

SQUEALS



JULY

2024

An Official Newsletter
of
Costumer's Guild West, Inc.

COSTUME COLLEGE 2024



COSTUMES
OF
STAGE
AND
SCREEN

JULY 18-22
SHERATON GATEWAY HOTEL
LOS ANGELES, CALIFORNIA

Robert De Niro as Vito Corleone in "The Godfather Part II," designed by Theodora Van Runkle, Image courtesy of Margaret Herrick Library

You're reading **Squeals**: The official newsletter of
Costumer's Guild West, Inc.®

July 2024, Volume 40, Number 4

What's Inside:

Presidential Threads.....	4
Sew On & Sew Forth.....	5
Gold Stars: Notes from the Dean	7
Repeat Appearances.....	8
A Collection of Themed Costumes.....	10
Viking Age Women's Dress	16
Behind the Seams: with Angel.....	20
Connecting at Costume College.....	22
Packing Up for Costume College!.....	24
Costuming as Armor	26
Costume College Important Dates.....	29
Wizard of Oz Family Costume	30
CGW Costume College Scholarships	32
The Good, the Bad, and the Ugly	34
Book Recommendations	36
Weaving Through the Web	38
Volunteer for the Board of CGW	40
Mark Your Calendar.....	42
Credit and Licensing Information.....	46
Colophon & Contacts	47

Article submissions for the July issue of Squeals
are due August 10th!

Squeals would not be possible without contributions from members. Share your knowledge and experience with others by submitting articles, photographs, and reviews to the editor at cgwsqueals@gmail.com. All e-mail messages received are assumed to be for publication unless specifically marked "do not print" or "do not quote." We are always looking for articles on costume-related subjects. Please include photos as attachments and not embedded in a document.

Presidential Threads

by Kristen Darville-Foggie



Do you remember that old adage...

‘If you have nothing nice to say... Don’t say anything at all!’

Or when you went to the store as a child and your parent or guardian instructed you, ‘Don’t touch anything!’

These are things that we need to keep in mind as we prepare for Costume College 2024.

Typically, we love gathering together, meeting up with old friends, and, hopefully, making new ones. Yet in order to meet new friends, we need to make sure that we are not putting our proverbial foot in our mouth right out of the gate. If your compliment has a ‘but’ in the center of the sentence or it refers to a person’s physical attributes, is it truly a compliment?

Did we ask to touch that person’s costume, before reaching out to feel it? Are we reaching out to touch another person’s body or extension of their person, such as their hair, prosthetic, mechanical wings, etc.?

Costume is Not Consent!

Micro-aggressions of any sort are not allowed!

Measures have been implemented at Costume College and our other CGW events to provide a safe environment for all who attend.

If you are in need of assistance there will be help. Please use the QR codes for incident reporting, speak with Information Desk staff, or our other trained volunteers to provide support on-site.

Mutual respect ensures that everyone has a fantastic Costume College!

Sew On & Sew Forth

by Christienne Palmieri

We are weeks away from Costume College and I’m SO excited! This issue is filled with many articles to help your experience there be the best ever. Some of the highlights:

- * How to re-wear costumes from prior years (when you run out of time). **Repeat Appearances** by *Rebecca Metzger*.
- * Strategies for arriving at Costume College with all the pieces of your ensemble: **Packing Up for Costume College** by *Mela Hoyt-Heydon*.
- * Making new friends and connecting with new people: **Connecting at Costume College** by *Samantha Barry*.
- * Feeling your best in your own skin: **Costume as Armor** by *Tammy Horn*
- * An interview with much deserved accolades for the amazing Angel Kirvin: **Behind the Seams** by *Kristen Darville-Foggie*

Also, lots of great info on things to do at Costume College that don’t require a weekend pass (including The Return of The Red Carpet! squeeze!), good books to read, great websites, blogs and vlogs to check out, upcoming events, and how to be part of the CGW Team.

Make sure to come by and say hi! I will be wearing my “other hat” as Student Liaison, and will be filling any spots left in the Workshops on Thursday night at Check-in.

And if you’re wondering about the cover art, it was recreated for the movie “Emma.”, in 2020. (*Thanks, Kelly Ramin, for the inspiration!*)



Gold Stars: Notes from the Dean

by Val LaBore

We're just a few weeks away from our event and these last few weeks are what we call the REAL PANIC MODE. Just like the rest of you, I too am worried that all my planned costumes aren't going to make it. I've basically lost the last month and a half recovering from my knee replacement surgery where I couldn't even get to my sewing room at first, and later couldn't sit or stand for long to work on anything. So I've had to do a reality check and decide what HAS to be done because they're my favorite and are closer to being done. I've often reminded others that you don't have to have something new to wear every year. Just having one finished gown should make you feel accomplished. I'm pulling two costumes out of my closet, one of which I've worn twice in the last 20 years and another I have worn once, both of which will fit into the themed events I'm wearing them. You also don't want to spend your

precious time at Costume College trying to finish your outfit and miss all the wonderful events, friends, and being able to see what everyone else made. We want you to enjoy your time there, attend classes, and not stress yourself out. Our event is not so much about showing off what you made but learning new things. That's what we're all about.

My committee members have been working hard these last couple of months fine-tuning everything to give you a fabulous event, and even I'm excited to see the event themes put together for us. We recently announced the vendors in the Sunday evening Trunk Show, and this will be our final blast of the weekend. I hope you all leave with



new ideas and knowledge, and let it carry you through the rest of the year and all your future projects. See you soon!

Please feel free to contact me with any questions at costumecollegedean@gmail.com



LISA AT
ASCOT

FOR MISS AUDREY
HEPBURN

*Eliza Doolittle (Audrey Hepburn) at Ascot from "My Fair Lady"
costume by Cecil Beaton, courtesy of Vanity Fair*

Repeat Appearances

by Rebecca Metzger

Creating costumes takes time, therefore my costumes (and accessories) often make repeat appearances at Costume College. Change out a necklace, add gloves, or do a trim makeover, and voila! you have a 'new' gown. And it is fabulous, except I have a habit of making a gown for Costume College and not quite finishing it: missing clo-



...sures, hems held in place with safety pins, etc., but wearing it anyway. And then I put it away when I return home with every good intention of finishing those details, just for the gown to sit for a year (or several) until I decide I want to wear it again. Now, do I finish those details? Or just wear it as is?



In 2008, I made a Vintage Vogue (V2786) 1940s gown in dark blue silk for the Time Traveler's Gala. I went on to wear that dress again to the Gala in 2012 and then again in 2015, each time styled with different accessories.

For the Gala in 2013, I made a light blue silk 1900s gown with peacock feathers using Truly Victorian's TV298 1898 Flared



Skirt, and TV490 1892 Evening Bodice with sleeves franken-patterned in from Laughing Moon #103 1890s Waist pattern. While I did manage to finish the skirt, I ran out of time to put the hooks & eyes on the bodice. Thankfully, my roommate was kind enough to sew me into the dress! A few years later, for the Gala in 2018, I removed the feathers, added beads to the bodice, and wore the dress again. And yes, the bodice was still missing the hooks & eyes...



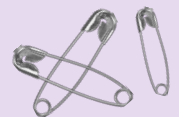
For the Friday Night Social in 2014, I made a 1950s dress out of a very dark purple mystery fabric using a vintage pattern. In 2017, I wore the dress again for the Gala, not realizing the hem was still held up with safety pins until an hour before the event. Oh well!



In 2022, I made a black velvet Regency gown to go with an emerald necklace I have had for years, using Laughing Moon #126 Ladies Round & Trained Gown pattern for the dress. (Again, I didn't quite get the hem finished. Thank goodness for safety pins!)



Last year, for the 2023 Gala, I re-wore that black velvet Regency dress but changed out the emerald necklace for diamonds and added a tiara. The only difference? - the accessories! (and yes there were still safety pins in the hem.) Will this dress make a third appearance? If it does, will it still have the safety pins?



A Collection of Themed Costumes

by Val LaBore

Call it what you will: a mini-theme or a shadow group, these small and sometimes larger groups of attendees to Costume College have been coming up with their ideas of how to costume in synchronization for years. These groups, which might only be three people, make a concerted plan for an idea of a costume for all of them to make. Then they gather at an appointed time or event while at Costume College to share and wow those around them. A couple of years ago, it even became a theme for the Friday Night Social, called the "Friday Showcase", where very large groups of themed outfits came on stage and did a small performance for everyone.

I asked for photos to be submitted for this article and found some of my own. With some of them I wasn't given the theme name, and I only used those with three or more people. The oldest one I had was from 2011, but I'm sure there were some much earlier than that. This was not a new idea, and it has grown!

The ideas and planning of these themes usually start on the Costume College Year-Round Forum group on Facebook, where they do some discussion, then go offline to plan and share. Many create their own Facebook groups just for those since the forum is supposed to be focused on Costume College. If you can, check the forum for ideas and maybe join one of those groups this year if you're up still up in the air on what to wear.



2012: Blue and Silver - The Nevada Entourage



2013: Alphonse Mucha



2011: The Bloomer Girls



2022: White Starline
Synchronized Swim Team



2014: Murder of Crows



2015: 18th Century



2016: Poiret



2013: Attack of the Plaid



2015: The Persimmon Group



2015: Rosie the Riveters



2017: Chemise à la Reine



2019: Phryne Fisher



2023: Space Barbies



2023: Mushroom Meetup



2018: Titanic



2019: Phryne Fisher



2019: Dirndl



2023: Three Graces



2019: Butt Ugly Brigade



2019: Disney Bustles on Parade



2019: Ikea Gowns



2017: The Lady Pinkertons



2019: Constellation and Galaxy

Viking Age Women's Dress

by Tammy Horn

I would like to start out by saying something SUPER boring and possibly a bit pedantic, but for accuracy's sake, I have to say it. Vikings are not a people. The word Viking probably comes from one of two words in Old Norse that means "sea journey" (viking, fem) and/or "sea farer" (vikingr, masc.). The Viking Age refers to the time when Norsemen from the Scandinavian countries of Denmark, Norway, Sweden, and Iceland dominated the seas and spread throughout Europe. I could talk a lot more about this, but this is a costume article.

I'm going to do some posts on my blog (<https://dressingmatilda.blogspot.com/>) about these things and what we know and don't know about Viking Age Women's clothing if you want more details. So, without further ado, here is the information you want to know about this dress.

Why this dress?

I have been an active participant in reenacting and living history events for almost three decades. This started in the Society for Creative Anachronism (<https://www.sca.org/>) which primarily does Medieval and Renaissance era history. When my best friend started working for our city's living history museum, Old City Park (<https://oldcityparkdallas.org/>), I time-jumped to the 1860s (no standing stones required!).

The management has recently changed for Old City Park, so we were looking to find another venue for our history nerdiness, so back to the SCA we went and after 27 years of being out of the hobby except for Renn Faires, we needed new clothing! Being no longer a young gal, I opted for the no-farthingale-or-corset look of the Middle Ages; being a typical all-American European mutt, I opted for the super comfortable clothes of the Early Middle Ages, specifically clothing that was influenced by Northern explorers. Bonus! According to at least one website, I have a genetic link with confirmed Viking Age, Norse grave finds. That's right, I have one person from each of the traditional Norse countries: Sweden, Norway, and Denmark in my genetic background that was around during the Viking Age.

What are the basic components of a Viking Age dress?

The most iconic item of a Viking Age women's dress is the apron dress. This garment is also known as a *hangerock* or *smokkr* and is the outermost garment that a woman would wear regularly. Under this garment would be a long-sleeve tunic dress. The innermost garment would be a shift (*primula*) cut in a similar fashion as the



underdress. Traditionally, most of these garments would be made of linen for summer wear, linen for the inner pieces, and wool for the apron dress for winter. Cloaks or caftans made from wool and lined with fur would also be added for warmth.

Now, on to the specifics of this outfit!



All of the garments that you see were hand-sewn by me last year. I was going to wear them at Costume College 2023 but things got too busy during the day and I didn't get a chance. I'll be wearing this outfit this year on Thursday night so come by the Volunteer Desk in the between time of Check-in and the Welcome Party and have a look at all those tiny stitches!

The shift was made from a pattern created using a pattern generator on the website <https://www.dressdeveloper.de/>.

It is a long-sleeved T-tunic with side gores and underarm gussets. Most medieval dresses are cut from a similar pattern designed to minimize fabric waste. All the seams for this garment (and every other garment) were flat-felled, which is a technique seen in the archeological record. The shift is made of handkerchief-weight white linen which is very common for that time period. Linen is universally used for undergarments in historic garments as linen is easily available and cool to the touch, as well as easier to wash than wool.



The underdress is made from a medium-weight linen. I couldn't find a color that I really wanted, so I found a dye formula on Rit's website that I was happy with for a rust color. The trim on the keyhole neckline and cuffs is made from silk dupioni from [Silk Baron](#). Dupioni silks have been in production for millennia in China and

silk items are well-known among archeological finds in Scandinavia as well as areas settled by Scandinavian peoples throughout Europe.



The Apron Dress is made from a silk matka fabric. Apron dresses are an interesting part of Viking Age historical dress. It is probably the most iconic portion of Viking Age Norse dress, but those of us in the early historical costume

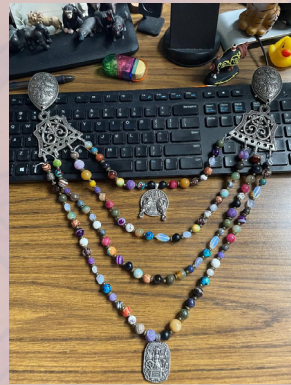


community are not completely sure that what we are creating is historically accurate. I won't bore you with the details (keep checking my blog if you want that), but cloth finds, while not unheard of, are very few and far between for this time period so apron dresses are our best estimates of what they looked like based on what we have.

The three main types of apron dresses that are currently made are closed sides that contain gores, split sides that are laced up a portion of the side, and what I created, an apron dress that is split up to about waist high. The trim on this dress is not historically accurate but is based on historical motifs found in Viking Age burials. The trim would have commonly been tablet woven trim made from wool.

The straps of the apron dress are only sewn to the back of the dress, so they use brooches to attach the

straps at the front. Archeologists and reenactors have named these "tortoise brooches" due to their shape. Grave finds show that beads were strung between the brooches. These bead strings are known as festoons. Beads purchased through foreign trade were used to show the wealth of the woman wearing them. My beads are a mixture of wood, glass, ceramic, and stone beads.



The outfit is completed by a **St. Brigitta's Cap**. These caps are actually known from after the Viking Age, but they are much better to camouflage modern hairstyles than a veil or Viking Cap such as a Jorvik or Dublin Cap. This cap is made from the same handkerchief linen as the shift. Also included in this outfit are leather turnsole shoes. These shoes were common throughout Europe during all of the Middle Ages, not just the Viking Age.

There are a couple of items missing from this outfit that a true Viking Age lady would have. I do not yet have socks or mittens. Socks and mittens during this time were made with a technique called *Nålebinding*. Nålebinding is a type of proto-knitting that is done using one needle instead of two. I plan on learning this technique but haven't quite gotten that far in my studies. I also plan on creating a kaftan. This will be a wool coat that is lined in linen with faux fur trim. I have included a picture of an example of a kaftan from Armstreet which is a prominent manufacturer of Viking Age clothing and accessories. Keep an eye out for updates on those items!



Here are all the details on what I used to create these items, including links:

Shift (*Primula*)

- Pattern: Dress Developer website (<https://www.dressdeveloper.de/en/patterns/medieval-shift-primula/>) Free pattern
- Fabric: White Handkerchief Linen – Fabrics Store <https://fabrics-store.com/fabrics/linen-fabric-IL020-bleached-softened-light> \$16.31 per yard

Under Dress

- Pattern: Rabbit and Hat Patterns <https://www.rabbitandhatpatterns.com/product-page/3221-viking-dress-with-side-gores> \$24.99 for a printed patterns, pdf patterns are available for less money
- Fabric: Mixed Linen All-Purpose Linen – Fabrics Stores <https://fabrics-store.com/fabrics/linen-fabric-IL019-mix-natural-middle> \$16.08 per yard
- Rit-Dye Rust Brown formula - <https://www.ritdye.com/color-formulas/rust-brown/>
- Trim: Foliage Dupioni – Silk Baron <https://www.silkbaron.com/ProductDetails.asp?ProductCode=1437> \$25.00 per yard

Apron Dress

- Pattern: Rabbit and Hat Patterns <https://www.rabbitandhatpatterns.com/product-page/3121-viking-apron> \$19.99 for a printed patterns, pdf patterns are available for less money
- Fabric: Sangiovese Matka Silk – Silk Baron https://www.silkbaron.com/product_p/1007.htm \$35.00 per yard
- Trim: Saxon Knot Trim – Celtic Trims https://www.etsy.com/listing/1078834967/saxon-knot-fabric-trim-10-yard-lot-1?ref=yr_purchases \$22.00 for 10 yards

St. Brigitta's Cap

- Pattern: Handcrafted Histories - https://www.etsy.com/listing/519603211/sewing-tutorial-medieval-headwear?ref=yr_purchases \$5.89 for a pdf pattern and instructions
- Fabric: White Handkerchief Linen – Fabrics Store <https://fabrics-store.com/fabrics/linen-fabric-IL020-bleached-softened-light> \$16.31 per yard

Shoes

- Vlaardingen Viking Shoes - Boots by Bohemond <https://boots-by-bohemond.myshopify.com/collections/viking-footwear/products/vlaardingen-viking-shoes> \$75.00



Tortoise Brooches with festoons

- Brooch – Temu. \$1.98 each

Beads for Festons – Various Wood, Stone, Ceramic and Glass beads purchased for other projects.

Behind the Seams: with Angel

by Kristen Darville-Foggie

Angel served as Operations (Ops) Chair from 2021 - 2024. Angel has been costuming for ten years and has been involved with CGW for nine years.

What does an Ops chair do? The Operations Chair is a CGW position with a bulk of those duties taking place at Costume College. Ops organizes the many pieces of equipment and supplies that are used for our flagship event of Costume College. The Ops Chair makes sure the classrooms are set up with the needed supplies so classes can commence in a timely fashion and each event can go off without a hitch by having stored supplies delivered or packed away (there's much more but this is a mini look). Ops also does maintenance and special projects for the guild throughout the year.

How did you get hooked on costuming?

I started out sewing my own clothes. Even with a well-fitted outfit, modern fashion was not something that I always felt comfortable and confident in. I found little judgment and lots of encouragement and comfort in costumes and the costuming community. I also LOVE the intricacy of all the pretty gowns!

What was your first costume like?

My first costume that I made was a recreation of one of the gowns Angela Bassett wore in the movie Black Panther. I had to make my own pattern which was really difficult, but in the end the gown fit perfectly and was a-mazing. I even made a crown that looked like hers in the movie, but was actually a chef's Toque that I refashioned into a lookalike crown.

And what kind of costuming did you like to work on after that?

I like creating extravagant gowns and



putting my skills to the test. After my Black Panther creation I have focused on red carpet gowns and now I'm working on my corsetry so I can create a strong foundation to hold up some of the heavier gowns I would like to make.

Favorite era?

I have been in love with the regency era for most of my adult life but I haven't yet tried my hand at making a gown for it. I'm thinking that I'd like to attempt to make my first regency corset sometime this year and I can't wait to see how well I do with it.

Has it always been easy or a constant love or intensity?

I would say for me costuming has always been a challenge. I have tried for years to learn to read commercial patterns and the instructions that come

with them but I don't seem to be able to pick it up. As a result I draft my own patterns which require a few fittings and adjustments but the pride I have in myself and my creation once I am done is indescribable. It makes all the stress, tears and frustrations humbly appreciated.

How did you come across CGW/ Costume College; how did that connection come to be?

About 9 years ago I was invited to lunch. I found a seat in the lobby waiting for my friend and I was mesmerized by the gowns the women were wearing. She told me all about the event she was attending over lunch. I stayed and

watched the red carpet and by the time I left I was hooked and already planning for the next year. One year later I took my first class, put on my first costume, and attended my first Costume College gala with my best friend!

What do you do outside of Costume College?

I have worked in the television and film industry since I was 18. While I love my industry and have had some of the best experiences of my life recently I have been venturing into starting my own small business designing and sewing handcrafted bags. ✦

Angel took this often unseen labor-intensive role of Ops Chair and added her own sense of style, organization, and knowledge of the film industry to it. Although Angel has recently stepped down as CGW's Ops Chair and we will not see her at Costume College this year, we sincerely thank her for her years of service and for being proactive in the needs of that role. We hope to see her again in the future!

Costume College 2024 Volunteer Signups now open! Get your spot today here:

<https://signup.com/go/Sbxosvz>

Be part of the team and get cool swag!

- **1 hour** - badge ribbon proudly proclaiming that you are indeed an awesome volunteer.
- **2 hours** - Stress ball, because who isn't stressed about finishing that last-minute costume?
- **5 hours** - This is what I like to call the grab bag level. Choose from awesome gifts like flash drives in fun sewing-related shape.
- **10 hours** - NEW this year! A Fancy crafty apron with lots of pockets to keep your craft supplies close by!

Each day, volunteers with 2+ hours service that day are entered in a raffle for a cool prize package. It's a glamorous surprise each day!

Email: costumecollegevolunteers@gmail.com!

Connecting at Costume College

by Samantha Barry

How to Connect at Costume College

We're all excited to get together again at Costume College 2024! This will be our second year at the Sheraton Gateway LAX, which is a large hotel with a lot going on. We will have signs directing you to all of our important locations, and there is a hotel map in your Registration Book, but sometimes you're looking for a person and not a place. What to do then? Read on for great tips and important contact information!

Connecting with your friends:

Our hotel has free WiFi for guests and a dedicated WiFi for our classes and events. Sometimes the guest WiFi doesn't always reach down to the classroom and ballroom floors, and internet service via cellphone can be slow and spotty. Tip: use text messages to connect with your friends or select a time and place to meetup ahead of time. There is an abundance of seating on the first and second floors where you can get off your feet for a few minutes and wait for a friend. (Related tip: please keep your phones on silent and keep texting to a minimum while in class!)



Connecting with NEW friends:

Costume College is a great place to meet people who share your love of costuming. If you're looking to make new friends, attending the Courtly Soiree welcome party on Thursday Night or the What Movie Am I? Social on Friday Night are great places to start. Many people also like to greet each other with the Costumer's Hello: "Hey, I really love your costume!"



Connecting using your smartphone:

Join our online groups to chat with people, ask questions, and find friends. Discord, in particular, is great for chatting in real time.

- » Facebook: <https://www.facebook.com/groups/CostumeCollegeForum/>
- » Discord: <https://discord.gg/ZXh5bf42Ss>

Connecting with your teachers:

Some workshop teachers will reach out prior to Costume College to send information, or afterwards to add copies of handouts or lists of resources. If you need to contact a teacher and they have not emailed you, please contact cocostudents@gmail.com with your question.

Questions about your workshops and tours or your registration status:

Everything you need for Costume College can be found in your email, on the Costume College website and app, or in your Registration Book. But if you still have a question or problem involving what you're signed up for, email the Registrar at cocoregistrar@yahoo.com.



Questions about volunteering:

We love volunteers! If you weren't able to sign up in advance (or weren't sure of your schedule ahead of time), you can visit the volunteer desk and they'll put you to work! You can also email costumecollegevolunteers@gmail.com if you have questions.

Questions about raffles, ribbons, Gala and Tea tickets, sewing machine rentals, etc:

Checking on a last-minute Gala or Tea ticket? Looking to buy tickets for the after-Gala raffles? Just need to get some additional badge ribbons to add some flair? The

Info Desk has got you covered! Head over to get all the information you're looking for and spin the Wheel of Knowledge while you're there. (Pro tip: badge ribbons are a great way to see what you have in common with other attendees - they often let you know someone's interests, i.e. historical, cosplay, steampunk, or at least their sense of humor!)

If you have a problem with your room or other hotel amenities:

Contact the hotel front desk at: (310) 642-1111.

If you have experienced or witnessed harassment:

Please go to <https://www.costumecollege.net/anti-harassment-policy> on the Costume College website. You will find a button that takes you to submit a report and find out next steps, including who to contact if you need assistance. The Costume College Code of Conduct can also be viewed on this page.

We can't wait to see you in July!



Packing Up for Costume College!

by Mela Hoyt-Heydon

Nothing ruins an event more than getting dressed and realizing that you forgot your stockings or the outfit's matching earrings. Often these little things can be fixed by a fast run down to the marketplace but not 30 minutes before the event starts. Having worked in the entertainment industry for over 40 years and often shipping costumes halfway around the world, I have discovered a few methods for getting all of my costumes to Costume College.



A wise friend (Esther Benedict) once said, no matter how late you finish the costume; try it on BEFORE you pack it up for an event. This ensures that you begin with all of the pieces in one place. Plan on packing up your costume in the same area you try it on so items don't "grow legs" and vanish under the bed.

I purchase a garment bag for each costume I plan on taking with NO doubling up in a bag. You can get inexpensive garment bags at Wal-Mart or Target (or really nice ones at The Container Store). Take

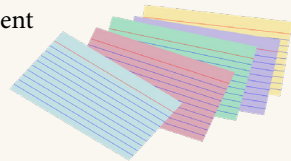


off your jewelry first, place it in either a drawstring bag or a zip lock bag, use a large safety pin as the hanger, and hang it on your heaviest hanger. Take off your shoes and place them in the bottom of the garment bag. If there is a shoe box, place them in the box first but do not put the lid on yet! Take off your



stockings/tights/hose/garters and either place them in the shoe box or place them together in another zip lock baggie and hang it on another hanger. Place the shoe box in the bottom of the garment bag with a label on the outside:

e.g. "Gala shoes, stockings, and garters". A simple index card taped on

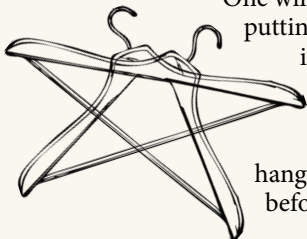


for the event and removed later is perfect.

Remove the outer garments and hang up each on its own hanger!!

One will have the jewelry bag hanging (usually the last item you be putting on), and one may have the baggie with the stockings (the item you put on first, usually a petticoat/slip/underskirt).

Depending upon the style of corset, either roll and place in the bottom of the garment bag, tuck into a drawstring bag and hang on your chemise/shift hanger, or lay over a hanger (with the stocking bag so you can put on your stockings before your corset).



Place each item into the garment bag so that the item you put on first is at the front and the item you put on last is at the back. This way you remember when in a hurry to put your petticoat on before your underskirt! (Don't you wish we had ladies maids who would lay it all out for us? Oh well, at least we get to dress up as if we did!)

If your hat or headpiece has a box, place your purse or handbag, and gloves in the same box. Label the same as you did the shoe box, e.g. "Gala headpiece, handbag, and gloves". If this box fits in the bottom of the bag, then place it there. If not, make a note that pins to the outside of your garment bag "1 of 2 for Gala. 2 is headpiece box." Make sure the box is labeled "Gala 2 of 2, 1 is garment bag". If you do not have a box, then again put it all in a bag and hang it with the last item you put on.



The final thing I add to every garment bag with a costume requiring a corset is a tape measure. Each garment (dress, petticoat, underskirt) is labeled with the waistband size needed. I always measure my waist after tightening my corset so I know the garment will fit and I don't have to undress down to my corset when I find that the bodice isn't fitting. Worth doing!!!!

I place my garment bags in the back seat of my car with the first one I am planning to wear on the top (Thursday Night Welcome party) and the last one (Tea outfit) on the bottom. Boxes go on the floor of the car. (I usually use the trunk to carry all my teaching supplies and my modern clothes.)

Each morning, I take down to the car the garment bags and boxes of the costumes worn the day before and place them in the trunk of the car. (They will now end up in the reverse order). I also load out any teaching materials I have used and now place them in the back seat or on the floor. (No one wants to steal fabric swatches). This way checkout is easy, the room de-clutters as Costume College goes on and I don't need a bellman at the end.

Get your garment bags early as there may be a run on them this Costume College!

COSTUME COLLEGE 2024

**Sewing
Machine
Rentals**



costumecollege.net

Can't bring your own sewing machine, but need one for class? Haven't finished your costume? [Sewing Machine Warehouse](https://www.costumecollege.net/sewing-machine-rentals) is providing machines to rent!

Reserve now, hourly or by the day.

For more information: <https://www.costumecollege.net/sewing-machine-rentals>

Costuming as Armor

Understanding and Acknowledging Body Dysmorphic Disorder in Costumers

by Tammy Horn



Body dysmorphic disorder (BDD) is a mental health condition in which you can't stop thinking about one or more perceived defects or flaws in your appearance — a flaw that appears minor or can't be seen by others. But you may feel so embarrassed, ashamed, and anxious that you may avoid many social situations. - A Mayo Clinic style super-heavy article right before Costume College is just what we needed, right? Yes and No. Whenever we gather, it's important to remember that not all disabilities are easily seen or have behavioral traits that might be recognized during passing interactions with others.

So, I'll start. I have undiagnosed BDD. I checked 6 out of the 10 symptoms listed on the Mayo Clinic's website on BDD. I haven't been able to look in a mirror at myself for decades. I mean, sure, when I get my hair done, I'll check to make sure it's ok but

to really, truly look in the mirror? No, not something I can do. So to say the least, it makes doing makeup or hairstyles a wee bit difficult. According to a paper cited on the Wikipedia page for BDD, between 0.7 to 2.4% of the population suffer from BDD at any given time. With over 400 people attending CoCo each year, we are statistically very much in the minority, but the chances are pretty good that I'm not the only one in the group. And perhaps more folks with BDD come to costuming events? From my experience, wearing a costume helps me with my version of BDD. The title of this article tells you it feels like armor for me, or at least a shield that I can hide behind. It's a way to slip into character, someone other than myself, someone better than myself.

But here's the rub: to have nice costumes, one has to be fitted, either by yourself or by someone else. The thought of getting my measurements done by someone else, or even doing my own measurements makes me anxious. I remember when a haute couture dress designer friend of mine, a very good friend I might add, offered to make me a split riding skirt, it took an act of Congress to get me to let him do my measurements. So I guesstimate or just choose the largest size on the pattern and nothing fits quite right, which makes me anxious and triggers my BDD, giving me more of those negative feelings, and continuing the cycle.

Does that mean people like me are hopeless and destined to have fair-to-middling costumes? No, not necessarily. It's about building trust with those around you who can help you measure or fit your costumes. It's about developing skills in



fitting yourself by touch and feel instead of looking in the mirror. I'm sure there are a lot of other coping mechanisms that people use that aren't simply giving up and making do with something that "mostly" fits.

So this makes this issue, right before Costume College where the bonus track deals with fitting perfectly apropos. Am I taking any of the classes? HA! No. Not because I don't want to, but rather because I'm the volunteer coordinator and don't have time to take more than one or two classes. I would love to take a class to learn how to achieve a better fit, for myself and those for whom I make costumes. That sounds like a step in the right direction!

"But you always look so happy and at ease in costumes, and you aren't a shrinking violet who hides in the corner and seems nervous about being in public."

That's true. I do have a few outfits that I'm proud of, and those are my go-to's when in public in costume. They fit fairly well, they are comfy, and I can wear them without having to look in the mirror. Like I said, they are my armor and they help me slay those worrying thoughts. In my real life, I pretty much wear baggy t-shirts (or sweatshirts) and jeans or capris year round; I'm lucky, I work in the back office of a Zoo, so I blend (and even to some extent, that's a costume as well, or at least a uniform, of sorts).



You might be asking yourself, what can you look for to recognize that people might be having issues with BDD, or what can you do to support someone with BDD. I am not a medical expert, but the International OCD Foundation (BDD is considered a form of OCD) has this website with more information where you can start <https://bdd.iocdf.org/>. Once you start looking there is a lot of information out there on BDD.



Of course, the biggest thing is to be supportive. I have been very pleasantly surprised at CGW events. People are always very supportive and interested in what you are wearing and how you made it. Impressing others with a skill helps to feel validated, but if

people shy away a bit, it might be due to BDD (or imposter syndrome). Don't pressure someone if they don't want their picture taken. Ask once, and if they say no; have that be the end. I've never felt pressured to have my picture taken at a CGW event, but we have new folks who might not be comfortable saying no.

How does it feel, living like this? Day in and day out, it's not that bad. As I said, I'm undiagnosed, but if I were, I would probably have a fairly mild case. I can get myself dressed and my hair brushed, and look presentable when I feel up to it. The major thing for me is my procrastination with making costumes. I have to pick a size and potentially grade a pattern! Gah! It also makes me worry about having my picture taken, which is the worst part of it. I see so many photos of people's work online, and I hardly have any of my creations.

I must say, I love having my picture taken by Mark (the portrait photographer at Costume College). He's great at working with people and getting the best out of them.

How does wearing a costume help though? As I mentioned, when you are wearing a costume, you can be anyone you want. You can be a flashy pirate, a mysterious court lady, or the personification of Grandmother Willow. The sky's the limit! Also, despite the public perception that corsets suck, a properly fitted corset can be like a warm, supportive hug, or if it's highly boned, literally armor between your insecurities and the outside world.



I've (gathered my courage and) included some photos of me through the years. I could talk at length about how that chubby kneed kiddo went from being ok with pictures to where I am now so if you want to chat, I'm willing to share. Since I'm the Volunteer Coordinator, you shouldn't have any problem finding me.

Love, Laughter, and Lots of Fabric ~ Tammy

*Your Friendly Neighborhood Volunteer Coordinator
Costume College Scholarship Committee Chair
CGW Director at Large*

Costume College Important Dates

by the Costume College Committee

Costume College

July 18 - 22, 2024

Free to the Public:

Marketplace

Friday: 11am to 3pm
(*Early Bird Admission = \$7, benefits Costume College Scholarship Fund.*)
Friday: 6pm to 9pm (*Grand Opening to All*)
Saturday: 8:30am to 5pm
Sunday: 8:30am to 5pm

Exhibits

Friday: 9am to 5pm
Saturday: 9am to 5pm
Sunday: 9am to 3pm

Red Carpet

Saturday: 5:30pm

Bargain Basement

Sunday: 11-noon, \$5 fill-a-bag

Trunk Show

Sunday: 5pm to 7pm

Onsite Passes Available!

3 Day = \$250 (*Student 18+ with ID = \$195*)
Single = \$125 (*Student 18+ with ID = \$75*)

Wizard of Oz Family Costume

by Theresa Ratzlaff

In keeping with this year's theme for Costume College, I thought I'd share about a family set of costumes. For Halloween 2013, we decided to go as characters from The Wizard of Oz movie. I dressed as Glinda, my husband as the Scarecrow, our daughter as Dorothy, and our son as the Tin Man.

To create my Glinda dress, I made a pattern based on the gown in the movie. I can't remember how many meters of peach tulle and net it took, but it was many! A peach cotton base is under layers of net then tulle, although the sleeve puffs are just a few layers of tulle with net sleeve heads, and stiffened with spray starch. The top layer of the dress is covered with star and round silver sequins and the skirt also is hand-painted with silver glitter puff paint 12" tall stars along the bottom. The crown is made from a sheet of clear acetate covered with silver glitter glue and has silver plastic jewels glued along the bottom, on the top-shaped extensions, and in the centre front. The butterfly on the shoulder is also acetate with plastic silver jewels glued on. The necklace is rhinestones with a tiny acetate butterfly, and the wand is a bamboo garden stake, painted silver, with a cardboard star at the top, painted silver and with silver sequins and plastic jewels glued on top. I made silver shoes to match by painting a pair that I bought at a thrift shop and gluing on yet more silver sequins and plastic jewels to the bow on the top.

To make my husband's Scarecrow costume, I again made a pattern. I tried to get as close as I could to the colours used in the movie for his cotton garments. The top has a front overlap, like in the movie, with decorative buttons and hidden snaps. The pants have patches sewn on by hand. I made a head covering with the face open, as he didn't want to cover his face for work, and it is secured around the neck with some narrow rope. The hat is felt that I sewed into the shape I wanted. To finish it off, I used raffia and attached it to the areas of the costume where straw showed in the movie. We found some gloves at a thrift store and he wore his work boots.

For my daughter's Dorothy costume, I was able to find a child's pattern so I didn't have to make one. It is a separate white blouse and dress in blue and white gingham cotton. The skirt is lined with white. Some pieces are cut on the bias to add interest. The blouse collar and cuffs have large blue rickrack stitched into the seam to add detail. Her shoes are thrift shop finds that I painted red and then covered in glue and red glitter. We had red glitter everywhere for some time! I had the basket that I had saved from something and we found her a Toto to fit in it.

As for my son's Tin Man costume, I was stumped for a while. I couldn't think of what to use for it until I was looking at our hot water tank and it hit me...hot water tank insulation. It was silver and had the body I wanted to hold a firm shape. To "sew" it together, I used the silver tape that you buy to stick it together over a hot water tank. I made patterns for it and there was some trial and error until I got the shapes that would work and fit.

The "jacket/can" is basically a rectangle around the body that opens in the back, with cutouts for his armpits. There is a rounded rectangle on top of the "can" that gives space for the thickness of his body across his shoulders. Separate pieces are attached to make the standing collar. For the parts that he needed to be able to move (shoulders, elbows, hips, knees) I used a liquid silver knit fabric as a base, to which I taped insulation sections using the silver tape again. The joints over his shoulders, elbows, and knees are two shaped sections of insulation stuck together with silver ball buttons that look like rivets. This helped to hide the fabric underneath. I made a pair of liquid silver shorts that the leg sections attached to with the tape so he could sit down. The heart clock is felt on a chain attached to the "jacket". The hat is a hood made from more liquid silver fabric with a plastic funnel that I covered in foil and stitched to the hood. Finally, I made him gloves and shoe covers from the liquid silver fabric. I didn't take into consideration that he was covered in insulation and was a busy 6-year-old. He was sweaty at school but didn't get cold when we went trick-or-treating on a very frosty night!



CGW Costume College Scholarships

by the CGW Scholarship Committee

Did you know that Costumer's Guild West, Inc. offers Costume College Scholarships? We know that times can be tough, and we want to help make sure that as many people as possible can attend Costume College, to learn and enjoy all that it has to offer.

There are several ways you can win a Costume College Scholarship!

Essay

The online application is open from July 1 to September 30.

It consists of answering a few basic questions, attaching a short essay and 3-5 photos of your work, as well as having a letter of recommendation from anyone in your costume journey. Our scholarship committee judges these essay-based scholarships on where you are in your costuming journey, financial need, and service to the costume community. The scholarship program has enabled newbies, people coming from other states and countries, and people who need a helping hand to join us for the wonderful weekend that is Costume College.

Los Angeles County Fair

You can enter the Los Angeles County Fair Costumer's Guild West Costume Competition, no matter where you live! Entries are accepted only until February 15, so you'll have to wait for next year on this one. Categories are: Manga, Anime, Video Game, Science Fiction, Fantasy, Theatrical, Historical, or Halloween. Once you have entered the competition, you take or mail your costume

and accompanying documentation to the fair (usually by early March). If you deliver it in person, you sometimes have to do it on a weekday. They will put it on a display for you where the CGW Judges will use the Danish judging system (this means your costume is judged against a standard, not against the other costumes entered. This could result in everyone who enters getting a blue ribbon, or no second place but a first place and a third place, etc.). Standards are: fit of costume as shown in accompanying photograph, materials used, general appearance (cleanliness, pressing,

etc), quality of crafting/sewing skills, creativity/inspiration/unusual techniques, documentation. Your costume will be on display for the month of May. (It's fun to find your costume on a visit to the fair to see if you have a ribbon!) Then you pick your costume up after the fair is over. Up to four (4) Costume College Scholarships are awarded at the LA County Fair. <https://www.lacountyfair.com/competitions/>

Masquerade

At many science fiction conventions there is a Costume Contest called the Masquerade. CGW currently awards a scholarship at the following conventions: Wondercon, Costume Con Historical Masquerade, Costume Con SciFi/Fantasy Masquerade, and San Diego Costume Con. Scholarships may be available at other conventions, depending on funds available as well as the availability of people to judge the Masquerade.

<https://www.comic-con.org/wc/things-to-do/masquerade/>

<https://costumecon42.org/costume-contests/>

<https://blerdcon.com/>

<https://www.comic-con.org/cc/things-to-do/masquerade/>

Volunteering

This is a more challenging way to win a scholarship to Costume College! Scholarships are given to the CGW Member of the Year, and usually to the volunteer with the most hours volunteered at Costume College, and sometimes to a member of high-volunteer needs departments, like Ops or Hospitality. Note that CGW Board Members are not eligible for Member of the Year and the Costume College Department Chairs and Assistants are not eligible for the "most hours" award.

The number of scholarships awarded in a given year is dependent upon the funding available. All proceeds from the Bargain Basement, the Early Bird tickets for the Marketplace, and the Gala Raffle go into the CGW Scholarship Fund. We are also grateful to have had generous donations to the Scholarship Fund from anonymous members, as well as donations in memory of loved ones. Sometimes certain scholarships will come with even more benefits, such as travel funds or tickets to events! Students who have been awarded a scholarship have two years to use them, or they will be absorbed back into the Scholarship fund.

For more CGW Scholarship information, please visit:

<https://www.costumersguild.org/scholarships-article>



The Good, the Bad, and the Ugly

by Linda Dunn



In choosing Glinda the Good Witch as my Screen character I knew I would be venturing into tall weeds. The conflict between good and evil is just plain ugly. It is laden with pitfalls.

What makes Glinda good? She has a pretty dress and arrived in the first technicolor bubble I had ever seen. I didn't know it was not in color on my television until color TV was invented! All of the Munchkins cheer her, and the fact that a house got dropped on her sister with the crazy socks

and ruby heels seems to cause no concern. I guess that's what happens when you wear indoor shoes with outdoor socks.

I decided to include scenes from the film on the bottom of the skirt when I realized that shadow embroidery was used on the skirt of the original. I decided to take scenes from the film and bring them to life with a 21st-century Fairy Tale aesthetic.

What did a "good witch" look like historically? Descriptives for her were "wise woman, herbalist, midwife, healer, plant and bee talker." She wore plant-dyed and hand-woven clothing, and maybe a few pretties given to her by grateful community members. She aged naturally and had wrinkles, age spots, missing teeth, and stains on her hands from the plants she used.



Oh, that sounds so typically "Hansel and Gretel". Let's put a witch with fairy wings and a floofy dress into the story!

On the dress, in true scarecrow fashion, everything is scavenged from my trim stash. Cleaning up my stash afterward was the Ugly of the story.

All is lovely for Dorothy and Toto as they skip merrily along the road. Enter the Scarecrow. They climb over a farmer's gate and into a field, there to find a poor guy with a stick up his back. When saved the scarecrow flops around, and then, defying human anatomy, does the best dancing ever. Like, way cool.

He seems, initially to be not the sharpest knife in the drawer, but his potential abounded.

Since there is only so much room on the skirt, I decided on three major focal points and three smaller ones: I chose snowflakes drifting down the bodice and gathering on the field of poppies as a great solution since the silk bodice of the dress maintained a nasty and irreversible hot iron scar, right in the middle of the



front. Snowflakes trump hot iron burns, and fairy tales do come true!

Poppies are beautiful flowers; mine are created of lace and organdy ribbon. They are deliberately wilted, and the foliage bronzed. As a child, I could never understand why someone would freeze the beautiful poppies like my mother grew.

The "Wicked Witch of the West" is definitely upping her game. She drops a barrel of monkeys on the gang of heroes.



The tree itself is gnarly and its branches are blowing in the wind. A monkey clings to a branch, ready to attack.

As I was bitten by a caged monkey at our local zoo when I was a child, I could understand monkeys being the Purple Gang of the deciduous forest. When the monkeys are redeemed at the end by a bucket of water, and the Wicked Witch is melted we learn another lesson: Witches don't take baths!

The Hot Air Balloon scene that ends the work on the bottom of my skirt had to be beautiful. Every scrap that was worthy ended up in my applique. When I was growing up, I don't think there was a kid in America who had a television not glued to the screen when *The Wizard of Oz* aired. They knew that someone who was good, really good, could be determined by their valor, education,



clothing, voice, age, and lack of ugliness. It was good to know that true good could prevail over evil with some great dance moves, a glorious voice, and a fabulous pair of red shoes with heels.

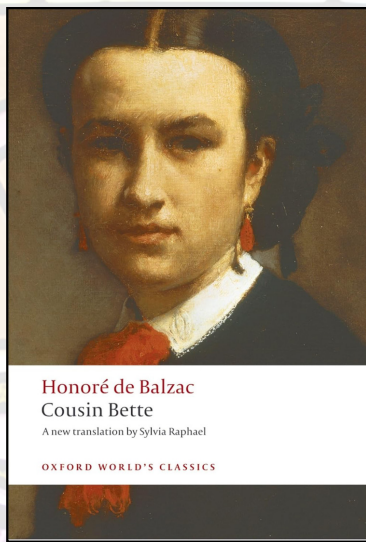
There is truly no place like home. Especially if you have a new Bernina and a pair of sharp scissors.



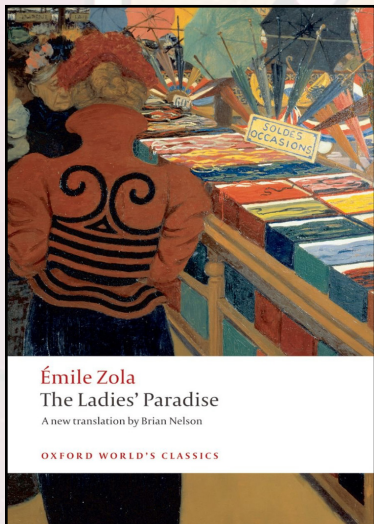
Book Recommendations

by Christienne Palmieri

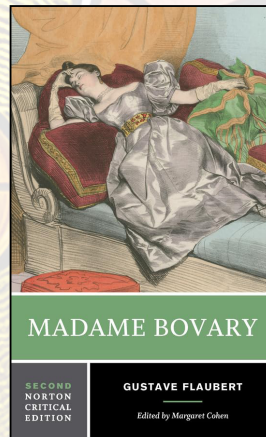
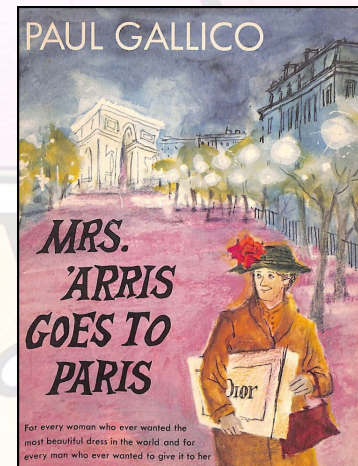
Cousin Bette, by Honoré de Balzac; Peasant Bette moves to Paris to live with her better-off cousin, who has married a baron. They sponsor her to apprentice at the “Pons Brothers,” court embroiderers. Bette becomes an accomplished embroiderer, specializing in gold and silver lace work and the epaulettes, sword-knots, aiguillettes and so on, that adorn the many 2nd Empire military uniforms. With this work she is able to support herself and save money. Her frugality and stubborn self-sufficiency is in contrast with the other corrupt and financially profligate members of her family, who in the end she manages to bring to ruin out of spite and jealousy. There is a lovely plot point about a yellow cashmere shawl in a sandalwood box, belonging to her cousin and then her cousin’s daughter, which Bette has long envied, and is at one point cruelly used to bribe her for information. Cousin Bette is a gripping tale of violent jealousy, sexual passion and treachery, and a brilliant portrayal of the grasping, bourgeois society of 1840’s Paris. The culmination of the *Comédie humaine*, Balzac’s epic chronicle of his times, it is one of his greatest triumphs as a novelist. Paperback, 528pp



The Ladies Paradise, by Emile Zola; *The Ladies' Paradise (Au Bonheur des Dames)* recounts the spectacular development of the modern department store in late nineteenth century Paris. The store is a symbol of capitalism, of the modern city, and of the bourgeois family; it is emblematic of consumer culture and the changes in sexual attitudes and class relations taking place at the end of the century. Octave Mouret, the store's owner-manager, masterfully exploits the desires of his female customers. In his private life as much as in business he is the great seducer. But when he falls in love with the innocent Denise Baudu, he discovers she is the only one of the salesgirls who refuses to be commodified. This new translation of the eleventh book in the Rougon-Macquart cycle captures the spirit of one of Zola's greatest novels of the modern city. Paperback, 480pp.



Mrs. Arris Goes to Paris, by Paul Gallico; Mrs Harris is a salt-of-the-earth London charlady who cheerfully cleans the houses of the rich. One day, when tidying Lady Dant's wardrobe, she comes across the most beautiful thing she has ever seen – a Dior dress. She's never seen anything as magical and she's never wanted anything as much. Determined to make her dream come true, Mrs Harris scrimps, saves and slaves away until one day, she finally has enough money to go to Paris. Little does she know how her life is about to be transformed forever. Mrs Harris's adventures take her from her humble Battersea roots to the heights of glamour in Paris and New York as she learns some of life's greatest lessons along the way. Paperback, 320pp.



Madame Bovary, by Gustav Flaubert; Emma Bovary is beautiful and bored, trapped in her marriage to a mediocre doctor and stifled by the banality of provincial life. An ardent reader of sentimental novels, she longs for passion and seeks escape in fantasies of high romance, in voracious spending and, eventually, in adultery. But even her affairs bring her disappointment and the consequences are devastating. One of the great classics of French literature, in which fashion and clothing plays a key role.

Flaubert's mastery of language and sharp observation of human nature transports readers into the depths of Emma's tortured soul. *Madame Bovary* is a classic read about a timeless journey of loss, love, and the painful consequences of free will and choice. Paperback, 592pp.

Threads of Life, by Clare Hunter; An eloquent blend of history and memoir, this is an evocative and moving book about the need we all have to tell our story. From political propaganda in medieval France to secret treason in Tudor England, from the mothers of the desaparecidos in Argentina to First World War soldiers with PTSD, from a POW camp in Singapore to a family attic in Scotland, *Threads of Life* is a global chronicle of identity, protest, memory and politics. Banner-maker, community textile artist and textile curator Clare Hunter chronicles the stories of the men and women, over centuries and across continents, who have used the language of sewing to make their voices heard, even in the most desperate of circumstances.



Weaving Through the Web



by Kiara Blue

Featuring internet ramblings of Vlogs, Blogs, and Websites.



Vintage Pattern Dating Project <https://vintagepatterndatingproject.blogspot.com/> (Blog, Instagram.) A blog by an archive assistant and armchair pattern historian. The blog includes scans vintage and antique mail order sewing patterns and catalogues all the way back to the 1890s. No full patterns available,

just images and dates of the artwork. Sometimes there's little writeups on the patterns or some history around the time period.

Nivera Swings <https://niveraswings.wordpress.com/> (Blog.) Active from 2015-2020. A blog by a costume maker up until they began to work professionally in film and TV. Blog includes detailed posts about projects like creating from Patterns of Fashion, Tutorials, and sewing a wardrobe.



The Common Thread - Recycled Movie Costumes <https://recycledmoviecostumes.com/blog/> (Blog, Instagram.) A blog documenting hundreds of reused costumes and the media that they were featured in.



Before the Automobile https://www.instagram.com/before_the_automobile/?hl=en (Active Instagram. Defunct Blog.) Historical costuming by Merja Palkivaara Blog features a few writeups about previous makes. The instagram is still being updated with new projects. More historical clothing than costume.

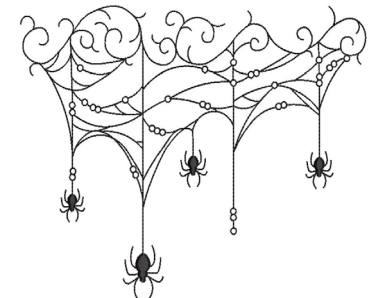
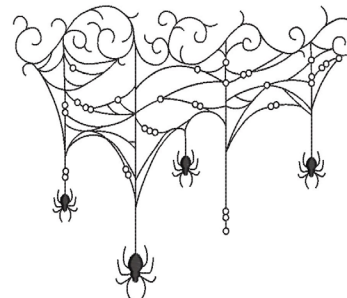
The Costume Plot <https://www.instagram.com/thecostumeplot/>, <https://thecostumeplot.buzzsprout.com/> (Instagram, Podcast.) Podcast interviews costume designers and creators about their work. Instagram includes photos related to the costumes being talked about in the podcast episodes.



Sew Last Century <https://sewingwithkenna.wordpress.com> (Blog, Shop.) Blog features posts about making historical garments. Recent posts include plus sized patterns from antique garments. Some patterns are free and some area available for purchase via Etsy.

SciFi Cheer Girl <https://www.instagram.com/scificheer girl/>

(Instagram.) Hobby costumer account with plenty of project photos. Instagram includes links to a separate YouTube with vlogs and time-lapse clips of projects.



Volunteer for the Board of CGW

By Rebecca Metzger

Costumer's Guild West Annual Meeting and Election of the Board of Directors

Saturday, October 5, 2024

Via Zoom

Election of CGW's Board of Directors

All positions are up for election (except for Treasurer, currently in the first year of a two-year term): **President, Vice President, Recording Secretary, Corresponding Secretary**, and up to 4 **Directors at Large**.

Nominations are now being accepted!

Candidates must be a CGW member in good standing (dues paid and up to date) and at least 18 years of age.

Send your statement (100 words max) with a photo to CGW Treasurer, Rebecca Metzger, at treasurer@costumersguild.org. All nominations received before September 15, 2024, will be published in Squeals or the Broadsheet and on our website. Nominations received after September 15th but before the meeting date will only be published on our website. Nominations will be accepted from the floor on the day of the meeting.



CGW's Board of Directors' Duties and Responsibilities

As a member of the Board of Directors, you will be expected to attend most, if not all, of the monthly Board meetings as well as the Annual Meeting. These meetings may take place in person in the Greater Los Angeles area and/or via Zoom. You will be expected to communicate with other Board members via email and write your bio plus two articles for Squeals during the year.

The individual responsibilities are briefly described below. Additional information regarding those duties can be found in Article X of the CGW Bylaws available on our website or upon request to treasurer@costumersguild.org. President, Vice President, and Treasurer serve for two-year terms, and if re-elected may serve two consecutive terms. All other positions are one-year terms, and if re-elected may serve four consecutive terms.

President: presides at meetings and oversees all aspects of Guild business.

Vice President: chairs the Events Planning Committee which oversees the planning of all non-Costume College CGW events; presides at meetings in the President's absence.

Recording Secretary: takes and records accurate minutes of all meetings; maintains a historical file of all documents relating to the organization, as well as all updates to the log of Resolutions enacted by the Board.

Corresponding Secretary: prepares and publishes Squeals and the Broadsheet, the Guild's monthly newsletters with help from a committee.

Directors at Large: act as a conduit of information and communications between the membership and Board of Directors; serve on committees and in other capacities as requested/assigned by the President and/or the Board of Directors. The number of Directors is limited to four (4).

Should you require more information regarding the duties of any of the Board positions, please contact us! The contact information for each sitting board member can be found on the back pages of Squeals and on the CGW website (after login) under "Member & Event Attendee Center."



Mark Your Calendar

contributed by CGW Members

✿ CGW Events ✿

CGW Sewing Circles Every week on Zoom! Go to facebook for the clickable links or just use the Zoom meeting IDs below, next to times:

👁️ Please Join Us on Zoom 👁️

Wednesdays:

7-9pm PT, Mtg ID: 893 4123 4576
Passcode: sewist

Fridays:

10am-Noon PT, Mtg ID: 824 1821 7821
Passcode: sewist

Saturdays:

10am-Noon PT, Mtg ID: 865 1892 3597
Passcode: sewist



✿ Annual Events, California ✿



Blerdcon Celebrating Blerd culture and creating a marketplace of ideas sharing that culture can take place with proper context, attribution and positivity in an inclusive environment, celebrating our connection with LGBTQ, the disabled, POCs, and the international community! All are welcome as we are an open community who love all the same nerddom. 2799 Richmond Highway, Arlington, VA, \$80 and up blerdcon.com

July 12th - 14th

Costume College 2024: Costumes of Stage and Screen There's nothing like movies, television, and the stage to provide creativity and this year at Costume College 2024, we invite you to indulge in a variety of classes and events inspired by our favorite entertainment themes. What are yours? Presented by Costumer's Guild West, Inc. Sheraton Gateway Los Angeles Hotel, Los Angeles, CA <https://www.costumecollege.net/>

July 18th - 22nd



✿ Annual Events, California, cont. ✿



Tiki Oasis Tiki Oasis is the largest and longest-running festival in the world for lovers of Island lifestyle and purveyors of Polynesian Pop. Enjoy tropical cocktails by the pool, exotica music and more! Town and Country Resort, San Diego, CA More information at <https://www.tikioasis.com/>

July 31 - Aug 4 12 - 7pm

Labyrinth XXVI Enter a world filled with some of the most amazing fantasy artists, costumers and special effects crews, all coming together to create a diverse host of creatures and mythologies each year. Open to ANYONE who has dreamed of a surrealistic fantasy fading into a weekend of dance and revelry. Music and visuals heighten your senses as the night shields the Royal Court and the chambers surrounding it. Dance and dream amongst the nobles of many Courts, from the Summer Dreaming lands of Faerie and their Goblin Ball, to the surrealistic edge of Elemental realms where enchantment awaits., 506 S. Grand Ave, Los Angeles, CA, \$100 and up <https://labyrinthmasquerade.com/>



August 16th 8pm-1am



22nd Annual Viking Festival "Year of Thor" California's Premiere Viking and Nordic Heritage Event is set for its 22nd year! The Vista Viking Festival will be held again at the Antique Gas & Steam Engine Museum on September 21 & 22, 2024. Come see our Viking's in their camps and get a glimpse of Viking life. Listen to live music from local favorites Highland Way, Blindfold Monks, Silk Button Butchers, Damekor, and more. Antique Gas & Steam Engine Museum (AGSEM) in Vista, CA <https://vistavikingfestival.com/>

September 21st & 22nd

🌀 Southern California Monthly Activities 🌀

San Diego English Country Dancers, Historical & English Country Dance classes. Rancho Bernardo Swim and Tennis Club, 16955 Bernardo Oaks Dr., Rancho Bernardo, CA 92128.
<http://www.sdec.org/>

1st & 3rd Sundays - 6pm

Maxwell DeMille's Cicada Club
Live music and dancing. 617 South Olive St, Los Angeles, CA 90014.
http://www.cicadaclub.com/weekly_schedule.asp

Friday, Saturday, & Sunday nights. Check schedule

Historical Tea and Dance Society Victorian Tea Dance and Historical & English Country dance classes. \$10. Skandia Hall, 2031 E Villa St, Pasadena, CA 91107. \$15
<http://www.historicalteaanddance.org/>

2nd, 4th, & 5th Tuesdays - Dance Classes (All Levels) 7:15-9:30pm

Culver City English Country Dance (CCECD) Bi-monthly dances. Masks and proof of vaccination are required. Lindberg Park Stone House, 5041 Rhoda Way (at Rhoda and Ocean Drive), Culver City, CA. General admission \$15; CDSS members and Culver City residents \$11; Age 30 and under \$2. <https://culvercityecd.com/>

2nd & 4th Sundays - 2:30 - 5:30pm



Orange County English Country Dance Monthly dances, Anaheim Downtown Community Center. 250 E. Center St., Anaheim, CA. \$10 <http://www.ocecd.sdec.org>

3rd Saturdays - 4:30-7:30pm

Valley Area English Regency Society English Regency Dancing. First Lutheran Church of Van Nuys 6952 Van Nuys Blvd, Van Nuys, CA 91405. \$15 donation. www.valleyareaenglishregencysociety.org/about.html

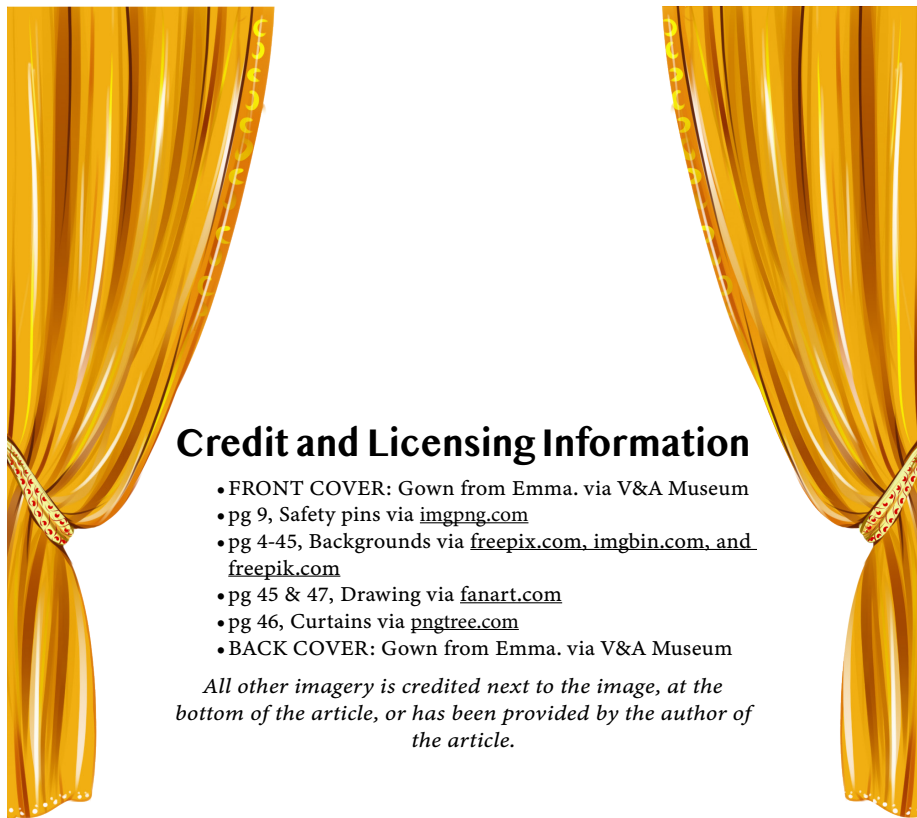
3rd Sundays - 2:30-5:30pm



Send in your Tips, Tricks, and Ideas and be featured in Squeals!

Costumer's Guild West is proud of their members and has a rich history of sharing and learning from one another.

Email: cgwsqueals@gmail.com!



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- BACK COVER: Gown from Emma. via V&A Museum

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Please share your knowledge and skills with us. Write an article and submit to:

squeals@costumersguild.org

We want to see your work!

Colophon & Contacts

Costumer's Guild West, Inc. (CGW) is a 501c3, non-profit, volunteer-operated, educational organization dedicated to the art of costuming. We welcome all levels and styles of costumers, whether professional or hobbyist, novice or master. We are here to encourage, nurture, and educate those who are creating and researching costuming arts including but not exclusive to historical dress, cosplay, and entertainment costuming, all encompassed in a safe and supportive environment.

Membership Type	Price
U.S. resident (includes electronic Squeals)	\$35
U.S. resident add-on for printed and mailed Squeals	\$55
Int'l (incl. Canada & Mexico) resident (includes electronic Squeals)	\$35
Int'l resident add-on for printed and mailed Squeals	\$73
Add'l Household Membership - <i>(Must be added to a full membership)</i>	\$15

Officers of Costumer's Guild West, Inc.®

President: Kristen Darville-Foggie, president@costumersguild.org
 Vice President: Samantha Barry, vicepresident@costumersguild.org
 Recording Secretary: Heather Pritchett, recordingsecretary@costumersguild.org
 Treasurer: Rebecca Metzger, treasurer@costumersguild.org
 Corresponding Secretary: Christienne Palmieri, squeals@costumersguild.org
 Director at Large: Kelly Ramin, kelly.ramin@costumersguild.org
 Director at Large: Rebecca Thelin, rebecca.thelin@costumersguild.org
 Director at Large: Tammy Horn, tammy.horn@costumersguild.org
 Director at Large: Valarie LaBore, val.labore@costumersguild.org



Appointed Positions

Costume College 2024 Dean: Valarie LaBore, costumecollegedean@gmail.com
 Costume College 2024 Ass't Dean: Jody Regan, 3jody49@gmail.com
 Parliamentarian: **Position Open**
 Scholarship Committee Chair: Tammy Horn, cocoscholarshipcommittee@gmail.com
 Bookkeeper: Natalie Meyer, njmeyer@earthlink.net
 Website Administrator: Gillian Bailey, costumecollegeweb@gmail.com
 Social Media Coordinator: Becky Thelin, costumersguildwestsocialmedia@gmail.com
 Operations Director: **Position Open**
 Technology Chair: Heather Pritchett, cgwtechnologychair@gmail.com
 Membership Outreach: Kelly Ramin, outreach@costumersguild.org

CGW website: www.costumersguild.org
 Costume College Website: www.costumecollege.net
For more online content all in one place: linktr.ee/CGWSocialMedia and linktr.ee/CostumeCollege

Or individually at:

Facebook: <https://facebook.com/CostumersGuildWest>
<https://www.facebook.com/CostumeCollege>
 Twitter: @CGWInc & @CostumeCollege
 Instagram: @CGWInc & @CostumeCollege
 Tumblr: <http://costumersguildwest.tumblr.com/> & <http://costumecollege.tumblr.com/>
 CGW Flickr: <https://www.flickr.com/groups/961007@N24/>
 Costume College Flickr: <https://www.flickr.com/groups/costumecollege/>



HELLO! HAVE YOU MOVED?

If you have changed your physical or digital address, please let us know so that Squeals can always find you. You can contact us via email at njmeyer@earthlink.net or via USPS mail at:

Costumer's Guild West, Inc.,

Attn: Natalie Meyer

1917 Crestshire Dr, Glendale, CA 91208