

# FOREWORD

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**AUTHOR, *FABRIC PAINTING AND DYEING FOR THE THEATRE***

Long ago, when I first published my books on dyeing and painting for the theatre (1981 and 1993), I was responding to a dearth of information on the subject of dyeing and painting of fabric specifically for the needs of the theatre practitioner. At that time there was no Google, there were no YouTube videos, no internet online discussion forums, and very little networking amongst other theatre dyers/painters.

Since then, the world has changed immeasurably. Access to shared information has increased exponentially. While there is now much information available publicly regarding the use of dyes and paints for textile artists, the specific needs of the dyer/painter for theatre and film remain scarce.

The need for a current, comprehensive theatrical dye paint resource is long overdue. Erin Carignan has met this need by writing this remarkable new book, *Dyeing for Entertainment*.

Drawing upon her many years as a professional dyer/painter and her extensive network of fellow theatre artists, Erin Carignan has created a wonderfully thorough and in-depth manual of all things dye/paint that meet the needs of the entertainment industry.

The theatrical ager/dyer/painter differs from artists in other textile fields primarily in the areas of specificity and time restraints. The theatre/film ADP (ager/dyer/painter) is required to have a wide variety of skills at their fingertips. The range of skills required for the theatre artist include the ability to match color, to age a garment in various ways, to print patterns or create texture, to work in single and multiple yardages, all of which occur often in less than ideal conditions. Time is most often the biggest factor differentiating the theatre/film artist from other textile artists. There are always time constraints, and one must be able to move swiftly and efficiently from one project to another, often involving multiple techniques.

*Dyeing for Entertainment* addresses these needs in a comprehensive and thoroughly researched way. Erin not only covers the “basics” (dyes, paints, safety, printing) but she also includes chapters on very specific theatre/film needs: how to ombré, dyeing leather, blood (!), recipes on how to “tech” a garment, how to dye shoes, elastic, buttons, and, especially, an excellent chapter on breakdown (aging, distressing) of costumes.