

Volume 17, Number 4 – April 2010
Southwest Costumers Guild, PO Box 39504, Phoenix AZ 85069
<http://www.southwestcostumersguild.org/>

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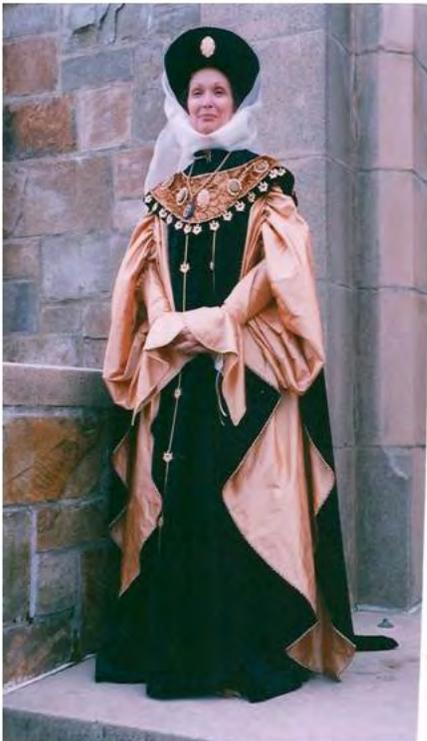
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Calendar

*Do you know an event of interest to Arizona costumers? Please contact your editor with the details. **Red text and an asterisk*** designate an SWCG-sponsored event. Unless otherwise noted, our monthly meetings start at 1PM. **Green Text** indicates an event hosted by our friends at SunaCosu (<http://www.sunacosu.com/>)*

Third Saturday of Every Month, 10 AM – **Personal Projects Workshops*** at the Glendale Cascade Mobile Home Park community center, 5747 West Missouri Avenue, Glendale. Bring your current project, socialize, pick our brains, Stitch and B. . . . Contact VP Nyki for details.

SWCG alumni Duane and Kathryn Elms have an honest to goodness museum exhibition this month at the University of Western New Mexico in Silver City! Congratulations and best wishes from SWCG and Cactus Needles!



"Costumes through Time and Space"
The Artistry of Master Costumers
Duane and Kathryn Elms

Review and Reception
April 1, 2010 4:30 to 6:00
Main Opening Reception
April 16, 2010 2:00 to 4:30 PM
Artist's Talk 2:30 PM

WNMU Museum
April 1 to June 30, 2010
Monday-Friday 9:30 AM to 4:30 PM
Saturday – Sunday 10:00AM to 4:00 PM

This show features some of the couple's best pieces from both historical and competitive venues. The costumes displayed range from Revolutionary War wedding costumes to 11th century Japanese kimono to intricately detailed competition costumes including many Best-In-Show winners. If you think that costumes are what you buy or rent at the Halloween shop in October, this show will radically change your perception of Art of Costuming.

Pictured is a 14th Century Flemish Houpelande

April 10-11, 2010 – 16th Annual **Arizona Asian Festival** at Heritage Square Park, 116 N 6th Street, Phoenix. <http://www.aaaa-az.org/>

April 14-18, 2010 – **Maricopa County Fair** at the state fairgrounds (NEC 19th Avenue & McDowell Road in Phoenix) <http://www.maricopacountyfair.org/>

April 15-18, 2010 - **Fibers Through Time 2010: A Fiber Odyssey** at the Crowne Plaza Hotel Phoenix North Metro Center (I-17 & Peoria Ave) is a conference of fiber artists sponsored by Arizona Federation of Weavers and Spinners Guilds, Inc. Online registration for the conference is closed, but the vendor room is free and open to the public. <http://www.azfed.org/>

The dates and topics of the April, May and July meetings have been changed to accommodate the schedule of our guest speaker.

Saturday, April 24, 2010 – **Sweatshop*** - SWCG Workshop at the Glendale Cascade Mobile Home Park community center, 5747 West Missouri Avenue, Glendale. We'll build some cloaks and other garments for a fundraiser.

May 7-10, 2010 – **Costume-Con 28** at the Hilton Milwaukee City Center, Milwaukee, Wisconsin. <http://www.cc28.org/>

May 7-23, 2010 – **Beauty and the Beast** at Theater Works, 8355 West Peoria Avenue, Peoria, Arizona.

Hi I am Renee Brown and I am a very inactive member of the guild. I like to keep up with what's going on in your news letter and always hope that my work schedule as a costume designer allows me time to participate but so far it has not. Theater Works in Peoria AZ is doing a youth version of Disney's Beauty and the Beast. Its going to be a rather large production with 68 cast about 119 costumes. We are always looking for volunteers to help with costumes, props and wardrobe if you think anyone in the guild would be interested can you have them contact me.

Thanks so much and if there is ever anything you need from me, I have access to thousands of costumes and a lot of contacts in PX theater, please let me know!

Renee Brown, Resident Costume Designer and Costume Shop Manager
Theater Works Peoria
teacherrenee1@aol.com
www.theaterworks.org

May 14-16, 2010 - **LepreCon 36** at the Phoenix Mesa Marriott Hotel in Mesa, Arizona features guests of Honor George R.R. Martin, Charles Vess and James A. Owen. <http://www.leprecon.org/>. *See "The Nuts and Bolts of the LepreCon 36 Masquerade" later in this issue.*

May 27-30, 2010 – **Phoenix ComiCon** at the Phoenix Convention Center and Hyatt Regency Hotel. Guests include Jonathan Frakes and Jim Steranko. <http://www.phoenixcomicon.com/>

Saturday, May 22, 2010 – **Apache Dress*** - SWCG Workshop at the Glendale Cascade Mobile Home Park community center, 5747 West Missouri Avenue, Glendale. Cindy Trail will show us some basics of traditional Native American clothing.

June 3-7, 2010 – **Highlands War XVI** at Mormon Lake Campground, Coconino County, Arizona. The SCA Kingdom of Atenveldt's summer event in the cool highlands. <http://www.highlandswar.org/>

June 4-6, 2010 – **Anime Kaigi** at the du Bois Center, Northern Arizona University, Flagstaff, Arizona. The first convention for anime fans in northern Arizona features costume contests and a J-Fashion show hosted by SunaCosu. <http://www.animekaigi.com/>

June 19, 2010, 1PM – **SunaCosu Duct Tape Doubles Workshop** at the Pyle Adult Education Center, Southern & Rural in Tempe.

June 27, 2010 – **Corset Fitting*** - SWCG Workshop at the Glendale Cascade Mobile Home Park community center, 5747 West Missouri Avenue, Glendale.

July 9-11, 2010 – **RandomCon** Arizona's Gaming Convention at the Windemere Hotel, 5750 E. Main Street, Mesa, Arizona. <http://www.randomcon.org/>.

July 17, 2010, 1PM – **SunaCosu Kimono Demo** at the Pyle Adult Education Center, Southern & Rural in Tempe.

July 25, 2010 – **Duct Tape Dummies*** - SWCG Workshop at the Glendale Cascade Mobile Home Park community center, 5747 West Missouri Avenue, Glendale. Build a custom dress form using packing peanuts and the handyman's secret weapon.

August 29, 2010 – **Pool Party*** - SWCG Social at Chuck & Tasha's place. Our annual costume party by and in the pool. Theme to be announced.

September 4-6, 2010 – **CopperCon 2010** at Windemere Hotel and Conference Center 5750 East Main Street in Mesa, Arizona. The Guest of Honor is Stephen R. Donaldson. The con features a masquerade directed by our veep, Nyki. <http://www.coppercon.org/>.

September 26, 2010 – **Fabric Swap*** - SWCG meeting at the Glendale Cascade Mobile Home Park community center, 5747 West Missouri Avenue, Glendale. Sure, that piece of fabric, notion, or tool seemed like a good idea at the time, but it's been sitting around for years. Maybe someone else has a better use for it. Maybe they have something you can use. Let's barter!

November 12-14, 2010 - **TusCon 37** at Hotel Tucson, 475 N. Granada in Tucson, Arizona. Guest of Honor is Jim Butcher, Author of the Harry Dresden novels. <http://home.earthlink.net/~basfa/> or <http://www.tusconscificon.com/>.

November 20-21, 2010 – **Phoenix Faerie Festival** at Estrella Mountain Park in Goodyear, Arizona. <http://www.westerngatesfaerierealms.com/PhoenixFaerieFestival.htm>

January 6-9, 2011 – **MythosCon** at the Tempe Mission Palms Hotel in downtown Tempe, Arizona. This is a convention for fans of H.P. Lovecraft and his works. <https://www.mythoscon.org/>

Costume-Con 30

Spring 2012 • Phoenix, AZ

EVENTS:

- “Wild Wild West” Friday Night Social
- Single Pattern Contest
- Science Fiction/Fantasy Masquerade
- Historical Masquerade
- Future Fashion Folio & Show
- Doll Contest
- Quilt Contest
- Field Trips
- Workshops, parties and more!

THEME:

Steampunk, Time Travel,
Histories that Never Were,
Futures That Might Yet Be

Attending Memberships:

\$70 through 05/31/10

\$75 through 12/31/10

\$80 through 05/31/11

More later - join early!

for info, email: costumecon30@gmail.com

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On the Web

The April 1 special issue of *Yipe!*, the *Costume Magazine of Record* is available at <http://www.yipezine.com>. It must be seen to be believed, featuring a cast of thousands of a casted cast.

From the Mailbox

Take a peek at these newsletters at the next SWCG get-together.



The ICG Newsletter 9.2 (March/April 2010) features Byron Connell’s “The United States Army, 1917-1918: A Description of the Enlisted Man’s Service Uniform,” Bruce Mai’s description of The Pat & Peggy Kennedy Memorial Library,” Randall Whitlock’s “The Pause Restarted” (hints for masquerade photographer), a message from ICG President Rob Himmelsbach, Patrick J. O’ Connor’s “What is a Costume-Con” and contact information for the various ICG chapters and officers.

Greater Bay Area Costumers Guild *Finery* 8.2 (March/April 2010) features Perian Sully’s “La Mode du Vampire,” Sahrye Cohen’s “A Bicycle Built for Fashion” and announcements of upcoming events.

Gail demonstrated a quick and surprisingly easy silkscreen making process at the March SWCG Meeting. Her 2008 article explaining the process is reprinted below. (Photo by Mike Contos)

Photo EZ Stencil: A fast and relatively inexpensive silk screening method for short runs

by Gail Wolfenden-Steib

This article previously appeared in Silicon Web Costumers Guild's The Virtual Costumer 5.4, September/October 2007 (<http://www.siwcostumers.com>) and in the April, 2008 issue of Cactus Needles.

In August I went back up to Cedar City, Utah to work my first fall build for the Shakespearean Festival and was lucky enough to get to play with this really great product. It took me ten years of working summers for the festival to finally have the time to do silk screening on a grand scale but the wait was worth it.

The process itself is very simple and time effective, even for the number of screens that we created for the garments (upwards of 20—I didn't count). Rather than go into a detailed 'how to do it' (which can be found on at EZScreenPrint.com under Photo EZ Stencil), the focus of this article will be more on what was learned and the tricks we developed as the process went along.

Part of the concept behind the production of *The Tempest* involved the artwork of DaVinci and the designers took this into the literal form by incorporating his drawings into the costumes and the set. For example, the idea behind Prospero's robe was that the character was using every inch of it to record his thoughts/drawings. This necessitated the creation of fabric that contained images of the actual writings and drawings of DaVinci. Some artistic license was taken with the master's work but only enough to create a screen that was legible and clean. The 'writings' were actual bits of backward old Latin in his hand with a few of the names of the folks that worked on the screens thrown in for good measure.



The first step is the creation of artwork. At USF we used a true stencil technique but I have since used the product to create screens that worked with three colors. Once the mock up was fit the paper pattern was corrected and brought to the dye shop. The costume director, the designer and I taped copies of the art onto the pattern (using the copier to reduce and enlarge as needed until we found the correct scale). This created a master for the finished layout.

The big thing to remember when creating the image is to keep the artwork clean—no erroneous lines or dots on the paper. You will need to create a good quality copy of the finished art on the cheapest copy paper you can find (the lighter the weight of the paper the better). The screening material is very sensitive and any odd marks will show up on your finished screen. This includes any white out or tape resists you create. Anything dark on the paper will burn out when exposed to light. You can use a block out pen (also sold by EZScreenPrint) to mark out some of these errors. Clear tape also works on larger spots.

Once the artwork is prepared the screening material may be cut to size. I recommend measuring your art and having a cut list ready to go before you open the photosensitive material. If you are

using a frame with the finished screen, note its size and be sure to leave at minimum 1/2” clearance around the image. If you are not using a frame, be sure to leave 2 inches of clearance around the image. This way you will be less likely to drag paint over the edges when screening. **Be sure to work in a low light situation away from direct sun light!** We kept ‘mood lighting’ in the dye shop through the entire process and had excellent results.

Place the artwork face up on a piece of plexi (be sure it’s the cheap kind that lets UV rays pass through), then place your screening material shiny side down on top of the artwork (you will have to remove a piece of transparent film first). Add a piece of luan with one side covered in black felt and clip everything together (felt side next to the screening material). Follow the exposure directions according to the manufacturer. All that is needed is a sunny day or a light board. Cedar City is located in the high desert so we took advantage of the sunny days and 5 minutes of exposure worked well for the conditions.



When the five minutes are up, remove the screen material from the exposure frame and immerse the it in a tub of cool water for 15 minutes or so. Longer is fine. You should just be able to make out the image when it goes into the water. As it sits, the image will become more apparent. When it has soaked for 15 minutes carefully remove it and place it on a plastic screen (think Michael’s plastic cross stitch canvas) with the shiny side up and rinse it under cool water. A spray attachment works really well for this part of the process—better than a normal faucet. A soft brush can be delicately used to get any residual bits of resist off of the burnt out area. I found that if you let it soak long enough rinsing was all that it took to remove the resist. I also wore rubber gloves. The product is not toxic but I felt it dried out my hands just a bit.



The manufacturers instructions say to lay the screens on a paper towel with the shiny side up to dry at this stage. The paper towels I used would leave fibers attached to the screens which would then have to be



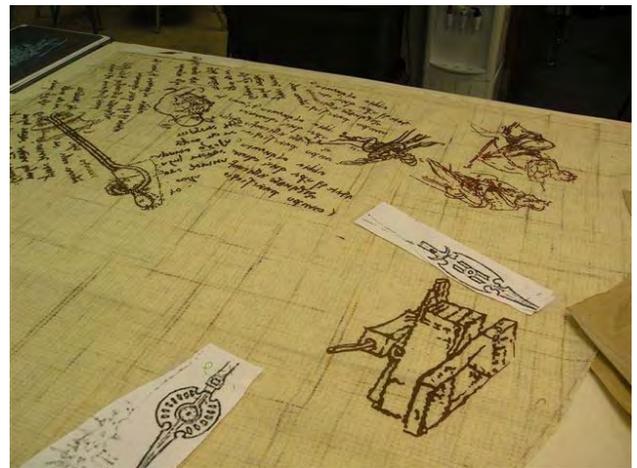
cleaned off (they didn't come off easily either). I solved this by drying them on the plastic screens whenever possible. Once the screens were dry (or mostly dry) they would go back outside and sit in the sun for 15 minutes to harden. If there is any wind you will need to watch them as they will blow away. I used rocks to hold them down at one point but that created resists so sections didn't harden like the rest of the screen. Once hard, the screens are ready to use.



One of the pictures shows a gaff tape 'frame' on a screen. This particular screen only had about a 1/2" clearance at the top so some sort of masking had to be used. The gaff tape worked better than packing tape. It's important to remember not to stretch the tape when you are applying it or the screen will pucker. Remove the tape in a timely fashion and it will come off easily. It also held up well to a number of washings. EZScreenPrint does sell plastic frames in standard sizes. We had a limited number of these and had to improvise. If you were to do a larger run of a

screen, the plastic frame is the way to go.

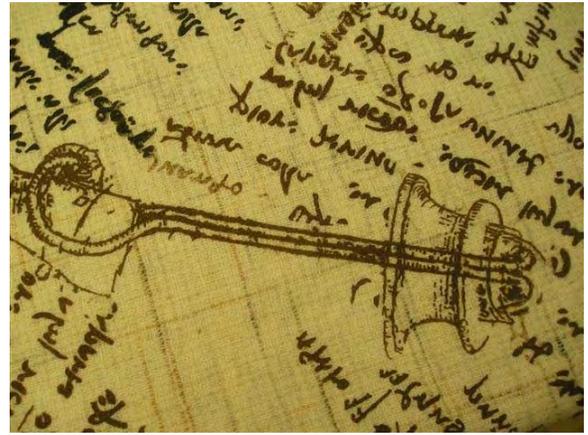
Before we received the flat fabric, the pattern pieces were thread traced onto the fabric. We then placed the fabric on the table that we had prepped for screening and transferred the photocopied art from the paper pattern to the fabric. After all the prep was completed we then began silk screening the objects first and filled in the blank spaces with the backward Latin writings. Versatex screen printing paints were used in this project but there are a variety of different mediums available on the market that you can use. Heat set the paints according to manufacturers instructions.



We also created a series of tattoo suits for Caliban and Ariel so the actors would not have to deal with so much make up every performance. These were completed using the same process. The fabric was dyed to their skin tones before printing. The unitards were airbrushed on the actors as a final step to provide added dimension to the garments (and the actors—

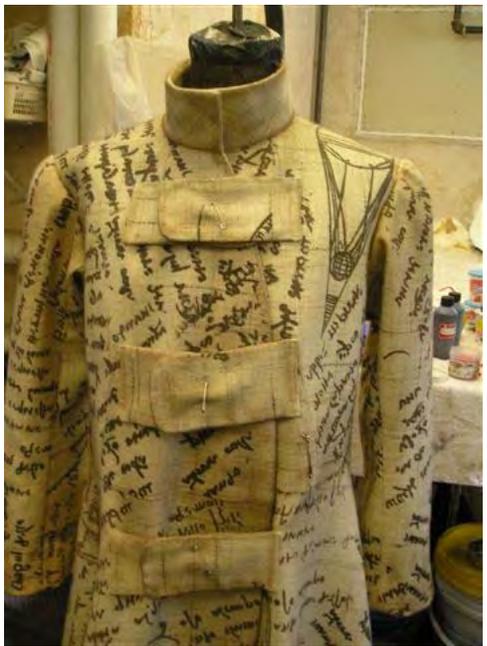


for example, opera shading is used on the sides of Caliban to minimize his luv handles and to define his pectorals).



I highly recommend this product to anyone doing limited runs of screen printed items. EZScreenPrint ships very quickly and has very complete instructions available on line. The uses of this product are unlimited in my book. I just opened Little Shop of Horrors last week and we picked up a roll of the screen printing product and the large size exposure frame with a starter kit and went wild. The prop mistress was using it to create custom logos for shopping bags using regular acrylic paints after a quick lesson in how to make screens. I used it for the ADA logo on the back of the dentist smocks and the created some appliqués for the lab coats the urchins wear at the end of the show. These were all three color

designs (clear packing tape works great to mask off sections of the screen so you can print one color at a time using only one screen). The other great thing about the product is that it doesn't require a frame to be used. This opens it up for use on a variety of objects.



The Nuts and Bolts of the LepreCon 36 Masquerade

by Randall Whitlock, Masquerade Director

What is a Masquerade? It's kind of like a fashion show, it's kind of like performance art and it's all about COSTUMES! We'll provide a stage for you to present your carefully created costume as simply or cosplay-theatrically as you choose. An appreciative audience will provide itself. It's your 60 seconds of fame on a silver platter (or a bit of chipboard).

Where and When

The LepreCon 36 Masquerade performance will be held at 7PM on May 15, 2010 in the Starlight Room of the Phoenix Mesa Marriott Hotel in Mesa, Arizona. This is a small but architecturally interesting venue. Some of you will recall it was used as the contestant meeting room and green room for the 2009 Phoenix ComiCon masquerade.

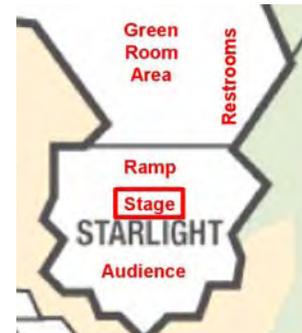
The room features a tall, vaulted ceiling and a ramp concealed by wainscoting. This will provide a partially hidden walkway onto the stage without the use of pipe & drape.



We'll put up a stage composed of four 4 by 8 portable risers to form an 8 by 16-foot rectangle. Contestants will enter from the side, do their thing, then exit downstage center through the audience.



The green room will be the center portion of the former restaurant behind the Starlight Room, called the Quail Run Room on some maps. The room is shared with the gamers, so expect a little noise. The green room area will be separated from the gaming areas by railings. No privacy, so expect to do your clothes changing in your hotel room or in the restrooms located between the green room and the Starlight Room.



How to Sign Up

There will be a signup table in the hallway of the convention on Saturday and maybe Friday evening. Stop by the table to fill out your paperwork, leave off your music, receive a briefing about the

masquerade, and have your questions answered. There will be no specific contestant meeting, but we might do a “Masquerade 101” class.

The signup form is just one page this year. (And there was much rejoicing). If you would like to prepare it in advance, please e-mail your director via <mailto:editor@southwestcostumersguild.org>, and I will send it to you as a .rtf file, which can be edited in any word processor.

Once you have signed up, please present yourself at the green room at 6 pm to queue up.

Tech Support

We’ll keep the masquerade as simple as possible this year. There will be no special stage lights, but we’ll have a sound system to play any music or recorded narrative you provide. There will not be a microphone for contestants, but the room is relatively small. If you are good at projection, you might get away with live dialogue.

Music or recorded narrative should be presented to the Director along with your paperwork. Digital sound files, such as .wav or .mp3 are preferred. No files with DRM! Sound files can be e-mailed or submitted on CD, SD camera card, or USB thumb drive.

If you get to me early enough, I may have time to rip your sound from a CD, personal music player or cassette tape. Bring your own playback device, just in case.

Awards and Divisions

Contestants will enter as Young Fen (noncompetitive children’s division – everyone wins), novice, experienced, or Display-Only. These are spelled out on the signup/rules form. Awards (ribbon plus certificate) will be given for Best in Show, Best Novice, Best Experienced and Judges Special Mentions (noteworthy costumes that don’t quite fit the fixed categories).

The Team

Your Masquerade Director is Randall Whitlock: director of many CopperCon Masquerades, director of the first North American Discworld Convention Maskerade and Editor of Cactus Needles.

Your Master of Ceremonies and Halftime Entertainer is Jack Mangan: novelist, podcaster, guitarist and MC of previous CopperCon masquerades.

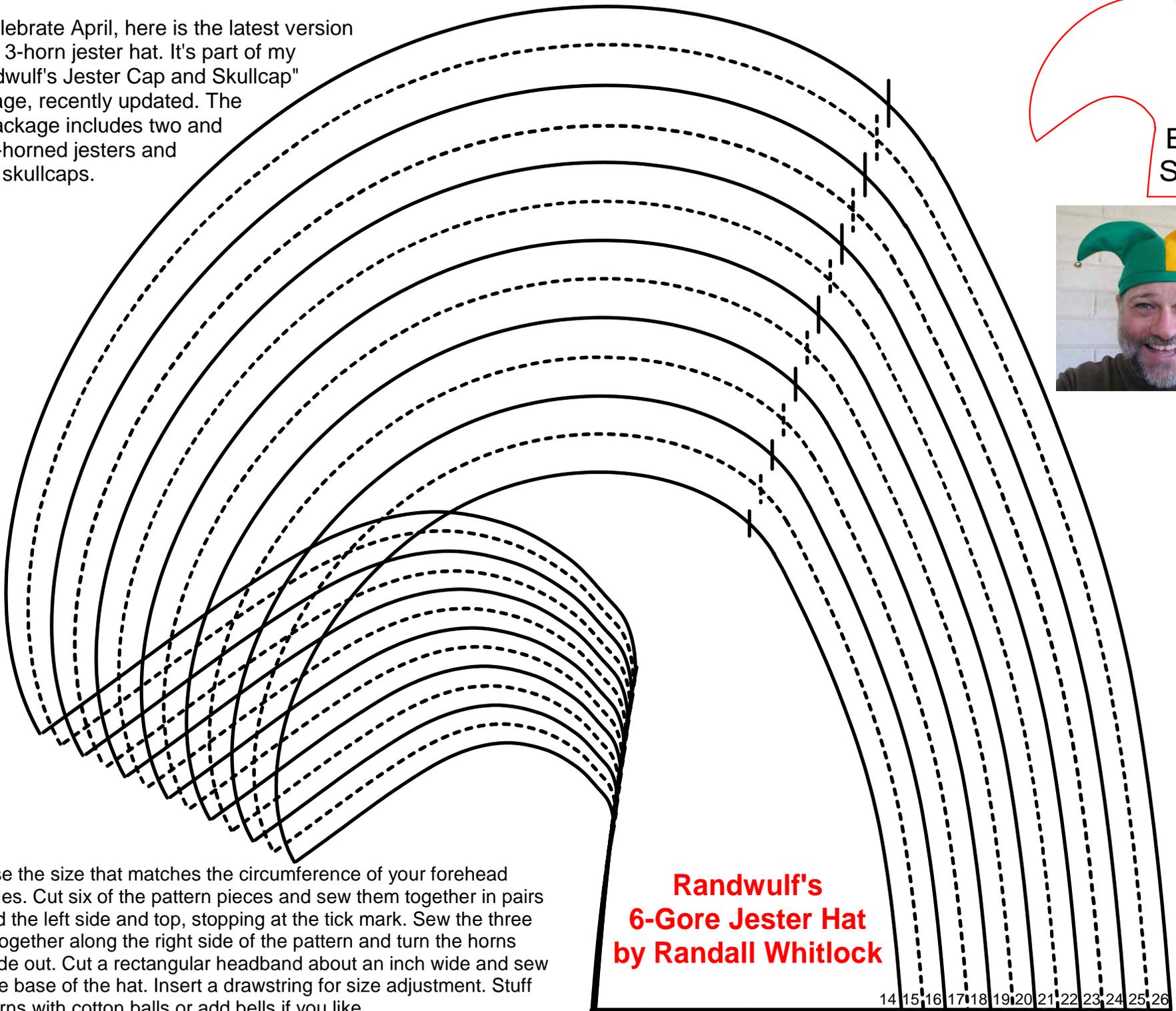
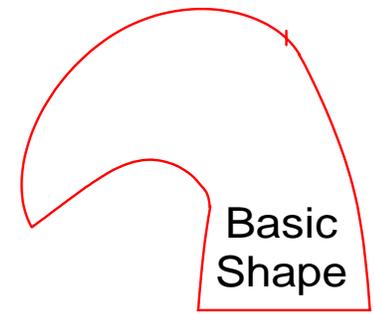
Your Soundmeister is Gary Swaty: sound man for many prior masquerades and booster of the Phoenix Filk Circle.

We Need Your Help!

The best thing you can do for this masquerade is to show a costume, in or out of competition. Make the audience happy!

If you won’t have a costume ready, please volunteer. We’ll need the services of den mothers, house managers, stage techs, and people to help tend the masquerade signup table.

To celebrate April, here is the latest version of my 3-horn jester hat. It's part of my "Randwulf's Jester Cap and Skullcap" package, recently updated. The full package includes two and three-horned jesters and basic skullcaps.



Choose the size that matches the circumference of your forehead in inches. Cut six of the pattern pieces and sew them together in pairs around the left side and top, stopping at the tick mark. Sew the three pairs together along the right side of the pattern and turn the horns rightside out. Cut a rectangular headband about an inch wide and sew it to the base of the hat. Insert a drawstring for size adjustment. Stuff the horns with cotton balls or add bells if you like.

**Randwulf's
6-Gore Jester Hat
by Randall Whitlock**

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