 minutes and they often view the entire tape, but put your strongest pieces in the first 3 minutes. If possible, pace it to include a variety of costumes (i.e. first a serious presentation, then a light and glitzy one, then a scary one, etc.).

Once you put them all together, label or include a list that captioned "Excerpts Of My Work" (This makes them think these are parts of longer pieces.)

List each costume, your participation in it (i.e. designer, performer, etc.) and the city it was video'd in. This gives them the impression you tour extensively. Do not mention that this is a contest at a S.F. convention—everyone knows that science fiction is just frivolous silly stuff. It is also good if you keep any emcee announcement such as "and now contestant number 32..." off your tape.

If you feel that video does not do your work justice, compile a collection of slides, photocopies, or photographs. It is also a good idea to include a few pictures even if you are sending a video.

Now it's time to write your resumé. You say, "Resume"? I'm a computer technician, how can I write a resume about my career as an artist?" Again, it's conventions to the rescue!

The main section of your resumé should be titled "awards." Under that write something like "since 198?, I have been participating in competitions sponsored by the International Costumer's Guild. You then list the year, title of award, and city. Even a few wins can look impressive. Of course, you also list any other awards and honors you may have received.

The resumé should start with a paragraph dwelling on you and your artistic accomplishments. Do not talk about what you actually do for a living, unless you are one of the lucky few who get to costume professionally. (If you teach, there may be some things in your job that could add to this.) Search your memory and think if there's any other activities that could make you look like you have more experience.

If you have been on panels at conventions you might use a line something like this—"...I have given a number of lectures and seminars on the costume arts such as ..."

After the career summary, put your awards. You can then end with a paragraph listing the skills (such as featherwork, fabric painting, beading, etc.) that you possess. The rule of thumb is if you have successfully done it once, you can put it on your list.

Remember, while it is important not to lie, they expect you to exaggerate by 15%, so if you do not exaggerate, the truth will seem less than it is.

My best advice is for you to write your resume as if you were writing a press release for your best friend. It might seem self conscious, but that's life.

Part IV—The Proposal

The first step is to study the requirements of the grant itself. Ask yourself, "What is it these people actually want." Sometimes clues can be gotten from their choice of words. Call the person in charge of the grant and question him. Ask about what has previously received money and how much. Sometimes they have a listing of the pre-

vious year's recipients. Though the grants officer is not there to help you write your proposal, it's amazing what you can glean from them anyway. Be especially alert for terms and words that they use. These code words should be used when you write your proposal. Bureaucrats have a language of their own—if you can *parlez-vous*—it's an advantage. For instance, I was told that one grant was not for funding "study" but to "enrich". I substituted the word in my proposal and changed other words like "learning" into "artistic growth". I then ended up getting the grant despite initially being told that what I was proposing was not what they wanted. This shows you that language can make all the difference.

Once you have scouted the territory, it is time to ponder how and which of the costumes you want to make can be made to sound like what they want.

Not every costume lends itself to becoming fundable. Generally, recreations don't make the grade unless you can make up a final project about "pop culture" or something. If you wish to make a pretty little glitzy fairy, you might also be hard pressed to make it fundable.

Basically, think "Art" with a capital, snobby "A". Unless you are going for a crafts grant, most juries look down on crafts.

Try tying it in with a message, or involving some sort of historical aspect, or make it seem to be brimming with culture.

As most grants will not fund competitions, you don't say that you want to make it for a masquerade. They do not object if you use it for such, but you must have another artistic end result that they find worth giving money for.

Here are some suggestions for converting your costume to "Art". Make a video of/or about it, do some "street theatre" performances, display it in a gallery or store window, use it to teach others, present it at some local benefit, put it in a local parade, get on your local PBS or Public Access station, etc.

It is not necessary to have the exact details worked out. After all, you are writing this over a year ahead of time. It is perfectly acceptable to

use open ended phrases such as "will be presented in a local venue" or "will be displayed", etc.

Remember that there are many cases of a proposal being turned down one year as inappropriate, then being rewritten and accepted the next year. The project remained the same, just the description changed.

You can submit more than one proposal for a grant—they will only pick one, but it increases your chances. If you are not exactly sure what they want, you can give them a choice. You can also use the same proposal for different grants.

Part V—An example

Perhaps the best way to demonstrate how to convert a costume idea into a grant proposal is a concrete example.

I started with the idea that I wanted to do court outfits from the Georgian period for Costume Con

7's historical competition, preferably big and fancy ones with panniers. I knew I could never afford to do this authentically without a grant, so I also planned another costume for CC7 in case I failed. The following paragraph was used in two different proposals to different programs. I got one of them. I also had double submitted to each—in other words I gave them more than one to choose from. The other program chose my other proposal.

Note the high-falutin' 50 cent words. This was accompanied by 2 sketches of what I planned to do. They actually had little relationship with what I ended up doing.

The second paragraph is one I use in most of my proposals. The "performance pieces" referred to are also costumes I made for and used at conventions, though this was the first to be funded. I am particularly proud of the wording of this. I took what I do anyway, and made it sound like something Laurie Anderson and Andy Warhol would do.

My intent is to recreate a historically accurate court dress of the 1700's. As with my Pharaoh's Daughter, I plan to make every element, from shoes to wig, authentic in both material and technique. (See sketches in work sample.) The steps of this process will be documented and photographed. When complete, I shall don the outfit for a day attempting to go about my life. I will be followed by a camera technician and a photographer. The day would end with a performance piece for an audience that would include a montage of the video footage. The photographs will later appear above quotes from women of their images of how royalty lived.

This project is part of a larger work-in-progress entitled **Icons and Idols**. I have been working on it for 2 years, and do not anticipate finishing it for several more, though this grant would show an end result of several complete performance pieces. Its premise is to show the pantheon of female mythos, drawn from both reality and fantasy. This project addresses man's dream images of woman, and women's escapist fantasies, one sexes fearful projections can turn around to another's wish fulfillment. For each icon I execute a performance piece that can stand on its own, and record it on film and video. When the project is complete, there will be a gallery showing of photos of the pieces, and a finished film. In these projects not only do I perform the pieces, I also compose and record the music, make all the props and costumes, direct and choreograph. Some of the images I have already portrayed include: Vanity, Mermaid, Pharaoh's Daughter, Fairy Godmother, Bride, Destroyer, Gluttony, Sword Maiden, Snow Queen, and a Ghost of Lost Love.

Once I received the money, I made "Lady In Waiting To Marie Antoinette" which took Best-In-Show. Note that I had dropped the plan to do two outfits as just the one was considerably more costly than I had expected.

The write-up on this page is from my narrative report on the costume and is all true.

Note that I did not refer to CC7's presentation. Though I can use the costume any way I want,

they were only interested in the uses of it in Pennsylvania.

This report was accompanied by the 12 minute video—"The Woman Who Would Be Queen", photos of the outfit—mostly taken at CC7, and the video footage of my presentation at CC7 and other places.

Following is part of my financial report:

"In-kind" means that this was donated goods or services. This can include rent for workspace,

As is normal with the Arts, the scope of this project grew as the project evolved. Once the gown was completed, I realized there were many more possibilities open than I had originally envisioned, so I pursued them all. The end result was multiple applications of the same money.

1) Performance pieces—"In the Court of Marie Antoinette" Given the publicity about the anniversary of the French Revolution, this was a natural. On Bastille day and other days, I wore the complete outfit in public places such as malls, campuses, public parks, etc. I would first perform the character as a lady in waiting to Marie Antoinette, telling true anecdotes of the time, dancing, fussing with toilette, inquiring about modern times, and complaining about the trouble with the rabble back at home. I then would explain and demonstrate to my audience the outfit I was wearing.

I also performed a more formal piece on stage several times. An excerpt is included on the accompanying video. I intend to keep this piece in my repertoire.

2) Video—"The Woman Who Would Be Queen" This is a 12 minute piece meant to be able to be shown as a loop. I am including it in as an enclosure. It consists of footage of myself getting dressed in the outfit, scenes of myself engaging in everyday life while dressed as a queen, and interviews with women taken on the streets of Pittsburgh detailing their attitudes and fantasies concerning queens. The soundtrack is composed of quotes from these women.

3) Display - "The Woman Who Would Be Queen" This will include the gown itself, the video, pictures taken during the shooting of the video with captions of quotes from the video, and the documentation of the process of the creation of the outfit. I am still negotiating a proper place for this and hope to have it shown before Christmas.

In addition, the gown will be used to demonstrate baroque dance by Pointe Park college and the documentation is to be included in several collections.

A. CASH

INCOME

1. PCA GRANT
2. NEA Direct grants (if applicable)
3. Other cash (detail major sources)

\$ 1,000.
\$
\$ 1,491

private donation by Kris Fritsch

A. TOTAL CASH \$

B. IN-KIND (List by category/major sources)

- 2,417.00 artist salary for construction of gown (331 hours @ 7.00 an hour) donated by Kris Fritsch
900.00 fee for filming and editing project video, donated by John Vengrouski

3,317.00

B. TOTAL IN-KIND \$

C. TOTAL INCOME (Sum of A & B) \$ 5,828.86

FINANCIAL REPORT OF GRANT-IN-AID

Page 2

Applicant Name	Kris Fritsch, Project director	PCA Grant No.	FY88-0960
EXPENSES			
D. CASH (Detail all salaries, wages, fees to artists and agents. List other expenses by category.)			
55.95	silk embroidery thread		
17.85	silk dye		
49.82	hoop welding and mat.		
85.63	guache paint etc.		
10.06	art supplies		
25.51	silk		
50.00	research mat. from Metropolitan Museum of Art		
31.35	reproduction ring		
179.15	gold bullion and lace		
19.51	silk		
32.45	research books		
55.00	film and photographs		
509.49	silk (20 yds @ \$25 + shipping)		
56.00	Xeroxes at the Library of Congress		
112.53	fabric etc.		
35.00	shoes		
220.32	trip to study at the De Witt Collection at Williamsburg and to research at the Library of Congress in Washington D.C. (918 miles @ \$.24 per mile)		
186.24	trip to study at the Costume Institute at the Metropolitan Museum of NY (776 miles at \$.24 per mile)		
90.00	3 days per diem at 30.00 per day		
30.00	video tapes		
70.00	conduit fee to Pittsburgh Center for the Arts		
200.00	3 human hair wigs		
300.00	pearls		
70.00	conduit fee		
		TOTAL CASH \$	2,491.86
		E. TOTAL IN-KIND EXPENSES (Enter Total of B Above) \$	3,317.00
		F. TOTAL PROJECT EXPENSES \$	5,828.86

materials you already had, and the fair market value for your time and any of your friends who helped you.

Note the trips to NY and Williamsburg. I would have made them anyway, but I was able to count it towards my grant. (One side benefit of getting a grant is credibility. Using my grant as an excuse, I was able to view and study several major costume collections.)

Originally, I had been worried about coming up with the needed funds to match the money given me by the state, but it turned out to be no problem at all. I was also told that since I was an individual artist, it would not be held against me if I failed to match. Apparently, it happens all the time.

TIPS ON GRANTS

1. They often ask you a big question (such as what does the theory of relativity mean?) and give you a very small space to write it in (such as the size of a postage stamp). Write your answer and then reduce it on a xerox machine to fit.
2. Type all your information, then cut and paste it onto the form. Then send in the xeroxs (they usually want about 5 million of them).
3. Submit to every grant you are even remotely eligible for, someone has to get the money! I have been pleasantly surprised several times.
4. It is well known that if you submit enough times to a certain program, you will eventually get a grant. After 3-4 times, your name rises to the top of the pile and you're given a chance.
5. Always ask for more than what you actually need. They usually give you less than what you ask for. Don't lie in your proposed budget, but write in erring on the side of over-estimation.

Part VI

What it all boils down to is "What have you got to lose?" Don't start saying to yourself, "I'll never get one, why bother." Instead say, "If she can do it, so can I."

If anyone has any questions or would like some advice, please feel free to contact me through "The PYMWYA" Guild. I would love to help.

One last word—you don't have to be a professional, or a master—just have a good idea. So go for it!

MECHANICS OF A GOVERNMENT GRANT

A grant program often has a different grant officer in charge of each type of grant. This person does not have an influence on who gets what—he/she is merely an administrator.

The grant is decided by a "jury". This is a number of local artists familiar with the field who read and view all the proposals.

Grants have to be planned way ahead of time. As an example here is Pennsylvania's time schedule:

November	Year 1	Grants book issued
December	Year 1	Organizations submit "letter of intent"
Feb./March	Year 2	Proposals due
July/Aug.	Year 2	Notification of recipients
September	Year 2	Project period starts
December	Year 2	Receive money
September	Year 3	Project period ends
October	Year 3	Reports due

As you can see, it is a protracted process.

If you run late on a step, call your grants officer and ask for an extension. The grants officer is there to answer questions and smooth the process.

The "Phantom Of The Opera" Backstage Tour

by Carl Coling — Illustrations by Steve Palacios

The Music Center Complex is an enormous place, made of concrete and glass, which encompasses three theatres, a philharmonic orchestra, a ballet company, and the Center Theatre Group, to mention a few of its many facets. At the middle of the concrete paradox is a singular fountain that springs from nowhere, rises, then disappears again into the pavement. It reflects the nature of live theatre, which exists for the moment, and gives only the slightest indication of the efforts that produced it. Behind the production of "Phantom of the Opera" is a small army of people, both technicians and artists, who work a demanding schedule to maintain, coordinate, and prepare the magic that we see on stage.

Behind the stage is a wide corridor through which the actors pass. Racks of costumes for quick changes stand here, lined up by scene. Some changes must take place in less than thirty seconds to maintain the pace of the performance. Some of the costumes weigh over thirty pounds, and some must be carefully guided through the stage doors because of their width and construction. Thousands of hours went into the costumes before they reached this point, however. The set and costume designs were originally conceived by Maria Bjornson, and were executed by no less than three major design houses in New York, in addition to the Center Theatre Group in Los Angeles, and a number of others. Seventeen different companies were involved in the making of the costumes, hats, shoes, costume accessories, jewelry, and wigs.

The quality of the workmanship of the costumes and accessories is consistently high, very labor intensive, and as visually impressive on close examination as they

were on stage. The costumes, though from different production facilities, exhibit features that are completely compatible with each other, and yet totally unique. The costumes make the actors as though the reality that they are portraying on stage is a complete reality, and the only reality. We cease to exist in their presence. Standing next to these costumes backstage gives the impression that we are only shadows visiting their reality. They are THAT striking.

A simple xeroxed sign with an arrow and the word 'wardrobe' leads to a room that is deceptively small for the amount of work that is really done there. This is where the costumes are cleaned, pressed, repaired, altered, and organized. Almost a bare room six weeks before the start of rehearsals for "Phantom" tables, sewing machines, irons and ironing boards, shelving, racks, and supplies were brought in and set up. Costumes arrived, were sorted, fitted (some of the major performers were fitted in New York, but those cast locally had yet to be fitted), tagged, and placed on racks for easy retrieval. Wardrobe people had to work around the clock to prepare everything, and see to the last minute details. With thirty cast members, each with several costume changes, as well as a chorus, and stage hands to be costumed and fitted, it is easy to imagine the chaos that must have existed.

The entrance of the wardrobe room is a small corridor beyond the doorway, which is made even smaller by a rack of men's wool shirts, which are worn by the stagehands, on the right. On the left is a rack draped by a cover, which later was opened to reveal a series of spectacular, beaded gowns

About the author

Carl has been actively involved in costuming and the study of costume & design since 1982. He can generally be found behind a camera, and has a sizable collection of photos dating back to Equicon '73. He is currently compiling research for a book on the subject of costume.

from Parsons/Meares for Carlotta's understudy. All of the understudies' costumes are stocked in the wardrobe room. Each understudy has a complete set of costumes specifically fitted for him/her.

Adjacent to the worktables are cabinets containing neatly organized, compartmented boxes with replacement beads, fabric flowers, and appliques for specific costumes. Beyond the cabinets, on a series of metal shelves, are neatly stacked plastic boxes, each labeled with a particular actor's name. These contain the tights and foundation garments for the understudies, along with emergency supplies and replacement pieces that might be needed. Larger plastic containers hold a supply of replacement tights by several manufacturers, in a variety of different sizes. The dancers, we are told, go through tights more quickly than the other actors. Heavier cotton tights are provided for the men, and a number of specialty tights, with duplicates for the understudies, were specifically fabricated by Parsons for the production. Each cast member has two full sets of foundation garments, which are rotated for laundering—itself no small task, as the tights must all be hand washed. Several garments hang on a rack to dry, including a foam sculpted belly pad. There are nude tights for the "Hannibal" scene, which reflect light more evenly than bare flesh would, and eliminate the necessity

for body make-up that might damage the costumes.

The specialty tights had designs added in a variety of ways. Some had stenciled designs, applied with permanent fabric markers. These give the impression of heavy flocking when on stage. Others had small, self-stick laser-paper circles or diamonds glued on in regular patterns. Yet another had ribbons applied in a crossgartered fashion, with flat-backed rhinestones at the interstices. All, we are told, are hand washable.

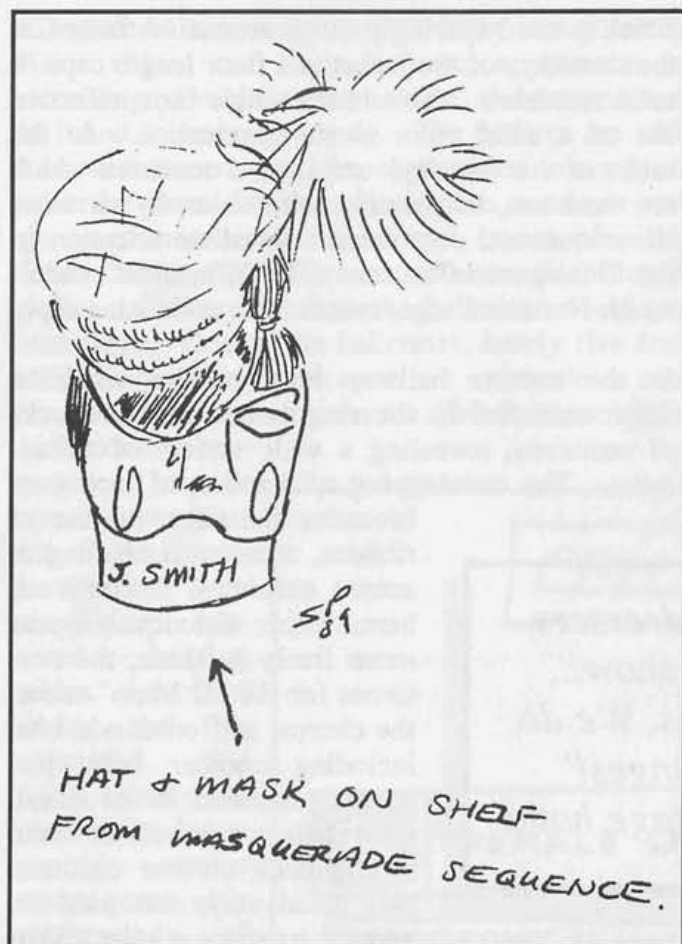
On one of the work tables is the blanket that covers the elephant in the "Hannibal" scene. It is neatly folded into a large triangle. Representative of the intricate work done by Parsons/Meare, it gives a larger-than-life impression by the use of overlapping textures and patterns, appliques, couched threadwork, and sequins. It is heavy enough to blanket a real elephant, and is quilted throughout. Some of the fabrics used include designs too small to be seen when on stage, but necessary to add that subliminal richness to the work as a whole. It included creme silk with a brown, Egyptian design, brocades with gold threads, and some peculiar velveteen circles about six inches in diameter with hand painted sections in brilliant primary colors. Over this was a separate pattern in couched thread work, and over

A VISIT BACKSTAGE AT:

THE PHANTOM OF THE OPERA

DATE	YOUR INITIALS	ACTOR'S NAME	WHICH COSTUME	PROBLEM: BE SPECIFIC	COMPLETED BY
4/16	TC	Corbino	FIREMAN	LEFT CUFF CAME APART	JP.

↑
SAMPLE OF CHECKLIST IN BACKSTAGE
WASH/SEWING ROOM.



that, a pattern created by the application of several thousand half-inch Indian sequins.

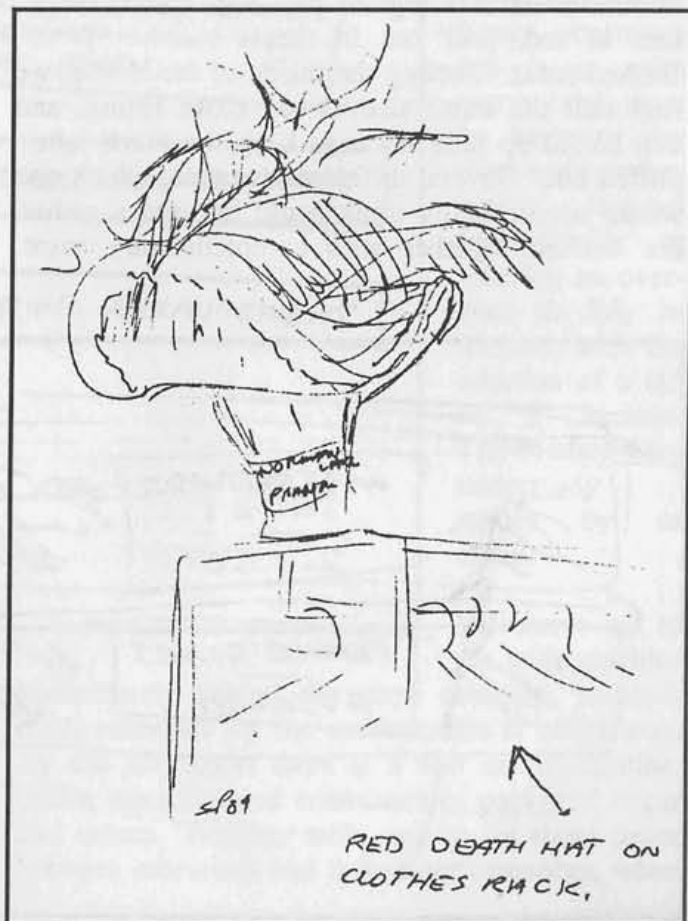
There are few uses of solid, unbroken colors on any of the costumes here. Exceptions are the "Red Death" costume cape, and "Phantom" cape, and the "Degas" ballet costumes. The black costume of Madam Giry is constructed of a specialty fabric, as are the black "Phantom" tuxedos, to break up the light by the use of fine, raised ribbing or other textures. The "Phantom" capes, no two alike, are selectively beaded to give them depth. The reason for these textures, overlappings, and subliminal detailing is simple: solid colors generally appear very flat on stage; and, unless it is done intentionally for effect, the result would be quite flat. As the characters in "Phantom" are larger than life, the costumes must reflect the grandiose proportions. They succeed quite well.

The "Carlotta" gowns stand out out, as they must reflect the exaggerated ego of the prima-soprano character. They are fully lined and constructed of

brocades and velvets, over which are layers of specially dyed laces, couched in gold threads, and topped with beaded appliques. No two "Carlotta" gowns are alike, as many of the appliques are antique pieces and therefore irreplaceable. Each gown has its own presence, and each is fitted exclusively for either the primary actress, or for the understudy. Some costumes will never be seen on stage; but on stage or off, they create an elegance that could never exist in real life.

Most of the costumes are designed for quick changes. Many have hidden snaps of the large, industrial variety. Some have invisible zippers. The costumes for some of the women have faux-lacing, in which the lacing appears to hold the seal together, but actually folds over with the seam and reveals a zipper when turned up. This is a very effective technique that has been used in the theatre for many years, out of the necessity for quick changes. It is expertly done here.

Of the man's costumes, two stand out as great examples of theatrical art: The "Don Juan" costume, and the "Red Death" costume. The "Don



Juan" costume, constructed by Carelli Costumes, is so heavily padded with sculpted foam and quilting that both the breeches and jacket can retain their shape and stand without hangers. They are made of several different silk brocades, heavily worked with coordinating trim, and couched with the ever-present gold threads. The costume is fully lined, and as with most other costumes in the production, protected by custom made perspiration shields.

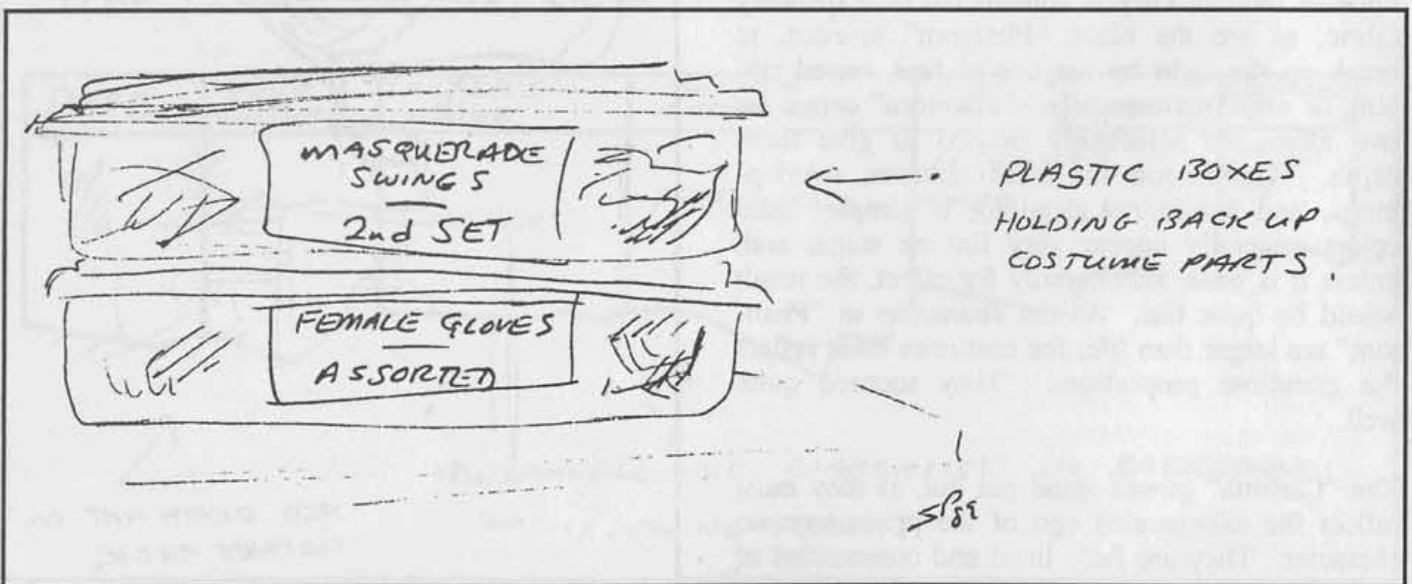
The "Red Death" costume is certainly one of the most grandiose and spectacular of the collection, done in high-renaissance style and using the primary color red to excellent advantage. The only solid color on the body of the costume is on the sleeves. These are a subdued shade, which appear in strips about three inches wide and run the length of the sleeve. These constitute the body of the sleeve, and are framed with trim. Sleeves are slashed, and a loose bodied black fabric, printed with minute ovals in a regular pattern in red, puff out in the slashed areas. Feeling the inside of the sleeve, we find that the inner sleeves are close fitting, and that balled-up tulle helps to keep the black fabric puffed out. Several different brocades, which one would not normally think could be used together, are worked together with complementary trims.

*"Without the dressers
there'd be no show...
It's total chaos. We do
30 second changes!"
—From a stage hand*

Black is used sparingly as an accent. Attached at the shoulders of the jacket is a floor length cape of solid red fabric. This is the single most effective use of a solid color in the production. In the midst of the visually complicated costumes which are the norm, this simple solid color, by virtue of its uniqueness, commands immediate attention in the "Masquerade" scene. The "Phantom" understudy, Norman Large, comes in to collect his cape.

In the narrow hallway between the wardrobe department and the dressing rooms, are more racks of costumes, revealing a wide variety of techniques. The overlapping of hand-dyed lace over brocades and silks, the use of ribbons, trims, and beading to accent costumes, is continued here. Other techniques appear more freely in these, the costumes for the "Il Muto" scene, the chorus, and other odd bits, including another belly pad with a diamond in its navel. Coat tails are wired to stand out in back on one costume, and metal stays are used on another to shape a skirt. Skirt tabs in the shape of ovoid leaves are outlined in contrasting trims, and piping is used extensively as an accent in conjunction with fabric flowers.

Around a corner, in front of one of the womens' chorus dressing rooms, stands a rack of delicate



"Degas" ballerina costumes. They are a white linen color, and their delicate appearance is deceiving. On close examination, the construction is found to be quite sturdy. The bodices are stiff and well boned, and the short skirts are topped with the same fabric, under which are layers of gauze with tattered edges, and layers of tulle. Front closing zippers are so well concealed that it defies understanding how the ballerinas could get into them. One of the ballerinas, barely five feet tall, glides silently past us as we stop to look into the dressing room to see the "Masquerade" fish and monkey costumes. The rack stands in the center of the room, surrounded by six lighted, mirrored dressing tables. On seeing the fish costume, the tights with the opalescent laser-paper scales makes sense. It's constructed of diaphanous pastels with a tulle train simulating the fish tail. It's sequined and beaded to reflect the light like scales. The tulle is wired at the ends to give the impression of irregular tail fins. Our guide pulls the headdress of the fish costume down from a shelf above one of the dressing tables where a birthday card stands, serving to remind us that the people who wear the costumes are strangers to us, and that we have invaded their workplace. The headdress, done in the renaissance style, is a half mask that rests on the head like a hat, and leaves

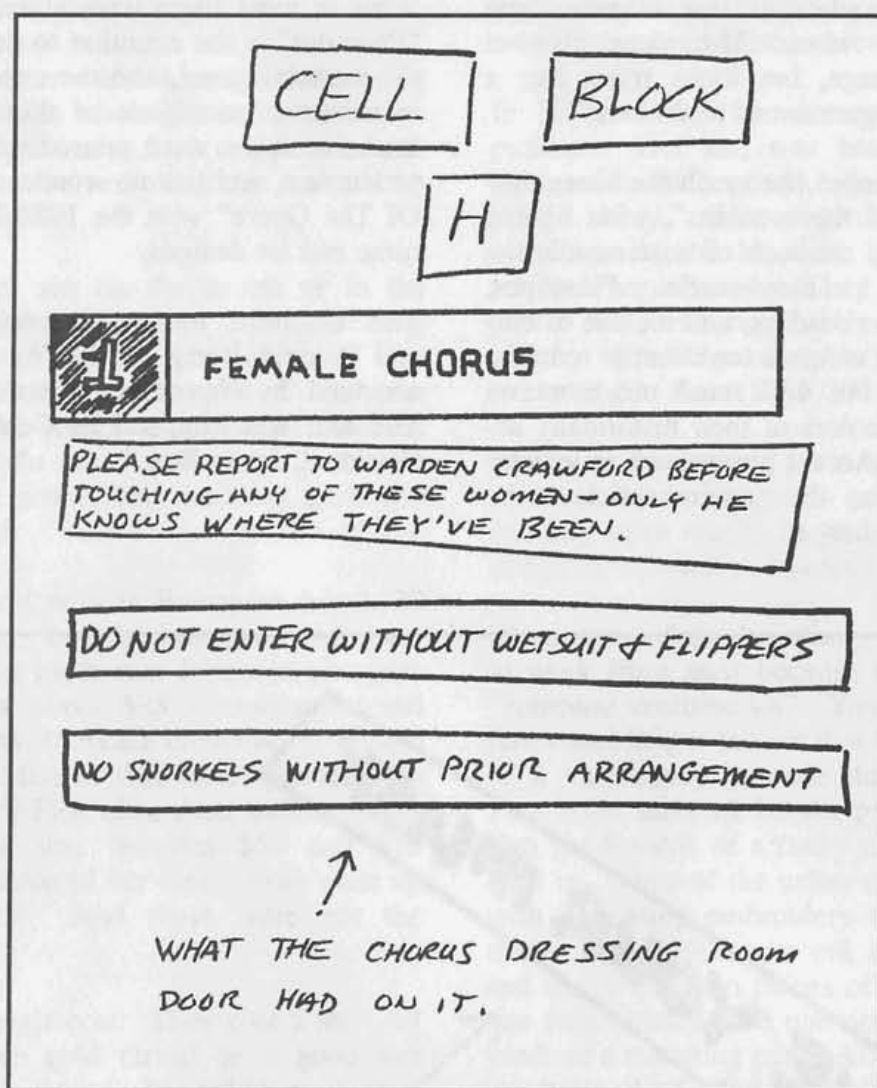
the face free. Diaphanous material trails off the back of it like a dorsal fin.

As we stand, half in the hallway and half in the dressing room, the understudy for the dance mistress, Madam Giry, dressed in her black costume and carrying her staff, rushes by us. We make way. The monkey costume is made almost entirely out of yarn. Comprised of three basic parts—tunic, tights, and headdress—its effect is created by the use of varying lengths and thicknesses of yarns in dark and light brown, red-

brown, and chocolate, complimented by thin strands of the gold thread to break up the flat texture of the yarn. The headdress is, again, half-mask, topped with more yarn to blend in with the tunic. It is not a particularly heavy costume, but it is quite warm, and must be hung to dry after each performance. It must feel similar to wearing an overcoat in July in Mojave, with the addition of a tail on a harness. The Madam Giry understudy rushes by us again.

We move on to the wide corridor

immediately behind the stage entrance, where a dress rehearsal for the understudies is under way. By the exit door, there is a soft drink machine, coffee machine, and containers of packaged sugar and cream. Another table, set up for those times between rehearsals and before performances, when



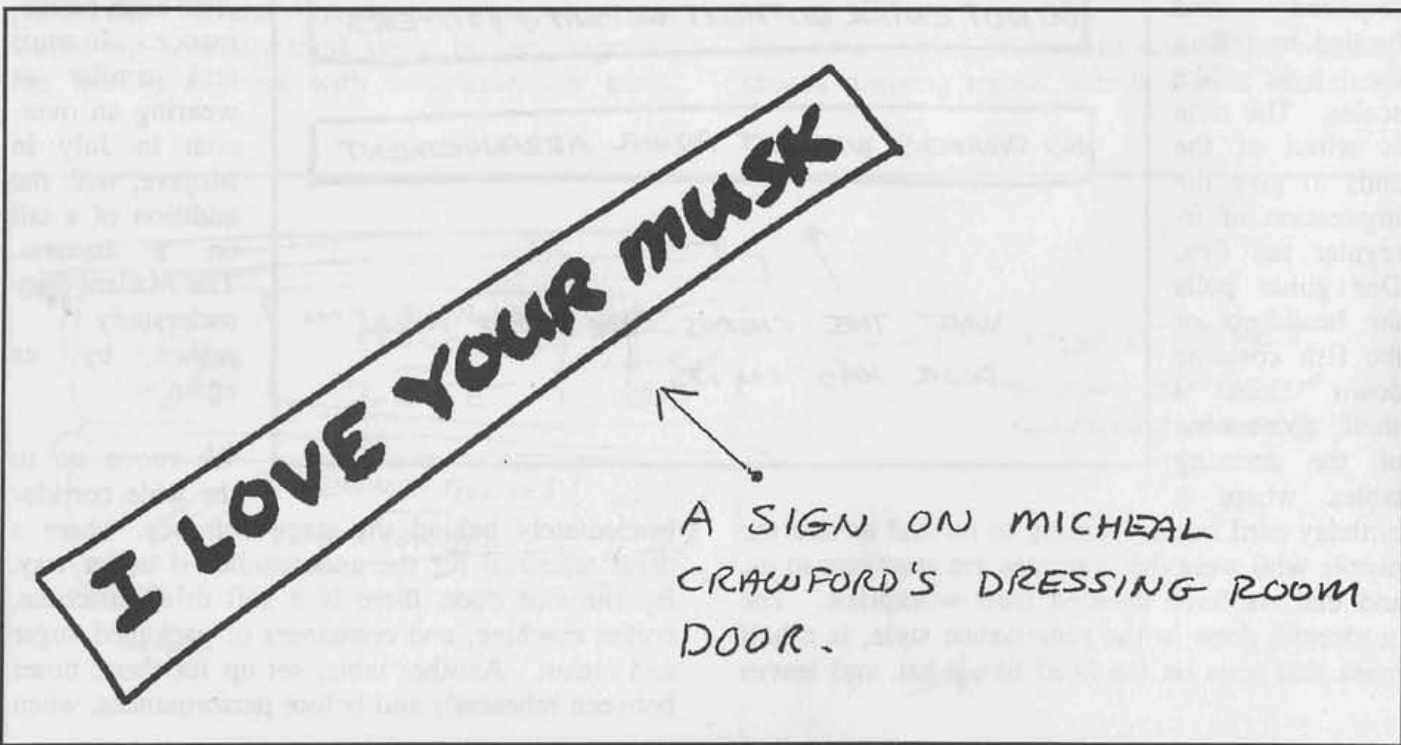
actors can only stand by, has several jigsaw puzzles in varying stages of completion, as well as "The Actors Coloring Book." Beyond this table, between the two stage entrances, and across from a green room with a "Phantom Zone" sign posted nearby, are racks of bulky costumes and costumes that require quick changes. There are oddly shaped styrofoam and plastic forms which, we are told, support voluminous skirts and support dress bodices for hanging, respectively. A skirt made for the "Masquerade" scene, and which is made entirely of welded, stiffened wire and glued beads, rests on such a form. Fortunately for the actress, there is a padded underskirt that affords some protection from the wire. The piece gives a spidery effect on stage, but looks more like a sculpted prop than a garment as it sits here.

The men's dressing room has much the same configuration as that of the womens', with lighted dressing stations, and the rack of costumes in the center of the room for easy access. Pinstripes, textured fabrics, some beading, and the use of buttons as accent pieces create a look that is reminiscent of the period, but will stand out more on stage than the solid colors of their historically accurate counterparts. Accent pieces such as jewelry tend to be larger than the genuine article to be better seen by the audience.

We move on to another dressing room, shared by two of the main actresses. From down the hallway, one of the actors can be heard singing the scale to warm up his voice for the evening's performance. Another rack of costumes stands in this hallway. Among the costumes here is one of the most outstanding of the black costumes, a floor length, fully lined cape in a specialty fabric that is machine gathered at regular intervals. There is no beading on this cape. It sustains its elegance from cut and fabric alone. It drapes and moves on stage as if it's in slow motion.

What is most impressive about the costumes for "Phantom" is the attention to detail, the quality of the materials used, and the expertise and patience in construction. Tens of thousands of hours of intensive labor were poured into the look of the production, and it is no wonder that "The Phantom Of The Opera" won the 1988 Tony for best costume and set designs.

The "Phantom" tour was conducted by Harriet Lot and Pamela Berry of the Wardrobe Department arranged by Wardrobe Supervisor Mario Brera. The tour was arranged by Costumers Guild West President, Joyce Best.



Sari Material

by Alix Jordan

The sari is the traditional garment worn by hindu women. It is also a common sight on the streets of Toronto which boasts a very large Hindu population. I have seen saris in everything from plain to stripes, polka-dots and florals. The only print I haven't seen is plaid.

The fabrics range from various weights of cottons to silks, satins, and the whole gamut of synthetics. The density or weight varies from opaque to sheer. The only criteria seems to be that the material be light weight and woven.

What you will not see on the streets or in the shopping malls are the ultra fancy, heavily embroidered fabrics. To see sari fabrics of this nature, try sari shops where lengths of cloth are cut straight from the bolt... or get yourself invited to some large, Hindu social gathering. Saris like these are evening gowns and wedding garb and they are expensive!

The sari shop I deal with in Brampton (about 20 miles from Toronto), had the best prices in town. The least expensive cloth was Japanese georgette in floral prints for about \$25 (Canadian) a sari length. (If you want REALLY cheap prices, find a shop in an Indian district that caters primarily to the Indian shopper.) Fine ultra-sheer muslin in the shop in Brampton was between \$50 and \$75 (Can.) a length. Some of her fancy cloth went up to \$200 a YARD! And these were not the embroidered!

Embroidered materials cost. They cost a lot. All the beautiful woven gold thread on a good sari isn't wrapped cotton thread. It's gold thread, as in made of PURE gold without a thread core.

One of the women I worked with, back in 1970, estimated that in India a moderately trimmed sari such as the one she wore to a Christmas party would cost, maybe, \$60 Canadian. (In 1970 you could buy two, very nice, velvet evening gowns

for that price.) And her sari had very little trim. It was pink sheer with small flowers woven into the fabric and sprinkled here and there. The woven trim was, perhaps, three inches wide with small amounts of silver work near the edge. She had picked it up in India. In Canada, the price would have been astronomical.

In 1975, another friend showed me her wedding pictures. Her sari was heavily embroidered in gold, with small pearls. It had cost much of a year's salary. (Her parents wanted a Brahman wedding, so she let them pay.) Her bracelets reached her elbows. They were gold set with pearls and what-not. Her necklaces and face jewelry were all pearls. She estimated the cost of everything at about \$115,000 Canadian.

So if you are looking for a sari, stick to the more common fabrics or go to your local fabric store and buy some muslin or georgette, chiffon or even simple broad cloth, (6 yards!) and make your own.

[Some notes from the editor. Many costumers like to work from saris because they view them as a "complete costume kit". You may pay \$200 for a fancy sari length but for that \$200 you get 6 yards of a very fancy brocade that is frequently silk. Plus, most saris are border prints. Therefore, you also get 6 yards of a fancy trim (sometimes gold) built in. Some of the prints are plain on one edge, with increasing embroidery up to a 3 inch wide trim. Some costumers cut their fabric carefully, and use it like two pieces of a matching fabric—one embroidered, and one not. Then they have 6 yards of a matching trim. All in gold and silk! At this point, the \$200 doesn't sound so bad.]

Wearing A Sari

or

HOW NOT TO GET WRAPPED UP IN YOUR WORK

by Linda Bowland

To begin with, a quick addendum to Alix's article. I have found printed jersey makes lovely, flowing saris and I have been complimented by Hindu men in how well I look in them!

To wear a sari requires hips. If you have been moaning that your hips are too large, this is the garment for YOU! The undergarments are composed of a cotton skirt which is secured with a cord and a short, bolero-type blouse which either buttons or laces up the front, though I have even seen zippers! These days, there may even be ones with velcro. The skirt can be white or match the color of the sari. The blouse is either the same color or a complementing color to the sari and is usually embroidered with simple loop designs in various colors about the neck and arm openings. They are usually sleeveless or short sleeved and stop just a bit below the bust and fit fairly close. Both items are cotton.

The skirt is tied fairly tightly about the waist. It is slightly A-line and to the ankles or a bit above.



Now, to the wrapping procedure. (Refer to diagrams later). The sari can be wrapped in either direction. If you are right-handed, wrap from the center to the left. Reverse this procedure if you are left-handed. The following is a tip given to me by a Hindu lady my husband used to work with: If it doesn't stay put, cheat and pin it! Nice, bold broaches are quite permissible for this. The bit going over the shoulder is frequently pinned as is the section the goes around the gathered skirt by the hip.

Wear as much jewelry as you can find. Especially lots of bracelets. Silver is very common since the average Hindu lady uses her silver jewelry for her shopping money. She wears her grocery budget.

When wrapping, keep the majority of the fabric behind. It makes it easier to work with. Warning: some patterns can only be wrapped in one direction.

Anywhere between two and several inches of the material is tucked into the waist depending upon the height of the wearer.

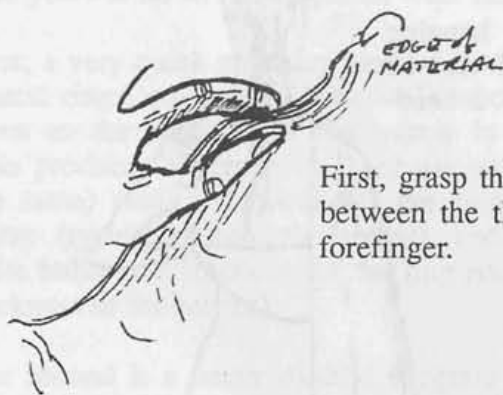


At this point, take the end of the cloth and put it across shoulders. The end should hang level or a bit longer than the hand you write with. Grasp an edge with the other hand as shown.

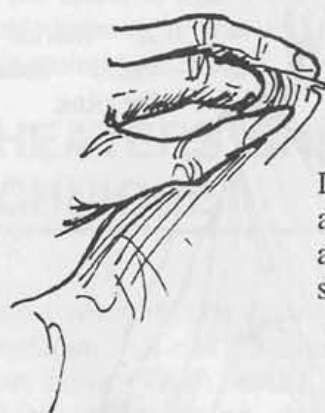


The material in your hand should be tucked halfway between center-front to hip, as on the other side.

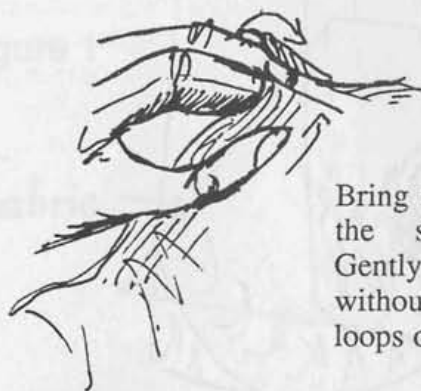
By now, there should be a loop of material on front of you. This must be finger pleated. See diagram below.



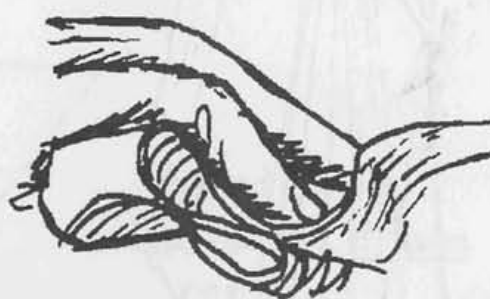
First, grasp the material between the thumb and forefinger.



Loop the material around the forefinger, anchoring it with the second finger.



Bring material behind the second finger. Gently remove fingers without losing the loops of cloth.



The results should look like this. Repeat until all the cloth is gathered.

All the pleats are tucked into the front. Make certain the cord to the foundation garment is firm or all the pleating will simply fall out again.



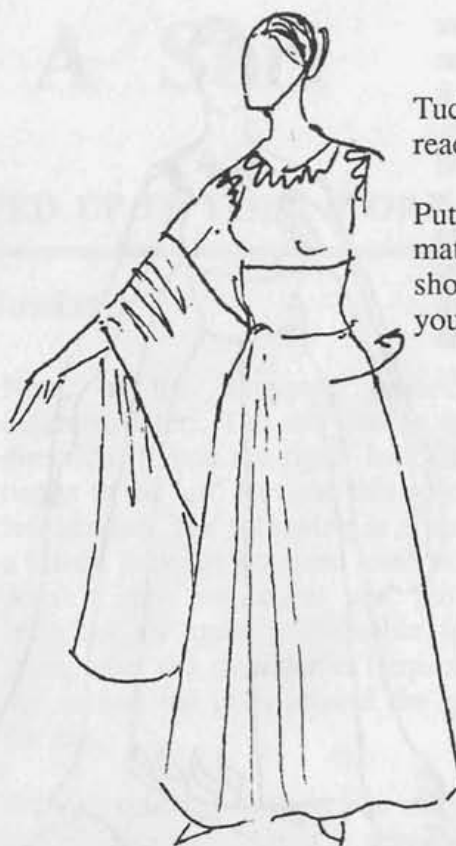
FRONT

X marks the usual locations for pins.



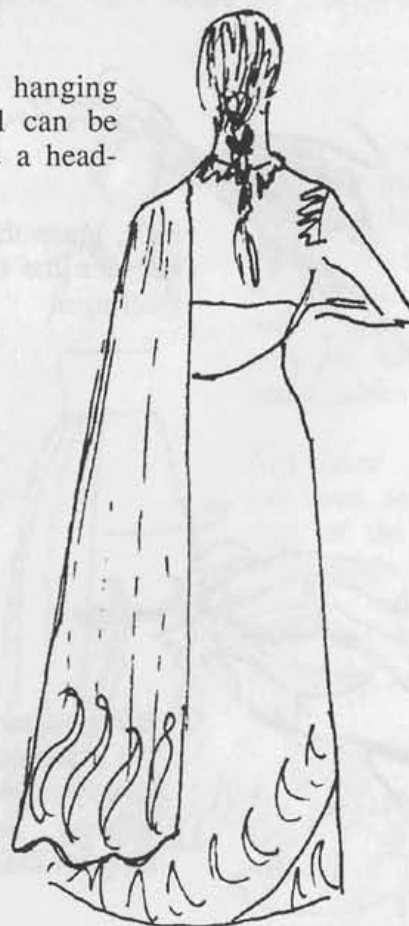
Tuck in until you reach the hip.

Put remaining material over the shoulder of the arm you *don't* write with.



BACK

The hanging material can be used as a head-scarf.



Shi-Sha

By Aimee Hartlove

Way back in the dark ages of 1986, my husband Jay and I designed and built the Klingon Wedding couple for CostumeCon. The costumes were designed to be very "ethnic", and included shi-sha mirrors as part of the design.

For those of you who may never have encountered them, shi-shas are small pieces of mirror (traditionally round, but now available in square, lozenge, triangle, and other geometric shapes) attached to the fabric with numerous handstitches. The biggest drawback to using them in costuming is that they can't be attached by machine! They can be glued, of course, but glued items generally cannot be cleaned.

For the Klingon Wedding, we wanted to simulate the "hand-done" look of the traditional methods of shi-sha embellishment. But we didn't want to take years to do it! Two options were examined.

First, a very quick and easy method is to use little plastic rings, covered in buttonhole stitching, and sewn to the fabric with the mirror in between. This produces a very even (they are naturally all the same) result. Drawbacks: the rings are not cheap (typical costumer's lament), and they are quite bulky (the thickness of the ring added to the thickness of the mirror).

The second is a better method suggested by Victoria Ridenour, and was the one we based our technique on. This was to use silk organza (in-

stead of the pellon we eventually opted for). The drawbacks were (again) the price of the fabric, and the fact that it tended to deform on the bias.

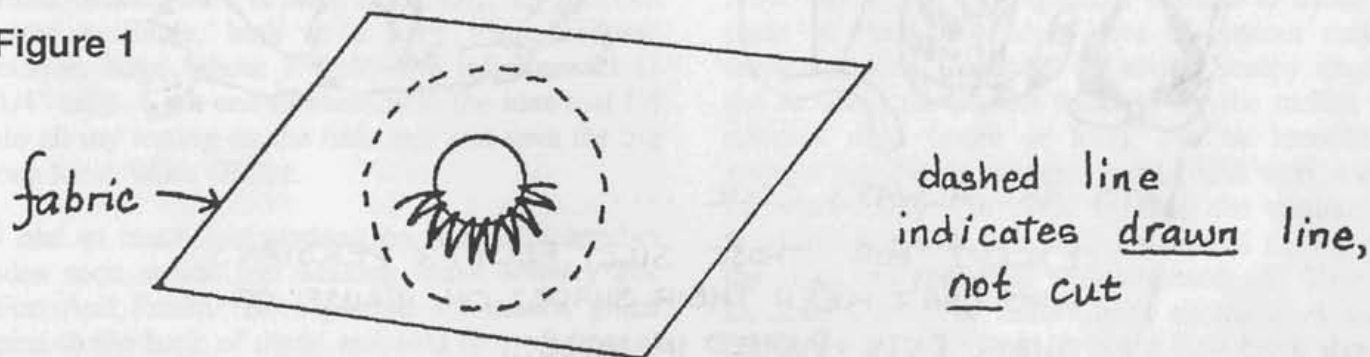
Starting with Victoria's method, we tried several different fabrics. The pellon which we eventually settled on filled the bill not only because it was cheap, but has no bias whatsoever. When we discovered it could be dyed (with just RIT dye), we knew we had the perfect material.

We drew out the circles on the fabric, keeping the pieces at a size small enough to manipulate through the sewing machine but large enough to keep track of. After simulating all the hand-done stitching, it was then tossed in a pot of hot dye for about 3 to 5 minutes (depending on the color and strength and of the dye). Any of the pellon which might show through was effectively hidden. We dyed the fabric to match the thread, and from only a short distance it was impossible to tell that it wasn't entirely stitching.

"CHEATERS SHI-SHA TECHNIQUE"

1) Take a piece of extra-heavy weight pellon sew-in interfacing. It can be dyed to match the color of your fabric VERY EASILY—using plain old Rit Dye! After dyeing, draw circles about 1/4" LARGER than the shishas you will be using.

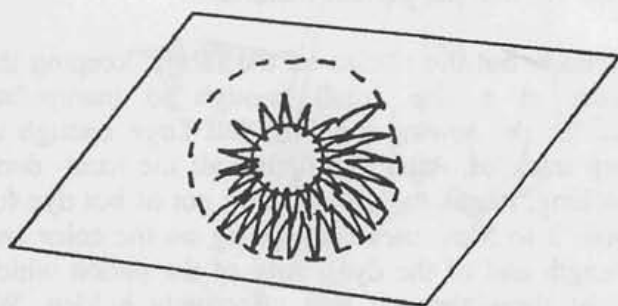
Figure 1



2) Draw another set of circles, INSIDE the 1st, about 1/4" SMALLER than the shishas. Cut out the SMALLER (center) holes.

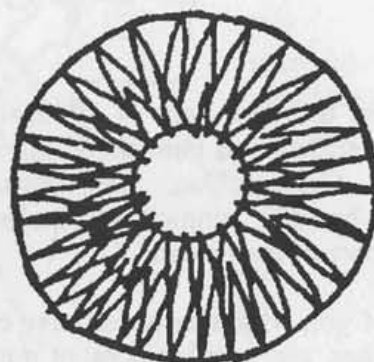
3) Set your sewing machine zigzag, with stitch width set at the widest setting, and stitch length fairly tight. You will want to experiment to get the setting that suits you. Stitch around the opening, with one side of the stitch just going over the edge of the fabric. See figure 1.

4) Around the outer edge (larger circle), stitch with one side of the stitch TOUCHING your drawn line. The other should overlap the 1st stitches a bit, like this:

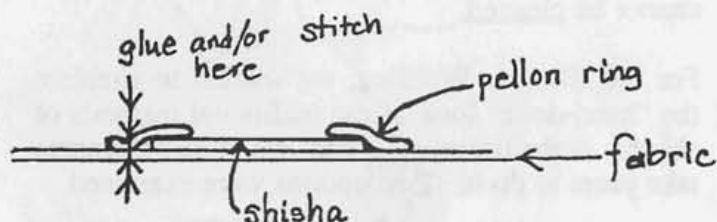


Thread loose ends back in.

5) Carefully cut along the outside edge of stitching—DO NOT CUT STITCHES! You should have a ring that looks like this:

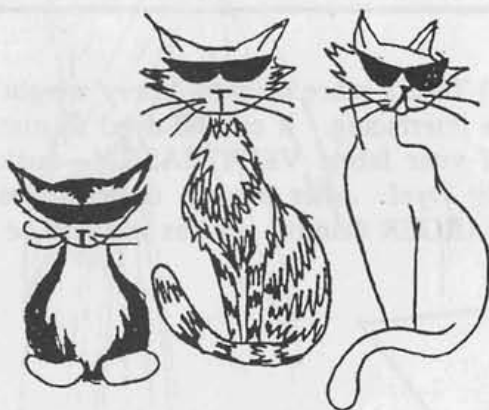


6) Place ring over shisha, and stitch or glue in place. I glued it in place to hold it there, and then stitched over that by hand.



Costuming For Cats

By Animal X



CATS ARE ALWAYS COOL.....

EXCEPT FOR THOSE SILLY FLUFFY PERSIANS
WHO CAN'T KEEP THEIR SHADES ON 'CAUSE OF
THEIR CUTE PUSHED IN NOSES.

Making Faceless Minions From Common Household Items

or

Home Casting for the Completely Technophobic

by 'Nea Dodson

First of all, let me impress upon you all how completely technophobic I am. As far as I am concerned, I have reached my height in engineering by plugging in and turning on a computer. Materials I can't pronounce make me nervous, and most machines make me twitch.

Therefore, when I decided that I wanted to toy with casting jewelry, I knew that whatever I did, I was going to keep to the lowest levels of crafting materials and tools.

However, the results have been notable enough that I think others might like to try my technique, and might be interested not having to repeat the same mistakes I made along the way.

This all started back at Nolacon. I was wandering around New Orleans looking at all the painted masks and saying over and over, "I wanna do-it-yourself kit! Couldn't we have a blast making these things!"

A couple of months later, what did I find while mooching through Columbia Mall but a blank mask-making kit a la New Orleans! They had two sizes available, both in a hard white ceramic bisque: large (about 7" tall) and infinitesimal (1 1/4" tall). I got one of each, with the idea that I'd do all my testing on the little one and save the big one for A Work Of Art.

I had so much fun working on them that another idea soon struck me: Making Mask Jewelry For Fun And Profit. So I painted six masks, glued pins to the back of them, and sold four of them at Costume Con 7. (One I decided to keep at the last

minute; another was sold before the convention). This was most encouraging. So I headed back to Create-A-Hobby for another set of blanks.

Which were not in stock.

This was a worrisome concept. Here I was, bursting with enthusiasm for my new sideline, and my source of supply was already proving unreliable. The reasonable thing to do would have been to write to the company and work out wholesale prices, but I was too broke at the moment to be able to put down a payment larger than \$20, wholesale price or not. Besides, I knew in my heart that I had a market for some fannish designs, and I didn't want to have to make them from scratch each time. So I started looking into means of casting my own blanks.

The test piece was The Phantom Of The Opera. I rolled out a tiny sheet of Super Sculpy and made a little Phantom mask to go on the bisque face, then cooked both in the oven per the sculpy directions. It worked like a charm. So far, so good.

Now that I had an original, I wanted to make a mold so that I wouldn't have to custom make teeny-tiny little masks all the time. Sculpy struck me as being the perfect material for the molds; it remains rigid (more or less), can be recooked without significant damage, and I could work with the stuff easily. In order to keep the appliance from melding with the mold, I slathered the top of the mask and appliance with vegetable oil. Then I kneaded a lump of sculpy until all the lines and bubbles were gone and cut out a little brick about

2" long and 1/2" thick. Then I squished the mask I was casting into it, burying it until the back of it was almost flush with the top of the mold.

And then everything went back into the oven. About half way through the recommended cooking time (when the Sculpy sets, but is not yet rigid), I pulled it out of the oven and wedged out the original mask. I smoothed the marks I had made as I pried the original out and put the sculpy back in the oven to complete the baking. At the end of 20 minutes I had an oily, but otherwise perfect mold.

The next step was trying to decide what material to do the actual casts in. First I tried Friendly Plastic, as it was cheap and very easy to use. Plastic pellets into bowl of water, bowl into microwave, zap*ding*, and you have a nice blob to put into the mold. It worked. More or less. The cast I got was full of unmelted pellets and air bubbles because I couldn't work up the nerve to plunge my hands scalding water and properly knead the stuff. And it takes a small thermonuclear warhead to get the plastic off the sides of the bowl when it sets.

Secondly, I tried Sculpy itself in the mold. This was, in a word, stupid. Despite a liberal slathering of vegetable oil, the cast and the mold melted into one entity. I probably could have rescued them both if I had pulled it out half-way through the cooking process (as I had when I made the mold) but I wanted to see what would happen if I didn't interfere with the cooking process...

What happens is you ruin your mold. Sculpy polishes and grinds rather well with a Dremel tool, and I reclaimed the mask from the mess, but the mold was history.

Still, I seemed to be on the right track. Right enough, at least for me to use my remaining Sculpy to make three more molds of regular mask blanks. I followed the same procedure as I had before—I built an appliance of Sculpy on a bisque background, baked it solid, slathered it with oil, and smushed it into a brick of Sculpy. This time I was *very* careful to cook the mold only half-way before I removed the original, and even so, I still had to pick out bits of appliance with tweezers and smooth the mold before I could finish baking

it. (Only half the original appliance survived intact.)

But I was still stuck with the problem of what to use as a casting material. I headed back to the craft store looking for something with these guidelines in mind.

- * It had to be easy to use; no mixing of esoteric ingredients or exotic solvents, (preferably water-soluble)

- * It had to be inexpensive

- * It had to take pigment easily, and the wider range of pigment the better (preferably clay or plaster, which take water-color, as opposed to plastics, which don't)

- * It had to dry without the use of special machinery, and at a temperature lower than that used to melt sculpy (in other words, air-drying)

- * It had to be light-weight but strong enough to take abuse, as I intended to make jewelry out of it

Plaster of Paris filled all the above except the last, but as I mooched through the assorted materials, I saw a pound brick of something labeled "DAZ."

To this day, I'm not sure of all the properties of Daz, as I am unable to read Norwegian. I could tell from the pictures that it was white clay of some sort, and one of the few translated phrases was "air-drying." I sat there wondering if it would be strong enough to make pins out of, when I saw on the shelf above a bead-making kit containing the same material. There, in a language I could read, were printed the instructions on how to use the stuff and I figured that if it was strong enough for beadwork, it was strong enough for pins.

At first, I tried to let it air dry in the mold until completely hard. This took two days, and was rather impractical. After all, I only had 4 molds; keeping in constant production would mean that I could make, at best, 12 masks a week. Not too economical. Also, the result were indifferent. If the mask had roughness or an air bubble, it had to be pitched. I tried painting the inside of the mold with water to smooth the casting, but it only made the clay sticky, and the more likely to cling to the mold. It also took longer to dry. I tried baking them in the oven, and they dried a little faster, but

not much. And I still had problems with pockmarks and imperfections.

Still, I persevered, and one night the answer literally fell into my hands. I was filling the molds, squishing the Daz deep and then rolling the edges of the cast back to eliminate the line around the edge of the mold. There was no oil, no water, no special preparation made at all. And suddenly the casting rolled right out into my hands—with a perfect impression on the front!

I set it aside and tried again. I kneaded a small ball of Daz, squashed it into the mold, rolled the edges back, and gently rocked the cast from side-to-side until it fell free. This one had a slight roughness along one cheek, but because the clay was still wet, I could brush it into smoothness with water and it was fine. The next one warped out of shape as I pulled it out, so I rekneaded it and put it back into the mold and the casting wasn't a loss. Excited by my success, I kept on filling and emptying the molds, and at the end of an hour had an army of 20 little faces staring back at me. Quite a step up from 12 a week!

But there was one problem left. I had been embedding the pinbacks in the clay whenever I could, figuring it was better than gluing them on later. But if I tried to do that now, the pin got in my way and I could not roll the cast out. Yet once they were out, they were still too wet and delicate to turn face down and embed the pin until they had dried to a point where it was too late to try to add anything. A friend (Chuck Coates) suggested a solution—blow dry the fronts until they were relatively hard, then put them face-down in a soft material and embed the pins. It took about 15 minutes to dry them enough to survive being pushed into a towel, but it worked like a charm.

I let the faces dry completely (it still takes 2 days), then I paint and/or trim them. Because the clay is soft and the pigment is watersoluble, I have been sealing them under a coat of nail polish, to help resist water and scratches. Daz company makes a sealant, but the polish seems to be working fine, and I can get some funky finishes using transparent sparkle polish. The only problem is that no matter *what* finish I use, it makes metallic enamels run and smear. Silver is particularly bad about that. Sometimes I can use this to my advantage—if you coat something with flat black

and then cover it with silver and apply Krylon spray while the silver is still wet, it will bead up and give an interesting mottled finish—but if anyone has any way of “fixing” metallics, I'd like to know.

So, the technique in summary:

MATERIALS:

Super Sculpy	Daz Casting Clay
Brush	Water
Clay-working tools	Oil

DIRECTIONS:

1. Take a copy of whatever you would like to cast, or build a Super-Sculpy original. Cook completely according to Sculpy directions.
2. Knead more Super-Sculpy until all lines, bubbles, and imperfections are out of it. Roll into a flat slab, approximately 1/4" to 1/2" thicker than object to be casted. Cut out a section of the slab approximately 1/4" to 1/2" wider than edges of the original. (Think “seam allowance”.)
3. Slather original and Sculpy **LIBERALLY** with oil. Squash original into Sculpy.
4. Put mold and original back in oven and cook for ONE-HALF of suggested Sculpy cooking time.
5. Remove mold from oven and use clay-working tools to pry original out of mold and smooth any marks made in mold. Return to oven to complete suggested cooking time.
6. Remove mold from oven and let cool. Wash off oil.
7. Knead ball of Daz until all lines, bubbles, etc. have been removed. Squash into mold. Smooth back of cast, and peel edges away from sides so that there will be no “flash” lines.
8. Either grasp edges of Daz in mold and gently rock back and forth until ball rolls out of mold, OR gently pry Daz out with clay-working tool.
9. Smooth lines, roughness, or distortions out with clay tools and/or brush dipped in water. Let dry until completely hard (2 days by air, 20 min. with hair dryer), then paint/trim/whatever.

Judy Evans: A "Beauty and the Beast" Fashion Show

Article, photos and illustrations by Carl Coling

Judy Evans is one of those designers who, it seems, is always working on more than one project at a time. Currently, she designs costumes for "The Golden Girls", "Empty Nest", and "It's a Living," as well as "Beauty and the Beast." (All are Witt-Thomas Productions) She has been honored by the fashion industry for her designs for "The Golden Girls" and, most recently, has won an Emmy for her work on "Beauty and the Beast." She made a rare personal appearance at a recent fashion show of her "Beauty and the Beast" costumes. She exhibits an almost electric enthusiasm, that carries over into her work—a quality peculiar to people who love their work, and wouldn't consider for a moment doing anything but the work they love. Her staff is highly

motivated; and, by necessity, highly organized, as work on any television show is extremely demanding. Racks of costumes, individually pinned with numbered, manila tags, were wheeled behind the pipe-and-drape, as the models—young actors and actresses, some of whom will go on to television and films while others will continue in modeling—filtered in to add their own contributions. The result of all these people working together was a fashion show of costumes rarely seen outside the studio.

A great deal of thought went into the original designs. Catherine's costumes had to have a high-fashion look to set her apart from her less affluent co-workers. Yet, her costumes had to reflect a



Undertunic is off-white, raw silk with beige draw-string closures & hatchings around neck. Robe is collared and accented at sleeves with natural sheep pelt. The robe is made from an antique blanket in creme with red-brown detailing.



Grecian inspired gown of translucent white, draped over one shoulder and laced with gold trim. Gold lame bodice. White evening cape.

definite sense of personal style. This was accomplished through the use of classic design lines with flattering accents, rather than the popular fashions of the day. Costumes for the tunnel world presented some unique problems. As there is no civilization from which to draw examples, additional research had to take place. The temperature of underground caves tends to be constant, around 55 to 60 degrees Fahrenheit, so clothing for the tunnel inhabitants would have to be warm. Layered clothing was the logical choice. The sorts of clothing available to the tunnel dwellers would consist of cast-offs from the city dwellers, remnants from the garment district dumpsters, packing blankets, and a wide variety of fasteners ranging from horse trappings to hardware fixtures. To avoid a mismatched look, and to give a sense of cohesiveness to the community below, these potential resources were selectively approached. Natural fabrics, in earth tones, were chosen. Raw silk, wool, knits, suedes, and leathers were most popular, with the occasional use of cotton prints. Loud colors, busy prints, and synthetic fabrics were avoided.

Most of the tunnel dwellers' costumes reflect intensive detailing, using simple methods with materials that would be available to such a community. The use of leather thongs and yarns in contrasting colors are knotted, laced, or woven into the fabric to provide strong accent points. For the men's costumes, lacing gives the impression of many remnant pieces assembled into larger pieces for use in construction of the garment. The womens' costumes tend to be more symmetrical, as if made from large remnants with fewer "splices." Womens' costumes have more subtle lacings and stitchings, the boldest of which generally appear as wrist lacings in the contrasting colors. Tabards, vests, and skirts of laced suede pieces add to the "look" of the tunnel dwellers. Boots are generally worn by both men and women. The attention to detailing, and the care taken in recycling materials are reminiscent of clothing in the depression era. There is a dignity about the costumes that gives the characters a definite sense of place, and a quality that sets them apart from the city dwellers, and from the street people.

The medium of television poses special problems. For reasons of practicality, the costumes must be



Raw silk shirt with boat neck collar, edged with tan hatching. Overgarment in pigskin and suede, with dark brown hatching. Brown leather belt is secured with horse halter hardware.



White silk shirt with ruff, fringed black gloves, chocolate suede vest with large piped and gathered edging, black cape, grey slacks with beige and brown knee patches in suede with brown stitching.



White blouse with brown lacing at wrists. Mustard yellow blouse over which is a floral print dress. Layered over that is a blue-grey overdress.



White turtleneck, terminating in brown wrist lacings, and blue denim fingerless gloves. Vest is tan & beige suede with grey corderoy collar piping with brown cross-hatching. Shoulders show suede and denim epaulettes. Blue denim slacks have brown suede kneepatches with brown hatching and lacings



Underworlder's costume with white blouse with balloon sleeves and brown contrasting lacing. Overdress is brown suede edged w/ yarn hatching. Patches of grey suede with brown yarn hatching. Brown cowgirl boots.



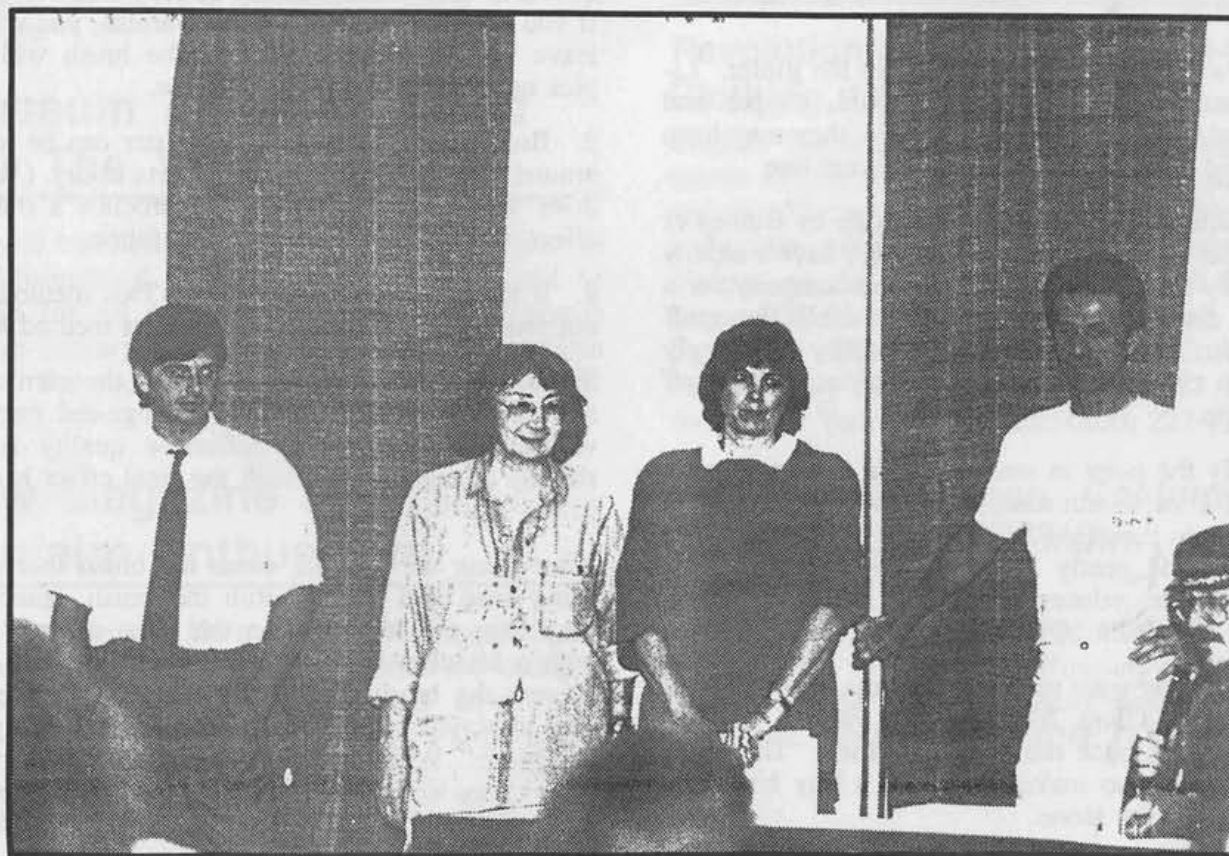
White blouse with ruffed edging, white fingerless gloves, overvest of tan suede with brown patches, patterned upholstery-fabric skirt of green, beige, and brown, over white petticoat with wide lace trim.



Off white shirt with brown lacing at wrists. Brown fingerless gloves. Vest is tattered grey leather, with beige collar, brown hatching. Patches, medals, ribbons decorate vest. Slacks are brown with suede knee patches and beige boots.

constructed in a way that they can be gotten into and out of quickly. What appears to be many layers of clothing may, in fact, be a single garment. Lacing that looks as though it has taken several minutes to get into may be faux lacing concealing a zipper. Wrist, knee, and boot lacings are attached in such a way that they can be tied off quickly, and in some cases, slipped on and off. Special attention had to be taken in weathering the garments. Blue denim jeans tend to jump out like neon on television, so they, along with many types of white fabric, must be "tech'd" down—toned down to give the appearance on film that they would have in real life. Slacks are patched at the knees, usually the first place to show wear. Pant cuffs are generally tucked into the boots, because showing frayed cuffs—as one would expect with cast-off slacks—would make them too difficult to maintain and keep from fraying further. (The costumes must be maintained in the same condition from scene to scene.) Also, as anyone who has ever worn out a pair of jeans will realize, the second most likely place to wear out is the crotch. New slacks are used, to avoid this problem entire-

ly—a concession to network sensibilities. Duplicate costumes are often needed for stunt doubles, stand ins, and insurance against damage. These require duplicate patches, lacings, and footwear. There are some one-of-a-kinds used, fabricated from found objects such as antique blankets and lace tablecloths. The latter are never used in action scenes, due to their irreplaceability. It's sometimes difficult for the average viewer to comprehend the sheer amount of work required to design, fabricate, maintain, and keep track of costumes for a television show. "Beauty and the Beast" has presented Judy Evans and her staff with some unusual and challenging design problems, beyond what would normally be expected in a one-hour drama series. Those challenges have been met quite successfully. There's an intangible quality about these costumes that, at the same time, makes it easy for the actors to "become" their characters, and also gives the characters a sense of place, personal history, and of simple dignity. To achieve any one of these effects is difficult. To achieve all of them at the same time, is extraordinary.



Left to right: Assistant Costume Designer Mr. Poole, Designer Judy Evans, Costumers Mary Taylor and Ron Hodge, and seated, Producer George R. R. Martin.

How To Apply Glitter

and Have It Washable, Ironable and Even Wringable!

by Linda Bowland

I begin with this warning. This method will not suit everyone. It tends to make the area worked a bit stiff. The amount of stiffness depends on which of the two following methods that is used.

First, I do not use glue. Yes. You read me right. No glue. Acrylic paint is wonderful stuff. Once it is worked onto a material, it rarely peels off. So far, it adheres well to nylon, polyester and cotton. I have not experimented enough with such things as lame' or spandex materials to know how the stuff is going to behave. It adheres well to jersey.

Method 1

1. Outline the design using your usual method or draw with the paint freehand.

2. Apply the paint moderately thickly. Extremely thin lines are very difficult to glitter, so keep lines at least 1/8" in width.

3. Use a color that roughly matches the glitter. Liquitex acrylic comes in silver, gold, copper and iridescent white. Even as I write this, they may have developed other colors in their iridescent line.

Note: Liquitex Acrylic paints are made by Binney & Smith Inc. in Easton, PA. If you don't have a nearby art supply store, you might write the company for a list of distributors or they might sell the stuff wholesale. If you DO have a nearby art supply store, go right on in and ask questions. The staff won't bite.

4. Apply the paint in small areas at a time because the stuff dries within minutes. Now, before it has a chance to do this, CAREFULLY, in pinches, sprinkle the glitter and gently PAT IT DOWN FLAT. This last procedure reduces glitter loss due to handling down to 15% from 50%.

5. Now, if you want to reduce the loss to 5% or less, use Liquitex Gloss Medium and Varnish in very small amounts once the paint has dried. This seals the work. It also makes the work a tiny bit stiffer and just the paint alone.

6. If the material can be ironed, (everyone is going to cringe), go ahead and iron. If the material can

take steam, by all means, go ahead. The stuff can take it. The heat will seal the paint to the fabric a bit more than just letting it dry.

The above procedure is hand washable. I haven't tried throwing it into the washing machine...yet. Make a test piece and try it. That was method #1 for covering an area solidly. If you want the stuff to look sprinkled, try the following.

Method 2

1. Using a DAMP brush, not wet, dip directly into the medium and varnish. (Wipe the brush several times to remove as much water as possible. Use the side of the container you're keeping the water in. Simply wipe or press against the side until no more drops come out.)

2. Now, take brush and dip directly into the glitter. If you use small amounts of the varnish, you will not leave varnish in your glitter. The brush will only pick up what the varnish will allow.

3. Brush onto the fabric. The glitter can be moved around a bit before the varnish starts to dry. (Varnish dries VERY quickly.) This will produce a starburst effect. It will also add shine to the fabric.

4. If the fabric will allow, iron. This method does not produce quite as much stiffness as method #1.

Some colors of glitter are altered by the varnish. A red glitter I like to use turns orange-red once the varnish is applied. The reflective quality is also slightly changed, but I think the final effect is worth it.

After using the varnish, clean the brush thoroughly using soap and water. Rub the brush against the soap then rub it around in the palm of your hand with a bit of water. Rinse thoroughly. This is to prevent the brush from being unusable. Once varnish or acrylic paint has dried on a brush, it's goodbye brush! With the paint, once the brush is simply rinsed very well, shape it and let it dry. The bristles will be slightly stiff but immersion in water and working it will take care of that.

Assorted news

by Kelly Turner

Folkwear Is Back!

Taunton Press, publisher of Threads magazine, has purchased the Folkwear Pattern Company. Barbara Garvey, an original founder of Folkwear, will continue as a consultant. Patterns will be available through Threads Magazine.

Errata / Apology

Last issue we reported on "unauthorized" Costume Con 7 video tapes for sale. Just because it was unauthorized does not make it illegal. Due to poor communication at best, and misinformation at worst, this item was printed and appeared more vitriolic than intended. We would like to apologize to both the G.W.N. Costumer's Guild and Eric Cannon.

Museum At Bath Closed For The Year.

For you travellers, please note that the galleries at the Museum of Costume, Bath, England will be closed for all of 1990. The Fashion Research Centre (library and study collection) will remain open. For more information, call (0225) 461111 ex 2752.

New Magazine For Renfaire Enthusiasts

"The Renaissance Herald" is a new magazine for Renaissance Faire enthusiasts around the country. It is a quarterly publication and covers the "whens" and "wheres" of over 100 Faires across the country. These Faires are listed alphabetically, by state, and in chronological order. There is a form to fill out for more info on up to 10 Faires. If you want info on more than 10, it will cost you \$3 per Faire.

The first issue also contained useful information about how to speak and commonly used phrases and words (such as how to properly use THEE, THOU, THY, THINE, YE, YOU, and YOUR.) Each issue will contain highlights of selected Faires, too (although the first issues coverage contained photos that were badly in need of halftoning). They are also asking for their subscribers to review Faires they go to and send them in. They are trying to be an easy reference for Renaissance Faire enthusiasts. The first issue was 18 pages. Subscription cost is \$24.95 for four issues (one year). Send to "The Renaissance Herald", c/o Olde World Festivals, 12145 Alta Carmel Court, Suite 250-257, San Diego, CA 92128

New Books

Revolution in Fashion: European Clothing, 1715-1815.

English language version of the catalog of the recent exhibit at the Kyoto Costume Institute. It covers 150 costumes from the rococo styles of the early 18th century to the simple, neat, new classic designs of the early 19th century. It has 168 pages, 230 illustrations (95 are in color). 9 3/4" by 9 1/2". ISBN#: 1-55859-072-2. Cost is \$55. Published by Abbeville Press, Inc., 488 Madison Ave., New York, NY 10022. (800) 227-7210

The Age of Napoleon. Costumes from Revolution to Empire 1789-1815.

Edited by Katelle Bourhis. Published in association with the Metropolitan Museum of Art. This is the "catalog" of their recent exhibit. 265 illustrations. 284 pages. ISBN#: 0-8109-1900-1. \$60.

Coming Attractions

A Calendar of Costume-Related Events and Exhibits

ReEnactor's Ball: 1775-1890

Aboard the Queen Mary, Long Beach, CA
May 12, 1990
5:00 p.m. to midnight
\$38 per person

This the second annual ball. Period attire required. It features the Americus Brass Band, dancemaster Desmond Strobel, Scottish bagpipes, dinner and cash bar. Limited to 250 people. For further information contact Carol Helms at (805) 496-2774. Send checks payable to: N.I.W.A., 1707 Bates Ct., Thousand Oaks, CA 91362

The Age Of Napoleon: Costumes From Revolution To Empire

Metropolitan Museum Of Art
New York, New York
(212) 879-5500
Opens December 13, 1989

This exhibit will feature 120 examples of court, military and revolutionary dress.

Men and Women: A history of Costume, Gender, and Power.

National Museum of American History. Smithsonian Institution, Washington, D.C.

Major exhibition of clothing and related material. Catalog available. Call (202) 357-2700.

The Lady Wore Silk.

The Costumes of Laura Musser.

Muscatine Art Center. Muscatine, Iowa.
May 1 - July 29, 1990

18 costumes dating 1910-1930. Catalog available. Call (319) 263- 8282 for more information.

Out of Our Closets: A Fashion Survey, 1820-1920.

Cincinnati Art Museum. Cincinnati, Ohio.
Through Sept. 2, 1990

19 recent acquisitions of costumes and textiles chosen to reflect the avant garde high style of their own times. Call (513) 721- 5204.

Modern Masters

Kent State University Museum. Kent, Ohio.
Through June 1, 1990

Gowns by international designers such as Norman Norell. Also on exhibit is The Lure of Lace. Call (216) 672-3450 for more information.

Just Another Pretty Dress

Western Reserve Historical Society. Cleveland, Ohio
Through Sept. 2, 1990

40 costumes dating from 1850 through 1950 from the museum's collection. For more information call (216) 721-5722.

A Visual Feast

Los Angeles County Museum of Art, Los Angeles, California.
Through late June.

Recent acquisitions of costumes and textiles. Call (213) 857- 6111 for more information.

Textiles from the Permanent Collection

Santa Barbara Museum of Art, Santa Barbara, California.
July 28 - November 25, 1990

18th to early 20th century Chinese robes, costumes and textile fragments. Call (805) 963-4364 for more information.

Costume Con 9

Dates: February 15-18, 1991

Rates: \$30 from Sept. 11, 1989 to June 10, 1990

\$35 from June 11, 1990 to Feb. 1, 1991

\$40 after Feb. 1, 1991 and at the door

Address: Costume Con 9

c/o Kathryn Condon

P. O. Box 194

Mt. Airy, MD 21771

Compuserve ID: 72310,3005

MCIMAIL ID: RROBINSON

This is the next Costume Con on the East Coast. It offers the same facilities as Costume Con 3 (the Columbia Inn, Columbia, Maryland). Also, much the same staff as Costume Con 3. We will keep you posted as further details come in.

Costume Con 10

Dates: May 22-25, 1992

Rates:

\$25 until Feb. 18, 1991 (at Costume Con 9)

\$30 from Feb 19, 1991 to Sept. 2, 1991

\$35 from Sept. 3, 1991 to Apr. 30, 1992

\$45 from May 1, 1992 and at the door

Address:

Costume Con 10

c/o The Midwest Costumer's Guild

P. O. Box 31396

Omaha, NE 68131

This will be the first Costume Con in the Midwest. It features all of the regular Costume Con events as well as a few special events. We will keep you posted as further details come in.

Exhibits Open Indefinitely

Measure for Measure

Royal Ontario Museum

Toronto, Ontario, Canada

(416) 586-5549

This is the first exhibit of their new permanent Costume and Textile Gallery. It examines methods of constructing fashionable European dress. Over 50 costumes and artifacts dating from the 17th century to present day. All pieces are drawn from their permanent collection of over 100,000 items of costume, textile and related equipment.

Fashioning the 20th Century American Woman

Museum of History and Industry, Seattle, Washington.

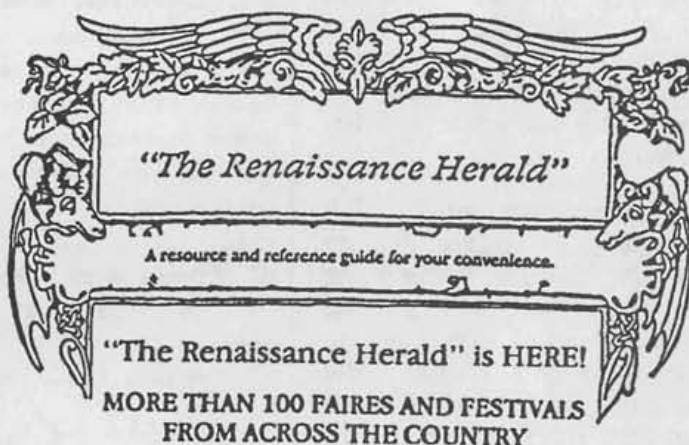
Includes 18 garments with related material. For more information call (206) 324-1125.

Carnival in New Orleans

Old Mint Museum, Louisiana State Museum, New Orleans, Louisiana.

24 costumes from previous Mardi Gras celebrations. For more information call (504) 568-6960.

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! ❖



Listed alphabetically, by state, and by date

Plus Your choice of 10 selections from the list for additional information such as location, telephone #, admission, contact person, and other pertinent information.

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Marjii Ellers Receives First Lifetime Achievement Award

Presentation to Marjii Ellers at Costume Con 8 by the International Costumer's Guild

Presentors: Denise Girardeau, ICG President, Janet Wilson Anderson, ICG Vice President, Joyce Best, President, Costumer's Guild West

JANET: One of the rights of an organization is the ability to formally and publicly recognize accomplishment. It was my privilege to ask the International Costumer's Guild to establish an award for service, not only to the art of costuming, but to the costume community - an award for a body of work and service. So it is also my privilege to make the first recipient of this award known to you.

The individual has been costuming actively longer than I have been alive. And she's still doing it; she was on stage tonight. She has won awards upon awards, and she has won hearts with her smile and her warmth.

She defined the art of Hall Costuming "Clothing for an Alternate Universe". She wrote the first set of judging guidelines. And she gave to many of us our first taste of the costuming art. But even more than that, she has been a welcoming presence, a friendly face, an embracing spirit to a lot of new people. She has expanded the art of costuming with her work on stage and her heart behind it.

Denise, will you step forward, and will Marty Gear, first executive director of the International Costumer's Guild please escort forward — Marjii Ellers!

DENISE: I would like to read what's on this plaque: "The International Costumer's Guild presents to Marjii Ellers its Lifetime Achievement Award for her contribution and service to the costuming community. Presented Feb. 17, 1990, at Costume Con 8, Ontario, California.

JOYCE: (Presenting roses from the CGW). And with these roses we give her our hearts again.

Dear Friends and Fellow Costumers;

Let me thank you from the bottom of my heart for the honor of being the first costumer to hold a Lifetime Achievement Award.

It never crossed my mind I was even eligible. This is the sort of thing that happens to Jimmy Stewart or Paul Mc Cartney. For a full time wife, mother and landlady with a compulsion to create illusions now and then for the amusement of her friends it seems incongruous, but I am not complaining.

As Ben Camacho and I were enjoying Dawn Jacobsen's cooking in the Con Suite, I asked him how I was ever going to live up to this.

Those dark eyes twinkled.

"No," he said, "the question is: how are you going to surpass it?"

Thanks, Ben. You really laid one on me.

With gratitude to all of you,

Marjii Ellers.....
Marjii Ellers, L.A.A.#1

P.S. If any of you have ideas as to how I can either live up to or surpass, please let me know. I would like very much to enjoy this while I can still hear most of what you are saying, thread a needle with only one pair of glasses, and get around without a note pinned to my sequins. Where do I go from here?

Guild Chapters

This magazine is sponsored by the International Costumer's Guild. For your membership dues, you receive 4 issues of this magazine. Some chapters also have a local newsletter, meetings, and local discounts. We are now 14 chapters and still growing.

Greater Columbia Fantasy Costumer's Guild

P. O. Box 683
Columbia, MD 21045
Dues: \$15 a year

Costumer's Guild West

c/o Janet Anderson
3216 Villa Knolls Dr.
Pasadena, CA 91107
Dues: \$14 a year

The Great White North Costumer's Guild

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

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

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

Midwest Costumer's Guild

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

Wild and Woolly Costumer's Guild

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

Rocky Mountain Costumer's Guild

3522 Smuggler Way
Boulder, CO 80303-7222

Deep South Costumer's Guild

c/o D. L. Burden
1649 28th Ave. S.
Homewood, AL 35209
Dues: \$10 a year

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

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

Confederal Costumer's Guild

c/o Susan Stringer
3947 Atlanta Drive
Chattanooga, TN 37416

Lunatic Fringe Costumer's Guild

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

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

c/o Animal X
707 Amberson Ave.
Pittsburgh, PA 15232
Dues: \$8 a year

Montreal Costumer's Guild

2274A Beaconsfield Ave.
Montreal, Quebec, CANADA H4A 2G8

Southwest Costumer's Guild

c/o Patti Cook
3820 W. Flynn
Phoenix, AZ 85019

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