International Costumers' Guild

President's Message

July 1, 1999

Hi, everybody -

This is my President's Message for both May and June.

Well, June was as [dull] quiet as May. I hope you're having an enjoyable summer (or winter, as the case may be). I had a great time at the Stratford, Ontario, Shakespeare Festival - wonderful performances of great plays.

Costume-Con Programming

We have a great opportunity to help shape programming for upcoming Costume-Cons. Several weeks ago, Jill Eastlake, co-chair of CC 18, asked me to ask all chapters for suggestions for program items. I know that some chapters have discussed what they'd like to see on the program and that some ICG members have suggested some program ideas already. However, as I noted in my June 11 e-mail message to the Board of Directors, this is another opportunity for us to help shape the CC 18 program to include the demonstrations, discussions, panels, workshops, and anything else we'd like to attend or to participate in.

Similarly, Chris Ballis, chair of CC 20, recently made a similar request. It's not at all too early to think about program ideas for Melbourne.

I hope that all chapters will [brainstorm] discuss ideas for Costume-Con programming and forward their ideas and suggestions to the respective committees. By e-mail, Jill may be reached at ill@pothole.com and Chris may be reached at stilskin@netspace.net.au.

Discussion Lists for the ICG Board of Directors and for ICG or Chapter Officers

As you know, several e-mail discussion lists help us keep in touch with one another. ICG-BOD is for members of the Board of Directors, that is, the ICG officers and chapter presidents or designated chapter representatives. ICG-Officers is a list for any ICG or chapter officer.

It is particularly important that as many members of the Board of Directors as possible take part in the ICG-BOD discussion list. If your chapter president or representative has e-mail but is not subscribed to this list, please ask John O'Halloran, our Webmaster, to add him or her to the list by sending him an e-mail request at listmaster@costume.org. While our policy continues to be to use both electronic and print communication media, and I am not changing that, electronic communication is far swifter and more expeditious than print and I hope that we can make maximum use of it.
Dressed to kill:
The mid-nineteenth century crinoline craze

James G. Gamble, M.D., Ph.D.

The author (AΩA, University of Maryland, 1974) received a Ph.D. from Ohio State University before entering medical school, and a master's degree in liberal arts from Stanford University in 1987. He is a professor in the Division of Orthopaedic Surgery at Stanford University School of Medicine and at Packard Children's Hospital at Stanford. He is a previous contributor to The Pharos and a member of the editorial board.

Acknowledgement

Thanks to Linda Paulson, Ph.D., for bringing this subject to my attention.

Throughout the nineteenth century and well into our own, Paris was the undisputed capital of fashion. English-speaking countries looked to the French for innovation and style in clothing. People from all levels of society followed the latest Parisian fashions in periodicals such as the Illustrated London News and the Ladies Companion. Given the high level of interest in fashion, it is not surprising that, when the French Empress Eugénie and her husband Napoleon III came to visit Queen Victoria and Prince Albert in April of 1855, the visit was a major social as well as political event. Every detail of Eugénie’s costume was scrutinized by an eager and attentive public.

The year 1855 was ripe for social change. Relations between the British and the French were the best they had been for years. England and France were fighting as allies against the Russians in the Crimea. The second empire of France was popular with bankers, the new industrialists, and average citizens. The industrial revolution had transformed Paris and London into mechanical powerhouses of steam engines and automated factories fed by a maze of cobblestone highways and railroads. Thomas Addison was completing his studies of the disease that results from a deterioration of the adrenal glands, and Robert Bunsen began using the gas burner that bears his name. William Parsons, the third Earl of Rosse, observed the spiral structure of galaxies, and Florence Nightingale was introducing humane and hygienic standards of patient care into military hospitals in the Crimea. Karl Marx, then living in London, had published his Communist Manifesto and was working out the details for Das Capital. Charles Dickens had just finished the last serial of his latest masterpiece, Hard Times, and was about to publish it as a full novel.

The Empress Eugénie — fashion innovator

Undoubtedly, the year’s most important social event in Great Britain was poise made a highly favorable impression on Prince Albert and other members of the royal court. Eugénie moved with lightness and freedom because her expansive dresses were supported by the newly-invented cage crinoline hoop and not by fifteen or twenty bulky petticoats, as was the custom at the time.

What were the social and medical consequences of the cage crinoline hoop and the reasons for the immense popularity of this impractical and dangerous fashion?

The word crinoline is a composite from the French crin, meaning horsehair, and line, referring to linen, the cloth made from fibers of the flax plant. Horsehair was mixed with flax to stiffen the material, making it ideal for the construction of petticoats. During the mid-nineteenth century, however, the word crinoline became associated with a special cage-like petticoat constructed of hoops that increased progressively in diameter from the waist to the floor, held together with tapes and covered with fabric. Figure 1 shows the construction of a typical crinoline. According to one authority, it consists of five bands inserted with steel, attached at distances apart by criss-cross tapes. From the bottom band is hung a coarse network of horsehair about eight or nine inches in depth, also having a band of steel at its lower edge. This prevented the bottom part of the skirt from flopping inwards round the feet. The crinoline opens all the way up the front; it fastens by buttons or hooks fixed to a canvas panel.

The Petticoats had been used for years to puff out the skirts of dresses, but as the fashion called for more voluminous skirts, women were forced to wear more and more petticoats. This increased the bulk and weight of the undergarments and made it difficult and tiring to move around. The cage crinoline hoop, which came to be called simply “the crinoline,” was an undergarment that achieved the desired...
The history of undergarments

Thousands of years ago, people began using undergarments for warmth and protection. They would either drape a separate layer of cloth around their shoulders and trunk or cut a hole in the center and slip the material over their heads. The Sumerians and the Egyptians used a loincloth as primitive briefs, but the Greeks were the first, in Western cultures, to use undergarments as distinct items of clothing. Greek women wore bands of linen around their waists and strips of linen around their breasts to flatten and minimize their shape, making it easier to perform daily tasks. These bands and strips presaged the corset and brassiere of later centuries.

It was not until the fourteenth century that anything resembling fashion in clothing began to appear in Europe. During the period of the Commonwealth (1653–1659), the Puritan influence had a negative effect on fashion. Anyone interested in displaying character and status through clothing could be accused of the sin of excess vanity, an accusation frequently followed by corporal punishment. Love of fashion and the sin of vanity were viewed as similar pathologic traits characteristic of women, and part of a general conspiracy to trap males into a life of sin. In England and the colonies, the Puritans discouraged the wearing of fancy or fashionable styles, favoring purely functional clothes in shades of black and brown. It was not until the restoration of Charles II that England saw a renewed interest in fashionable clothing.

The fashion in undergarments at the beginning of the nineteenth century included corsets and petticoats. Princess Charlotte popularized the use of drawers worn under petticoats. In about 1815, another version of the bustle, which had been around for a number of years, made an appearance. It extended the skirt backward and augmented the curve of the derrière. In the 1830s and 1840s, the style in women's gowns favored a bell-shaped skirt supported by multiple, starched petticoats. Skirts became progressively wider and wider over the years, and by 1850 a lady might wear as many as twenty petticoats under an evening dress. Attired this way, she went to a ball standing up in her carriage and remained standing between dances for fear of crushing her dress and petticoats. Following a night at the ball,
a lady must have gone home and collapsed from fatigue after supporting the extra weight.

Charles Worth — the originator of the crinoline

The couturier Charles Frederick Worth, an English expatriate who dominated the Paris fashion world, is credited with introducing the crinoline around 1855. Initially, whalebone (baleen) was used for the hoops, but within a year thin bands of flexible watchspring steel had replaced the whalebone. Inside the lightweight, bell-shaped cage, a woman was liberated from the mass of starched petticoats, and could move around much more freely, provided that she could fit through doors and into cabs (Figure 2). The crinoline was inexpensive to manufacture, and it sold at a price that most families could afford. "It provided the wearer with such a distinctive appearance that not to wear it was to look strange," 6, 7, 29 (Figure 3). The crinoline was the absolute rage for about ten years, after which the style suddenly shifted to smaller dresses, and the bustle came back into fashion.

News articles and cartoons in Punch provide us with cameos of mid-nineteenth century life, and they attest to the popularity of the crinoline, which was adopted by women of all ages and social classes. Every woman now from the Empress on her Imperial throne down to the slavey in the scullery, wears crinoline, the very three year olds wear them... It is no longer a matter affecting merely a few work girls in the London shops. It extends itself to the forge, the factory and the mine. 2, 160

By 1858 there were factories which made nothing but crinoline steel and shops which sold nothing but crinolines. 7, 276

The corset firm of Thomson employed 1,000 women in their London factory and produced 4,000 crinolines a day. 7, 272

Women, more than simply feeling that they were out of style without the crinoline, felt deprived. A story in the April 14, 1860 issue of the Illustrated London News reports that a riot broke out at the South Dublin workhouse in which seven women smashed nearly one hundred panes of glass and destroyed other property.

It appeared in evidence that the female paupers objected to the 'lankey' — the unfashionable — form of the petticoats supplied by the guardians.

The story went on to explain that the women were protesting because they wanted their crinolines. They felt it a cruel punishment to be forced by poverty to wear a flat dress. 7, 279

Although a male invention, the crinoline was as universally detested by men as it was loved by women. On August 29, 1857, the editors of Punch wrote,

Your object in dress, we presume, is to please: and not to please yourselves so much as male admirers. Now you don't suppose hoop petticoats are looked upon with favour by the masculine eye-sight? You surely can't imagine there is 'metal more attractive' to a man in half a ton of Crinoline than in nature's flesh and blood unsurrounded by steel armour? If you wish to dissipate such fond delusion, empanel a jury of your nearest male relations, whom gallantry will not deter from giving a true verdict. Or even put the question to your partner in a ball-room, and see if he approves of the fashion which makes ladies unapproachable. Whether as waiters or as husband, a man likes a woman he can take to his arms; and how is this possible when she is entrenched in an impregnable hoop petticoat, which when he approaches he breaks his shin against? 7, 294

The article went on to summarize the esthetics of the crinoline:

None but a distempered vision can see beauty in a person, whereof the natural proportions are distorted and deformed by a protuberance of petticoat. 7, 294

Clearly, neither the size (Figure 4) nor the line (Figure 5) of the crinoline was a hit.
with men. The *Punch* article compared the fashion to an infectious disease:

As the mania for hoops is as infectious as the whooping-cough, we would have the incurable permanently confined; and considering what frights the Crinoline-afflicted look, we think the proper hospital for their reception would be Guy's.

Men were prepared every possible argument in the battle against the crinoline. On January 21, 1860, *Punch* reported,

Among the million objections to the use of the wide petticoats, not the least well-founded is the fact, that they are used for purposes of shoplifting. Viewing Crinoline, indeed, as an incentive to bad conduct, we forbid our wife and daughters to wear it when out shopping, for fear that it may tempt them to commit some act of theft.

There were, however, more dangers to wearing the crinoline than provoking the displeasure of men or tempting the honesty of wives and daughters.

**The crinoline — a public health hazard**

The crinoline was perilous to any loose object in the path of a woman and dangerous to the woman wearing it. Although full skirts had been popular in the past, the difference in the crinoline was its colossal size and common use. The crinoline was worn by maids, factory workers, and ladies in court circles alike. It was so large that it caused havoc where china, glass, or other breakable goods were manufactured, sold, or displayed. By 1860, crinolines had reached such enormous proportions that their sheer size was an impediment to social discourse. A few ladies in crinolines could fill up a drawing room, leaving little space for either men or conversation.

With three of four of these giantesses in a room a diminished man could not creep in beyond the door, powerless under the domination of this new Colossus.

With a woman surrounded by cloth sometimes equal in diameter to her own height, a man might shake her hand, but could hardly embrace her.

On Tuesday last, as Dr. Andrew Dell, of Harrington Square, was proceeding through Crawley Street, his foot caught in the steel wire in the extended dress of a lady passing from the opposite direction, causing him to fall violently on the pavement, fracturing the bones of his ankle.

This notice was more than just an amusing anecdote; since in the mid-nineteenth century ankle fractures commonly resulted in permanent deformity and sometimes even required amputation of the leg.

By far the most serious problem with the crinoline was the danger of fire. A lady wearing crinoline was in mortal danger if her dress happened to get too close to a flame. Women sustained severe burns and many perished when their skirts, distended by the crinoline, went up in flames after brushing against an open fire. The hearth was still the source of heat for homes and the means to boil water and to cook indoors. Open flames provided lighting as well as interior lighting at social functions such as balls and the theater. On the stage, gas flames provided footlighting. A number of well-known actresses were burned to death during their performances when their skirts touched a footlight and ignited. Although a skirt worn over several petticoats might catch fire and smoulder, there was usually time to put it out before it actually blazed. However, a skirt held out by the crinoline, which afforded plenty of ventilation underneath, could flare up in a matter of seconds and act as a flare to shunt flames onto the woman's body.

Florence Nightingale was appalled by the dangers of the crinoline. She never wore it, and wrote,

I wish the Registrar-General would tell us the exact number of deaths by burning occasioned by this absurd and hideous custom.

The September 8, 1860 issue of the *Punch* reported that 3125 people died...
in the United Kingdom from burns and scalds during 1858. Compiled from the public records of coroner’s inquests, the number did not include cases in which women were severely burned and disfigured for life. In the December 11, 1858 issue of the British Medical Journal, its editors wrote about the dangers of the crinoline and inflammable clothing, although they were pessimistic about the possibility of any change.

The lamentable deaths of the Ladies Bridgeman and Miss Plunket have acted so powerfully on the public mind, that the papers are full of letters suggestive either of preventive measures or of methods of obviating the frightful effects of such accidents when they happen. The abolition of crinoline is a matter, we believe, beyond the powers of philosophers. We fear it is equally impossible to bring the fair public to adopt any such preventive measure... In this respect, the upper classes are not a whit more inclined to take ordinary care of themselves than the working classes, whose recklessness is proverbial.

The Lancet recommended that flame retardants such as tungstate of soda be incorporated in all laundries. However, with a note of pessimism reminiscent of that in the December 11, 1858 issue of the British Medical Journal, the editors commented,

The public mind, so slow to be moved in all that suggests the sacrifice of old habits, takes but lazily to the idea of adopting any of the solutions recommended for rendering ladies’ light clothing non-inflammable. Meantime a constant succession of deaths occur due to this sole cause.

The carnage did continue. In October 18, 1862, the Lancet recorded that “there are six deaths per month in London arising from accidents consequent on the use of crinoline.” An earlier editorial in this journal noted, “Another death by fire is a common

heading by which modern readers are familiarized with the almost daily holocaust of women and children, sacrificed by the combustibility of their dress and the expansion of their crinoline. All ranks have furnished their quota to the number of victims. Princesses, countesses, court ladies, ballet-girls, the decrepit and the young, rich and poor, swell the list.

A correspondent from Brighton wrote in the Lancet of November 17, 1860, suggesting that many lives might be spared if fire-guards were in more general use.

Whether in a ball-room, or bedroom, or nursery, the necessity is the same, and the need of the precaution is proved by the almost daily reports in the papers of some ‘accident by fire,’ through the want of a fire-guard.

Even as the crinoline was finally going out of style, servants were expected to maintain the look and to continue wearing it. The injustice of this expectation was noted by Punch on March 25, 1865:

No more ladies death will find, In their frames of steel calcined, Set on blazes by a grate without a screen.

Though some coquetmaids yet may flare, Who dress out, and don’t take care, For the servants still will wear, Crinoline.

The reasons for any particular garment’s popularity are complex and bewildering. This is particularly true for a fashion as exaggerated as the crinoline. Punch, on December 27, 1856, jokingly explained the popularity of the crinoline as a pathological condition called “Crinolineomania.” The editors noted that,

Although not absolutely of a contagious character, the disease is certainly a widely-spread one.

As to the cause of the malady, “Dr. Punch is unable to explain, further than by stating that there is proverbially no accounting for taste.”

The tyranny of fashion

Fashion can be tyrannical. Those who don’t conform are considered odd. Conformity and social comfort are basic elements of social interaction, and being in style provides a sense of pride and belonging. Even those of us who think of ourselves as iconoclasts can feel peculiar if we stand out socially because of our clothes, and, in some situations, it would be difficult to function if not dressed appropriately. Men wear neckties, a purely decorative fashion, to conform, and many men would feel strange without their neckwear. Mid-Victorian ladies must have felt the same way about their crinolines.

Even a superficial analysis of a fashion must consider historical, economic, social, and psychological factors. Historically, crinoline did not appear de novo, but evolved from previous fashions such as the farthingale, panniers, and multiple petticoats. Economically, two strengths of crinoline were its availability and its low price. Housewives, domestics, and even factory workers could afford to spend the four to seven shillings needed to buy a crinoline.
Circling allowed a woman to control her space

Psychologically, the crinoline had the advantage of giving women a definite physical presence in a world dominated by males. In the nineteenth century, women were second-class citizens. They could not vote; they could not serve in public office; they could not inherit a title; under the laws of entail they could not even retain their family property if a distant male heir could be found. In this context, the crinoline was a form of passive aggression. It was a way for a woman to take control of space and time, literally enlarging her place in the world. The crinoline made a man keep his distance. When entering a woman into a room, a man had to "fall behind to allow for the passage of the majestic ship which woman had become." The crinoline was a bold, feminine statement, particularly in the context of Victorian mores that suppressed the open expression of female sexuality.

Looking back at the Victorians, we wonder why women were attracted to such irrational and perilous fashions. The crinoline, of course, was not the only strange and dangerous fashion of the nineteenth century. Tight lacing with a corset to give a woman a thirteen-inch "wasp waist" caused rib deformities and visceral abnormalities. Fashion can indeed be tyrannical.

What will people in 2150 think of some of the bizarre fashions of today's women, such as spiked high heels or the resurgently popular elevator platform shoes? Historians will point out that we know that high heels caused metatarsalgia, callosities, toe and nail deformities, and aggravations of the discomfort of bunions. We knew they will write, that high heels altered the standing posture, changed gait kinematics and kinetics, and unfavorably shifted the distribution of weight bearing forces in the ankles, predisposing the wearer to knee and back pain. They will read about falls while wearing high heels that produced ankle and wrist fractures, hip fractures, and even head trauma. And while they wonder why women in the 1990s would wear such crazy shoes, we can only speculate what weird fashions they will be wearing.

References

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Chapter Updates

This is a repeat from my Message for April, since we've come to another quarter. Please remember that the Standing Rules provide that every chapter must annually send the Corporation Treasurer its list of officers' names, addresses, and, where available, telephone numbers and e-mail addresses, together with the complete list of its members in good standing (including name, address, where available, telephone number, and whether or not the member subscribes to The Costumer's Quarterly. Each quarter, each chapter must send the names, etc., of new members, and any updates to the list of officers or to members' addresses and phone numbers. Please send the information to:

Sharon Trembley, Treasurer
International Costumers' Guild, Inc.
398 Prospect Street
South Amboy, NJ 08879-1942
USA

Sharon's e-mail address is callisto@netlabs.net.

Glitziana Still Wants You!

Since the last message, Brenna Sharp, of the Greater Portland Area Costumers' Guild, has volunteered to join Bruce MacDermott and Sharon Trembley on our new standing Budget and Finance Committee. I am still seeking two other ICG members, who are not chapter presidents, to [be shanghaied] volunteer to serve on this new committee. Chapters may want to discuss this and identify possible [suckers] volunteers.

I wish our U.S. members a very happy Independence Day. If July 4th has any special meaning for our Australian, British, or Canadian members, please let me know.

I have an additional e-mail address now, so members may contact me by e-mail at either bconnell@mail.nysed.gov (work) or BP.Connell@worldnet.att.net (home), or by regular mail at 50 Dove Street, Albany, NY 12210-1811, USA.

Sincerely,

Byron P. Connell, President
International Costumers' Guild, Inc.
International Costumers' Guild

President's Message

December 1, 1999

Hello and Happy Holidays to all –

First, please accept my apology for the long silence. It's been my intention as President to send a President's Message about once a month. Well, it's been a very loooong month! This is my President's Message for August through November. Actually, it's been a fairly quiet fall; however, there are some things I ought to report on and/or remind chapters about.

The Costumer's Quarterly

Subscribers ought to have received their copies of the double issue comprising numbers 4 and 5 of The Costumer's Quarterly for 1998. I want to extend publicly my thanks to Pat Ritter, our editor, for getting this issue out. I have told Pat and the members of the CQ Editorial Board that I want to see the first issue of 1999 in the hands of the subscribers before the end of this month. After that, I told them, I want the next seven issues published at the rate of one every seven weeks, give or take one week, so that all of the 1999 and 2000 issues will be in subscribers' hands by December 31, 2000.

In order to make this happen, Pat needs the cooperation of all ICG members; the Quarterly doesn't write itself. Please send her stuff -- articles, reviews, news -- to publish.

Chapter Updates

Please remember that the Standing Rules provide that every chapter must annually send the Corporation Treasurer its list of officers' names, addresses, and, where available, telephone numbers and e-mail addresses, together with the complete list of its members in good standing (including name, address, telephone number where available, and whether or not the member subscribes to the Quarterly). Each quarter, each chapter must send the names, etc., of new members and any updates to the list of officers or to members' addresses and phone numbers.

Enclosed with the hard copy of this message is a format that I would like every chapter to use in submitting membership information. A copy of this format will be posted on our web site, for your convenience. Please send the information to:

Sharon Trembley, Treasurer
International Costumers' Guild, Inc.
398 Prospect Street
South Amboy, NJ 08879-1942
USA.
Costume-Con 21

November 26 was the Service Mark Holders’ deadline for receipt of bids to hold Costume-Con 21. Four bids were submitted by the deadline:

Las Vegas, Nevada, USA, February 14-17, 2003
Salt Lake City (Ogden), Utah, USA, March 28-31, 2003
Chicago, Illinois, USA, April 18-21, 2003

I believe that the Utah Costumers’ Guild is sponsoring the Salt Lake City bid. The Chicagoland Costumers' Guild is sponsoring the Chicago bid. The Las Vegas bid is by a committee that includes members from a number of chapters in its membership. I have no information yet on the Fond du Lac bid. However, Betsy Delaney will be posting the full bid submissions on the Costume ConNections web site: www.costume-con.org.

Glitziana Continues to Want You!

We still need members (who are not chapter presidents) to fill the two vacant seats on the ICG Budget and Finance Committee. They would join Bruce MacDermott, Brenna Sharp, and Sharon Trembley as its members. If you know any potential committee members, please let me know.

I hope that everyone has a happy holiday season; I intend to. Members may contact me by e-mail at either bconnell@mail.nysed.gov (work) or BP.Connell@worldnet.att.net (home), or by regular mail at 50 Dove Street, Albany, NY 12210 -1811, USA.

Sincerely,

Byron P. Connell, President
International Costumers’ Guild, Inc.
From Viking queens to the latest fashions on Eridani...
We have the books you never knew existed... but now you know you have to buy...

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The Victorian fascination with decorating as many items in the home and wardrobe as possible led to some beautiful and elaborate button creations. Some of the patterns and crafts involved date back much further in history, even to the Middle Ages, but they experienced a new popularity in the 19th century in Europe and America.

Victorian buttons were made from a variety of materials, but covered ones were very popular because they could be customized to match the fabric more closely. Modistes and domestic seamstresses self-covered some buttons (used the same fabric as the garment), and sometimes embroidered motifs from other elements of the outfit onto the fabric first (a technique also popular in the 18th century). Crocheted coverings using a matching or complimentary thread appear in many museum costumes. (A lesson on how to crochet buttons will appear in next month's issue.) But the most unique, and perhaps most beautiful, were Dorset and Shirtwaist buttons, also called needle-woven or needle-lace buttons. They were all made by hand but eventually were replaced by cheaper manufactured buttons well before the end of the Victorian era. A few still appear occasionally in antique or needlecraft shops, and even plastic replicas can be had. But the only way to guarantee that you can put them on your own creations is to make them yourself.

The ideal for Dorset and Shirtwaist buttons is to make them as small and with as fine a thread as possible. I have seen half-inch examples, but in reality, larger sizes were and can be used, and larger ones show off the detail to better advantage. In order to learn the technique, you may want to start with a much larger ring size and thicker thread than recommended.

The instructions that follow will allow you to create buttons that, while maybe not appropriate for an historical garment, could be used for more modern outfits or other kinds of decorations. If making these examples whet your appetite for hand-made buttons, I highly recommend 50 Heirloom Buttons to Make by Nancy Nehring, Taunton Press ISBN 1-56158-146-1. She covers many variations of the following types of buttons as well as ribbon and woven buttons, frogs and other cord fastenings. If you do get the book, see my note about what sequence in which to learn these buttons, as they are not in the same order in Nehring's chapters.

MATERIALS:
A packet of plastic drapery rings, no smaller than 3/4 inch diameter, preferably 1 or 1 1/2 inch diameter; a spool of thick thread with a smooth surface (I recommend carpet, buttonhole or top-stitch threads (crochet cotonets are more difficult to work with so do not use this kind of thread until you are comfortable with the technique); a tapestry needle (the kind with a large eye and blunt tip so you do not pierce the threads).

NOTE: Practitioners suggest using brass rings to make these buttons, but I do not recommend them because they are much too slippery for beginners, especially when making Shirtwaist buttons.

My illustrations are simplified so you can see the detail I am describing, but in the actual piece there will be threads running front and back. I apologize for my lack of drawing skill.
NOTE: I recommend making these buttons in the sequence I have presented because the techniques get progressively harder.

The length of thread you use must be long enough to cover the ring and finish all the spokes and weaving. For a 1 inch ring I usually cut 2 1/2-3 yards of thread depending on coverage. This is an unwieldy length at first, but you just need to be careful about placing the thread after each stitch so it doesn't tangle.

**To Make a Simple Dorset Crosswheel or Ring**

Step 1: Tie the thread to the ring and cover the ring completely with Blanket-stitches, hiding the loose end of the thread underneath the stitches. Be sure to get good coverage around the entire ring but do not make the stitches too tightly packed together. The threads of the spokes will nestle into the covering stitches later. When done, turn the ridges of your Blanket stitches to the inside of the ring. [Dorset Ring Fig. 1]

Step 2: Form 8 spokes (4 wraps equal 8 spokes) in a clock-wise manner around the ring. This is a tricky part of the process. The spokes must be taut enough not to slip off the ring, but not so tight as to preclude the next step. This step takes practice so do not despair.

When you become better at this, you can make more spokes. 12 was a commonly used number historically. [Fig 2]

Step 3: After making your last spoke, move your needle to the middle of the ring in the back and use over-lapping cross-stitches to center and align the spokes. [Fig. 3]

Step 4: Start wrapping back-stitches around each spoke, moving around the wheel to create a kind of spider-web effect. The closer you get to the ring, the harder the wrapping will become, but it is OK to leave a slight space between the woven thread and the ring. [Fig. 4]

Step 5: Finish by bringing the thread to the back and creating a "ladder" to use for attaching the button to the garment. Make 2-3 loose 3/8" stitches across the middle of the back spokes and cover them with Blanket-stitches. [Fig. A]

Weave the thread into the stitches to hide it and cut the remaining. Dorset rings are first covered all the way around the edge and then woven. Patterns for weaving vary, and include Basket, Honeycomb, Swanston and Daisy patterns. You can also embroider over the woven area, add beads, or change thread color during the process.
About Shirtwaist Buttons

These are more difficult to make in part because there are no foundation stitches around the rings to help hold the spokes in place. Areas of the ring left uncovered are dealt with later in the process. I learned to shave plastic rings a little flat around the back with a sharp knife so that my stitches did not slide as easily.

To Make A Star Shirtwaist Button

Step 1: Make 6 thick spokes evenly around the ring by wrapping three times around for each. These spokes are tight because they act as the anchors for future spokes. [Star Shirtwaist Fig. 1] (You might try applying a little bit of white glue to the back of each spoke and allowing it to dry to help keep the stitches from slipping. - Fig. 2)

Step 2: Make 6 thick angled spokes next to the original. To angle, start on the right of the A spoke and cross to the left of the E spoke, and so on. These should be a little looser as they will be drawn in later.

Step 3: Make 6 thick angled spokes to the left of the originals by doing the opposite of Step 2.

Step 4: Start making the Blanket-stitches between the spokes, and when you are next to a spoke, move your needle down to the center and draw the crossed spokes into six bundles using overcast stitches. Continue covering the rest of the ring. [Fig 3] Then finish as with the Dorset button by making the ladder in back.

To Make the Classic Lace Shirtwaist Button

[This is a difficult button to make, but the result is worthwhile.]

Step 1: Cut 3 1/2 feet of thread. Wrap the thread 10 times around the ring evenly to form 20 anchor spokes. These are the anchors and must be made tightly. [Lace Shirtwaist Fig. 1]

Step 2: Make the slightly looser angled wraps by skipping six spaces and placing thread to right of spoke 5, then progressing around the ring by stepping BACK one spoke from the beginning, and lay thread to the left of spoke 19. (Counter-clockwise movement.) [Fig. 2] Keep moving around the ring until there are angled spokes on each side of the original 20 anchor spokes.

Step 3: Draw the stitches together by bringing needle to the front through a center space and inserting it into the corresponding space closest to the ring. [Fig. 3] If the threads were wrapped too tightly, you will not be able to draw them together in the classic double ring style. Tension is extremely important to this pattern and it may take several tries before you get this right.

Step 4: Cover the remaining exposed ring areas with Blanket-stitches and end as with the Dorset buttons.
Look at old techniques in new ways.
Try something different.
Be daring, be unique.

The Art of Embellishment

You have the foundation, you have the silhouette – now what do you do? Join the Costumer's Guild West for our annual conference as we explore the many possibilities of decoration and embellishment available to the costumer. From fabric choice to trim, design and dying, seams and accessories, our classes will offer you the opportunity to expand your horizons and talents, and help your costumes better reflect your own unique creativity.

- Three days of classes for all skill levels and interests
- Visit the Marketplace to find both basic supplies and unique items for the costumer
- Dance the night away at the Time Traveler's Gala, where costumes of any time, place or dimension are "period"
- Enjoy a tour of Los Angeles' famed garment district, where fabric bargains lurk around every corner, or one of our other costume-related destinations

July 27-29, 2001 Airtel Plaza Hotel, Van Nuys, CA

Costume College™ 2001
THE REGENCY BALL -- MELBOURNE, AUSTRALIA

It was my very great privilege to attend the Regency Ball on June 5, 1999, an event sponsored by the Australian Costumers’ Guild. Of course, one doesn’t travel halfway around the world for a single party; the distance from Calgary to Melbourne is something like 1100 miles, but the Ball was the highlight event of my trip.

On May 30th, still a bit foggy from jet-lag, I attended my first Regency period dance practice, which proved we all needed more practice! Under the expert (and patient) leadership of dance caller Colin Moore-Towns, we learned dances from the relatively simple (!) to the more complicated, with a few collisions and a lot of laughter along the way.

Personal observation, here: Regency dancing looks very pretty when you see actors doing it perfectly in the movies, but it’s a lot more fun with a bit of natural human chaos involved!

There was another practice the following Tuesday evening (June 1st) where some of us became a bit more polished, although few of us were completely confident that we could retain our dignity on the dance floor. It was a treat to hear “First Impressions,” the small band of players live at this practice, after the canned music used at the other session. They would later play at the Ball.

I should mention at this point that I wasn’t treated as a visiting dignitary — Christopher Ballis, President of the ACG put me to work painting props and ripping ivy out of his garden for table centerpieces. Then, of course, no costume is ever completely ready before you board your plane, so I had a lot of sewing to do to complete my outfit. Thanks go to Christopher, and to Wendy Purcell for the kind loan of sewing machines. In the end, I had to use my back-up costume (thank goodness I had thought to pack one!) due to a combination of time crisis, sightseeing, and design problems, but I now have a nearly-ready ballgown for the next such event.

The Ball itself was a magical evening, but of course, a lot of labor goes into making that kind of magic. When we arrived, the decorating committee was hard at work transforming an already appropriate-looking hall at Northgate Assembly Rooms into Regency splendor with streamers, patriotic bunting, candles and the afore-mentioned ivy. Once the event director (Wendy) was satisfied with our efforts, we all retired to dress, and the ladies to consider our empty dance cards!

When we returned to the hall, we had formal introductions all around and tried to maintain period standards of etiquette. Once the band had set themselves up, the dancing soon began, and weren’t we the glittering crowd? The gentlemen were about equally divided between civilian dress and uniforms, and the ladies wore rich fabrics in glowing colors, demurely fluttering fans in elegantly gloved hands. Even those who hadn’t made costumes for the event had made careful choices from their own wardrobes -- no one looked seriously out of place. I was put in charge of hall costume awards, and I didn’t know where to start! The assignment was, however, the perfect opportunity to speak with a large number of the participants.
The catered dinner was delicious, and lent us all enough energy to keep dancing for hours. Tables and cards had been provided for whist, but the dancing and socializing kept most of us occupied until it was time to pack up and go home.

Altogether, a most enjoyable evening.

Katherine F. Jepson
RUNNING A COSTUMECON

Registration

Our registration staffers didn't have many notes, but the few things they made comment on were:

1. No registration packets should be handed out before Registration officially opens. *(However, the committee chairs felt it was important that there was an opportunity for early con arrivals to pick up their membership packets in the Hospitality Suite on Thursday evening; this was provided that proper records were kept of who had received them. This allows for those people to have something to do in planning their schedules ahead of time.)*
2. For dealers, one staff member should pick up and distribute all dealer membership packets and badges all at one time.
3. Only two persons were manning the Registration table on Friday morning at CC16, and more could have been used.

One final observation by the Chairmen was that Registration should not be closed during the dinner hour on Friday, because of late arrivals. Otherwise, it might prevent some from being able to participate in the Friday Night Social (in a timely fashion).

Regarding memberships themselves, we mentioned earlier that very few complimentary ones were handed out. The few that we did give went to people outside of the usual known local costuming community who otherwise would probably not have attended. Their area of knowledge was felt special enough to warrant offering them one day or full memberships in return for an agreed-upon amount of their time to speak on panels. Speaking engagements usually totaled 2 hours. We were aware that some conventions have given comp memberships to their technical staff (indeed, even free hotel rooms) in return for the large amount of time that tech people, without pay, donate to the convention events all weekend. However, we felt that, given the uncertainty of how much money the convention would actually take in to pay more important bills, and the fact that the committee staff
had paid for their own memberships and hotel rooms, we could not afford any exceptions. Fortunately for us, enough people came and volunteered anyway. We at least made every effort to be sure that these people had everything they needed to do their job, and they came through in a very professional manner.

We really hadn't made much accommodation for those costumers who brought their children to Costume Con. It was our feeling that if they took up a seat that could've otherwise been sold to an adult, then the parent must pay full price. However, we did give a few a price break to those parents who agreed that their children would not receive a membership packet, referred to as a "Junior" badge. We feel we still made the right decision regarding the expected number of children, but perhaps we could've at least advertised on our flyers that these "Junior" badges were available, under certain conditions.

We also had a "badge only" designation for one or two people who agree to only work the events and not attend any of the panels.

All in all, any comp memberships and other breaks had to be approved by the committee heads, so that this didn't get out of control.

**Advertising tote bags**

We'd looked into buying canvas bags with the con logo printed on it. It would've made a handy carry-all for the amount of membership packet materials we intended to provide. We decided against it, however, because we could not absolutely predict how much money we were going to take in until practically right before the convention. As it happened, some clear, heavier-duty bags with sealed string closures were donated, which took care of that dilemma. There weren't fancy, but they worked. Looking back, we probably could have afforded the canvas bags, but we were playing things conservatively.
**Director of the Dealer's Room**

**Job Requirements**

1 - Contact potential dealers. Job may require travelling to other conventions. Act as liaison to dealers before and during the convention.

2 - (Work with Chair) Devise a floor plan for the Dealers' Room. Resolve conflicts.

3 - (Work with Chair) Devise and enforce rules for the dealers.

4 - (Work with Chair, work with Registrar) Devise rates for dealers tables, benefits that go along with the tables (i.e., free membership), etcetera.

5 - (Work with Chair) Make a schedule for Dealers' room hours.

6 - (Work with Chair) During the convention, make sure that the Dealer's room is set up according to plan and/or modified as necessary. Make sure that the necessities are there (i.e., tables, tablecloths, chairs, wastebaskets, etceteras).

7 - Coordinate with Security to make sure that the room is patrolled. Write instructions for the security people.

8 - Make sure that the room is locked or guarded when not open.

9 - Be visible and available to the dealer's during the convention.

10 - Make your department's budget.

**Summary:** Handle everything that involves the dealers and the Dealer's Room

**Dealer's Room**

You may have some difficulty getting your merchants to commit to your event any more than 3-4 months before the con. Most of our dealers only sent their money in 2-3 months before CC16. We even had inquiries practically up to the day of the con, long after we'd sold all our tables.
A word on selling dealers tables: In retrospect, we believe it was a mistake to allow dealers to buy up to 3 tables for their space -- we should have limited them to two. We could have handled some of the last minute inquiries if we'd not had this policy. We had a total of 23 spaces plotted out for our dealers; 2-3 merchants took advantage of the 3-table limit.

A suggestion may be made by one or more of your committee members to not repeat the kinds of dealers, so that all the merchants can experience some business. This notion should be resisted to some extent. Competition is a good thing, and there's usually still enough to differentiate one dealer from another. Also, if one dealer sells out of an item, another may still have it in stock. The Dealers Rep can at least inform their prospective clients of who else has bought table space so far. That way, the prospect can judge for themselves whether to risk competing or bring different merchandise.

By the same token, the Dealers Rep should try to get as wide a variety of sellers as possible, and not concentrate only on those who cater to people who sew. Surprisingly, one of our more successful dealers was a general SF items merchant, who carried inexpensive costume jewelry and stuffed animal puppets. We wouldn't recommend more than one or two of this type, however. Note: the following year, CC17 had a corset dealer. Someone who sells historically accurate underwear would be a real boon to a novice costumer, or for someone who doesn't want to take the time to make their own.

Just by way of general observation, one secret to making dealers happy (beyond good sales) may be making sure that the convention is fun for them, too. After all, they spend most of their time tied to one location. We understand that most of our merchants didn't do too spectacularly well, sales-wise, but they had so much fun that they still felt it was worth the trip.

A Dealer's Room rep should be sure to keep the merchants as up to date as possible, before the convention. They'll be happier if contacted periodically to reconfirm dates, costs, and any restrictions by the hotel, etc.
If you have a young person with a costuming parent that's looking for something to do at the convention, consider them for being a Dealer's Room gopher. They can fetch food, sodas, coffee and sit at tables for bathroom breaks, etc. This can free up a Dealer's room rep for other important duties, if they're shorthanded.

Planning & Running a Hospitality Suite at a Costume-Con or "You Volunteered me for What?"

Let me start off by admitting I am not a costumer. I am a spousal accessory. My wife is a costumer. Oddly enough that made me a good choice to run a Hospitality Suite. As I did not to be at panels and demonstrations, I could be available to take care of the suite most of the time. Of course I did not think of this when I first found out that I had "volunteered" for this job.

I have helped run local game cons and helped with games at Science fiction cons. But the thought of running a suite at a WORLD Costume Con was daunting. I will not go into too great a detail of all things that went into it. One thing I did find out early was that most of the con veterans had many stories about what went wrong with Hospitality Suites in the past, most were not sure what I needed to have to make it go right.

One note I should have, however. Who the Con Chairperson is makes a great deal of difference. Our Chairperson basically left most of the decision making up to me. That scared the hell out of me at first, but in the long run this made it easier because I did not have to get her permission before doing anything. She gave the information she could and left the rest up to me. It worked for us.

Drinks

We averaged 2 cans of soda for each person attending the con for a 4 and a half day con. My impression is that that is low. Weather and
the time of the year will play a part in that, but if your con is in the same hotel as all the activities, you are pretty much in a closed environment and weather should not play too large a role in drink types. My suggestion is that you over-order from a supplier who will take back what you do not use. Also unless you have trucks to spare find a supplier who will deliver. Our first thought was to find a soft drink distributor. In our case we were too small an occasion to warrant price breaks or any special consideration. We wound up ordering from an office supply company that delivered for free on orders over $100. You may be able to get snacks that way too. We supplemented these purchases with spot pick-ups at sales at local grocery stores.

I would suggest polling your local folks who will be at the Con to find out what kind of drinks they NEED. Don't assume that those that drink Coke will settle for Pepsi. After I was nearly lynched I realized I should not have made that kind of assumption. Have a lot of diet soda, also have non-caffeine drinks. Many folks simply do not want caffeine (I think they are Communists or something myself). Also a little something different (Dr Pepper or Root Beer or Ginger Ale) is smart.

Some folks NEED coffee or hot tea also. For the coffee folks, instant is not a very good choice. We found the individual coffee bags (like tea bags) gave good coffee. We did have to have some way to get hot water on demand. As for hot tea we were given a large variety of tea, for a Tea Ceremony that was planned.

Snacks

I quickly discovered that chocolate is a necessity for costumers and that M&M's are the perfect way to deliver a chocolate fix. There are no wrappers and they can sit out all day without trouble (not that a bowl ever stayed out all day). In fact candy was a big item. Next was the obvious snack food: potato chips, pretzels, corn chips, etc. Vegetables and dip, and cheese were also popular but they present problems. Most hotel refrigerators are too small to store any large
amount of this stuff. Either plan on doing this on a limited basis or have someone’s house to store perishables and make several trips.

One thing we discovered by accident. People love microwave popcorn. It is good and it is portable. If you want to have this item though have a big enough microwave that you do not burn more then you pop. Small microwaves are terrible at doing popcorn. They are useful for warming water and that is about it.

Most conventions have something that is native to the area as a special treat. In our case we had toasted ravioli (I held out for White Castle hamburgers but I lost). Again pick something that is easily prepared, quick to do, and leaves minimal mess.

Finally it is a good idea, on one morning, in our case Saturday, to have portable breakfast food (i.e. bagels or pastry). You can make great friends by doing this one day. Any more then that is expensive.

Hours

We ran from 12 noon to 2 am. This meant we seldom had to feed anyone breakfast (see exception above). It was late enough that folks could gather after all events and see films, sew, watch tv, or just sit around and decompress. A couple times I wished I set the hours earlier, but on the whole that timing went well.

One last item to remember, is make sure you have help. Otherwise you will be trapped in the Con Suite all the time. Make sure you coordinate as much as possible about when you need a stand in so you can go eat. Also make real good friends with the hotel staff. They have to supply little things like ice and trash cans. Finally don’t look around for too much help planning things. You are probably mostly on your own, No one else has done this before either. Good luck!!

PS If you have questions call Dan at 314-423-4423 or thor I 0 1 #inlink. Corn
TECH STUFF

4 speakers and stands (+ 2 18"speakers?), 16 channel console, 4 mikes & stands, CD and cassette player, amps for audio equipment, 16 PAR 64 cans + stands + dimmer packs, corn system (i+), I+ 1000 watt Lekos and gels. All for around just under $1500. Now, my understanding is that the PARS were a bit sub-standard, but the tech crew managed to put a good show together, nonetheless. Speaking of crew, we managed to get by on a skeleton crew of 4-5 total. Also, we discovered that the cost of pipe and drape, depending on how it is delivered (whether in panels or sections that you have someone do themselves) varies wildly in cost of rental. We got a pretty good deal, we think, for about 80', at a total of under $700.

Mind you, this was all secured by someone who had absolutely no clue as to who to contact and what is required and its cost (me).

Bruce Mai
St. Louis Costumer Guild
LOWER THREAD TENSION ADJUSTMENT

Today I am going to talk about one of the most misunderstood parts of the sewing machine. LOWER THREAD TENSION ADJUSTMENT.

Only the brave or the foolish should read on. In many instruction manuals it will say something like, the lower tension is set at the factory and should not be adjusted. That is all and well, but twenty years have passed the factory closed and your tensions are all over the place, you have got sewing to do and you want it right.

At the tender age of seventeen one of my masters took me through the basics of tension adjustments, then spent the next twenty years trying to hammer it into me how important it is to every sewing machine ever made. No matter if you have the latest all singing all dancing computer that talks to you and does the washing up for you or a hundred year old antique that simply looks lovingly at you but wont perform. If you are having trouble with your sewing machine stitch quality and you have done all the usual things, like played around with the top tension for a week, thrown the machine out of the bedroom window and then tried to see if it will still work before telling your husband that you were burgled and the thieves dropped your machine whilst escaping. There is the possibility that the lower tension of the machine is out of balance.

Now before we go any further, do not, I repeat, do not adjust your machine if you are happy with your stitch. A simple test if your tensions are well balanced is to sew a piece of cotton fabric about six inches in length, then get the ends of the thread that are left and give them a sharp tug. Now if the tensions are good the thread should snap without pulling out of the work, in other words you have a proper LOCK STITCH. If you find that the thread is pulling out of one side or the other then you are out of balance and your threads are not locked into the fabric, leading to a weak seam.

Tension balancing is a little understood procedure and many so-called repair people will mess around with the wrong part of your machine and make little or no improvement. How many of you have taken your sickly machines into a shop for a service and received them back smothered in oil and not much better with a nice bill for nothing.

Well, here goes I will try and explain the enigma that has eluded people for so long. Even the great inventor Isaac Singer had terrible trouble getting the tensions right on his first patent model, so you are not alone. The classic symptoms of lower tension collapse are quite obvious. Look at your stitch and see if the lower thread has pulled through to the top of the fabric, the underneath will look fine perhaps a little loose, however the top thread will be able to be pulled out of the fabric. This is because the lower thread is laying on the fabric, not pulling the top thread into the fabric.
You will notice with this symptom that you have little or no effect by altering the top tension dial and often think that it is a top tension dial fault.

O. K so here goes hold on tight it is going to get nasty, have your painkillers ready. Step one, setting the top tension. Assuming that your top tension is working can be a fatal flaw but is easily checked. Most sewing machines even quite early ones have automatic top tension release mechanisms. This means that once the sewing foot is raised the top thread tension is automatically released so that you can pull your work out of the machine without the thread breaking. To test this simply raise your sewing foot and see if the thread pulls out easier than if it were lowered ready for sewing. To test if the thread is being held by the tension discs properly when ready for sewing, you need to pull the thread from where it comes out of the eye of the needle-with the foot lowered. The thread ON ALL MACHINES should be tight enough to bend the needle when pulled. If it does not then you need to investigate why it is not tight. The most common reason is a restriction between the tension discs themselves, caused by fluff, corrosion or trapped threads. A loose top thread leads to a bunching of thread UNDERNEATH the work (or looping on minor tension failure). Once you have done this put your numbered tension dial half way, for instance if you have a dial that goes from one to four put it on two, one to nine put in between the four and five, get the idea. On older machines with no tension dial numbers turn the dial clockwise until the thread bends the needle when pulled through as I have mentioned earlier. Then leave the top thread tension alone. Well, by now only the mad will still be with me the brave and the foolish have gone out for pizza, and we have not even got to the lower thread tension that we are going to discuss.

Now the lower tensions fall into basically two types for lock stitch machines. Ones with bobbin cases and ones without. We have to deal with each separately but both have common symptoms and cures. So I will take the machines with bobbin cases first. It is important to say at this stage that sewing threads alter a great deal in thickness and stickyness (that is definitely not a word but you know what I mean). I once had a call out to Brighton District General Hospital because twelve machines had all broken down on the same day, only to discover it was a faulty batch of new thread. If you look closely at, for instance a new polyester and put it against an old reel of cotton, you know the one that you just could not throw away from your grannies old stuff because you might just need a sunset orange thread one-day. You will notice that the new polyester can be up to half the thickness of the old cotton. In simple terms this means that by switching from polyester to the old cotton you have instantly changed the thread tension by a huge amount and this can lead instantly to a poor stitch. How many times have you put your trusty old sewing
machine away working perfectly, and a few days later it is messing about? What you have not realized is that it is possible that the change in thread has caused this problem. Some sticky old cotton are only fit for hand sewing or tacking or winding onto your husbands fishing reel so that he can tell you of the monster that got away. Always keep a reel of new White thread handy and if your machine plays up switch to it and see if the stitch is better, nine times out of ten the thread is the culprit and you just have to be brave and bin it, or chuck it at a neighbors cat that has just dug up your flower bed (perfect weight and size for that, so I am told).

Now where was I, Oh yes back to the all important bobbin case thread adjustment. Wind a full bobbin of new white thread the same type that you normally sew with, it is not important if it is silk, cotton, polyester or a mix, just your usual thread. Place the bobbin into the bobbin case and suspend the bobbin by the thread, like a spider hanging from a thread. It is not so important which way you put the bobbin into the case, some find a machine sews better with the bobbin going one way some the other, only trial and error points this out for your machine (loads of people are going to disagree with this, never mind). Now whilst the spider, opps, bobbin and case are suspended by the thread simply jerk your hand a little and see what the case does. Now we are getting to the nitty gritty of tension adjustment the real bread and beans of the matter. If when you hold the thread the case simply drops to the floor you need to adjust the bobbin case screw clockwise until it just holds its own weight, So that when you shake it a little it drops a little. This is the MAGIC point known in the trade as the balance point for your type of thread. If the case does not move you need to adjust the bobbin case screw counterclockwise until it drops a little accordingly. Once you have mastered this adjustment you will be in great demand at all sewing classes as you transform misbehaving sewing machines in an instant. Hold on I am not finished, no happy dancing just yet, no running out and buying twenty lottery tickets because you feel lucky (remember me if you win). Although this is the balance point some machines need to be adjusted slightly tighter or looser for the perfect stitch. When adjusting from this point make only very small movements of the screw, about one sixteenth of a turn at a time. After each adjustment run a trial stitch and examine. Once you are nearly right you can go back to the top tension unit again and make final adjustments say from a four to a five to get it just perfect. Adjusting the newer type plastic cases that are set permanently into the machine, you know the ones where you just drop in the bobbin and hook it around the spring plate is much the same. You need to do this more by feel, you need to FEEL the thread resistance by pulling the thread. One of the ways to do this is to place a fine hand sewing needle into a cork (pinch one of your husbands or better still open up a new bottle of wine with dinner) so that about two inches of the needle is protruding from the cork. Then tie the thread from the machine case through the eye of the needle and whilst holding the bottom of the cork pull the thread. Now it should have a slight
resistance and slightly, only slightly bend the needle. Once again if it does not you need to tighten the case adjustment screw clockwise. If it bends too much you need to loosen it a touch, remember tiny adjustments only. Well, hey presto that is it, if you can master lower thread adjustment you will have a control of your machine rather than it controlling you. One final point (by now the painkillers for that pounding headache have started to work) if you mix your threads it is a lottery whether the tensions will work effectively. The worst culprits are the old wooden reels of cotton that can become hard, springy, weak and sticky they can really mess up your sewing machine, big time. Try and stick to the same threads, if in doubt about a thread, bin it, really all the gray hairs and profanities it can cause is just not worth it. I hope this has helped any of you that have a tension problem. It has taken me three hours to type out and explain something that really only takes a few seconds to perform. Now you know why instruction books hardly ever mention lower thread adjustments.

From
ALEX
SUSSEX SEWING MACHINES
EASTBOURNE
GREAT BRITAIN
I Think I Can? And I Did
By Gloria White

It all started right after Christmas of 1995, when my mother gave me my very first sewing machine. I knew how to sew since 8th grade Home Economic classes but never did as much until I got my very own sewing machine. Making costumes were and are still fun and somewhat relaxing. (That all depends on the complexity of the costume). I started with simply hall costume for my daughter and me, and competition ones only for my daughter. Over the years I was asked when was I going to compete and I would always state that is was more fun to watch my child go on stage then myself. After complexing the idea I finally decided to compete myself at costume con 17. CC17 was going to be the convention when I would walk out of my daughter shadow for the first time in years.

First competition I would work on is the SCI-FI one. Since my older sister would also be at this convention I was able to convince her to do a skit with me. I figured it would be easier for me if I was one stage with someone else. I wanted to do a skit that would be appropriate for my body structure. So I decided it would be a wonderful idea to do a scene from the little mermaid movie. (I later found out that night belong to Disney with all the mermaid and Mulans there) Since my sister was lucky to inherit the small bone and waist genes she would make a prefect Ariel. The hardest thing I was about to encounter was there was no Ursula pattern available. With the help of the movie, the web, and my best friend Sonia, we came up with a pattern. (Let me tell you there were times that things started to fly in the air but we made it through in one piece) After the costume was finally finished with the fishing wires to move the tentacles like Octopus do normally, we ran into another problem and that was purple body paint. You get the strangeness look as I did when you go into stores asking for purple body paint. And they never believe you when you say it is for a costume. Finally we had to go with airbrush paint. Though I was not informed that it will not allow your skin to breath when you gob it on, but it was for a costume and I wanted to win so I just had to deal with it. As the masquerade went on my sister and I did our act with out a flaw and took best recreation award in the Novelist division. The only disappointing moment I had was not getting any workmanship award in both my daughter's outfit and myself. I figure if I was able to talk I would have but that is okay because we got an award anyway. And the fun did not stop there.

This convention I was not only going to enter in the masquerade, I decided to enter in the doll contest for the very first time. I started to make my first bear ever for this convention, "The Torture bear." It was my first bear and I knew I had not got the kinks out of the patter yet. When my husband returned from an Army mission he decided I should do more bears for the convention. Thus came the "Willy the Wizard" bear and "One-Eyed Bob" bear. With the help of the finishing touches from my husband those bears came alive. Bob became our favorite out
of the three. I can not remember how many toy stores we went too to get swords for the bear. But finally K-bee toys had the right size swords for Bob and crystal for Willy. I will never forget standing back stage after the Historic Masquerade wondering if my Bears would place? I still can hear the words stating Cutest Critter "One-Eyed Bob". I was so happy I could not stop shaking (I would have been screaming but I lost my voice)

This Convention will go down as my favorite and most rewarding convention I have ever been to. Not only I proved that I could share my daughter's spotlight, I can succeed in it too. The only problem is the next time I am able to attend a costume con I must prove I can do it again and better. And trust me, my brain is hard at work on the next convention I can go to.
Finding time to Sew.

By Stephen Bergdahl
Dedicated to my wife Heidi

The second most common complaint I hear about costuming is “I don’t have time!” Number one is, “I could never do that!” but we will get to that in another article. We have all met the person who is always running around in a new costume, never wears the same thing twice in the same month, and is generally just too perfect for their own good. If you are this sort of person, go bake some bread or something, this article is not for you. Now for the rest of us, who are not perfect and just can’t figure out where the perfect ones find all that extra time, there is hope.

After twenty years of costuming I have found the secret. It was very simple - I got married! Now before you think I now make my wife make all the costumes let me explain. Before my wife met me she did not know that there were strange people who ran around wearing silly clothes, just for the fun of it. One date with me changed all that and she has embraced the whole idea, but as it turns out she does not sew as well as I do. So she uses her skills, which are vast and wonderful, in other areas of costume, beading, embroidery and the like, and lets me make the costumes. It was shortly after we came to our present arrangement that I noticed that she did not spend all day and night before an event sewing and running around like a chicken with her head cut off. All her work was done, and she still got a full night’s sleep. After a few years I finally figured out her secret.

Right after I asked her. (What can I say, I may sew but I am still a guy!)

The great secret is Organization!

Now I am sure you are telling yourself, “I’m organized!” But are you? Can you at this moment lay your hands on your tape measure or your scissors? Can you in less than minute lay your hands on your latest project and sit at the machine and work. If the answer is no, then you are not organized. And you should not feel bad about it; it is a skill just like sewing and just like sewing it needs to be learned. And if you remember your first sewing project, you know that any new skill takes time. So, lets get started learning!

First thing we have to do is get your stash in order. If you are like most costumers you have a pile of fabric, trim, lace, ribbon, and the many other items needed to sew. Before Heidi and I organized the stash I had no idea where to find a thing. It was all neatly packed in boxes in my 8’X 10” storage locker but there was no way to tell which box had which fabric. One time I took my best friend to pick up some fabric I needed for a costume. It took me 3 hours to find the fabric. After the stash was organized I took the same friend to pick up fabric; he took a book with him this time. He had just gotten settled in the chair I was storing at the time when I told him that I was done. The look on his face was worth all the work it took to get there. So how did I get there?
The method that Heidi and I used is very simple and very straightforward, while still giving you room to adjust for your own needs. You will need:

- Nice clean boxes, File boxes are great, copy paper boxes are also great, and free.
- 3X5 Cards
- Scissors
- Stapler
- Pens
- Magic Marker
- Tape Measure

This works best with two people, but it is not necessary. Get your fabric into one area. What we did was to bring home the stash one or two boxes at a time and sort them. Then when we were done, they were taken back.

Take on a box and make it “F-1”. This means that this is box number one of your fabric supply.

Grab the first piece of fabric. Clip off a small sample, it can just be a ½ inch wedge from the end and staple it to the left-hand side of a 3X5 card. Two staples are usually enough to hold most samples.

Then measure the length of the cloth, and write it down on the card.

Then measure the width of the cloth and write that down on the card.

Write down what the cloth is made of, 100% cotton, 50% wool & 50% Silk, etc. If you don’t know make a guess, or just right down UNKNOWN FABRIC.

Now fold the fabric up and place it in the box, and write in the right hand upper corner of the card F-1.

You should have a 3X5 card with a fabric sample stapled to it, with the following information:

- What box the fabric is in,
- How many yards you have,
- What width the fabric it,
- What it’s content is

And then you can add possible projects for the fabric.

Continue doing this until the box is full. Then put the lid on it and move on to F-2 and so on and so on until you are done with the fabric. If you have a lot of fabric this may take some time. But just keep plugging away and you will be done before you know it. Don’t worry about sorting the fabric as you put it in the boxes we will do that later. Not to the fabric we will be sorting the cards.
When the fabric is done it is time to do the rest of it. For lace, ribbon and trim I found that a piece of cardboard or poster board cut to 4 inches by 9 inches is the best size to wrap on. Cut up a number of these cards then mark one with either T-1 for trim, R-1 for ribbon, or L-1 for lace. The do just like you did with the fabric, clip a sample, measure it and then wrap it around the narrow part of the cardboard.

Depending on the amount of trim, lace or ribbon you can fit a number of different ones on a card, or just one type. When the cardboard is full place it in a box marked either Trim, Ribbon, or Lace, and start a new card until all is neatly wrapped and boxed. For the interfacing, tapes, cords and other such things I just keep them in one box, with smaller items grouped together in zip locks marked Notions. Now you have a nice neat stack of boxes, and a whole lot of cards. Next we organize the cards.

I keep my cards in a 3X5 file box, that I picked up that the store I bought the cards at. To organize them I used the dividers that came with the box, and labeled them SCA, Klingon, Fort 1846, Ren Fair, and a few others. I sorted my fabric by what period costume I was going to make out of it. This worked for me because I do a lot of different periods, if you are only in do one period you might want to sort them by Undergarments, Day, Evening. It doesn’t matter as long as they are grouped in an order that makes sense to you. If nothing else sort them by color. Now that you have them done. Now we move on to the fiends of the sewing world, patterns!

Patterns have to be the hardest things to deal with. They tear, they lose pieces, and they never cooperate. I have found that the best way of dealing with them is to prep them before you need them. When I start the planning for a costume and will be using a particular pattern. I will open it, and cut out each and every piece in the largest size. Then I iron them and refold them and place the pieces, the instructions and the cover in a quart sized zip lock bag. This way I can find the pieces when I need them, I know what pattern I am using, and I don’t have to try and refold them on the original lines.

Yes, I know that there are people who can refold a pattern back into its original cover, my wife can and I can’t. So I deal with it this way. To store your patterns just use another box labeled PATTERNS, and put them in whatever order suits you. All the men’s together, all the dresses, etc. If you draft your own patterns you store them in pretty much the same manner. What I do is after I have done all the fittings and have the finished product I transfer it to brown wrapping paper. Making sure that I label each piece and do all the markings. I also at this time draft all the facings and other small bits I will need. It’s a pain, but it will save time in the long run. And in twenty years I have never used a pattern just once. So take the time. When I store that pattern I will put a quick sketch of the design in the baggie it makes it easier to remember in the long run. As it was said by Dr. Jones, Sr. "I wrote it down so I didn’t have to remember it."
Now with all of the other items under control we come to the sewing box. All through time people have had sewing boxes. It’s a simple concept that fell out of favor along with sewing itself. But we are going to bring it back. While the sewing box reached its height with the Victorians who made boxes with matching everything, you don’t have to go that far. You will need a box or basket that will hold:

- Scissors – Thread Snips and Shears
- Pin Cushion – I like the Magic Grip-it kind.
- Pins – quilters Pins
- Needles – Hand and Machine
- Seam Ripper
- Hand needles
- Pattern Weights – If you use them
- Rotary Cutters – If you use them
- Tape Measure
- Small Ruler – 6 inch is best
- Chalk – I use the Art Pencil type – One white, one Blue.
- Calculator – Get a Solar powered one.
- And anything else you use all the time.

This is the stuff that you will need for most projects and should always know where it is. If you want to you can take some of your creative urges out on the box and fit it out so everything has its place. The important thing is that they are all together were you can find them.

You will also need some project boxes. A project box is just what it sounds like, a box that holds a complete project. That includes the pattern, fabric, thread, beads and anything else that you need to make that item. The idea here is to have everything for one costume together so you don’t have to hunt when you want to sew. This is the one box I feel that you should buy. The clear plastic boxes that Rubber Maid makes are perfect. Because the box is clear you can tell at a glance which project is in which box. Limit your self to four at the most. I know that’s hard, but much more than four projects going at a time means you have projects that are resting. A resting project is one that you have not touched in a month. If that is the case one of two things happened: it never got started and needs to be put back in the stash until a better time or it’s half done, and you need to sit down and finish it so you can start a new project. Its not hard to lose steam on a project, and taking a break for one is fine, but you can’t start a new one until the old ones are finished or abandoned.

We move on to your sewing room.

Now I know that those of us who have a whole room are few and far between. So I will work on the theory that like most costumers you are working either at the dining room table or in one corner of the house. You need an area that is for your sewing supplies and nothing else.

You have to put your foot down here and be selfish.
It does no good to have thing organized if everyone and their brother can go through and borrow things. It has been my experience that a closet for just your sewing things is the best bet. If not that an armoire is good, even just a hope chest all it needs to be is something that everything will fit in. Then declare it off limits to any one else. Use a lock if you have to make your point. For this article we will work with the idea that you have a closet. In the closet you should have: your stash, sewing machine, iron and ironing board, patterns cutting board, sewing box and project boxes.

To organize your sewing closet you should start by putting your stash away. I recommend that you put the fabric along the back wall. If possible don't stack the fabric boxes in front of each other. I understand that this is most likely impossible but try to arrange the boxes so you can get at most of them while moving as few as possible. Put the trim, patterns and the notions boxes next to the fabric boxes. I make a stack with the trim, lace, and ribbon on the bottom, notions next with the patterns on top. It you have a shelf put the project boxes on it along with your sewing box. If you don't have a shelf stack them on the fabric boxes.

To hold your ironing board and iron I recommend a hanging rack on the door. Either one that hangs over the door or mounts on the door. This will keep it out of the way but it will still be handy. Make sure that the rack will handle a hot iron so you don't have to wait for it to cool before putting it away.

Your cutting board is stored any number of ways depending on: If you use one. And what type you use? If you still cut out on the dining room table using scissors I recommend one of the cardboard cutting boards that they sell in most fabric stores. It will protect the table from your scissors and the grids make it easier to cut out. These just fold up and tuck out of the way. If you use a rotary cutter and mat, how you store it depends on what size your mat is. You want a mat as large as possible, but unless you can leave it out all the time, it must either fit in your closet, slide in along the wall or roll up. Either will work it just depends on how much space you have and how much trouble you want to go to. If you are rolling it up I recommend a set of elastic garters to help hold it closed.

Your sewing machine should be in its traveling case on the floor. Even the smallest portable is too heavy to put on top of either the shelf or the boxes. Also by being on the floor there is no chance of it being dropped. This will kill the best machine, trust me I know! With everything in place make sure of two things: one that you can close the door, and that you can get to your project boxes and sewing box without moving anything. This is so where you are doing handwork you don't have to take everything out to get to what you want to work on.

You are now ready to sew.
With everything organized it is a simple matter after you have decided that you need a new tunic for this weekend's feast: To check your 3X5 cards and pick out the blue linen for the body and the yellow corduroy for the trim and pull them from their boxes. Get out the interfacing and those nice pearl buttons you found on sale last month. Decide that you want to use the pattern with the bell sleeves not the straight, because you know both are with the tunic pattern. Putting it all in a project box you set up your machine, cutting board and iron board. Then cut out all the tunic parts, including trim and interfacing, and sit down to sew. And you have gotten this far in no time because the kids and the hubby are engrossed in a movie and you had everything organized so you put the short time to good use. And that's how the perfect people do it.

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ONE MAN'S TRASH IS ANOTHER'S COSTUME
Part I.

By Bruce Mai, St. Louis Costumers Guild

Looking for that once in a lifetime treasure to add to your costume collection? How about a cheap source for raw materials for that monster you have to build in the next 2 weeks? Or how about some authentic antique buttons for your next historical recreation? They all could be waiting for you in your local newspaper, in the Estate Sale ads.

So often, you hear about someone making a find at a garage sale. The key is, you have to hit a lot of garage sales before you find that one prime piece of stuff. There’s an awful lot of drek out there; often people are just trying to get rid of their excess crap. You can increase your odds by checking out the Estate Sales.

Estate Sales usually deal with the elimination of the contents of an entire household. The owner has passed away, or the seller doesn’t want to move so many possessions. As a rule, the quality of the items for sale are much better, and in better shape.

Prices may not be as cheap as at a garage sale, but it depends wildly on the agent who is running the sale. Some sales are run by the heirs of the estate, in which case the prices may be higher; they place a higher value on their relative’s junk than is realistic. Many know not to try selling the estate themselves. In any case, the good Estate Sale companies will know the value of their items, especially things like jewelry, watches, etc. You’re less likely to find "bargain prices" on the really good stuff. The rest of the time, though, estate sale merchandise is usually priced to sell quickly. If you’re really lucky, they may have something really cheap that is very valuable to you, but hardly to anyone else.

At least here, in St. Louis, the Friday Post-Dispatch is the issue for sales. The ads are usually more detailed on that day; not all the ads are repeated in the Saturday and Sunday editions. The first key is to see whether there is a sewing machine for sale. People used to make their own clothes, so these are common. An even better tip-off for potential costume resources is if the ad states there is more than one machine. More than likely, this can mean there may be buttons, sewing notions, and so on. Generally speaking, though, unless you know for sure, don’t buy thread spools at these sales: they may be old, and the thread may be prone to rot. Some
of these sales may even have a dressmaker's dummy in good shape, which will be far cheaper than buying a new one.

Some sales specifically mention fabrics and craft supplies now, because many crafters (including quilters) visit these sales. Depending on what you’re looking for, there may be some useful scraps or whole bolts of stuff. If the owner was a quilter themselves, though, the selection will consist of mostly country prints, gingham, etc. Every once in awhile, maybe once a year, you might come across a sale where the owner was a tailor. These can be great for picking up supplies, and sometimes a men’s tailoring dummy (this is pretty rare, however).

Another common listing is "vintage clothing". Most of these are just old clothes 15-20 years old. Ads that mention the household is a 50+ year accumulation might be worth investigating. There are still a lot of genuine antique pieces of clothing from the early part of this century to be had. A few are in good shape; most are not. However, you can at least take them apart and base patterns on them.

(In the second part of this article, we’ll delve into what a neophyte can expect to encounter at an Estate Sale, specifics of things that have been bought at these things, and tricks to getting the best price on something you might have your eye on)
ONE MAN'S TRASH IS ANOTHER'S COSTUME

(In Part I, we covered the types of things you'll find at an Estate Sale that might be of use to a costumer, some items for sale that one should avoid, and tips on finding the sales more likely to be worthwhile visiting.)

The key to acquiring any potential goodies you see listed for and Estate Sale is much like that for a garage sale; getting there early. While the sales themselves actually don't start until anywhere from 8 a.m. to 10 a.m. on Saturdays (you'll see a rare Friday evening sale, occasionally), people will start lining up outside a house for 2 or 3 hours before the door opens. Some sale agents will state in their classified ad that they will hand out line numbers before opening. This is one way of eventually controlling how many shoppers they allow into a house at a time. These numbers may be distributed as early as an hour before opening time; the ad will state how they handle it.

Most people will not be in competition with you for costume-useful items: Antiques, kitchenware and newer appliances or electronics are the most popular and common things sought. A good number of Estate Sale-goers are flea market or shop dealers looking to fill in their stock. When the door first opens, a few of these dealers can be rude, rushing from room to room. Since most Estate Sales take place in private homes, there is a danger of getting bumped by these people in narrow spaces. (One general note: there are a few of these people who will carry "Sold" stickers with them and slap them on anything that even remotely interests them. They go back later and decide which items they want at their leisure. I've sworn if I catch anyone doing this, I'll peel them off.)
Your primary competition will come from women who sew, looking for fabric, thread and other supplies for their quilting projects or for making their own clothes. Fortunately, they're not rude, generally speaking, and are usually quite pleasant. If you're both looking at vintage clothing, you may have to be a bit more assertive.

If you're thinking about buying a sewing machine at one of these sales, consider carefully. See if you can test it -- especially in sight of a sale representative. If it has problems that requires repairs, either avoid it or offer a much lower price for it, pointing out the flaws. Repairs for sewing machines will most likely cost more than you might pay for a new inexpensive one.

Some Estate Sales will slash prices on items partway through the second day, on Sunday. While you run the risk of something you're interested in being sold, you could possibly acquire something at half its original price. This is especially so for vintage clothing. In fact, with clothing and fabrics, you may be able to buy several items for the original Saturday asking prices.

One day sales can be a bargain opportunity. These will only run for 6 or 7 hours on a Saturday or a Sunday. The agent may be far more willing to listen to an offer, even relatively early on, if they believe they may not sell an item for its asking price at all.

Specifically now, you may ask, what kinds of things might a costumer find? I've seen antique clothing from the turn of the century, authentic Japanese wedding kimonos, authentic Indian Saris, jars of antique buttons, wonderful costume jewelry, vintage shoes, antique embroidered Chinese silk, men's and women's clothing forms, mannequins, vintage men's and women's hats, and haberdasher's hat blocks, to name a few. I've seen working antique sewing machines, bought many of my notions from these sales, trim, and so on. One place
had a pile of fabric on a cutting table piled so high that it had to be sold by how much you could stuff into a grocery bag, for $5. I also bought my "$5 coat", as I like to call it at the same sale: this man's heavy wool winter coat, bought in the '70s, probably went for $150 or so. Only the lining in the pockets showed any wear.

There's also a good chance you'll run across something that may not even be directly costuming-related. I've seen antique photo albums, some still with photos from the turn of the century still in them (great for historical references!), for instance.

While just about any time is a good time to visit Estate Sales, weekends near holidays are usually sparse. Late Spring - early Summer seem have the most sale listings, thus increasing the odds that you'll find something interesting.

Good luck and good hunting for that costume treasure!
NEWS FROM

AROUND THE GUILD

Your privacy can protect their personal belongings, keeping them safe from theft and damage. They can enjoy peace of mind, knowing that their possessions are secure. For those who are concerned about the environment, there are many eco-friendly options available. You can choose materials that are sustainable and biodegradable, such as bamboo or recycled plastic. These products not only provide protection, but also contribute to a greener planet.

Some companies offer warranty programs to cover defects or issues that may arise during the lifetime of the product. This can provide additional reassurance and peace of mind. On the other hand, it's important to read the fine print and understand the limitations of the warranty. Some may exclude certain defects or require proof of purchase.

In conclusion, selecting the right protective case or bag is a personal decision that requires careful consideration of factors such as style, durability, and protection. By weighing these options, you can find a product that suits your needs and provides the security you require.
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C/o Mai
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Casamai@primary.net

Thank you to Bruce Mai for articles Running a CostumeCon and Estate Sale

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AKA: The Founders

P.O. Box 683
Columbia, MD 21045
www.hawkswood.com/GCFCG.html#gcfcg

NEW JERSEY/NEW YORK COSTUMERS’ GUILD

AKA: The Sick Pups

C/o Mami
85 West McClellan Ave
Livingston, NJ 07039
Callisto@netlabs.net (Sharon)

Thank you to Lisa Ashton for the article Dressed to Kill
Thank you to Gloria White for the article I Think I Can? And I Did
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AKA: The Costume Mafia

P.O. Box 94538
Pasadena, Ca 91109
Darla@costumecollege.org
www.costumecollege.org

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AKA: The Chicago M.O.B.

C/o Carol Mitchell or Michelle Jaye Solomon
P.O. Box 1398
Chicago, IL 6069-1398

THE AUSTRALIAN COSTUMER’S GUILD

AKA: The Wizards of Coz

P.O. Box 322
Bentleigh, Victoria 3204
Australia
stilskin@netspace.net.au; Lord_Necro@bigpond.com; k_ashton@bigpond.com
www.vicnet.net.au/~costume/
GREATER PHILADELPHIA COSTUMER'S GUILD

AKA: Lunatic Phrynge

P.O. Box 34739
Philadelphia, PA 19101-4739

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GREATER PORTLAND AREA COSTUMERS' GUILD

AKA: the Robe Warriors

P.O. Box 3985
Portland, OR 97208-3985

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COSTUME GUILD UK

C/O Marion Byott
64 Frith Road
CROYDON, CRO 1TA, UK
CGUK@ireadh.demon.co.uk

Thank you Alex Sussex for the article on Lower Thread Tension Adjustment
SOUTH BAY COSTUMERS' GUILD

AKA: The Bombazine Bombers

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www.toreadors.com/costume

Thank you Jolie Velazquez for the How to on Complete Victorian Buttons

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c/o Dina Flockhart
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Littleton, MA 01460-1300
cloak@ziplink.net
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Northwest Chapter, serving both the US and Canada

Kate McClure
BRCG
217 E Street SW
Auburn, WA 98001

GREATER SACRAMENTO AREA COSTUMERS' GUILD
AKA: The Fashioners of Fancy

1199 Ravine View Drive
Roseville, CA 95661
madly@2xtreme.net

Thank you to Stephen Bergdahl for the article on Finding Time to Sew

MILLENIUM COSTUMERS
AKA: "Y2Ker's" (formerly known as Rocky Mountain Costumer's Guild)

2854 Tincup Circle
Boulder, CO 80303-7143
dragonart@worldnet.att.net
dragonart.hom.att.net/RMCG.html
UTAH COSTUMERS' GUILD
289 W. Hidden Hollow Drive
Orem, UT 84058-7552
Utahgulld@aol.com

WESTERN CANADIAN COSTUMERS' GUILD
AKA: Wild and Wooly Western Costumer's Guild
C/o Katherine Jepson
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Calgary, AB T3J 2M6
capsam@nucleus.com//katnbiz@telusplanet.net

Thank you Katherine Jepson for that article on the Regency Ball in Australia

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Phoenix, AZ 85069
Randwhit@aol.com
http://members.aol.com/souwesgld/gulld.html
COSTUMECONS

2001
CostumeCon 19
May 25 - 28, 2001
Westin Hotel, Calgary, Alberta, Canada
Email: capsam@nucleus.com

2002
CostumeCon 20
Feb 15 – 18, 2002
Melbourne, Australia

2003
CostumeCon 21
April 18 – 21, 2003
Hilton Arlington Park
Chicago, Il 60690
UPCOMING WORLD CONS

2000
Chicon 2000 – Chicago, IL, USA
August 31 – September 4, 2000
Hyatt Regency, Chicago, IL
Email: info@chicon.org
Website: http://www.chicon.org/
Snail mail: P.O. Box 642057, Chicago, IL 60664

2001
Millenium Philcon
August 30 – September 3, 2001
Pennsylvania Convention Center &
Philadelphia Marriott Hotel
Email: phil2001@netsaxs.com
Website: www.netsaxs.com/phil2001
Snail mail: P.O. Box 310, Huntingdon Valley, PA 196006

2002
ConJose – San Jose, CA, USA
August 29 – September 2, 2002
San Jose McEnery Convention Center
Email: ba2002@sfsfc.org
Website: http://www.sfsfc.org/worldcon/
Snail mail: P.O. Box 61363, Sunnyvale, CA 94088-1363

WORLD CON BIDS

2003
Torcon 3 – Toronto, Canada
Email: info@torcon3.on.ca
Website: http://www.torcon3.on.ca

ConCancun – Cancun, Mexico
Email: tharvia@airmail.net

2004
Charlotte in 2004 – Charlotte, North Carolina, USA
Email: charlotte2004@earthling.net
Website: www.scenic-city.com/charlotte2004

Boston in 2004 – Boston, MA, USA
P.O. Box 1010
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