THE PASTIE PROJECT



PRESS KIT

CONTENTS:

A. Contact Information
B. Product Information
C. Promotional Information
D. Interview Resources
E. Media Reactions
F. Press Release
G. Book Excerpt
H. Final Note

A. CONTACT INFORMATION

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BIO:

Rosey La Rouge is based in New York City, and has been on the burlesque scene for 9 years, performing from coast to coast. She is a professional costume designer and makeup artist with a Masters degree in Costume Design from Boston University. Rosey is currently interviewing burlesque legends about their costumes for Burlesque Beat, she blogs about the Pasties of the Week for The New York School of Burlesque, and she is writing a scholarly monograph on the entire history of burlesque costume for Routledge/Taylor and Francis under her muggle name, Coleen Scott.

HEADSHOTS: (following pages)



Author Promotional Photo by Ben Trivett.



Photo by Ben Trivett (High Res) Pasties and G-String by Glorious Pasties.

B. PRODUCT INFORMATION:



Title: The Pastie Project

Author: Rosey La Rouge, Foreward: Neil Kendall

Publication date: June 2017 (Preorder March/April 2017)

Available at: blurb.com (After June 15, 2017)

ISBN: N/A until publication

Retail price: $35.00 (7”x7” softcover) and $125 (12”x12” hardcover) (preorder prices)

Page count: 230

Genre: History/Costume History/Burlesque

C. PROMOTIONAL MATERIAL

- The only book that focuses on the burlesque pastie as a work of art, The Pastie Project is a showcase of the most beautiful breast accessories ever made. Rosey La Rouge writes with passion for the art of burlesque, and an incredible depth of knowledge on costume history and construction. Photographer Ben Trivett has captured pasties as if they are the crown jewels of burlesque.

- History, Artistry, Burlesque Dancers, Boobs! The Pastie Project book has it all! Preorder your copy today! (Twitter length, with room for link)

- A photo archive compiled of pasties from all over the world, The Pastie Project is truly preserving burlesque costume history one pastie at a time!

- Pasties exist because of our legal system's attempts to control women's bodies and behavior. In the current political climate, where the discussion about women's civil rights is unbelievably back on the table, the history of the pastie fits right into that debate, and this book makes a visual argument for the ages.

- For burlesque performers, costumers, fans and historians, The Pastie Project is a must-have book for the collection! (Twitter length, with room for link)

- A costume history book of remarkable quality and original content, The Pastie Project is for the burlesque enthusiast or costume historian who needs to know it all! This book covers the history, pastie makers, and performers who make burlesque what it is today, and then tops it all off by teaching you how to make your own pair of beautiful pasties!

D. INTERVIEW RESOURCES

WHY PASTIES?

Pasties exist because of our legal system's attempts to control women's bodies and behavior. In the current political climate, where the discussion about women's civil rights is unbelievably back on the table, the history of the pastie fits right into that debate. Pasties are the costume element that embody the burlesque movement in America. Since the 1920's, they are an important part of what makes a costume ensemble "burlesque". The pastie is a symbol that reflects our Puritanical roots, setting American burlesque apart from it's foundations in the Follies Bergere' or the Moulin Rouge in Paris. There is no denying that burlesque costumes themselves, and more specifically, pasties, are works of art, as much as they are political statements. This is especially clear as you track the evolution and elevation of pasties that has occurred in neo burlesque.

HOW DID THIS PROJECT COME ABOUT?

Rosey La Rouge is a costume designer and instructor by trade with a Master's Degree in Costume Design, and creating the ensembles for her burlesque acts has always been her favorite part of the process. About two years ago, Rosey started thinking about how she could contribute more to the world of burlesque with her skills, and it struck her that she has the expertise and drive to become the leading burlesque costume historian. There is not much literature out there strictly focused on the costumes of burlesque at the moment, and Rosey sees this as both a gap in an important part of theater costume history, and an opportunity to spread awareness about the significance and uniqueness of burlesque costumes, not only because they are often beautifully crafted, but also because of how they relate to women's history. Throughout its history, burlesque costumes were worn by women who were defying what they were "expected" to do.

“Start small” was a mantra as Rosey began her research, so she decided to focus solely on the pastie (pun intended), and see where it led. Rosey purposely kept the timeline for the book short, so that she could include all who contributed. Open houses were held in New York City for anyone who wanted to share their pasties, the project collected creations from international pastie makers through a social media campaign, and samples were gathered from all over the world at The Burlesque Hall of Fame weekender in 2016. What has resulted is this labor of love, filled with contributions from so many generous people, we can’t name them all here. Rosey says that there would be no book without Ben Trivett’s photos, and Sarah Garcea in the book design seat.

WHEN AND WHERE CAN WE GET THIS BOOK?
The Pastie Project book and Special Edition hardcover will be available via Blurb books after June 15, 2017. Our March 2017 Kickstarter was very successful, sold over 150 books, and allowed us to donate $500 to the Legend’s Challenge Fundraiser for the Burlesque Hall of Fame.

WHAT IS NEXT FOR ROSEY LA ROUGE?
Rosey is writing a scholarly monograph on the entire history of burlesque costume, and will be publishing with Routlege/Taylor & Francis in 2019 under her muggle name, Coleen Scott. She will travel to England and France this summer to research the oldest burlesque costumes and ephemera in the costume collections of museums like the Victoria and Albert and the Galleria Du Costume. Rosey is looking to work with burlesque legends and collectors who would like to share pieces from their collections for photo documentation. She is seeking grant funding from different sources, including the United States Institute for Theater Technology, and she hopes to be a presenter in the near future at upcoming burlesque and educational theater conferences to discuss this research, and burlesque costume history. The Pastie Project will still be going strong on Instagram (@thepastie project), and the #pastiesoftheday will continue to

feature pasties from all over the world, both vintage and new. Share yours with them!

Interview questions and answers with Rosey:

WHAT WAS A FAVORITE EXPERIENCE WHILE WRITING THIS BOOK?
I like getting messages like: “Satan’s Angel called for you”. That’s not a phrase you hear every day.

I had the absolute pleasure of spending the afternoon with April March, The First Lady of Burlesque, at her home in New York, interviewing her and taking photos of her costume pieces. She is such a delight. I had an amazing time listening to her stories and sharing some ice cream. My interview with her is HERE on Burlesque Beat.

When I began reaching out to pastie makers online, I had no idea what the response would be. I was overwhelmed with the enthusiasm so many had about the project. For about a month, my mailbox contained pastie presents from all over the place almost every day!

WHO HAS BEEN MOST INFLUENTIAL IN YOUR BURLESQUE RESEARCH AND WORK?
Jo Weldon is the first person who comes to mind. She has made herself available to me for advice and tips based on her own experience with authorship. She has been so generous with her own collection, her contacts and experience with legends, and simply with overall support, kind of a quiet push for me to keep going. Most recently, she offered me the opportunity to blog on the School of Burlesque’s Tumblr, where I contribute the “pasties of the week”. Jo is one of the first people I learned about burlesque from, and the New York School of Burlesque is how I got my start. Long before this book idea, Jo was one of the main reasons I became a part of the burlesque community; I am forever grateful, and always a little in awe that I get to call her my friend.

WHAT WERE THE MOST CHALLENGING ASPECTS OF MAKING THE PASTIE PROJECT?

I have a full time job that I love. Which is amazing. But, having one of those and writing one of these is a challenge for sure. Aside from the standard challenges of budget, logistics, hunting down photo rights, and staying organized, I think the biggest challenge has been finding vintage pasties. They do exist, and often they are in people's personal collections, which is why I am so grateful to Neil Kendall for sharing his collection from The Striptease Museum, and to April (March), who let me photograph hers. Both Butch Wax Vintage and Leslie Zemeckis have shared Instagram snaps from their stash as well. I have had a fun time searching daily on Ebay and estate sale sites looking for pasties, and I have had some really good luck, though often, provenance is unknown, so these pasties have a little mystery to them.

WHY SELF PUBLISH?
Honestly? Control. The goal in self publishing is two fold: one- I wanted complete artistic freedom to put this together exactly as I envisioned it; two- self-publishing allows us to print on our desired timeline.

WHAT ARE YOUR HOPES AND DREAMS FOR THIS PROJECT?
My hope for this project is that it not only gets the funding it needs to make production possible, but that the word spreads, and it becomes a necessary part of the collection for any burlesque performer, enthusiast, costume designer, and historian. My dream is that this book opens the door for costume and theater historians to recognize the significance and value of burlesque costume for its legacy, craftsmanship, and innovation.

E. MEDIA REACTIONS

“ I like to think of pasties as the homecoming queens of Burlesque, and it’s in Rosey La Rouge’s book that we finally get to see up close what so many have admired from afar. “ Neil Kendall, The Striptease Museum, BHOF Board Member

F. PRESS RELEASE

(High Resolution photos available from thepastieproject@gmail.com, or LINK)

THE PASTIE PROJECT: A BURLESQUE COSTUME HISTORY BOOK

For Immediate Release: March, 2017, New York City

Pasties exist because of our legal system’s attempts to control women’s bodies and behavior. In the current political climate, where the discussion about women’s civil rights is unbelievably back on the table, the history of the pastie fits right into that debate. Burlesque has become a popular topic and (almost) mainstream artform, but the pastie is a key to the past, embedded in obscenity laws and restrictions about the display of women’s bodies that are as timely today, as they were nearly 100 years ago. The position of burlesque as a legitimate and significant part of American Theater history should be recognized, and the pastie is a testament to the fundamentally American and Puritanical roots that have directly influenced burlesque costume history.

The Pastie Project is a book by costume designer and burlesque performer Rosey La Rouge, featuring an archive of vintage and modern burlesque pasties, contributed by performers and costumers from all over the world. A costume history book of remarkable quality and original content, The Pastie Project is a must-have for costume designers and historians, vintage clothing collectors, and burlesque performers or enthusiasts. This book covers the history, pastie makers, and performers who make burlesque what it is today, and then tops it all off by teaching you how to make your own pair of beautiful pasties!

The neo burlesque movement has embraced the pastie, and has elevated its existence, so that this significant accessory can be whatever the performer desires: ornate jewelry,

a political statement, or the ultimate punchline to the artful narrative of an act. The Pastie Project celebrates burlesque's appreciation of the body, the pasties' impact on performance, and all levels of craftsmanship, from DIY to artistic mastery. The Pastie Project will be available via Blurb Books in June, 2017. Proceeds will be donated to The Burlesque Hall of Fame in Las Vegas.

"The only book that focuses on the burlesque pastie as a work of art, The Pastie Project is a showcase of the most beautiful breast accessories ever made. Rosey La Rouge writes with passion for the art of burlesque, and an incredible depth of knowledge on costume history and construction. Photographer Ben Trivett has captured pasties as if they are the crown jewels of burlesque."

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More Info: www.thepastieproject.org, Instagram: @thepastieproject,
Email: thepastieproject@gmail.com

ENDS

G. BOOK EXCERPT

From Chapter 2: The Forbidden Nipple

“Pasties in their most recognizable form, as circular or shaped covers for the nipple and areola on the breast of a woman, were created in the 1920’s in New York City, as a response to indecency laws passed in reaction to jazz clubs and burlesque shows that were revealing topless women. Free “Flappers” were said to have worn pasties as a protest, covering as little as they possibly could, seeing as lawmakers decided the definition of “indecent” in these laws was the exposure of the nipple (and nether regions).

From burlesque historian Neil Kendall, The Striptease Museum: “ The pastie was introduced by the great grandmother of Burlesque, Carrie Finnell, in the 1920’s…” “(a) legendary mammary manipulator. “Pastie” refers to the spirit gum or which ever method the dancer would employ to attach the cap to the breast. Originally designed in flesh tone with a central seed pearl to mimic the nipple, the pastie was originally nothing more than a deception created by Carrie to circumnavigate the law. Yet in its simple, volcanic design, it became something far more erotic; it accentuated and fetishized the breast, and in not revealing anything at all, ironically the pastie has always seemed to reveal far more.”

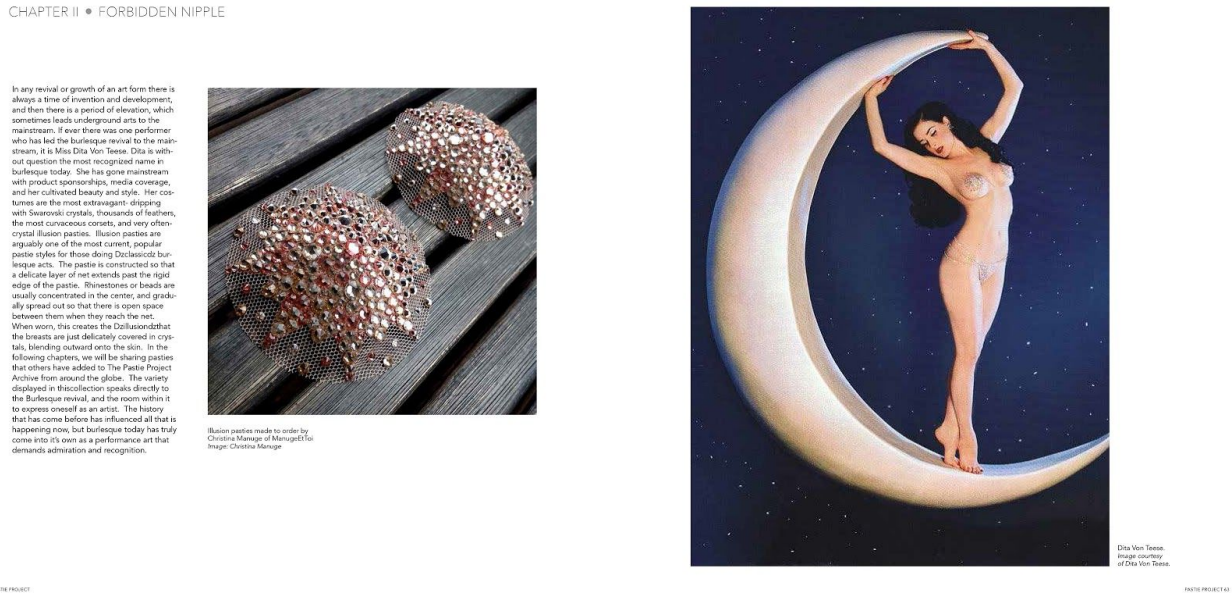
Laws in New York City have gone through many incarnations throughout the years. It is technically legal to be topless in public in New York City today, but where exactly in public is defined by other laws such as Cabaret laws, which make it illegal to be topless in a venue that also serves alcohol. Further confusing this issue, spaces designated as a theater, versus a cabaret or bar, allow full nudity, whether alcohol is served or not. Throughout the United States, indecency and cabaret laws vary, and there

are still differences in how much of the exposed female body is legal in cabaret and burlesque shows. In Nashville for example, exposure of the “underboob” and the “vortex” (the area that divides either side of the buttocks) are still against the law to reveal in burlesque performance. In Utah, SOB laws make note about how women touch their breasts and bodies in performance, and are very strict on nudity. The Puritanical roots of our country are reflected in these laws. Though some of the roots of burlesque in the United States might be found in “The Folles Bergere’” in Paris, the fear of nudity that generated the creation of pasties is a much more American phenomenon.”

3 Sample spreads from The Pastie Project:



From Chapter 2: The Forbidden Nipple. Bra by Pandora’s Closet by A.J. Image of Salome from the NYPL.


CHAPTER II • FORBIDDEN NIPPLE

In any revival or growth of an art form there is always a time of invention and development, and then there is a period of elevation, which sometimes leads underground arts to the mainstream. If ever there was one performer who has led the burlesque revival to the mainstream, it is Miss Dita Von Teese. Dita is without question the most recognized name in burlesque today. She has gone mainstream with product sponsorships, media coverage, and her cultivated beauty and style. Her costumes are the most extravagant- dripping with Swarovski crystals, thousands of feathers, the most curvaceous corsets, and very often- crystal illusion pasties. Illusion pasties are arguably one of the most current, popular pastie styles for those doing Dzclassicdz burlesque acts. The pastie is constructed so that a delicate layer of net extends past the rigid edge of the pastie. Rhinestones or beads are usually concentrated in the center, and gradually spread out so that there is open space between them when they reach the net. When worn, this creates the Dzillusiondzthat the breasts are just delicately covered in crystals, blending outward onto the skin. In the following chapters, we will be sharing pasties that others have added to The Pastie Project Archive from around the globe. The variety displayed in thiscollection speaks directly to the Burlesque revival, and the room within it to express oneself as an artist. The history that has come before has influenced all that is happening now, but burlesque today has truly come into it's own as a performance art that demands admiration and recognition.

Illusion pasties made to order by Christina Manuge of ManugeEtToi
Image: Christina Manuge

Dita Von Teese.
Image courtesy of Dita Von Teese.

62 PASTIE PROJECT

PASTIE PROJECT 63

From Chapter 2: The Forbidden Nipple. Image of Dita Von Teese courtesy of Miss Von Teese, illusion pasties by Manuge Et Toi on left.


CHAPTER VI • MAKE YOUR OWN!

IN THE 1990S, innovators in New York City saw the burlesque movement growing and began teaching classes in burlesque, including making your own pasties. Bonnie Dunn has been performing burlesque since 1994, and was one of the first to teach a class on making pasties in New York. She taught a pastie-making workshop at Tease-O-Rama in 2001.

Jo Weldon, who started her stripping career in 1980s strip clubs, founded the New York School of Burlesque in 2003. She has been teaching pastie-making and introductory burlesque along with hosting rotating workshops and master classes ever since. Jo is an innovator in the neo burlesque movement especially because she literally wrote the book on neo-burlesque and how to be a part of it, "The Burlesque Handbook." Trivia: She initially taught herself to make her own pasties by buying one of the novelty pairs at a local sex shop.

Photographer and Performer Bettina May documented Jo "Boobs" Weldon's pastie-making (and twirling!) session at Jo's Coney Island Master Class in the summer of 2016. Jo has the pastie-making basics down to a science.

Jo "Boobs" Weldon teaching her Burlesque Master Class at Coney Island USA.
Image: Bettina May

STEP 1:
Design your pasties!
Some questions to ask yourself when designing:

—

What are you making and why?

—

Is your goal a simple or versatile pair?

—

Are you making something specific to an act, such as a punchline or variation on a costume theme?

—

Will you be covering your pastie base in fabric before rhinestoning, or will you keep it basic?

—

Are these pasties for a one-off presentation, or do you want them to last forever?

—

Will you need tassels on your pasties? What kind?

Circle of Pasties by the Coney Island Burlesque Master Class, 2016.
Image by Bettina May

95 PASTIE PROJECT

PASTIE PROJECT 96

From Chapter 6: Make Your Own! Pastie making class at Coney Island with Jo Weldon, and circle of pasties made by the class. Images: Bettina May.

H. FINAL NOTES

The Pastie Project Kickstarter and video:
https://www.kickstarter.com/projects/181945810/the-pastie-project-book

Follow us on Instagram @thepastieproject