Costume Con XVII

The Costume Revolution
February 12-15, 1999 Cherry Hill Hilton
All The Costume-Con events in the city that loves you back!

Membership Rates

Attending
$55 during Buccaneer
$65 to 1/15/99
$More at the door

Supporting
$25 at all times

Contact CCXVII for child rates and babysitting info.

Hotel Information

$79 single/double plus applicable taxes.

Cherry Hill Hilton
2349 West Marlton Pike; Cherry Hill, NJ 08002
(609) 665-6666

Costume Con XVII
P. O. Box 34739
Philadelphia, PA 19101
CCXVII@aol.com
http://www.libertynet.org/~dvcg/ccxvii.html

*er, conveniently near the city of brotherly love....
Contents

At the Helm ................................................................. 4
Transitions ................................................................. 5
Webmasters Report - July 98 ....................................... 6
Costume-Connections (www.CostumeCon.org): Costume-Cons on the Web .......... 7
Branded ................................................................. 11
The Houppelande c.1355-1450 .................................. 13
Costume Society of America 25th Anniversary Annual Meeting .................. 27
Events: Expos, Exhibits, Etc ..................................... 30
Events ........................................................................ 30
Costume-friendly Conventions .................................. 31
Travel Contest .......................................................... 32
Renaissance Faires and Festivals ............................... 33
Lectures/Classes/Lessons ......................................... 44
Snips and Bits ......................................................... 50

The Costumer's Quarterly is the official publication of The International Costumer's Guild, a 501(c)(3), nonprofit organization. Contents are copyright 1998 by the International Costumer's Guild. Contact the editor for reprint information.

Copyrighted and trademarked names, symbols, or designs used herein are provided solely for the furtherance of costuming interests and are not meant to infringe on the copyright or trademark of the persons or company owning the trademark.

The Costumer's Quarterly encourages unsolicited submissions. Please contact the editor for writer and artist guidelines. All rights revert to the author upon publication.


Front Cover Art ©1998 by Thomas Truelove

Costumer's Quarterly is brought to you by ....
Pat Ritter, Editor
atalanta@goldapples.com
Christopher Ballis, Editor, Australia
stilsin@netspace.net.au
Mike Percival, Editor, United Kingdom
CGUK@ireadh.demon.co.uk
Jana Keeler, Treasurer, Subscriptions
jana.keeler@schwab.com
Byron Connell, ICG President
BCONNELL@mail.nysed.gov
Zelda Gilbert, ICG Publicity
ZBLGilbert@aol.com

Or write:
Imagination Design; P.O. Box 13238; Philadelphia, PA 19101-3238; Attn: Costumer's Quarterly

Back Cover design by Cha-Rie Tang for Father of Industrial Design Used with permission.
As I take fingers to keyboard to open this salutation, the sounds of the French Revolution fill the background. Anthony Andrews (the Brit, not the doctor) as Sir Percy laments the depths to which French fashion has fallen.

The events which are the basis for that story brought forth many changes in France, both for good and ill.

And so, as things have changed in world history, so too have they changed here.

I am Pat Ritter, the new editor of this journal. My fashion sense would also be lamented by Sir Percy, as I am lucky enough to wear T-shirt and jeans to work. But, like many costumers, what is not spent on essentials goes toward the next costume project.

There are a couple changes in the works, aside from a new editor at the helm. The World Wide Web permeates just about everything, with homepage addresses being almost as common as phone numbers. If there are any net-fans out there who would like to write a quarterly article on what can be found or where to find ‘stuff’, send me an e-mail.

Feedback is also important, how else will we know if I’m living up to everyone’s expectations! Starting next issue will be a “Letters” column. Don’t be shy, tell me what you really think!

But wait, there’s more! Since international is more than just a word, two new editors have been appointed. Christopher Ballis of Australia and Mike Percival of the United Kingdom will be keeping us appraised of the goings on in their parts of the world.

But what is happening now? This issue contains an introduction to the Costume-Connections website, information on the houppelande (a piece of clothing is not just a piece of clothing), the Costume Society of America’s 25th Annual Meeting and Symposium, and more.

Now, it’s on with the show!
Transitions

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

Recently, I made a transition to a new job (same employer, new responsibilities). Becoming ICG president was a transition, both for me (from just a member) and for the Guild itself (from Joy to me). This journal has just made a transition to a new editor.

We all live with change. Some changes we like; others we could do without; still others give us mixed feelings. During this year, I expect that the Guild will experience a number of changes. I know, for example, that there are groups of costumers out there planning to start new chapters (the kind of change I personally favor). The Costumer's Quarterly's editorial board is discussing some changes for this journal, too. We'd like to offer subscriptions to nonmembers and to sell individual issues for a cover price. We hope that doing so will allow us to make improvements to the Quarterly (definitely a good kind of change).

Other changes within the ICG will take longer to arrive, but we are trying to plan for them. Back in the spring, I appointed a Special Advisory Committee on the Future Directions of the Guild. Chaired by veteran costumer Robbi Dyer, it includes as its members Joan Bradt, Marty Gear, Zelda Gilbert, Carl Mami, and Pierre Pettinger. I've asked the Committee to look at our accomplishments, reach out to Guild members and other costumers for their ideas on the directions the ICG ought to take, and give us its best advice on how the International Costumers' Guild should grow and develop.

The committee will report to the Board of Directors by November, so that we may review its recommendations and rationales and place them before the membership at the 1999 Annual Meeting, at Costume-Con 17 in Cherry Hill, NJ. Placing the committee's report before the membership will require that we distribute copies to chapters, post it on the ICG web site, and use similar means to get it to you. (Creating the ICG web site definitely was a good change. If you haven't visited it, check it out at www.costume.org.) By planning for changes, we can improve the likelihood that the ones we experience will be ones we like.

May all your transitions be happy ones.

Byron
Greetings all.

Allow me to introduce myself, my name is John O'Halloran. I have been involved in costuming since Confederation, the 1986 Worldcon in Atlanta. However, until recently I never costumed, I always worked in support positions. Den Mom, Usher, Pusher/Catcher and misc. other jobs.

A year and half ago, I snapped up the internet domain costume.org and donated it to the International Costumers' Guild. I have been the Webmaster ever since.

From a humble beginning of a very few pages with semi-out-of-date information, to 40+ pages, 6 pages for the SLCG, 5 pages for CC16, 100+ Gary Jokes and Stories, and 50+ Gary Status Reports. Including images and support files, there is just over a megabyte of data available.

In the past year the Web Site has been visited by 8200 separate folks, who downloaded a total 240 million bytes of information. 1300 of them came from AOL and 2600 of them were referred from sites located on AOL (thanks primarily to Zelda's site).

While the vast majority of the visitors are from the US and Canada, the Web Site has received visits from around the world, including Sweden, Australia, the UK, Germany, Japan, Portugal, Hong Kong, South Korea, Argentina and even the Czech Republic.

For the techies, 62% of visitors use Netscape and 33% use Microsoft, the remaining 5% is a mixed bag made up of mostly spiders.

Keep an eye on the site over the next few months as I plan a change of design (nothing radical) and expansion of the amount of information available.

http://www.costume.org
or
http://surf.to/icg
Costume-Connections (www.CostumeCon.org): Costume-Cons on the Web

by Betsy R. Delaney (betsy@hawkeswood.com)

Costume-Connections is the home of Costume-Cons past, present and future. This is a brief introduction to what you'll find on our web site when you come for a visit.

Costume-Con and the Web

Costume-Con has had a presence on the World Wide Web since about 1995. Julie Zetterberg led the way by setting up a page for CC14 in Seattle, thus providing a new means for spreading the word about Costume-Con conferences. Costume-Con Fifteen (CCXV) followed suit with a website that included all the data from the Progress Reports, and (when the data was available) a summary of the programming planned. It remains available as an on-line reference to what occurred at the conference. Shortly after CCXV concluded, the original webmaster, Ron Robinson, turned the site over to me to house and maintain.

It didn't take long for me to think about how to point people in the direction of the next CC. First, I set up a couple of simple links in a couple of places on the CCXV website to the website for CC16, and I was ready to let it go at that. Then,
somewhere over my shoulder, a little voice told said, “if you build it, they will come.” I asked Karen Dick (who, with Kelly Turner, holds the Service Mark for the name Costume-Con), if she would mind my using the name, and creating a website to house information about all of the Costume-Con conferences, not just CCXV. After receiving her official Okey Dokey, I set about creating the first site devoted to Costume-Con in general, and hung the site off of my personal DIGEX account. There it remained, until the beginning of this year.

The content in the Costume-Connections website is largely based on a comment Ricky Dick made at Arisia, a Science Fiction convention in the Boston area. To paraphrase (since I didn’t have a tape recorder on at the time): “It would be really nice if we had a list of who won what, and when on the site.” We’ve taken Ricky’s comments to heart, and are expanding the website to include much of Costume-Con’s conference history.

In January, we secured the domain CostumeCon.org and moved all of the existing files to their new home. Next, we expanded the simple time-line to include the participants and awards for the masquerades, committee members, themes, parties, and links to existing pages regarding the conferences on other websites.

At the same time, I sent out requests to some of the most likely candidates, to add to the historical data already in my own collection. I used the information I had and began to construct the series of documents that will make up the time-line entries for each Costume-Con conference. In May, Karen and I formalized our relationship, and I became the official Costume-Con Archivist.

Contributions have since begun to arrive. I’ve gotten materials from Patti Gill, Pierre Pettinger, Julia Ann Hyll, Ken Warren, Carl Mami, (who will soon ship me the CC-related archives which are currently being stored in the ICG’s Pat Kennedy Memorial Archives), Julie Zetterberg, The Individual Costume-Con Committees, Contributors to CostumeApa: Sue Schroeder, Kathy &
Drew Sanders, and Costumer's Quarterly. I've received copies of program books and awards compilations, fashion folios, video tapes, and more. I am still looking for these additional items: Any masquerade or contest photos (designer and photographer to be credited), the program books for CC4 and CC6, Progress Reports for 4, 6 and 10, reviews of Costume-Con conferences (with permission to reprint from the authors), articles published in newspapers (to be placed on the site with appropriate credit where possible), and anything else related to the conferences I haven't already listed that you think might be of interest. "What have we here?"

There will always be new things to find on the Costume-Connections website. Visitors to the website now have access to the following information, in various state of completion:

* **What's New**: A continually updated page which includes the newest additions to the website, as well as announcements of current and upcoming deadlines for every upcoming Costume-Con conference.

* **Time-Line**: The complete list of all Costume-Con conferences; the time-line will soon include the dates, location, hotel, rates of membership, committee lists, awards lists, program listing, photos of participants, and links to related external websites for every Costume-Con.

* **Resources**: A summary guide to the costume resources in the Baltimore-Washington area.

* **Links**: Connections to other costume-related websites across the web as well as to the upcoming Costume-Con conferences. Also, links to Costume-Con conference bids.

* **History**: The history of the event known as Costume-Con, as well as a brief history of the Costume-Connections website.
**Costume-Con Conference**

**Awards:** A summary of the awards that are offered at most Costume-Con conferences, as a key to the awards lists for each CC in the time-line

**Guestbook:** Available for people who want to share their suggestions and interests with others. This book is based on the old ICG Membership Questionnaire, and will someday serve as a database of the Costume Community at large.

**The New ConStitution and Procedures:** The definitive set of instructions for hosting a Costume-Con conference of your own.

Most recently, we've added the Costume-Con ConStitution, including site selection procedures, sample By-Laws and—most importantly—the procedures for running a Costume-Con conference. This set of documents came about as a direct result of the confusion over the site selection for Costume-Con 18, and is now in place for the Costume-Con 20 site selection process that will be taking place at Costume-Con 17.

We are constantly looking for new information to post on the site, and new content to include in the individual timeline entries, in an attempt to keep the site fresh and interesting. If you have any suggestions for information to be posted on the site, or you have something of your own to contribute, please don't hesitate to contact us by e-mail at CostumeCon@CostumeCon.org. Alternatively, send any contributions to the Costume-Con Archives to:

Costume-Con Archivist
7201 Donston Drive
Laurel, MD 20707-2829

The depth of content for Costume-Connections would not be possible without a generous gift of the space and systems infrastructure used to house the site. Costume-Connections is AccessAbility Internet Services' Sample Site, providing an example of the kinds of services they provide. As a result of this partnership, we have access to a growing number of premium features, as well as nearly unlimited storage capacity for the site, which should allow us to provide virtually unlimited space for as many pictures as we can obtain of the masquerade participants over the history...
Branded

by Christopher Ballis (stilskin@netspace.net.au)

Ever recent months, have you noticed people wearing manufacturers' tags on the cuffs of their coats? Have you asked yourself, has the importance of appearing fashionable taken over from being genuinely in fashion?

We can probably trace this trend back to the 1960s when the three stripes of the Adidas company became a status symbol on sporting footwear. Over years, the Puma logo and others became as important and it was normal to see a company's name emblazoned on sports bags and T-shirts. Now, the Nike flash is almost unavoidable in any city or publication.

This trend of sewing the label on the outside drifted across into casual wear during the 1970s and 1980s. Non-sports-wear clothing companies started to incorporate their logos into designs with tags, gussets and embroidery.

It is now difficult to find a T-shirt which does not have some logo or other on it. It is a status symbol to have a logo across your chest regardless of your relationship with the logo owner. So much of a status symbol in fact that even pirate versions of branded clothing are acceptable in a fashionable society.

So, how did this happen? People have always striven to appear in fashion but why are we now so willing to become walking billboards for everyone from Gucci to Nike?

It is the same mentality that has seen sports shoes alter from lightweight canvas and rubber shoes (which a professional basketball player and administrator once described to me as the best playing shoes he ever wore) to massive things with pumps, airpockets and humongous tongues. The category extends even further to steel-capped running shoes suitable for work on a construction site and the sandshoes with four inch polyethylene soles as worn by half the female pops stars of today.

Fashion above practicality.

So, is it more important to appear fashionable rather than practical, genuinely fashionable or individual?

When buying a suit, you often find that the manufacturer has tacked their tag onto the cuff and you remove this tag when you get home.

I have lost count of the number of people I have seen on the train recently who have left the manufacturer's tag tacked to the cuff of their sleeves. Have we
really become such 'prisoners of fashion' that we can no longer recognise the difference between a pattern piece and a tag? What will come next, leaving the price tag dangling from the centre-front button?

Christopher Ballis is a freelance corporate journalist, reviewer, and president of the Australian Costumers' Guild. He claims to have removed all the necessary and offending little tags from his suits.

Oh! That's how you do that!!!

From: Alix Jordan

If you are making simple slippers and need foam for the sole linings what about using dead mouse pads. One mouse pad will make one sole for a woman's shoe. And at the rate people go through mouse pads....

From Sandy Pettinger:

To tame synthetic wigs, spray generously with VO5 Hair Therapy Leave-In Conditioner. Other leave-ins probably work too. Then brush gently with a wig brush. I de-matted a very tangled 36" Lacey showgirl wig this way for my Summer Queen. You still get a little hair loss, but nowhere near what you get when you brush without it.
The Houppelande c.1355-1450
by L. Allison Poinvillars de Tours, SCA/Lyn M. Parkinson (allilyn@juno.com)

A piece of clothing is never just a piece of clothing. It is part of an entire outfit, and has a past, a present, and leads to the future. The houppelande was worn in England, France, Germany, Italy, and other countries. While local variations of fashions and accessories existed, the basic line seemed to appear almost spontaneously among Europe's capital cities, each of which deplored the current fashion and blamed some other country for inventing it.

Visual sources, of a secondary documentary nature, such as contemporary paintings, illuminations, statuary, tapestries, and brass rubbings, as well as written descriptions in letters, sermons, wills, and inventories are references we need to re-create houppelandes and their accessories. Some accessories, such as shoes, belts, and pouches still exist. This means looking, looking and more looking, yet without falling prey to believing everything we see. Some painters had no more idea of tailoring than I have of iron smelting; their versions of contemporary costume would have been impossible to reproduce.

Some of the costumes depicted were deliberately changed from the contemporary to indicate antiquity, foreign lands or something else the painter was telling his viewer. Short sleeves, for example, almost always mean Near-Eastern dress, except when they are shown on a woman either at home or in great distress, as Van der Weyden's Mary Magdalene at the foot of the Cross, when they indicate the depth of distress by showing that she had not stopped to put on her overgown and attach her false sleeves. Short sleeves can indicate lack of time, as when 'Death' is shown as a woman with short sleeves, or no sleeves.

Left: Brother Jean Hayton presents the Livre des merveilles du monde to John the Fearless, Duke of Burgundy, by 1413
(Anon. French Illuminator)
- death comes suddenly to most. Look with care at the illustration you wish to copy.

The cotehardie had been the garment which first put an end to the use of cloth in the rectangular shape that it came from the loom. Some of the kirtles that preceded it had some shaping in pattern pieces, but did not stray far from the rectangular. It was also the first garment to be cut along the principle of 'conspicuous waste' but was nothing to the amount of both use and waste of the cut of the houppelande. The great amount of fabric in the houppelande produces some problems for the wearer, as do the accessories.

The stance must be upright, and slightly backward leaning, in order to balance the elaborate headgear usually worn with houppelandes, and to carry the weight of the fabric - outer layer, occasional interlining, and lining. The arms are often held bent at the elbow, to keep the funnel sleeves out of the dirt, and to show off the rich fabrics of the lining and the undersleeves. The undersleeves may be false, tying into the short sleeve or armscye of the cotehardie beneath. Steps are short, steady, regal. When the shoes with long, pointed toes are worn, the steps begin to be a little mincing. Care must be taken, if wearing a train, to kick it discretely out of the way when turning, and not to kneel on the skirt at Court so that you can't get up, or fall over when you try. Gestures are constrained. Those big sleeves could knock over all sorts of things if the gestures were large and expansive. Brocade is not made more handsome by the addition of gravy. The movements must express elegant stateliness rather than freedom or mobility. Freedom and frivolity exist in thought and attitude, rather than in action.
Costume historians and art works provide several suggestions for the cut of the houppelande. Milia Davenport describes the female houppelande as being a gored skirt attached to a tight-fitting bodice, but if this is true, it occurs towards the end of the period of true houppelandes, as they begin to make the transformation into the 'goun' of the middle third of the fourteenth century, taking on the 'Burgundian' line.

Mary Houston shows two diagrams, both of which have a shaped waist before the flare of the skirt. These two are probably more the type of gown of the middle class, either before or after the main period of the true houppelande. She mentions a houppelande of Richard II, illustrated in the Wilton Diptich, which is cut with the straight diagonal line from armpit to hem. The shaped waist would give greater ease in mobility.

Herbert Norris describes the cut of the houppelande as being the same as an earlier lady's dress, again with straight or shaped bodice to the waist, which he shows as having several widths of fabric sewn onto the sides of a center panel to produce the desired width. This method of sewing decreasing lengths of additional fabric widths to the center panel is shown in the sixteenth century book of the Spanish tailor, de Alcega, so it is period for us and may very well have been the fourteenth and fifteenth century methods. It has the benefit of keeping the grain and the fabric pattern all on a vertical line while cutting. Thus, it would not matter to the cut of the houppelande whether the fabric width was the 'great measure' of Brussels or a 22" width of hand-woven silk. The 'great
The Costumer's Quarterly

measure' of Brussels' wool was probably in excess of 60" wide, since England's laws were already attempting to enforce a limit of 60" width for wool.

If you sew lengths of fabric together, then cut a sort of triangle, allowing for the neck, armscye, and shoulder shaping at the top of the piece, but drawing straight cutting lines from a to the bottom corners, I believe you will have the four quarters of the houppelande. It may take more or less than five widths of fabric sewn together to get the circumference you wish to have. The shorter the wearer, the shallower the angle, so if making a court houppelande for a very tall man, you might well want seven widths of fabric.

C. Willet Cunnington states that the houppelande was cut in four pieces, with a seam front and back, and one at each side. This would have made an average, wool houppelande about six yards in circumference at the base, supposing a fabric width of about 60". I believe, from the pictures of engirded versions, the drape and fold of fabric, and the changing heights of the men's belts, that the general cut would have been a segment of a circle, forming a three dimensional cone when joined. If the quarter piece resembled a right angle along the hem and seam line, the angled seam would be excessively on the bias. The true bias stretches, especially when subjected to great weight and you do not want much stretch in a houppelande.

Further, when adding gores to enlarge the skirt, the bias side seam line is thrown higher on the side, until it will form a 90 degree angle with the front and back seams. Stand up in that, and you have more weight than ever on that side seam, and gravity has produced an angle of pleats that are not duplicated in the paintings of the period. You also have most of the weight of the garment resting on the outer edge of your shoulder, which is carrying the tremendous weight of your long, funnel sleeve. And if you wore a bagpipe sleeve, the weight wouldn't have been reduced by more than a third.
The pie-shaped wedge is the cut, with the neck at the pie point, that duplicates the pleats, and will continue to do so, when both edges of the pie are expanded the same amount by the insertion of gores. The weight of the garment body is now shifted higher, with the straight grain of the fabric running approximately from the side of your neck to the point of the straight grain in hers would have the line run from the center front of the neckline to a point on the hem which would be approximately under the arm when the wearer is standing. This would give a true bias line to the garment's center front. If you were 5'3", according to her grid, you could cut it out of a 48" width.

Valiant Ladies Late century. Frescoes in the castle, Mantua Piedmont. (Photo alinari-Giraudon)

ground, as though you stood in a teepee, with your head out the smoke hole (which has been tailored to fit your upper body).

Birbari has a drawing, p. 51, that shows a very wide circle segment; the center

Most paintings would appear to show no seams in either male or female houppelandes, but with that tremendous volume of cloth there had to be many seams. One male houppelande is quoted by Diana de Marley as being twelve
yards in circumference at the hem. The more extreme versions were produced by the addition of both gores and gussets, or godets. You can still make a segment of a circle by using the extended width of cloth formed as Norris and Alcega suggest, but once the garment is on the wearer, the additional widths on the sides fall, making the seam lines appear to be ‘raying’ out from the wearer’s feet, and changing the look of the beautiful brocade patterns from which many houppelandes were made. Since the cotehardie has been shown to use gores and gussets, that should be the natural way to cut the houppelande, as well. John the Fearless of Burgundy acquired a houppelande made with 24 gores, which is mentioned by Margaret Scott, in her A Visual History of Costume, the Fourteenth & Fifteenth Centuries, p. 106.

Fashion in the Age of the Black Prince quotes French royal accounts in 1359, which describe garments made for King Jean while he was a prisoner of the English. She also says, “Machaut’s poem, Le Confort d’Ami, is addressed to Charles the Bad of Navarre written in 1357. Their men themselves should be dressed alike (in other words, in livery), whereas at the moment one wears blue, another green; There is one who wears a yellow baldrick, another wears a houppelande, another a pourpoint. But all wear shoes with long points which have come to be called poulaines.” Pp. 70-71.

Jean van Eyck’s painting, Leal Souvenir, 1432, is a painting of a bust of a man in three-quarters’ view, apparently wearing a thick wool houppelande. This shows a narrow, up-standing collar which does seem to be lined, not just edged, with fur, as it leans outward from the neck. The shoulder seam is visible, as is the opening line
of the houppelande, which, though closed, has no visible means of closure. The pleats begin a little below the throat, are unconstructed, and deepen as they reach the waist; this can only happen when the garment body is cut as a segment of a circle. However, no seams of gores are visible, so this would have been a four piece houppelande, basically, although we can not see the skirt.

Artwork of the period shows a variety of pleat types. The thickness and frequency of the pleats gives an indication of what the fabric might have been. There were very thick, full pleats that must have been equivalent to our coat or blanket wool, and some Italian ones that could only be the thinnest of summer silks. The best wool cloth came from Flanders, and some of the Flemish painters depict solid color gowns that have weight, but pleats that have a crispness rather than soft roundness, which leads me to believe that they are painting a very fine grade of tightly woven wool broadcloth. A current fabric which might duplicate that is a medium Pendleton wool broadcloth. The modern wools which contain polyester will not give a sharp, natural crease, and they ravel. Agnes Geijer says that the best wool cloth, termed broadcloth, had a leather-like solidity which was a prerequisite to cutting the dags of leaf, cross, flame, and other shapes.

Most pleats were unconstructed, falling naturally with the weight of the garment, and held in place by the belt. Towards the end of the period, as tailoring and style became more precise, the pleats do begin to appear constructed and arranged, in the fullest gowns of the nobility.

Stay tapes were used to hold the pleats in a set position and fullness. These tapes are set horizontally inside the coat, and the inside of the pleats are tacked to them. This can be seen in a painting by Lotto, St. Dominic resuscitating Cardinal Fossanuova's nephew, Carrara Gallery, Bergamo, plate 91 in Birbari. The belt was still often used to keep them in place, but the wearer had a more sophisticated and formal look to him than in the earliest years. Another method of controlling the pleats was to tack them to the lining, or interlining, so that they could not release. The pleats,
whether constructed or unconstructed, were not sewn into the shoulder seam.

As the houppelande gives way to the gown, there is a compromise style that provides fullness with less cloth than required for the circle segment cut. This style is cut with a yoke to which is attached pleated fabric, front and back. The pleated fabric is cut as a rectangle, rather than a circle segment, so there is little waste. There are numerous examples in Jacqueline Herald's Renaissance Dress in Italy, and even more in Abbigliamento e costume nella pittura italiana: Rinascimento, by F. Cappi Bentivegna, which is great for pictures even if you can't read the Italian text.

Some are hewks, or housses, rather than gowns. The hewk is a male style, usually sleeveless but sometimes with hanging sleeves, and is open at the sides of the garment. The hewk was also popular in France. It is often a lighter weight and cooler style than the houppelande, and can be expected to be popular in warmer countries. Plate 29 of the Abbigliamento shows a sort of circle cut hewk, with hanging cap-pleated sleeves, on a man standing behind two ladies in classic houppelandes, so we may suppose the hewk to have begun before the usual illustrations of it. It is really just a fuller example of a tabard, and is like the houppelande in that, over time, it grows to fullness from a straight cut, and then develops a yoke and an economical cutting that is formal in design.

There is a sort of female counterpart, in Italy, which is called the giornea, but which is not usually open the entire length of the side seam. Exceptions, which are seen to be open on women, have been painted by Piero della Francesca, on the Queen of Sheba's women, in the Legend of the True Cross series, 1452-1466. There are a few other illustrations as well, but they also seem to be later than the prime time for houppelandes - an outgrowth of the houppelande rather than a contempo-

This page and previous: Statuettes from the Dam chimney-piece, Amsterdam. (Photos Giraudon)
Some are cut as circle segments and some with yokes and pleated rectangles, often in the same painting, so these styles were simultaneously used in later years. Plate 39 of the *Abbigliamento* is by an anonymous Venetian painter, 1450; it shows one woman in a yoke-cut giornea with elaborate dags that are either sewn to the sides of the giornea, or some form of hanging sleeve that is not really a sleeve at all.

Belts, in those early years, were worn high, the men's almost as high as the women's. They gradually approached waist level, in the first quarter of the 15th Century, but there the women's belts stopped, and the men's kept going to low hip level at the end of the period. Belts were usually wide and very ornate. Some women wore their belts buckled in back, with the belt tongue hanging down behind. Belts were frequently metal plates, but there were pearled and jeweled ones, as well as tapestry and embroidered ones for the ladies. There are several nice ones - not paintings, the belts themselves - shown in A Missal for A King, that I have not seen in regular costume books.

Men's seams were often left open for a short distance from the hem, providing vents. The vents on riding houppelandes were, of course, cut high. These vents showed the fur lining, or were edged with fur strips. Men's hems ranged from trailing on the ground to ankle, calf, knee, and for a few young courtiers, crotch or even above. Ladies' seams were not left open, and the hems were not dagged, but they were trailing.

One exception occurred in France, in which the gown hem fabric was dagged onto the fur hem, although Margaret Scott thinks we're looking at animal heads instead of dags. I think the engagement illustration from the *Tres Riches Heures* is perfectly clear.

The ladies, however, made up for lost dags in their sleeves, which were every bit as fanciful as those of the men. Some Italian houppelandes are shown with sleeves composed solely of multiple strings of dags caught together at the shoulders. Others started the dagged
opening almost as high as the elbow and let the dags sweep to the floor behind them. The dags were large in shape if they were fur lined, as in the drawing of Duke John IV of Brabant, Plate 65 of Scott’s *A Visual History of Costume, The*.

![Duke John IV of Brabant, early 1420s](image)

*Duke John IV of Brabant, early 1420s* (Anon. Flemish draughtsman)

The most frequently seen design for dags is a scalloped edge. Many hood and/or cape edges are cut in tongues of cloth, about the size and shape of tongue depressors, with small scallops along the edge. Heavy fur linings made large and plainly shaped dags necessary. A large but decorative design had a flame shape, and another was a wide rectangle, like a reversed battlement, with small scallops or snips in it. Leaf shapes were also popular.

Since our fabrics, with the possible exception of felt, are not good to simply cut and leave unfinished, as they will ravel badly, we can use a liquid called Fraycheck™, in place of period fish glue, or we can make our dags with lining (and still use Fraycheck™). A self lining is easy, but a contrasting lining is more showy, and many dags were made that way. Make a pattern for your dag shapes out of a grocery bag, with several repeats. Cut out the pattern and use chalk to outline the dags of your fabric. With right sides together, sew around the dag shapes. Run a thin line of Fraycheck™ just outside the seam line, but try to touch the stitches. When dry, cut around the dags with only about 1/8" of fabric stitches as seam allowance. Clip curves. Where the design indents, cut right to the stitching: /\, the I being the scissors cut. Sew again, over the first stitching line exactly, in case the thread got cut.
Turn right side out and press carefully, working with your fingers to get the little points, etc., turned out and smooth.

Max Boehm describes the baldrics of folly bells, and the extensive German use of bells as accessories for their houppelandes. He says that the bells moved north and south, but not west. Not so. Norris describes the multiple uses of little bells on houppelandes in England, and does give credit for them to Richard II’s queen, Anne of Bohemia.

Bezants were hung on the baldrics, sewn to the garments, and hung on chains. They were cut of silver or gold in the shape of initials, devices, flowers. Many of these, sewn onto the houppelande by one edge, would flutter or glitter as the wearer moved. Jewels were thickly sewn onto some garments, as were embroidered motifs, mottoes, initials and whatever other sort of fanciful decoration they could think of.

Illustrations in the Tres Riches Heures show people wearing what appear to be trailing strings of bezants down their backs. In England, when the Lancasters took over the monarchy, frivolity ceased, and the gowns were plain.

Several mentions are made of houppelandes being open all the way down, and buttoned all the way down. I have not found a picture of one buttoned down its full length. However, there are so many paintings which indicate a closing, yet show no means of closure - buttons, hooks, or lacings - that I have to wonder if there were not some hidden closures or ones placed on the inside. I have found no pictures of this, as there are for stay tapes of pleats. Hooks and eyes would be most logical for this, but there may also have been inner plackets with buttons and buttonholes. Textiles and Clothing, c.1150-c.1450, is a book put out by the British Museum, in London, describing Medieval finds from excavations in London. The authors list button-hole strips of facing which have been applied to a wool garment. Either buttons or lacings could have been used, although when embroidered eyelets are the feature of the strip, one supposes lacing, whereas the lines of horizontal slits, just like our modern buttonhole, are apparently for buttons.

Some of the buttonholes, and the edges
of openings, are reinforced with tablet woven bands. The threads from the tablets lie parallel to the edge, and the weft is formed by the thread going through a needle, taking a stitch as it reaches the cloth, then passing back through the shed, as the tablets turn.

They list a silk tabby strip, which was attached to wool fabric. The long edges have narrow turnings (under), to one of which is still attached a fold length of similar silk. They don't list the use of the companion strip, but it sounds to me like the 'modesty placket' that you add to go under your lacing, although they say this piece shows no tension or wear. They think it was a strip used for a loose garment, which would describe a houppelande. There is also a suggestion that the shanks of buttons could be passed through the eyelet holes, passing a lace down the back, through the shanks of the buttons. There is proof of this in the 16th century. In this way, expensive buttons could have been used for different garments. This, too, would prevent tension marks on the eyelets.

There are pictures which show fur edging going down the front, halfway to the waist, but showing no further opening. This is reasonable. With the opening slit in front, as in the earlier tunic, the garment can easily be put on over the head, and the closed front would keep out draughts. Except for an Italian summer female version, the houppelande is worn for warmth in cold, drafty castles and markets, as it is an overgarment. Herald mentions that Italians normally used fur edgings rather than fur linings. Both buttons and lacings are shown for the collar closings, and sometimes for the bodice opening. Most houppelandes show no fastenings, but as they often show no seams, this does not prove they didn't have openings down the center front.

A possible reconstruction would be a wool houppelande, with the center front having a fur edging, and set behind the opening, a buttonhole strip, or lacing strips. When the lacings are laced, or the buttons buttoned, the fur edges would butt together, without showing the

Patterned houppelande
C.1440-1445
lacing or buttons. The jeweled metal buttons of that time would show well on the cotehardie beneath, if the houppelande were open. For modern temperature differentiations, a fastened houppelande might have false cotehardie sleeves, with elaborate buttons from the wrist nearly to the elbow.

There is one excellent painting, of Louis II of Anjou, c 1415, shown best in Margaret Scott's *A Visual History of Costume, The Fourteenth & Fifteenth Centuries*, Plate 56, which shows Louis's bust in profile and clearly reveals the seams of sleeve cap, shoulder, and vertical collar seam which permits the involved construction of the very high collar. This reaches far up the back of the neck and also down into a "U" shape in the garment back. This type of collar is often edged with fur. This collar can only be made in four pieces, not two. A high collar can be made in one or two pieces, but not one with the neck contours as painted.

The rounded low neck in back shows up well in illustrations of "January" in the *Tres Riches Heures*. Davenport has this illustration, but the one in *The High Middle Ages in Germany* is large and in color. Some of the servitors have no high collar, but the neck vee opening is edged with fur. The chamberlain's collar is left open. This neck vee in back will become typical in the cut of men's Italian doublets and gowns.

While many houppelandes were lined with fur, the inside of the high collar usually was not. The fur, in addition to being extremely itchy in those tight collars, would have provided too much bulk for the collars to be as close fitting as they are portrayed. When high collars are shown to be fur-lined, the collar bends away from the neck. The fur edging could easily be caught in the seam along the top of the collar between outer fabric and lining. However, we see illustrations of finished garments being sent from the tailor to the furrier, for finishing, so that perhaps the fur edging was stitched along the finished collar seam. This might be a good place for narrow fur tails, as they are round and don't need edge finishing. Some open collars indicate that lining was present. A few of these linings appear to be brocade, or embroidered pieces - this would be a good place to put the scraps of an
expensive brocade, or a small but elaborate embroidery project.

"From the extraordinary collars of the houppelande, so much has been learned about cutting, that, by XVc., collars appear on garments worn by all classes." Davenport, p.293. Collars worn by ordinary men tend to be the low, stand-up collar seen on doublets, paltocks, and Italian houppelandes. Only the nobility could have afforded the superior tailoring of high, shaped collars.

Women's houppelande collars were originally as high as men's, in some cases higher, with an outward flare which did not hug the back of the head. As head-dresses changed and grew wider and wider, the houppelande collar stays large, and in fact grows much larger, but turns down over the shoulders. In this style, it is shown with a second collar of fine linen over it. Towards the end of the period, the large collars become fur collars, in one layer, rather than the fabric ones covered with linen.

Several historians state that this is the collar of the chemise, but I don't think that the chemise is made with a collar in these cases, I think that it is a separate collar which is basted into place for wearing, and which can be removed for laundering. Chemises of the time are shown in miniatures, and none are shown with collars. The elaborate fabrics of which aristocratic houppelandes are made would not take well to laundering; skin oils and cosmetics would stain the turned down collars at the neck break. These stains would not show in the turned-up collars, but
Costume Society of America 25th Anniversary Annual Meeting

The Silver Symposium In The Golden State: Metals in Dress and Adornment

by Robin L. Berry (rlberry@sprynet.com)

Whatever your interest in metals and their relationship to textiles, the Costume Society of America (CSA\textsuperscript{1}) conference was the place to be May 27-30, 1998 in Pasadena, California. Lectures, museum tours, workshops, displays and presentations were given by top curators, researchers, and practitioners in the various fields of costume and textiles.

For those of you not familiar with the CSA it's goal is to advance the global understanding of all aspects of dress and appearance. To this end it works to (1) stimulate scholarship and encourage study in the rich and diverse field of costume, (2) disseminate information on dress and appearance, (3) raise the profile and credibility of the field of costume, (4) network among members and with other people and organizations having costume interests, and (5) manage and govern the organization to serve the membership. Members are diverse and are involved in the study, education, collection, preservation, presentation, and interpretation of dress and appearance in the past, present and future.

"the understanding of costume as a living speaking part of society"

The schedule of events alone would cover four pages of tiny script. Many of the highlights came through the interaction of historical interpreter and historians/curators resulting in broadening the understanding of costume as a living speaking part of society.

The keynote speaker on Thursday was "Which Cut First: The Sword or the Scissor?" by Christopher Gilman. Gilman is a reproduction armorer and advisor to the movie industry. Through the use of a display of armor from the 11th to 16th centuries and slides...

\textsuperscript{1} CSA, 55 Edgewater Drive, P.O. Box 73, Earleville, Maryland 21919. (410) 275-2329, 1-800-CSA-9447. FAX (410) 275-8936, http://www.costumesocietyamerica.com. annual dues $60 for individuals
of fashion and armor, he showed both the extremes and norms of armor and fashion and their influence on each other. He also very effectively dispelled many of the rumors about wearing armor which seem to still exist in academic circles.

Mela Hoyt-Heydon, Chair for the Theatre Arts at Fullerton College, and an ICG Master Costumer, presented a session on “Real Women Touched Their Toes” focusing on the wearing of underpinnings in the 18th and 19th centuries. Much laughter was heard from the room as the attendees were assisted into period style corsets and underpinnings. This session was very successful in bringing real understanding to those with an academic focus of what living in a corseted society truly encompassed.

This event was co-sponsored by The Los Angeles County Museum of Art (LACMA) who arranged special lectures on 3 of the exhibits and behind the scenes tours for CSA attendees. Of particular interest to costumers is the Doris Stein Research and Design Center for Costumes and Textiles which is open to the public by appointment\(^2\). Its 60,000 piece collection includes publications such as a near complete run of *Godey's Lady's Book*, over 8000 books on textiles, many tailors books covering the last 3 centuries, over 2500 costume pieces which are available for hands on examination.

“The mantua was adapted from the kimono”

“17th Century Mantua Rediscovered: Documenting the Evidence” examined a rare French court dress from 1695-1700 of deep blue satin almost completely embroidered in gold and silver threads. The mantua was adapted from the kimono and similar garments and is an early example of the influence of Japonism on Western dress. This dress, one of 4 mantuas in existence, was restored after much research and examination: the steps of which are shown in the exhibit; including line drawings of the fabric layout and miniature muslins of all 4 gowns. The exhibit will continue through August 3, 1998\(^3\).

“Japonism in Fashion” was presented by Jun I. Kanai, curator at large at the Kyoto Costume Institute, which co-sponsored the exhibit. The lecture and exhibit covered the influence of Japanese textiles, prints, and patterns on western clothing from the late 1600’s to the present.

Continued on page 45

---

\(^2\) Doris Stein Center - appointments 213/857-6085

Glitz, Glamour, and Glitter: The CGW goes to Vegas.

From Zelda Gilbert (ZBLGilbert@aol.com)

What better place to see outstanding costumes than Las Vegas! And what better way to get there than with the Costumer's Guild West tour this coming October 2-4, 1998. For an extraordinarily reasonable price ($150 for CGW members, $175 for others) you get the following:

* Round-trip transportation from Los Angeles to Las Vegas on a luxurious air-conditioned bus with reclining seats, bathroom and other amenities
* Two nights at the fabulous Tropicana Hotel (double occupancy)
* A tour of the Liberace Museum
* A tour of the Ethel M Chocolate Factory
* The Star Trek Experience (ride and museum, including a good exhibition of many costumes from the movies and TV series)
* The Coca-Cola Museum
* The M & M Museum

and other goodies still in the works.

The Tropicana Hotel, "The Island of Las Vegas," is located on the best corner in Vegas, directly across from The Excalibur, the Luxor, the MGM Grand and the New York, New York hotels and casinos. Shows and meals are not included, but we hope to have group rates available for the Knights of the Round Table show at the Excalibur, for the Cirque du Soliel, and for the traditional Vegas review at the Tropicana.

(We wanted to tour backstage at the Tropicana to look at the show costumes, but were told the tours had been discontinued because they started an afternoon magic show. We couldn't see how that would be a problem because we could come early. Seems, though, that there are LIVE tigers backstage now. Nuff said.)

This trip will fill up fast, so sign up right away. To get a form, send a SASE to the CGW at Costumer's Guild West, P.O. Box 94538, Pasadena, CA 91109 or print out the form at http://members.aol.com/zblgilbert/vegastour.html.

Deadline for registration is September 1, 1998.

See you on the bus!
The Customer's Quarterly

Events: Expos, Exhibits, Etc.

[ed. note: even though this issue is dated 2nd Quarter 1998, it is being published July 1998 and will be listing events in the latter part of the year. Dates and contact information will be printed for events which have passed.]

Events

The Pyrates of the Carribean Ball
(Arrrgh!).
July 25, 1998. For more information visit the PEERS website at www.peers.org or call 510.522.1731.

The Mural Vintage Bus Tour
July 26, 1998. Presented by the Art Deco Society of California. For more information, call 415.982.DECO.

The 13th Annual Sonoma Salute to the Arts
July 31, 1998. For information, call Summers-McCann Inc., the event producer, at 707.938.1133 or visit the website at winery.com/salute.

Dinner with the Raj

A Gatsby Summer Afternoon

A Victorian Day of Mourning
Sept. 19, 1998, Mountain View Cemetery, 5000 Piedmont Ave., Oakland, CA. 11-4. Guided walking tour of this beautiful, historic cemetery. Followed by a picnic in a private glade and suitably somber music and readings. Bring your own picnic. The tour is free. Meet at the main building at 11 am. Victorian or Edwardian mourning dress or somber black is required. Contact GBACG for more info at 415.974.9333 or visit their website at www.toreadors.com/costume.

Shades of Grey Tango Tea and Ball
Sep. 26, 1998 Presented by Period Events and Entertainments Re-Creation Society
A black and white ball tribute to the art of Edward Gorey. The event is divided into two parts, each with a separate admission. The afternoon Tango Tea begins at 3pm with a 2-hr tango workshop taught by Mr. Stan Issacs. Novice and experienced dancers welcome. A High Tea will be served after to lesson to fortify you for the rigors of the ball later in the evening. For ticket information, contact PEERS at 510.522.1731.

The Way We Wore, Fashion in Cinema

Southern California Autumn Ball
Oct. 17, 1998 South Pasadena War Memorial, 435 Fair Oaks Avenue, South Pasadena, California. Dance lessons by J. Hertz at 10 a.m. and 2 p.m., tea about 4:30 with a guest to show some pleasant feature of our period, recess until 7:30, then dancing until midnight, with supper at 9:30. Further details later, but you may subscribe now at $20 (box lunches will be separate), more at the door. Please make payment to: Sue Haseltine, 1720 South Granville Avenue, Los Angeles, CA 90025. Regency evening dress is customary but not required.

Costume-friendly Conventions
Bucconeer
For more information contact: Bucconeer, P.O. Box314, Anapolis Junction, MD 20701  web: www.worldcon.bucconeer.org

Masque 6
For more information, visit their website: www.z9m9z.demon.uk/masque.htm

Philcon
Contact: Philcon ‘98, c/o PSFS, P.O. Box 8303, Philadelphia, PA 19101-8303  web: www.netaxs.com/philcon

Costume-Con XVII
Contact: Costume Con XVII, P.O. Box 34739, Philadelphia, PA 19101 email: CCXVII@aol.com web: www.libertynet.org/~dvcg/ccxvii.html

Travel Contest
From British Airways
Ride the Rocket—a contest that invites people in all British Airways gateway cities to dress up as space travelers with prizes awarded for the best costumes. The costume contest is based on a touring exhibition of Concorde memorabilia, which kicks off a nationwide tour in New York on July 23. The 50 best dressed space travelers visiting the traveling exhibits (excluding Phoenix, where the giveaway contest is banned by law) will win a pair of roundtrip tickets on the Concorde. The kick-off event in New York begins at 11:30 a.m. The first 500 costumed participants will be eligible for judging.
Following is the full schedule for Ride the Rocket costume events. Starting times have not yet been determined. Call 800-247-9297 for more details or check News Desk. We will do our best to remind you of each exhibit as the dates draw near. Scroll down past the Ride the Rocket information for details on two other contest aspects.
Ride the Rocket Itinerary
* New York—July 23/Bryant Park: July 24/Columbus Circle
* Washington—July 26/National Air & Space Museum
* Baltimore—July 29/Maryland Science Center
* Philadelphia—August 1/Franklin Institute Science Center
* Newark—August 4/Jersey City Exchange Place
* Pittsburgh—August 7-9/Shadyside
Arts Festival
* Detroit—August 15/Henry Ford Museum & Greenfield Village
* Chicago—August 19/Soldier Field, Grant Park
* Denver—August 23/Wings Over the Rockies Air & Space Museum
* Phoenix—August 26/Arizona Science Center
* San Diego—August 29-30/Seaport Village Spicy Food Festival
* Los Angeles—September 1/Queens Way Bay, Long Beach
* San Francisco—September 5-7/Absolut a la Carte, Golden Gate Park
* Seattle—September 12/Museum of Flight
* Houston—September 19/Houston Museum of Natural Science
* Dallas/Fort Worth—September 23/West End Marketplace
* Orlando—September 28/Orlando Science Center
* Tampa—September 30/Fantasy of Flight
* Miami—October 3/Miami International Airport
* Atlanta—October 8/Centennial Park
* Charlotte—October 13/Discovery Place
* Boston—October 17/Museum of Science

Additional Contest Aspects
All visitors to Ride the Rocket exhibits (excluding Phoenix) can also enter a separate contest that will award a Concorde vacation for two. This prize includes a November flight to New York for a private reception prior to boarding the Concorde, plus three nights at the five-star Millennium Gloucester hotel in London (including daily breakfast). You can also enter at any British Airways airport check-in desk.

Renaissance Faires and Festivals

From Lady Kimberly of the Isle of Sherburne (RenZine@compuserve.com) Reprinted with permission Renaissance Magazine 1998. For more info, call 508 325-0411.

Guide
WO: Weekends only; BR: Booth residency; Participants: Those who work at the faire

[ed note: for faires that have passed, only the date of faire and contact information is listed]

ALABAMA
Alabama Renaissance Faire
October 24-25, 1998 Sat: 10 am.- 6 pm. Sun: noon - 5 pm. Admission: FREE; Contact: Bill Warren, PO Box 431 Florence, AL 35631 (205) 766-32341

Alabama Shakespeare Festival and Renaissance Faire
The Costumer’s Quarterly

June 6-7, 1998 Contact: Laura Powers, 1 Festival Dr., Montgomery AL 36117 (334) 271-5343 web: www.asf.net

ARIZONA
Tucson Celtic Festival & Scottish Highland Games
November 7, 1998 9 am.- 5 pm. Admission: $7; Contact: Ora Beth Cesarini, 6000 N. Camino del la Tierra, Tucson, AZ (520) 888-1058
email: ernie-nelson@opt-sci.arizona.edu
web: www.azdamet.com/awwings/tcfa/
Site: Greenfield Country Day School, Tucson, AZ; Booths: 20; Attendance: 3,000

ALASKA
Three Barons Renaissance Fair
June 6-14, 1998 Contact: Carol LaLone, PO Box 233617, Anchorage, AK 99523 (907) 274-2913

CALIFORNIA
Central Coast Renaissance Festival
July 18-19, 1998 Contact: Larry Gunn, 4921 Springwood Cr., Cordelia, CA 94585 (800) 688-1477

Central Valley Renaissance Festival;
May 9-10, 1998 Contact: Larry Gunn, 4921 Springwood Cir., Cordelia, CA 94585 (800) 688-1477

Crossroads Renaissance Festival at:
Corona

May 2-31, 1998 Contact: Tom Wilson, Crossroads Productions, P.O. Box 95, Riverside, CA 92502-0095 (909) 943-5949 or (800) 320-4REN

Fair Oaks Renaissance Tudor Fayre
June 27-28, 1998 Contact: Fair Oaks Recreation and Parks district, 4150 Temescal St. Fair Oaks, CA 95628 (916) 966-1036

Hanford CA Renaissance of Kings Cultural Arts Faire
October 3-4, 1998 10 am.- 6 pm.; Sun til 5 pm. Admission: FREE; Contact: Dolores Terrell, 330 S. Bush Ave., Fresno, CA 93727-4007 (209) 251-9257
Site: Civic Auditorium Park (400 N. Douty St.), Hanford, CA; Booths: 85+; Attendance: 18,000+
On-site camping avail. w/ AC and indoor bathrooms for auth. participants only. (showers w/in walking distance), RV camping at Kings County Faire Grounds, motels and B&Bs nearby. Lodgings list avail.

Long Beach Renaissance Arts Festival
August 29-30, 1998 10 am.- 6 pm. Admission: $10; Contact: Ginny Colvin, Travelers Aid Society, 996 Redondo Ave., Ste. 118, Long Beach, CA 90804 (562) 438-9903
Site: Rainbow Lagoon, behind the Long Beach Convention Center; Booths: 80
Attendance: 10,000
No running water or electric on-site.
Discounted hotels/motels nearby

Northwoods Renaissance Festival
August 8-9, 1998 Sat: 10 am - 7 pm.
Admission: TBA; Contact: Bill Woodford, Wind River Casino.
2100 Redding Rancheria Rd., Redding, CA 96001 (530) 243-3377 (800) 280-U-WIN
Site: Black Point Forest, Novato, CA; Booths: 200+; Attendance: 200,000
On-site camping for participants only.
RV, KOA campgrounds & motels nearby.

San Jose Renaissance Faire
October 10, 11, 1998 Admission: $6;
Contact: Living History Intl., PO Box 14136, Reno, NV 89507 (800) 511-3616, web: www.livinghistory.org
Site: Casa de Frurta Park, Hollister; CA; Booths: 120; Attendance: 25,000; Booth residency avail., hotels nearby.

Santa Barbara Renaissance Faire
September 19-20, 1998 10 am, 6 pm.
Admission: $8; Contact: Tom or Cheryl Cardoza, Living History Project, 809 Valerio St., Santa Barbara, CA 93101 (805) 682-0310
Site: Live Oak Camp, Lake Cachuma on Hwy 154, 10 mi. north of Santa Barbara;
Booths: 70; Attendance: 6,000
Participant camping on-site, campgrounds w/in 1 mi, hotels w/in 10 mi.

Ojai Renaissance Festival
July 11-12, 1998 Contact: Richard Wixon, Gold Coast Productions, 2509 Thousand Oaks Blvd., Thousand Oaks, CA 91362 (805) 496-6036
Site: Redding Civic Center; Redding, CA;
Booths: 50-100; Attendance: 5-10,000
Call for camping & hotel info.
Sanctuary Pleasure Faires, Inc., P.O. Box B, Novato, CA 94948 (415) 892-0937 or (800) 52-FAIRE
Site: Black Point Forest, Novato, CA; Booths: 200+; Attendance: 200,000
On-site camping for participants only.
RV, KOA campgrounds & motels nearby.

Renaissance Pleasure Faire, Spring
April 25-June 12, 1998 Contact: Renaissance Entertainment Corp., PO Box 9 188, San Bernardino, CA 92427 (909) 880-6211
St. Paul Newman Center Renaissance

Renaissance Pleasure Faire, Fall
Aug. 22 - Oct. 4, 1998 (WO) 10 am - 6 pm. Admission: $17.50; Contact: Renais-
Scandanavian Mid-Summer Festival
June 27-28, 1998 Contact: Christian Nielsen (Don Christianson, Pres.)
Scandanavian Lodges, 2506 C Street, Eureka, CA 95501 (707) 445-8264

Renaissance Pleasure Faire, Spring
April 25-June 12, 1998 Contact: Renaissance Entertainment Corp., PO Box 9 188, San Bernardino, CA 92427 (909) 880-6211
St. Paul Newman Center Renaissance

Renaissance Pleasure Faire, Fall
Aug. 22 - Oct. 4, 1998 (WO) 10 am - 6 pm. Admission: $17.50; Contact: Renais-
Scandanavian Mid-Summer Festival
June 27-28, 1998 Contact: Christian Nielsen (Don Christianson, Pres.)
Scandanavian Lodges, 2506 C Street, Eureka, CA 95501 (707) 445-8264
The Costumer's Quarterly

Festival
Oct, 26-27, 1998 10 am - 5 pm. (Sun. til 4 pm.) Admission: FREE; Contact: Judy Clifford, 1572 E. Barstow, Fresno, CA 93710 (209) 436-3434
Site: Barstow Frontage Rd., W. of CA State Fresno; Booths: 125; Attendance: 8,000
Motels nearby. No on-site camping.

Valhalla Renaissance Festival
June 6-14, 1998 Contact: Steve Bailey, Tahoe Tallac Assoc., 3839 Oak Glen Dr., Santa Rosa, CA 95404 (916) 542-4166
Site: 2 mi, west of 185, Exit 12; Booths: 130+; Attendance: 200,000+
100 campsite, most with electric, showers and privies (camping + elect. fees). BR avail. No tents.

Willih Celtic Renaissance Faire
May 16-17, 1998 Contact: Rich Venturi, 1119 Madrone Cir., Willits, CA 95490 (707) 459-3263 email: conor@zap.com.net

COLORADO
Colorado Renaissance Faire
June 13 - Aug. 1, 1998 Contact: Jim Paradise, 409 S. Wilcox, Ste F, Castle Rock, CO 80104 (303) 688-6010

Grand River Renaissance & Fantasy Festival
August 21-23, 1998 9 am- 6 pm Admission: $4; Contact: Carter & Lynn Reese, 3212 Mesa Ave., Clifton, CO 81520, (970) 523-7841 or Krystal Chosy (970) 241-2753
Site: Rim Rock Adventures, 1 mi, south of ex. 19 on I-70. (site could change); Booths: 50; Attendance: 2,000

GEORGIA
Georgia Renaissance Festivals
Spring: April 18 - May 31, 1998
Fall: Oct. 3- Nov. 1, 1998 (WO) 10:30 am.- 6 pm. Admission: $11.95; Contact: Norma Pope, P.O. Box 986, Fairburn, GA 30213 (770) 964-8575
Site: 2 mi, west of 185, Exit 12; Booths: 130+; Attendance: 200,000+
100 campsite, most with electric, showers and privies (camping + elect. fees). BR avail. No tents.

IDAHO
Idaho Shakespeare Festival
June 25 - Sept. 19, 1998 Tues. - Sat.: 8 pm.; Sun: 7 pm. Admission: $18-$26; Contact: Kristen DeAngeli, PO Box 9365, Boise, ID 83707 Box Office: (208) 336-9221
Site: 5657 Warm Springs Ave., Boise, ID Attendance: 32,000 Hotel info. avail. through Idaho Visitors Center:

ILLINOIS
Jubilee College Olde English Faire
June 20-21, 1998 Contact: Jim Trumminelli, 11817 Jubilee College Rd., Brimfield, IL 61517 (309) 243-9489

INDIANA
Indiana Renaissance Festival
August 29, 1998 11 am.- 6 pm. Admis-
IOWA

Iowa Renaissance Festival & Harvest Faire
Admission: $7.50; Contact: Greg Schmidt, Festivals Intl., 508 4th Ave. N., Clear Lake, IA 50428 (515) 357-5177
Site: Iowa State Fairgrounds, Des Moines, IA; Booths: 50; Attendance: 9,000
RV campground in fairgrounds, motels and hotels w/in 3 mi.

Mount Vernon Olde World Faire
May 1-3, 1998 Contact: Randy Dotson, 407 2nd Ave. S., Mt. Vernon, IA 52314 (319) 895-8645

Renaissance Faire of the Midlands

KANSAS

Kansas City Renaissance Festival
Site: 628 N. 126th St., Bonner Springs, KS; Booths: 165; Attendance: 204,000
Camping/showers for participants only. hotels & camping nearby.
The Costumer’s Quarterly

Day), 10:30 am. - 7 pm. Admission: $12.95; Contact: C.J. Crowe, International Renaissance Festivals Ltd., P.O. Box 3 15, Crownsville, MD 21032 (800) 2967304 1 Site: Crownsville Road., Crownsville, MD; Booths: 130; Attendance: 225,000
BR avail., Campground w/ toilets, showers, electric & water avail. w/$75 leaning deposit & $10 surcharge per person. Hotels Nearby.

Hastings Battle and Medieval Faire
October 10-11, 1998 11 am. -5 pm. Admission: $8; Contact: Eric Dennis, Markland Ltd., PO Box 715, Greenbelt, MD 20768 (302) 325-1327 Site: Marietta Mansion, Glendale, MD; Booths: 25; Attendance: 1,500+
Camping on-site avail. for participants.

MICHIGAN
Grand Traverse Renaissance Fair
August 23, 1998, 10 am. - 6 pm. Admission: $3; Contact: Kathy Lievense, Grand Traverse Pavilions, 1000 Andrew Weiszner Dr., Grand Traverse, MI 49604 (616) 932-3000 Site: Grand Traverse Commons, S. Elmwood at 11th St., Traverse City, MI; Booths: 20; Attendance: 2,000 Hotels nearby.

Michigan Renaissance Festival
Aug. 15 - Sept. 21, 1998 (WO + Labor Day), 10 am. - 7 pm. Admission: $13.95; Contact: Michelle Bone, 120 S. Saginaw, Holly, MI 48442 (800) 601-4848 Site: 12500 Dixie Hwy, Holly, MI; Booths: 150; Attendance: 220,000 Campground nearby, hotel packages avail.

Silver Leaf Renaissance Festival
July 18-26, 1998  Contact: Betsy Denue, Box 2346, Portage, MI 4908 1 (616) 343-9090

MINNESOTA
King Richard’s Faire
August 29 - Oct. 18, 1998 (WO & Columbus & Labor Day) 10:30 am. - 6 pm. Admission: $18; Contact: Bonnie Shapiro, King’s Faire, Inc., PO Box 419, Minneapolis, MN 55446 (612) 827-1765 Site: 3401 5th Ave. S., Minneapolis, MN; Booths: 125; Attendance: 200,000 Campgrounds and motels avail., houses for rent within 15 min. Hotels nearby.
Aug. 15 - Sept. 27, 1998 (WO + Labor Day), 9 am. - 7 pm. Admission: $13.95;
Contact: Bonnie Jacobson, Mid-America Festivals, 1244 S. Canterbury, Suite 306, Shakopee, MN 55379 (800) 966-8215
Site: Shakopee, MN; Booths: 300; Attendance: 335,000
Camping for participants only, camping and motels nearby.

MONTANA
University of Great Falls Renaissance Faire
July 11-12, 1998  Contact: Lana Furdell,
University of Great Falls, 1301 20th St. S.,
Great Falls, MT 59405 (406) 791-5255

NEVADA
Genoa Renaissance Faire
July 25-26, 1098  Contact: Living History Intl., PO Box 14136, Reno, NV 89507
(800) 511-3616  email: genoafaire@livinghistory.org
web: www.livinghistory.org

Reno Renaissance Faire
May 23-24, 1998  Contact: Living History Intl., PO Box 14136, Reno, NV 89507
(800) 511-3616  email: genoafaire@livinghistory.org
web: www.livinghistory.org

NEW MEXICO
Doña Ana Arts Council Renaissance Craft Faire
Nov. 7-8, 1998 10 am. - 5 pm. Admission: $3 donation;
Contact: Judith Finch, Doña Ana Arts Council, 224 N. Campo, Las Cruces, NM 88001 (505) 523-6403
Site: Young Park, Las Cruces, NM;
Booths: 160; Attendance: 50,000
Camping, motels nearby.

Silver City Renaissance Faire
October 24-25, 1998 10 am. - 7 pm., Sun till 5 pm. Admission: FREE; Contact:
Anna Steitz, PO Box 1758 Silver City, NM 88062 (505) 388-9569  Web:
www.gilanet.com/renfaire/
Site: Cough Park, Silver City, NM;
Booths: 50; Attendance: 1,000
Camping & motels w/in 5 mi.

NEW JERSEY
New Jersey Renaissance Festival and Kingdom
May 23-June 28, 1998  Contact: Christopher Parks, PO. Box 5683. Somerset, NJ
08873 (908) 271-1119  email: epicboard@njkingdom.com; web:
www.NJKingdom.com

NEW YORK
The Medieval Festival at Fort Tryon Park
Sept. 27, 1098 noon - 6 pm. Admission: FREE; Contact: Eileen Merle, c/o WHIDC, 57 Wadsworth Ave., New York, NY 10033 (212) 795-1600  email
songbird.com@juno.com
Site: Fort Tryon Park, around
Manhattan’s Cloisters; Booths: 150; 
Attendance: 40,000 
Hotels in Ft. Lee, in NJ or in NYC. 

New York Renaissance Faire 
August 1 - Sept. 20, 1998 (WO & Labor Day), 10:30 am. - 7 pm. Admission: $15.75; Contact: Joe Cargulelo, REC, 600 Rte. 17A, Tuxedo, NY 10987 (914) 351-5171 
Site: Sterling Forest, Rt. 17A, Tuxedo, NY; 
Booths: 150; Attendance: 150,000+ 
Participant camping for fee, w/showers, flush toilets. Motels & B&Bs w/in 15 min. 

Sterling Renaissance Festival 
July 4 - August 16, 1998 (WO) 10 am. - 7 pm. Admission: $12.99; Contact: Virginia Young, 15431 Farden Rd., Sterling, NY 13156 (315) 947-5783 
Site: near Lake Ontario, one hour NW of Syracuse in Sterling, NY; Booths: 75; 
Attendance: 90,000 
BR avail., limited camping w/ showers, flush toilets, limited electric, campgrounds & motels w/in 15 min. 

NORTH CAROLINA 
Carolina Renaissance Festival 
Oct. 3- Nov. 15, 1998 (WO) 10 am. - 5:30 pm. Admission: $11, $10 advance; Contact: Jeffrey Siegel, PO Box 165, Davidson, NC 28036 (704) 896-5555 
Site: 25 min. North of Charlotte, near Lake Norman on Hwy 73; Booths: 90; 

OHIO 
Baycrafters Renaissance Fayre 
Sept. 5-7, 1998 10 am. - 6 pm. Admission: $6; Contact: Sally Irwin Price, 28795 Lake Rd., Bay Village, OH 44140 (440) 871-6543 
Site: Cleveland Metro Parks 13 mi west of Cleveland, OH on Lake Erie; Booths: 10; Attendance: 30,000. 

Great Lakes Medieval Faire 
June 27 - August 2, 1098 Contact: Susan Dunne, PO Box 251, Ashtabula, OH 44005 (888) MEDIEVAL 

Ohio Renaissance Festival 
Aug. 22 - Oct. 11, 1998 (WO & Labor Day) 10:30 am. - 6 pm. Admission: $12.95; Contact: Peter Carroll, PO. Box 68, Harveysburg, OH 45032-0068 (513) 897-7000 
Site: 317 Brimstone Rd., Wilmington, OH; Booths: 155; Attendance: 172,000 
BR avail., 3 campgrounds w/in 10 mi. 

Ohio State Renaissance Festival 
May 2, 1998 Contact: David Strauss, Kuhn Honors House, 220 W. 12 th Ave., Columbus, OH 43210 (614) 292-3135

Ravenwood Castle Spring Faire 
May 8-9, 1998 Contact: Sue Maxwell,
Ravenwood Castle, 65666 Bethel Rd.,
New Plymouth, OH 45654 (740) 596-2606
10,000
Free on-site camping for participants;
motels and camping w/in 20 min.

OKLAHOMA
The Castle at Muskogee Renaissance
Faire
May 2-10, 1998  Contact: The Castle, 3400
Fern Mountain Road, Muskogee, OK
74401 (918) 687-3625, Tix: (918) 687-3625
e-mail: The.Castle@OK.azalea.net, Web:

OREGON
Dayes of Olde Medieval Festival NEW!
August 8-9, 1998 10 am. - 8 pm. (til 6 pm.
Sun) Admission $6 (parking $1); Contact:
Deanna, 500 Lancaster Dr. SE, Salem, OR
97301 (503) 371-7375
Site: Cascade Gateway Park, Salem, OR;
Booths: 40+; Attendance: 5,000+
BR avail. for participants. KOA camp-
ground 1/4 mi. away, hotels nearby.

PENNSYLVANIA
Greater Pittsburgh Renaissance Festival
June 27- July 26, 1998  Contact: Sondra
Kusic, PO Box 1670, Greensburg, PA
15601 (412) 872-1670
Pennsylvania Renaissance Faire
Admission: $16.95 (discount coupons
available); Contact: Barbara Lacek.
Mount Hope Estate & Winery, P.O. Box
685, Cornwall, PA 17016 (717) 665-7021
Site: 83 Mansion House Rd., Manheim,
PA (just off exit 20 of the PA turnpike)
Booths: 95; Attendance: 200,000
No on-site camping, hotels & camp-
grounds nearby.

Oregon County Fair
July 10-12, 1998  Contact: Norma Sax, PO
Box 2972, Eugene, OR 97402 (541) 343-
4298
Shrewsbury Renaissance Faire
September 12-13, 1998 10 am. - 6 pm.
Admission: $6; Contact: The Shrew, P.O.
Box 604, Philomath, OR 97370 (541) 929-
4897  email: shrew@peak.org web:
www.peak.org/shrewsbury
Site: Philomath Rodeo Grounds,
Philomath, OR; Booths: 100; Attendance:
TEXAS
Hawkwood Medieval Fantasy Faire
Aug. 15- Sept. 27, 1998 (WO, + Labor Day), Sat: 10 am.- 10 pm.; Sun: noon - 8 pm. Admission: $10; Contact: Jame Echols, PO. Box 3222, Grapevine, TX 76099 (800) 782-3629 or (817) 430-4102
web: members.aol.com/hawkwoodgg/hawkwood
Site: 20 mi. N. of Ft. Worth, TX; Booths: 120; Attendance: 18,000
Camping w/ water and showers, free to participants, $5 for patrons, elect. and privies avail. hotels nearby.
Texas Renaissance Festival
Oct. 3- Nov. 15, 1998 (WO) 9 am. - dusk
Admission: $17.95; Contact: Brenda Clixby, Rt. 2, Box 650, Plantersville, TX 77363 (800) 458-3435
Site: Plantersville, TX; Booths: 250; Attendance: 31,600
On-site camping; campgrounds/motels nearby.

UTAH
Utah Midsummer Renaissance Faire
July 7-11, 1998 Contact: Jack Tripp, PO. Box 1443, Cedar City, UT 84721 (435) 586-1124 or Rick Bryant (435) 586-3711 (after 7 pm.)

VERMONT
Medieval Days
July 17-19, 1998 Contact: Dennis Seavey, RR 1 Box 4513, Union, NH 03887 (603) 652-7732

VIRGINIA
Virginia Renaissance Faire
April 25 - June 7, 1998 Contact: Ann Miller; Renaissance Entertainment Corp., 1175 Kings Hwy, Fredericksburg, VA 22405 (540) 371-3999

WASHINGTON
Camlann Medieval Faire
July 11- Aug. 30, 1998 (WO), 11:30 am. - 6
pm. Admission: $8; Contact: Roger Shell, Camlann Medieval Assoc., 10320 Kelly Rd. NE, Carnation, WA 98104 (425) 788-1353
Site: 10320 Kelly Rd. NE, Carnation, WA; Booths: 20; Attendance: 10,000
Camping avail. off-site, inns nearby.

Rent Canterbury Faire
August 15-16, 1998 11 am. - 7 pm. (til 6 pm. Sun) Admission: $1; Contact: Kent Parks and Rec., 220 4th Ave. S., Kent, WA 98032 (253) 859-3991
Site: Mill Creek Canyon Earthworks Park, 742 E. Titus St.; Booths: 80; Attendance: 30,000
Limited camping avail. on-site. KOA campground in town, & many motels.
Note: this faire is a mix of modern and period activities.

Renaissance Arts Faire
August 14-15, 1998 11 am. - 6 pm. Admission: FREE; Contact: Leslie VanLeishout, PO Box 1501, Olympia, WA 98507 (360) 943-9492 or the City of Lacey Public Affairs (360) 491-3214
Site: St. Martin’s Abbey, Lacey, WA; Booths: 50; Attendance: 3,000+
Dorms avail. at the abbey; hotels and camping nearby.

Washington Shakespeare Festival
May 7-9, 1998 Call for hours; August 6-29, 1998 Call for hours Admission: $19 (disc. avail); Contact: Leslie VanLeishout, PO Box 1501, Olympia, WA 98507 (360) 943-9492
Site: Downtown Olympia, WA
Attendance: 5,000
Hotels and camping nearby

Ye Merrie Greenwood Renaissance Faire
June 27-28, 1998 Contact: Marjorie Kunigisky, 6015 W. 20th Ave., Kennewick, WA 99338 (509) 783-7727

WISCONSIN
Audubon Wood Renaissance Faire
September 27, 1998 10 am. - 6 pm, Admission: $5 ($4 if in costume); Contact: Schlitz Audubon Center; 1111 E. Brown Deer Rd., Milwaukee, WI 53217 (414) 352-2880
Site: Schlitz Audubon Center; 5 mi. from downtown Milwaukee; Booths: 20+;
Attendance: 500+
Hotels w/in a few miles.

Bristol Renaissance Faire
June 27-August 23, 1998 (WO) 10 am. - 7 pm. Admission: $14.95; Contact: Shawn Johnson, Renaissance Entertainment Corp., 12550 120th Ave., Kenosha, WI 53142-7337 (847) 395-7773
Site: 12520 120th Ave., Kenosha, WI; Booths: 180; Attendance: 150,000+
No pets, camping, pay phones, showers, privies for participants only. Camping and motels nearby.

CANADA
Ontario Renaissance Festival
July 11 – Aug. 16, 1998 (WO) 10:30 am. – 7 pm. Admission: CA$14.95 (Can. funds)
Contact: International Renaissance Festivals, Ltd., PO Box 486, Milton, ON CANADA (800) 734-3779
Site: Off Hwy 401, Trafalgar Rd. Exit;
Booths: 50; Attendance: 50,000
Primitive campgrounds on-site, public camping nearby.

Stratford-on-the-Fraser Shakespeare Festival and Renaissance Faire
July 15-19, 1998 Contact: Lisa Chambers,
34301 Norrish Ave., Mission, BC V2V 6N9 CANADA (604) 820-2717 (from Can.: 888-226-6616) email: jchambers@netcom.ca

Holiday Lectures Classes
Lessons
Traditions N Transitions
July 12, 1998. For more information, call 650.723.1234 or email vintage@leland.standord.EDU.

Burn the Boa!
Aug. 26, 1998 Hotel Rex, San Francisco, CA. Lecture and fashion show presented by the Art Deco Society of California. Cocktail Reception 6:30; lecture and fashion show 7:30-9 pm. Costume is not required but will certainly be admired.
Costume-Connections from pg. 10

of Costume-Con conferences, as well as the awards lists, programming lists, the rules for each competition, and so on. To find out more about our hosts, visit their website (www.ability.net).

“If you build it, they will come....” And come they have. By the time this article sees print, we should have had our 4,000th visitor. Hope to see you there soon!

‘Costume-Con’ is a trademark of Karen Dick and Kelly Turner, which may be registered in some jurisdictions, and is used with permission.

The symposium was preceded with a miniature symposium on First Ladies Collections and followed by 3 days of tours to local museums. The First Ladies Collections meeting was chaired by Polly Williamson from the Smithsonian and included half a dozen presentations on different first ladies collections, including both federal and state first ladies.

This was the first year that CSA had a full marketplace at its Annual Symposium in addition to a mini-marketplace on Saturday. Organized by ICG’s own Janet Wilson Anderson and owner of Alteryears, over 30 vendors displayed a wide variety of wares — new and own of print books, trim, needlework supplies, ethnic and vintage garments, magazines, and conservation materials to name a few. Most attendees went home with their suitcases and minds considerably fuller.

Robin has been costuming and doing historical interpretation for over 25 years. She currently is on the board for The Greater Bay Area Costumer’s Guild.

CSA from pg 28

CSA also holds Poster Sessions where researchers are invited to show the fruits of their current work. Included were examples of an 1814 Naval Officers Uniform and Francisco del la Rocha Burguin’s Tailor’s Book, 1618 - as translated into English. Juried papers were presented on all three days on a variety of aspects of historical and ethnic dress.
never-the-less, a fine linen collar is shown inside the high collar of a woman’s houppelande, painted by Pisanello. In addition to being removable for washing, the linen between fur or wool and skin would reduce the itching. Sumptuary laws prevented prostitutes from wearing fur collars.

The earliest picture I have found which could be considered a houppelande is the brass rubbing of Marion Grevel, wife of an English wool merchant, who died in 1386. Her gown has the high, close collar, and the fullness of skirt, and is cut without any hint of a waist seam, but the sleeves are tight sleeves, and there is no belt worn. The undersleeves have the ‘goblet cuff’. The brass of Alice Giffard, wife of the Chief Baron of the Exchequer, died 1400, also shows tight sleeves, no belt, and a high collar. Her gown is so full that the almost-gathered look of fullness goes up into the high collar; that may be an inaccuracy on the part of the engraver.

An unknown English couple, c.1395-1400, have matching houppelandes on their brasses, except that his is ankle length. Both have full bag sleeves, goblet-cuffed undersleeves, and buttons at the center of the high collars. The brasses of John Urban and his wife, Joan Reskymmer, c.1410, are very similar.

There are the full, bag sleeves, but the undersleeves have wrist-length cuffs. Their high collars are laced, not buttoned, and Joan’s has a wide flare. Both John and Joan wear waist-level belts.

Clarice de Freville, c.1410, has wide sleeves, fur-lined, on her houppelande, and her collar, while high, has a narrower, lower opening, the base of which is buttoned. De Marly says that the wide, funnel sleeve is the ‘ducal’ sleeve, and the bag sleeves were worn by those of lesser degree who could not copy royalty. Robert de Freville is shown in armor, so perhaps Clarice’s sleeves are a mark of rank. All of the wide sleeves shown on women’s houppelandes do seem to be of the rank of at least minor nobility, even if they are not the full, dragging length.

Funnel, or bombarde, sleeves may have been limited to certain upper ranks, but that was not the case with the bag sleeves. They appear on kings and merchants, queens and nurses. Fullness varies with individual gowns, but there does not appear to be division of rank using this style. Bag sleeves vary in fullness; some are often exceedingly full, some are barely bagged at all. Bag sleeves often have fur cuffs or edges. An engraving Scott describes as ‘Northern Netherlandish’, Plate 71, shows a woman whose bag sleeves have drippings of skinny daggings hanging from what
must be the sleeve seam.

Gradually, the houppelande loses its extreme width, the sides of the garment lie flat against the body, and only the front and back pleats provide fullness. Men and women no longer resemble each other. Whimsy, bells, bezants, embroidery and the dags vanish. At the same time, the sleeve cap rises to a puffed look. The sleeves become tubular, like stovepipes, or develop slits in their bags so that the hand and arm come through, or they hang from the shoulders in organ-pipe folds, and our houppelande is gone. The stylistic organization of the urban culture of Burgundy has triumphed.

GENERAL BIBLIOGRAPHY (costume and art)

de Alcega, Juan. Tailor’s Pattern Book 1589. Ruth Bean, publisher. Translated and reproduced from the Spanish original.


Avrill, Francois. Manuscript Painting at the Court of France.


Bise, Gabriel. Medieval Hunting Scenes.


Oh! That's how you do that!!!

From Sandy Pettinger:

Wind your fancy thread (metallic, pearl cotton, etc.) on a bobbin by hand. Insert bobbin in machine, bypassing or loosening bobbin tension. (Note: if loosening, only do this with machines with separate bobbin cases, and if possible, buy an extra one to do this with, so you don’t mess up your primary one). Trace design on wrong side of fabric, use a matching/neutral/invisible thread in the needle, and sew the pattern wrong side up. The fancy thread is attached to the right side from the bobbin. This lets you use thread that is too thick for a needle.

BTW, I know about it (obviously) but since I was making a church garment, I needed to do it the way I did. It’s sort of the traditional way to do it.

Snips & Bits from pg. 51
4) There is a reason why codpieces are no longer in style.

And I am joining Weight Watchers as soon as possible.

[From: The Scarlet Letter: The Official Newsletter of the St. Louis Costumer’s Guild (the St. Louis Ubiquitous Tailoring Society) Used with permission.]
Snips and Bits

This area will be devoted to amusing anecdotes about what you have done, seen, been a part of, etc., regarding costuming.

The inaugural column is courtesy of Jeff Morris from the St. Louis Ubiquitous Tailoring Society’s Newsletter.

Needles and Threads
by Jeff Morris (JMorris@aol.com)

In retrospect, I have no idea why I volunteered my body for modelling codpieces. In those infamous words, “it seemed like a good idea at the time”. Pierre “Mr. Smooth” Pettinger was no help at all, saying that he could use all the warm bodies he could get and he had a black spandex bodysuit that ought to fit me. Everything would be fine. No problems.

Saturday morning the bodysuit and I were introduced. Pierre was going in eight directions at once—trying to coordinate the Single Pattern Contest entries, get everything ready for his emceeing chores, and get his own Folio costume (“Full House on a Rising Son” by Edward Dyas, and for the record Pierre did a fantastic job with it) together. But he handed the suit to me and said to come back down when it was on. I headed up to the room and stripped, ready for The Big Moment.

First question—do I keep the underwear on? Will there be visible panty lines if I do? Modesty wins—underwear stays on. Damn the visible panty lines. Nobody should be looking back there anyway.

So down go the legs into the inky spandex depths. I have had experience wearing panty hose (did you really think this was the first time I’ve made an utter fool of myself?), and I start rolling the suit up towards The Gut of Doom. The feet look a bit odd, but hey, this is the first time I’ve worn a bodysuit, so what do I know? Up, up we go, zipper facing front, up the arms, gee the open area of the hood is not where my face would go...

Oh. Oops. Off goes the bodysuit, I turn it around and repeat the process. correctly this time. As flesh is enveloped by blackness, I am pleasantly surprised at how comfortable the suit is, very light and not at all stifling. I could get used to this. Now the zipper...

Ah. Problem. Can’t work the zipper. Need an ook. Oh, Mary....

I am wearing an oversized shirt over the bodysuit when I find The Redhead in the lobby. I quickly explain the situation and we go into the main function room. She takes one look and tells me that there is no way this thing is going to zip up. I’m
rapidly reaching this conclusion as well, but male pride gets in the way and I refuse to concede defeat. Find Pierre. Pierre knows everything. Pierre will find a way to make this fit.

Pierre takes one look and agrees with The Redhead. Damn. Fortunately, the lovely and wonderful Tina Connell takes one look, whips off her black t-shirt (and she was wearing a tank tee underneath), turns it inside out, and voila! Instant cover-up. I immediately swear eternal fealty to Tina, which is a good thing because she’s the one who’s going to sew lanyards around the crotch of the bodysuit...with me still in it. This is one of those situations. I realize, where it’s best to look away and have deep abiding faith in Tina’s steady hands. My faith is not misplaced, and now it’s time to attach Codpiece #1 and prepare to get on stage.

As I prepare to make my Grand Entrance, I realize I have no idea how to properly model this thing. So I watch my predecessors, studying where they go, how they pose, etc. Then, remembering my motto (“If You Are Going to Make a Fool of Yourself, Don’t Do It Halfway”), go out there with guns blazing and Madonna’s “Vogue” roaring through my head. There is no fear at all. Just “I cannot believe I am doing something so stupid”.

One or two more runs, an encore bow for all the models, and we’re done. I am getting ready to pose for codpiece photos (fortunately, no one will see my face, only the codpiece and the lower half of the G.O.D.). Something is crawling down my leg. I look down and see nothing, then realize that what I’m feeling is sweat trickling down the inside of the suit. Weird.

At long last I go upstairs and remove the bodysuit. In the process I discover that some of Tina’s stitchery has connected my underwear with the bodysuit. I am again filled with awe and gratitude for Tina’s steady hands. Alas, all the scissors are downstairs with The Redhead.

Hmm. I finally bundle the bodysuit up so that the offending underwear is hidden from view, get dressed in my civvies, find the scissors, sneak into the green room and go snip-snip. The underwear is placed in my portable file cabinet and forgotten about until several weeks later when I open the cabinet up to find some SLCG artwork and find something else entirely.

What have I learned?

1) It’s always good to try something unusual just for the fun of it.
2) “It ought to fit you” is a dangerous sentence.
3) Tina Connell has rock-steady hands.

Continued on page 49