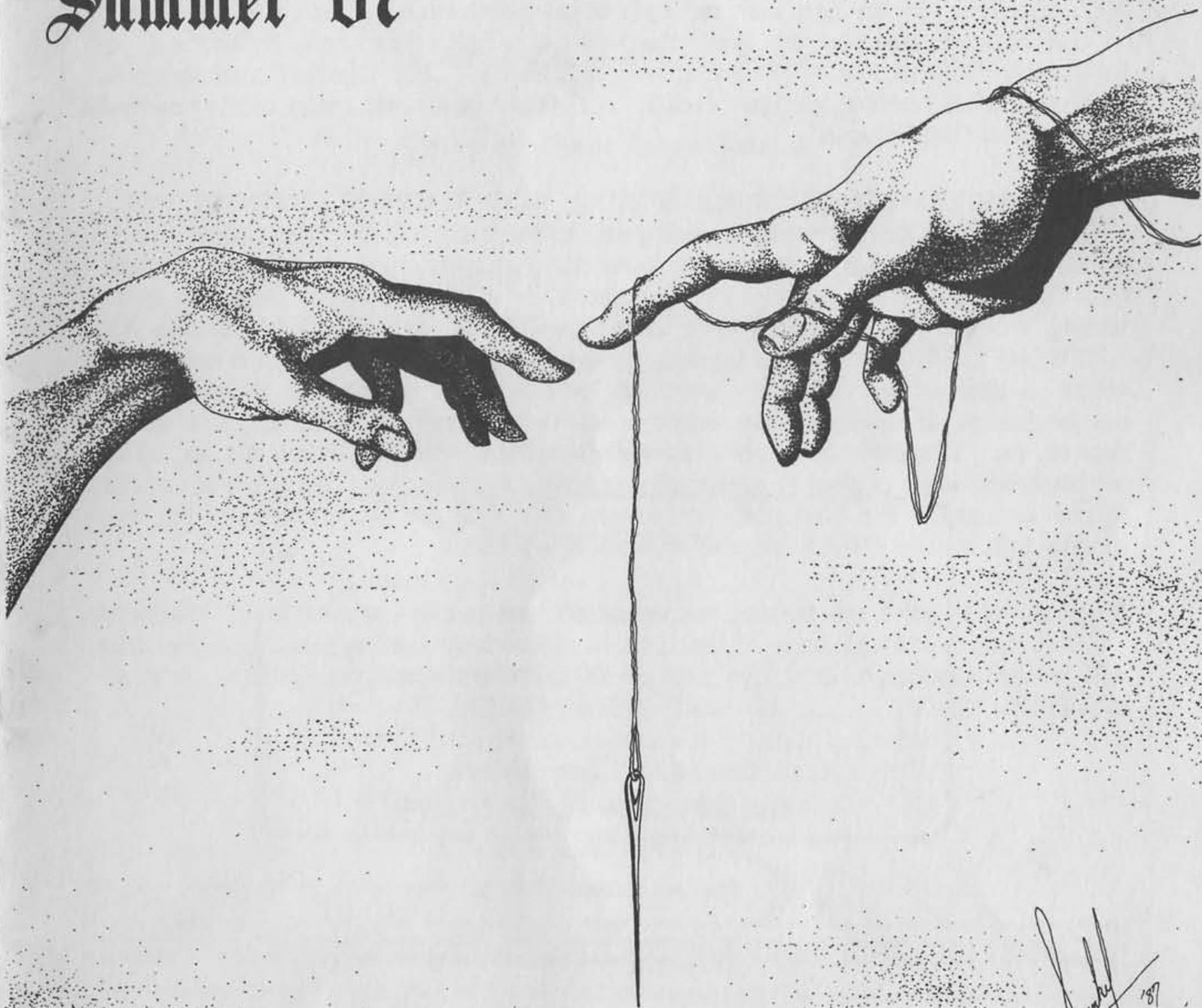


# The Costumer's Quarterly

Summer '87



*Frank*  
'87

# From The Editors

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Welcome to the first edition of the New and Revised newsletter for all members of the International Costumer's Guild - henceforth referred to as The Costumer's Quarterly. As the name implies, we hope to be publishing one issue about every 3 months, which is a more regular schedule than it has had in the past.

We hope you like the new look and style of this publication. After much discussion, it has been decided that this newsletter will use a "magazine" style format and carry (primarily) "informative" type articles on costuming. For meeting announcements, reports on local conventions/other events, "hot" Guild issues, etc., refer to the newsletter of your local Guild chapter.

**THE COSTUMER'S QUARTERLY WILL NOT SURVIVE WITHOUT YOUR PARTICIPATION!!!** While we could probably keep it going for awhile by writing and drawing all the materials ourselves, this is not the point of having an organization newsletter. The purpose of the International Costumer's Guild is to SHARE information on costuming, and this publication is one of the places to do it. WE NEED ARTICLES AND ARTWORK! "Articles" can be anything from a "handy household hint" that only takes a couple of lines up to a full-blown article on "how-to" make something. "How-to's" need not be limited to sewing: they might cover vacuforming, airbrushing, glues and adhesives, etc. The sky's the limit! "Artwork" can be anything from specific illustrations (or black-and-white photos) to accompany an article to non-specific spot-illos or costume-related cartoons. We also desperately need COVERS for future issues! For more specific info, see the "HELP" page at the back of this issue!

We cannot promise you fortune, but we do promise you lots of GLORY. Contributors will receive a FREE copy of the 'zine in which their work appears, and your talent will be seen (and appreciated!) by roughly 300 costumers across the country. Send submissions to:

Karen & Kelly Turner, Editors  
**THE COSTUMER'S QUARTERLY**  
1693 Peachwood Drive  
San Jose, California 95132

Thanks for your help, and we're looking forward to hearing from you soon!

# The Costumer's Quarterly

Volume 2 Number 1

Summer 1987

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Incidental Art by Melody Rondeau & Dover Books

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# CLOTHING CONSERVATION

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by Peggy Kennedy

## PROLOGUE

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On February 22, 1986, there was held a function of the Costumer's Guild West, "The Romance of the Rose", at which Sharon Folsom gave a talk on the care and cleaning of textiles. Don Simpson took the notes which follow and gave permission for the ICG newsletter to publish them.

## GENERAL PRINCIPLES

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Respect the garment. Preserve its historical features. Keep as complete a record of its history as you can. Let local scholars know what you have--they might not be able to afford to keep it themselves, but they may want to examine or borrow it someday. Preserve the garment as best you can without harming its historical value.

Protect the cloth from stress. The fibers of the fabric can be damaged by any strong, abrupt, or prolonged pushing, pulling, bending, or rubbing of the fabric.

Protect the cloth from chemicals (sweat, acid, etc.).

Protect the cloth from dirt and smog by keeping it clean. The best method for MOST garments is wet cleaning, which must be done properly without soap, bleach, conditioners, agitation, tumbling, excess heat, etc.

## WET CLEANING

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The best chemical for cleaning garments is Orvis WA Paste (Proctor & Gamble's name for Sodium Lauryl Sulfate). This is most easily found at tack

and feed stores, as it is used for such things as cleaning horses' manes and tails. WA Paste is much better than Woolite for cleaning wool, and is also the best for silk or any other natural fabric.

Test the garment for color-fastness. Find a safe part of the garment (one that won't show) and clamp it off, using your fingers or a hemostat and strips of soft rubber. Put a little water and WA Paste on it for 10 minutes, then remove the paste thoroughly with tepid water. If the color has not run, it is usually safe to wet clean.

Never use soap, bleach, or other harsh chemicals. Wash in a chemically inert tub. An old, well-used enamel tub is even better than a stainless steel one.

The tub should be large enough to hold the garment easily (it is usually best to wash fragile things one at a time). A bathtub is about the right size for most garments. Put enough lukewarm water in the tub to surround and support the garment. For a bathtub, use about 1/2 cup WA Paste per foot of water depth. Dissolve it thoroughly, then cool the water to 70 degrees F and keep it there. Some people use an aquarium heater to maintain the temperature.

Gently push the garment into the water, and let it soak. How long a soak will depend on individual circumstances. Some very soiled garments have required 12 days of soaking!

If the garment is not fragile, gentle hand-massage of the fabric may help speed the cleaning process. Rub a little WA Paste into spots on the garment, then press the fabric into the water to dissolve the paste. The water will gradually turn grey from the removed dirt. Much of this dirt is sharp-edged dust particles that would have made tiny cuts in the fibers whenever the garment moved.

The garment should then be rinsed several times to remove the dissolved dirt still within the cloth. If you have only one tub, drain it, run in clean water, and soak the garment for awhile. This process (drain dirty water, put in clean water, soak garment) is one rinse. For a 12-day soak, 6 to 7 rinses may be required. Avoid running a strong stream of water directly onto the cloth, which may tear fragile fabric.

When removing the garment from the water, support it carefully, as the pull that the garment's own weight puts on the fibers is greatly increased by the extra weight of the water. An envelope of netting (cheap dime-store netting will do) will help you lift its weight evenly.

When the garment is out of the tub, place it on clean white bath towels that have been washed without soap. This will protect the cloth from contamination and also show you if there is any color running. Sandwich the garment in towels, or gently roll it in towels, to remove most of the water. Then place it on a "hammock" of net to air-dry.

## REPAIRS

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Always repair a garment with the same fiber it is made from; silk with silk, linen with linen, cotton with 100% mercerized cotton. Polyester, even when it is coated or wrapped, will cut other fibers.

Synthetics (such as early rayons) are often very silk-like, but they do not drape like silk and will stiffen when wet. Also, silk will warm immediately in the hand, which is why the best thermal underwear is still made of silk.

## SHAPING

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NEVER iron if you can avoid it. Instead, block the garment to give it shape, and steam it to restore the shape. This will save you vast amounts of work and is better for the cloth.

Blocking is done by putting the garment into the proper shape while it is damp (this can be done

just after the wet cleaning. It can be held in shape with puffs of tulle.

The best thing to steam a garment is a good commercial steamer, using only distilled water (regular water will quickly destroy your steamer). Hold it at an angle, and run it slowly over the cloth--about 5 seconds per foot of travel. The best steamer is one with a rock salt base, but a regular one will do. A wonderful accessory to the steamer is the needle board. Steam velvets, beaded fabrics, etc. against the needle board to smooth them.

NEVER use starch. It can cause fibers to break and is food for bacteria, molds, and yeasts that can damage the cloth. It is sometimes all right to use Faultless Spray Sizing.

## SPOT REMOVING

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The best cure for water spots is usually wet cleaning. Such spots form easily on garments dyed with heavy metallic salts.

Use bleach ONLY on 100% cotton or linen, NEVER on silk, nylon, or rayon. Avoid it if you can in any case.

A product called Easy Wash is not recommended, but some use it in special cases. Curtain White, which is a removable paint, is also not recommended, but usable. Bluing, a blue dye used to compensate for yellowing, is hard on the fibers, and if used too often, produces an unsightly green (the result of progressive yellowing and excessive bluing) that nothing can be done about.

Rust stains can be removed with weak hydrofluoric acid. Oxalic acid is sometimes used, but is not as good.

TZ Tannin Spot Remover, while a danger to the cloth, is the best thing for removing tea and coffee stains. Use it before wet cleaning.

INKO Discharge Paste is also dangerous and can burn holes in the cloth. It is widely used for batik work, and a thickener is available for it.

Rub it in, steam it from the other side, and flush it out with water.

Rit Color Remover is for strong fabrics only and may be hard to find.

Sugar can be removed by wet cleaning only, and if it caramelizes, no known product can remove it. So any cake, sweetened drinks, champagne, or other sugar-containing stuff on a garment will not dry clean out and may turn into a nasty brown stain. Anyone finding a way to remove caramelized sugar stains is assured of a fortune.



## STORAGE

Never fold flat or crease. Roll the garment on PVC plastic pipe or on tubes or wads of acid-free paper.

Beware of acid! Wood is acid. Metal in contact with air is often acid. Even glass can be acid--the acid of the glass beads on old beaded garments may destroy the fabric if not neutralized by cleaning. Newspaper is one of the most acid of common household items!

Avoid plastic bags. They let in water vapor but don't let out condensed water; thus they trap water inside.

Use acid-free paper to stuff garments into their proper shapes. Garments going on hangers should be equipped with tapes at waist, etc. to help support the weight. Hang them on hangers padded to shoulder-shape (or whatever is appropriate) with acid-free paper. Wrap them in old white cotton sheets that have been washed three times in water only. Velcro makes a good fastening for garment bags made of old sheeting, and keeps out moths while letting the cloth "breathe." Or fold garments into acid-free cartons with rolls of acid-free paper at each "fold", to make a gentle curve instead of a sharp bend.

Inspect stored garments at least once a year. Replace the packing materials every five years.

If materials are framed for display, frame behind mylar, not glass, and use acid-free materials. Keep out of sunlight.

## WEARING

Be careful. Avoid stress on the fabric. Keep sweat off the fabric with dress shields and protective undergarments.

[Note from Peggy: You can make a good, cheap, absorbent, and deodorant body powder from 9 parts cornstarch and 1 part bicarbonate of soda. This must be washed out of the clothing before storage, as it is edible by many bacteria.]

[Editor's Note: Some conservationists recommend that you do not wear your antique garments at all, due to stress on the fabric and chemical damage from sweat and body oils. If possible, Guild member Tao Will suggests making reproductions of your vintage clothing and wearing the reproductions instead.

## FUR, LEATHER, ETC.

Avoid using Lexol on kid gloves. For fur backs, use real mink oil paste, or real neat's foot oil, NOT "Neat's Foot Oil Compound." (A "neat" is a cow, by the way.) When repairing breaks and opened seams in fur, put cotton tape along the seam to strengthen the repair.

Pyrethrum powder keeps off fur- and leather-eating pests.

For additional information, check with local museums, or the rare book sections at local universities (the work on book binding conservation).

[Editor's Note: Many of the same rules apply to fur and leather as they do to cloth. NEVER store furs--or feathers--in plastic. They will disintegrate over time.]

## SOURCES

### Linen Thread

LACIS  
2990 Adeline, Berkeley, CA  
(415) 843-7178

YARDAGE FAIR  
2370 Telegraph Avenue, Oakland, CA  
(415) 835-4460  
(Also in El Cerrito, CA)

### Acid-free Stuffs

LACIS (see above)

CONSERVATION MATERIALS, LTD.  
340 Freeport Blvd., Box 2884  
Sparks, NV 89431  
(207) 331-0582

CONSERVATION RESOURCES INTERNATIONAL  
1111 North Royal Street  
Alexandria, VA 22314  
(703) 549-6610

E. GERBER PRODUCTS, INC.  
P.O. Box E,  
Center Lovell, ME 04016

S.D. WARREN PAPER COMPANY  
Westbrook, ME

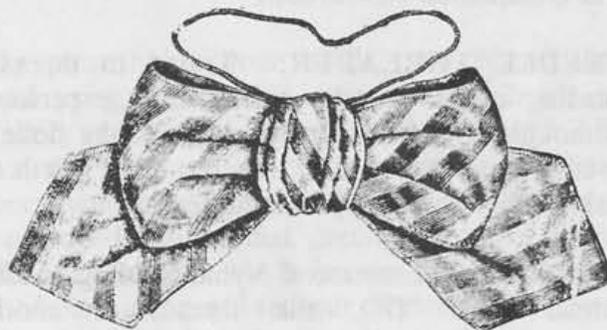
**Approved Dry Cleaning (Bay Area)**  
Crystal Cleaners  
Rytine Cleaners (Esolda Brown, Prop.)  
Museum Textile Cleaners

## FINAL REMARKS

The "best" method for conserving a garment will vary from place to place (due to variations in climate and available materials) and from garment to garment. When in doubt, check with the appropriate experts at your local museum. They will want to see the actual garment before giving an opinion.

## AFTERWORD

I (Peggy Kennedy) have cleaned several quite filthy pieces of antique clothing using the Orvis WA Paste, and was so impressed with the stuff that I am now using it to wash my silk blouses. As Sharon suggested, I found it at a local tack shop. The proprietor, when I told him what I wanted it for, commented that horses have sensitive skin, and he wasn't too surprised.



# A CRASH COURSE IN BEADING

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by Karen Turner

## PROLOGUE

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This article is a compilation of the combined knowledge of Guild members Diane Kovalcin, Kathy Sanders, Karen Turner, Kelly Turner, and Sue Wachter. A portion of this article appeared in the ICG Newsletter over a year ago. Since many people since have joined the Guild, we decided to run all of it in one place rather than only the second half.

## GETTING STARTED

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You will need the following supplies:

**BEADING NEEDLES:** Available at many fabric and hobby stores as well as places that carry beads. These needles are usually very long and thin, although shorter ones are also available (but harder to find). [Dragginwood carries the shorter needles in several diameters.] As a general rule, the longer needles work better when making beaded fringe, and the shorter needles work better when making beaded appliques. There are also VERY long beading needles available where the eye comprises most of the length of the needle. [These are available from Berger's and Ornamental Resources.]

**NEEDLE THREADER:** Trying to thread a beading needle can be a frustrating experience. Although threaders sometimes break the delicate eyes of beading needles, they are often worth the risk if other methods prove ineffective.

**THREAD:** I recommend Nymo Belding beading thread (size "D"), silk thread, or another reasonable equivalent. Beads will cut right through cotton or polyester thread or lighter

weights of Nymo (we had a friend who had a very unhappy experience with Nymo size "B"). "Invisible thread" (nylon monofilament) works, but it tends to stretch out and knots tend to come out of it very easily. Dental floss (waxed or unwaxed) will also work, but cannot be used on very tiny beads (with very tiny holes!). Nymo is my thread of choice: it usually comes on 400-yard spools which cost approximately \$3. It is available at Berger's.

**BEESWAX:** For extra strength and to tangle-proof your thread, coat it with beeswax. This is especially important on beaded fringe, which moves and therefore gets more wear and tear. Buy your beeswax from a hardware store instead of a fabric store--it costs less and is a harder kind that lasts longer.

**PELLON:** Unless you're planning on doing a design which has a lot of openwork or single lines of beads, I STRONGLY recommend that you do your flat beading separately and then applique it onto your garment. Use the heaviest weight pellon you can get to bead on. You can transfer your design lines onto white pellon using a fine-line laundry marker (ordinary felt pen will come off on your hands). Designs can be transferred onto black pellon using chalk pencil or colored carbon paper. Although black pellon is more difficult to transfer designs onto, it produces a better looking end result where it shows through in-between the beads.

You can also bead on "PHUN FELT", which is lighter weight pellon which comes in a variety of colors, or use permanent felt markers to color in portions of the white pellon that show through behind your beads. The woman I learned to bead

from used POOL TABLE FELT to bead on, but it is expensive and the edges tend to fray.

**TWILL TAPE:** If you are making beaded fringe, you can bead onto TWILL TAPE, BIAS TAPE, SEAM BINDING, or even directly onto TRIM if you wish.

**EMBROIDERY HOOP:** To keep your beading from puckering, put your work in an embroidery hoop. You might want to get a variety of sizes to accommodate different sizes of work. If you are attempting to cover a large area or an entire garment, get the biggest hoop you can find! There are large quilting hoops available at many craft and sewing stores. Whatever size hoop you get, make sure it is the type that has an adjustment screw in the outer hoop, so you can ease the hoop over portions of your project which are already beaded.

People who bead for the garment industry using the tambouring technique use beading frames, which measure several feet by several feet. The garment is marked on the fabric and then beaded before it is cut out and assembled. A large quilting hoop will work for tambouring if you don't want to go through the time and expense of building a frame; however, since tambouring requires the use of both hands (one to hold the tool and one to hold the string of beads), you must either prop your hoop against a table edge, or get a hoop that has its own stand.

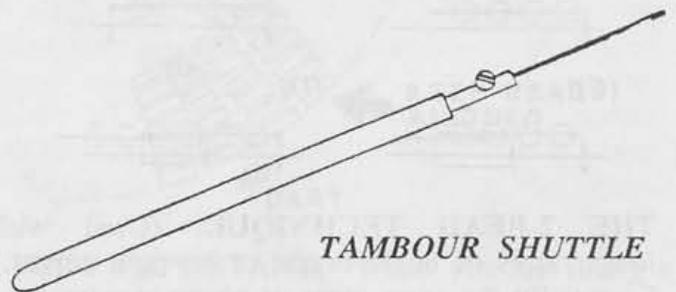
**WHITE GLUE:** Since the beaded appliques you make will probably outlast the garment they are intended for, it is desirable to be able to remove them and use them elsewhere. If you are doing a densely beaded piece to use as an applique, coat the back of it with a medium coat of Sobo or other white glue before affixing it to your garment. The glue will strengthen the threads and keep them from coming undone. For similar protection on beaded fringe, coat all knots with Sobo. Do NOT overdo the coating of glue, or your applique will lose its flexibility!

**BEADS:** The two most common kinds of beads are SEED BEADS (also known as ROCHELLE BEADS) and BUGLE BEADS. Seed beads are the small, rounded kind most commonly used for Indian flatwork and beaded earrings. Bugle

beads are the straw-shaped, shiny kind you most often see on commercial beaded garments. Bugle beads come in sizes which are based, apparently, on tenths of inches. #5's are approximately 1/2 (0.5) inch long, #10's are an inch long, etc. The longer the bead, the more expensive the price, as they are cut from glass "straws" that are hard to keep straight. You will usually pay a premium for anything over #5, so beware!

The most commonly used sizes of beads are 1, 2, 3, and 5. If you have chosen a design with a lot of curves, you will need to buy beads in ALL of these sizes! Use the smaller sizes as filler or to get around tight corners. If you are trying to cover a lot of area quickly or make beaded fringe, the longer the beads you can use, the better (use #5's as a minimum). DO NOT make fringe entirely of #1 bugle beads or seed beads--it does not reflect light worth a damn and looks the same as chainette (cloth) fringe, and all your effort will have been wasted.

**TAMBOUR SHUTTLE:** This is an OPTIONAL tool but worth mentioning. The Tambour Shuttle consists of a 1-1/2" needle which fits into a metal or wooden handle. The needle resembles a micro-miniature crochet hook. Shuttles are available from Berger's and Ornamental Resources for under \$10. They currently have only one size of needle available.



*TAMBOUR SHUTTLE*

By prestringing your beads onto Nymo thread and using the Shuttle, you can put beads onto fabric very quickly using a "chain" stitch. This has the advantage of being a very fast technique once you have mastered it. Most of the overall sequined and beaded dresses you see (such as the ones Bob Mackie is famous for) are done in 8-10 hours using a Tambour Shuttle. However, if the chain stitch is cut or damaged in any way, you lose an entire string of beads instead of just

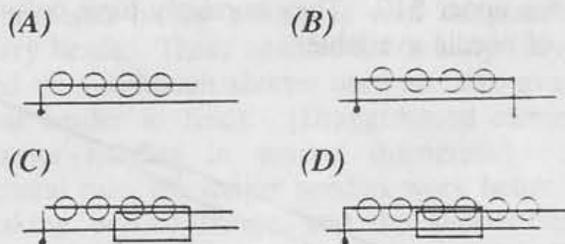
one or two. Also, the Shuttle technique seems to be limited to sheer, loose-weave fabrics because (a) you have to put the rather thick needle THROUGH the fabric and (b) you have to work from the WRONG side. The tambouring technique will be described later.

## BASIC TECHNIQUES

### BEADED APPLIQUES

The simplest and most lasting way to make beaded appliques is to "embroider" the beads onto the fabric one or several at a time.

**THE 4-BEAD TECHNIQUE:** (This is most effective with seed beads and #1 and #2 bugle beads.) Knot your thread. (A) Come up through your fabric and string 4 beads onto your needle. (B) Go back down through the fabric with your needle at the end of the four beads. (C) Move back two beads, come up through the fabric, and put your needle through the last two beads AGAIN. (D) String 4 more beads onto your needle and repeat. For extra security, you can tie knots on the back side of your fabric between every four beads.



**THE 2-BEAD TECHNIQUE:** (Used with longer sizes of bugle beads, or on tight curves.) Essentially the same steps as above, except only two beads are strung at a time. You are "locking down" one bead at a time.

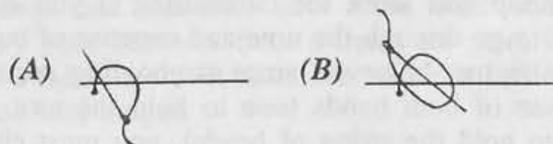


Some sources talk about a 6-BEAD TECHNIQUE, but it is not very effective in practice.

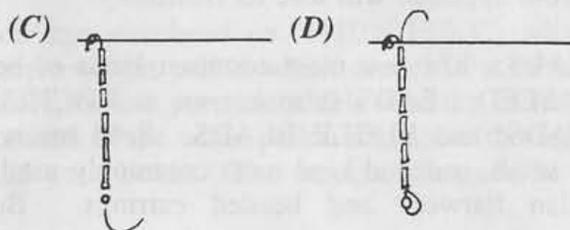
### BEADED FRINGE

Mark your increments on your twill tape, seam binding, bias tape, ribbon, trim, or whatever material you have chosen to bead your fringe on. For dense fringe, mark increments about 1/16" apart. If you are mixing bugle beads with other, larger beads, increase the spacing. Make sure there is enough room for each individual strand to hang straight without colliding with the one next to it. It may require a little experimentation in order to find the right spacing. DO NOT crowd beads--the end result will look funny.

Wax your thread with beeswax. Knot your thread and pull your needle through the edge of the tape. (A) Put the needle through again in the same spot to create a "loop" of thread. (B) Put your needle through the "loop" and pull it down tight. This will "lock" the end of your thread so it will not come undone even if the knot in the end comes untied. (If you are making a dance costume and want even more security against breakage, you can attach a sequin at this point to provide a "bumper" at the base of each line of fringe.)



(C) Now, string beads onto your needle until you have the length of fringe you want. When you have reached the desired length, string two seed beads onto your needle. (D) Bring your needle back over the OUTSIDE of the last seed bead and then back through the INSIDE of the first seed bead plus the beads you strung before. (Note that your thread turns between two smooth-sided seed beads so that there is less chance of breakage due to friction.) The beads are now double-strung, with the seed bead acting as a "holder" to keep them from sliding off the thread.



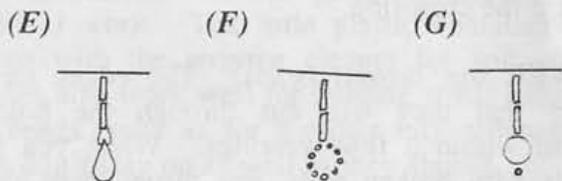
Adjust the tension of the strung beads. It is better to have a little thread showing at the top next to the bias tape than to have them pulled too tight and kinking up instead of hanging freely. Now put your needle through the edge of the tape as close to your original knot as possible and repeat steps (A) and (B). This will ensure that the beads you have just strung will maintain an even tension and hang as an independent unit which will not be affected if a neighboring strand breaks. This is VERY important if you intend to dance in the costume or put the fringe anywhere near the hem where it might get stepped on. The extra time and thread it takes will save you heart-aches and speed your minor repairs later.

Now move over one increment and put your thread through the tape to start the next strand. Repeat steps (C), (D), (A), and (B).

There are many possibilities for interesting variations in your fringe:

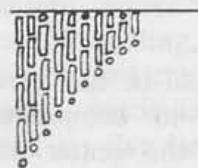
**Loop Fringe:** Instead of turning at the bottom of a line of fringe and bringing your needle back up through the inside, you can make your line of fringe twice as long and sew the bottom back to the twill tape. Now you have a long loop of beads instead of a single strand. NOTE: Use a double strand of thread through each loop for strength.

**Bottom Finishes.** Instead of using a single seed bead at the bottom, you can use a drop (E), a loop of beads (F), or a larger bead/seed bead combination (G). If you choose one of these end finishes, I suggest that you alternate between it and the single seed bead end finish in order to avoid collisions, especially if your fringe is dense.



**Color Variegation.** You can use different colors of beads in some kind of sequence on each strand to create interesting striped or shaded effects.

**Zig-zag.** Fringe can be "padded" with shorter beads in order to get an uneven or "zig-zag" effect at the bottom. This can be very striking when used with a striped pattern as described above.

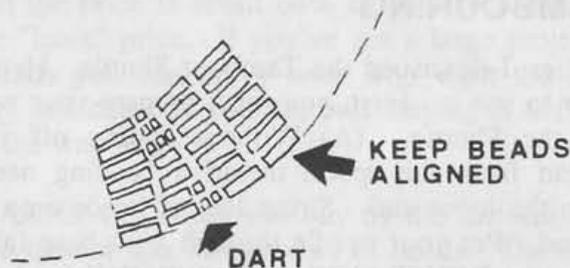


## ADVANCED TECHNIQUES

### BEADED APPLIQUES

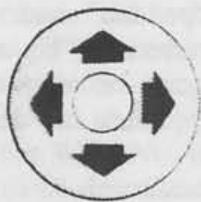
If you are making a large applique which must go over some curved portion of your body (such as your bosom), sew darts and shaping into the pella you are using as a base BEFORE beading on it.

In order to keep the reflectivity of your beaded piece at its highest, try to keep your beads aligned in parallel rows. If your piece is curved, you may have to bead "darts" into the curved portions using smaller beads as filler (see below).

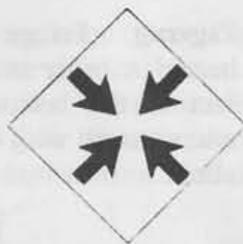


**VERY IMPORTANT:** When you are filling a design with beads whose outline you have already beaded, and if it has a hole in its center (i.e., a "doughnut" effect), fill from the inside edge (i.e., near the hole) toward the outside. (See Figure (A).) THIS IS THE HARDEST LESSON WE LEARNED WHILE ATTEMPTING TO MASTER FLAT BEADING. Trying to fill from the outside in does not produce uniform results.

(A)

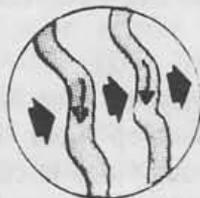


(B)



Solid pieces should be filled from the outside in, as it is easier to compensate for small irregularities near the center than on the edges. (See Figure B)

Keep grain lines and symmetry in mind when you are making appliques. Try to analyze the direction in which the beads should "flow" BEFORE you start beading. Too many different grain lines within a single piece can result in an effect that looks jarring instead of harmonious. This is a very hard concept to describe or teach, but your strategies will usually improve with experience.

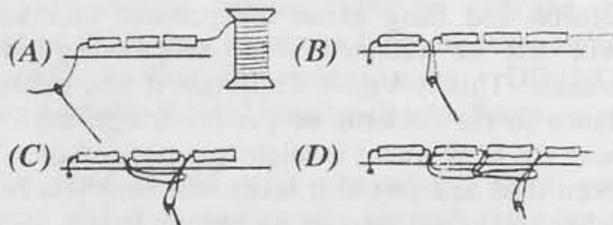


## TAMBOURING

Earlier, I described the Tambour Shuttle. Here is how to use it: First, you must prepare your work for the Shuttle. (A) Without cutting off your thread from the spool, thread a beading needle onto the loose end. String lots of beads onto the thread. Put your needle through your base fabric from the RIGHT SIDE to the WRONG (or back) SIDE. (This will leave the strung beads on the right side and the needle on the wrong side.) Remove the needle and tie a knot in the loose end. Pull on the thread from the right side to remove any slack. You are now ready to begin tambouring.

(B) Using the Tambour Shuttle, come from the wrong side of the fabric up between the first and second beads. Hook the Shuttle onto the thread between these two beads and pull a loop down to the wrong side of the fabric. (C) Leaving the first loop ON the Shuttle, come up between the second and third beads and pull down a second

loop. Pull the second loop through the first loop and adjust the tension until the first loop lies flat. (D) Now, leaving the second loop on the Shuttle, come up between the third and fourth beads and pull down a third loop. Pull the third loop through the second loop and proceed as before. Continue until you run out of beads; then tie off the thread and start again.



## TIPS AND HINTS

I mentioned earlier about using an embroidery hoop to keep your work taut. In addition, especially if you are beading directly onto your fabric, make sure you maintain an even tension in your stitches. It is better to have the tension too loose than too tight, as too tight of a tension will make beads "kink up."

**NEVER** crowd beads. If you are filling with beads up to a pre-beaded border and don't have quite enough room to fit in another row, don't try to force the issue. This kind of stress will force beads to pop up out of alignment, and ultimately cut through the threads that are holding them. **THIS IS THE SECOND HARDEST LESSON WE LEARNED WHILE DOING FLAT BEADING.** There is always the temptation to fill every space and not to have ANY of the backing material show, but don't give in to it. If you do have kinking problems, you can try hand-tacking between the individual beads to force them back into line, or you can remove an entire row to reduce the crowding.

**NEVER** use broken beads. The edges are so sharp that they will cut through the holding thread within a few wearings. When you find beads with broken ends, just throw them away. Also, never attempt to break or cut beads in order to make them fit into odd spaces in your work. If you need smaller beads, buy smaller sizes to

use as filler. It may cost a little more, but the end result is a lot better.

If you do lose beads from out of an applique and need to make a last-minute repair, use CLEAR NAIL POLISH to glue the loose beads back into place. Coat the bead with more nail polish when the first coat dries.

To make a finished-looking and more durable beaded applique, DO NOT cut off the backing fabric right next to the edge of the beads. Instead, trim around the applique leaving a 1/4" border. Clip any curved areas and then turn the edges under and whip-stitch them into place.

When making all-one-color beaded fringe, if you have purchased pre-strung hanks of beads, DO NOT unstring them. Unfasten one end of a strand of beads and hold it between the thumb and forefinger of your non-dominant hand. Take your threaded long beading needle in your other hand and insert it up the beads, counting off the number you need. You will be amazed at how much faster your fringe goes when you do not have to deal with individual, unstrung beads.

To keep loose beads under control, buy yourself a "craft box" available at hobby and hardware stores for \$2-\$5. These are clear plastic boxes which come in a range of sizes. Each box has sub-compartments which can be used for different colors or sizes of beads. The smaller size boxes are especially handy when you want your beading project to be transportable--just throw the box into your purse or knapsack, and go! These boxes are also handy for storage.

Small Tupperware containers are also handy for working with beads. I've found the shot-glass sized containers good for storage, and the shallow containers with lids good for holding beads while I work. The little plastic containers that come with the enzyme cleaner for soft contact lenses also work well for holding small quantities of beads (such as for a repair kit), although the lids don't stay on as well as they should.

When storing your beaded garment, especially if it is on a delicate fabric such as chiffon, DO NOT hang it on a conventional hanger. Do not hang it, period. Fold it up and put it in a drawer.

Many fabulous beaded dresses from the 20's have been hopelessly damaged when gravity has torn them off their hangers through the point of least resistance: the shoulders.

Stained glass pattern books are an excellent source of patterns for beading, especially if you are not an artistic type and can't draw your own. These patterns work particularly well because they are simple and involve large areas of color. Dover books has an entire line of stained glass books by Ed Sibbett which cover Art Nouveau, Art Deco, and other motifs. Some coloring and embroidery books also work--look for simple line drawings without too much finicky detail.

There is no easy way to estimate how much surface area a hank of beads will cover, especially when the size of "hanks" seems to vary between stores and also between types of beads. The best idea is to buy at least 50% more than you think you'll need, especially if you have to mail order or travel long distances to buy beads. It is better to have too many than too few. You can always trade your surplus with your friends.

Whenever possible, buy beads in quantity--the standard units are the half-kilo and the kilo. A half kilo of beads is equivalent to about 9 hanks, and the price is about 66% of what you'd pay at the "hank" price. If you've got a large project or friends you can divvy with who want the same size and color as you do, bulk buying is definitely the way to go.

**WARNING:** When you buy by the half kilo/kilo, you cannot mix sizes/colors of beads. The entire quantity will be ALL THE SAME color and size. If you need five different sizes, even if they are all the same color, you will have to buy hanks.

## **BEAD TRIVIA:**

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Most bugle beads are manufactured in Czechoslovakia and imported; hence, their outrageous prices. The Japanese are currently experimenting with making bugle beads, so less expensive oriental versions may be hitting the market soon.

There are three ways of making colored beads: (1) the beads are made of colored glass and appear opaque; (2) the beads are silvered on the inside and dipped in a colored coating and appear translucent; or (3) the beads are colored on the inside and appear transparent. The second technique seems to be the most common with bugle beads, while seed beads are about evenly split between (1) and (2). The third technique is not very common, but very interesting looking.

## **LASTWORDS**

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If you have not experienced wearing beads yourself, they WEIGH. My first beaded costume weighs eight pounds, and it feels like wearing glass armor. (And it is not even completely encrusted!) Some of the fully-beaded costumes from the recent de Laurentiis Flash Gordon movie weighed 50-60 pounds (Emperor Ming's collar weighed 20 pounds by itself!). It's a LOT to carry around. Be prepared.

Resign yourself to making repairs on your beaded garment virtually every time you wear it. Thread being fragile, and bugle beads being what they are (cut glass), you cannot help but lose beads. If you follow the tips and hints I have given, it will minimize the damage as much as possible, and if you will simply carry a beading needle, length of thread, and a few beads of each type in a "repair kit," then mends can be quick and painless. (If you've noticed, even commercially-made beaded garments come with "spares" of everything in a little plastic baggie.)

## **SOURCES**

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### **Beads**

#### **Southern California Area:**

**BERGER SPECIALTY CO.**  
415 East 8th St., Los Angeles, CA 90014  
(213) 627-8783  
\$25 minimum mail order

THE store for beads in Southern California.  
Not always the best service, but they have the selection.

#### **Northern California Area:**

**GENERAL BEAD**  
637 Minna  
San Francisco, CA 94103  
(415) 621-8187

#### **Colorado**

**ORNAMENTAL RESOURCES**  
P.O. Box 3510  
Idaho Springs, CO 80915  
(303) 567-4988  
Beads & other jewelry findings. A costumer's paradise! Fully-illustrated catalog is \$12.50 and well worth the price. Minimum order: \$50 first time, \$25 subsequent times.

#### **New York**

**ELIOTT, GREENE, & CO.**  
37 West 37th St.  
New York, NY 10018  
(212) 391-9075  
Excellent pricing on beads by the kilo.

### **Books**

**DOVER BOOKS**  
31 East 2nd St.  
Mineola, NY 11501  
Books on Victorian & Indian Beading,  
Stained Glass Pattern Books  
(Send for free catalog!)

**PROMENADE BOOKS**  
P.O. Box 2092  
Boulder, CO 80306  
Books on beaded clothing, earrings

### **Beading Supplies**

**BERGER'S** (address above)  
Beading thread, beading wire, needles, tambour shuttle

**DRAGGINWOOD** (Mother Store)  
216 Capitola Ave.  
Capitola, CA 95010  
(408) 475-0915  
Short beading needles, small packages of beads

**ORNAMENTAL RESOURCES** (address above)  
Beading needles, tambour shuttle,  
knot covers for strung bead necklaces.

# SEWING WITH STRETCH

by Patti & Philip Mercier

This article will tell you how to make custom bodysuits from your own pattern.

## STEP 1 - TAKE A COMPLETE SET OF BODY MEASUREMENTS.

Length:

- Base of neck (back) to floor (For footed suits, add length of foot)
- Shoulder to wrist
- Underarm to inner wrist
- underarm to waist
- Base of neck (back) to waist
- Inner leg to ankle
- Base of neck (front) through crotch to base of neck (back) (Take this measurement sitting down and divide by 2)

Width (in circumference):

- Chest
- Waist
- Hips/Buttocks (at widest point)
- Upper thigh
- Knee
- Calf
- Ankle
- Upper arm
- Elbow
- Wrist

## STEP 2 - DETERMINE THE STRETCH FACTOR.

There are basically two kinds of stretch Lycra:

**TRICOT:** Complete two-way stretch. Easiest for beginners to use.

**RASCHEL:** More of a one-way stretch. Raschel has a greater sheen to it, but is trickier to fit.

Always plan out the suit so that the length is in the direction of greatest stretch.

To determine stretch factor, take a length of material--say 6 inches, unstretched--and measure its length when stretched out COMFORTABLY (not taut). Do this in each direction. Take the ratio of unstretched/stretched for each direction and multiply your original body measurements by the appropriate factor.

**EXAMPLE:** A 6-inch square of raschel stretches to 8.5 inches in one direction and to 7.5 in the other. The two factors are 0.7 (6/8.5) for greatest stretch and 0.8 (6/7.5) for lesser stretch. Multiply all length measurements by 0.7 and all width measurements by 0.8.

You now have the BASIC pattern measurements to work with.

## STEP 3 - ADJUSTING THE MEASUREMENTS

It is important to remember that the LONGER the piece of material, the more "stretch" you have to play with. And, conversely, the SHORTER the piece, the less "stretch" available. Therefore, for all very long pieces, you can make the pieces a little shorter (i.e., reduce the stretch factor) by maybe 5-10%. For many short width measurements, you can increase the factor by the same amount. This second idea is useful in places where muscles expand (e.g., in calves, thighs, and upper arms). Where the widths are the shortest, like in wrists and elbows, you might

need to use the original BODY measurements with no reduction at all.

**EXAMPLE 1:** If your body measurement from neck to floor is 60" and the stretch factor is .7 then the basic pattern measurement is 42". This could be reduced by 5-10% to 38-40", as there is plenty of extra stretch in this direction.

**EXAMPLE 2:** If your upper thigh measurement is  $19"/2 = 9.5"$  and the stretch factor is 0.8, the pattern measurement is 7.6. This could be increased by 5-10% to 8-8.4". On the other hand, your ankle measurement might require a factor of .95 or even 1.0 (no reduction at all).

It is not essential to make all these adjustments, but it saves trouble later when actually fitting the sewn suit.

## STEP 4 - DRAWING AND CUTTING.

Draw an armless body silhouette on tissue using the adjusted pattern measurements. Do the 2 arm pieces separately, drawing a curve from the shoulder to underarm as in half of a normal sleeve pattern. You now have 3 pieces that can be re-used whenever you use the same kind of stretch.

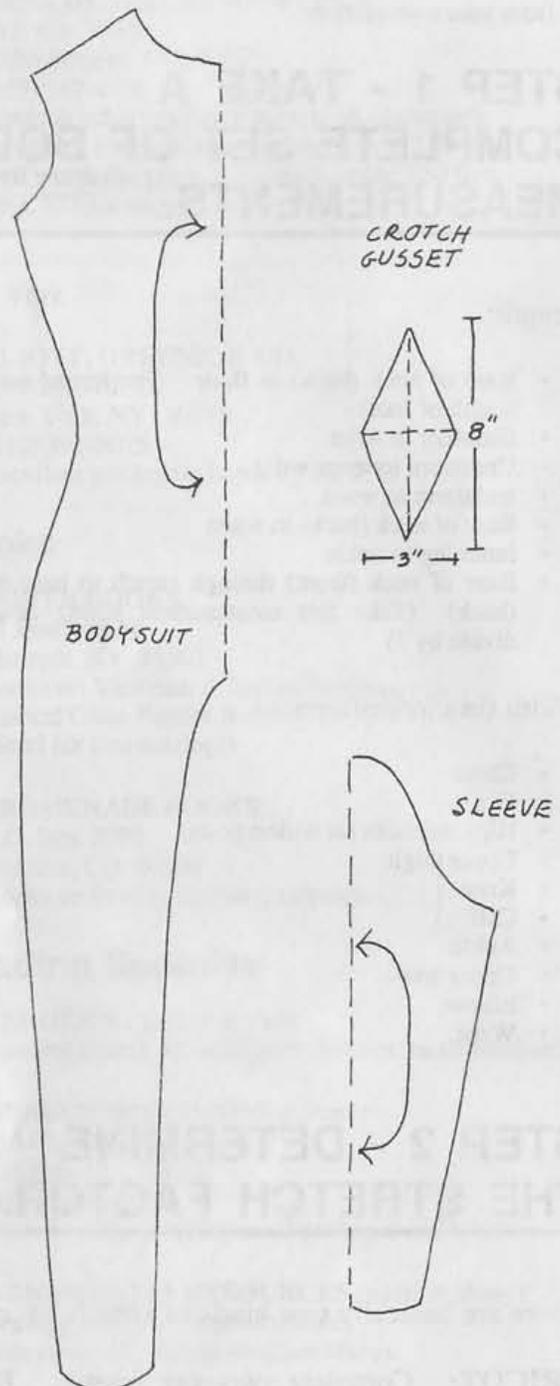
**NOTE 1:** If making a footed suit, draw the feet as extended "tubes" from the ankle.

**NOTE 2:** When drawing the body curves, don't cut them in too much (at the ankle, knee, elbow, etc.). These parts can be taken in later.

**NOTE 3:** If the suit will not have a zipper, draw a deep scoop neckline, or you won't be able to get it on. If it will have a zipper, you can cut the neck as high as you wish.

**NOTE 4:** You may wish to add a narrow seam allowance (1/4") to the pattern pieces to give you additional "play" in constructing the suit.

Fold the material in half with the stretch running along the fold. Lay the body pattern on with the length going in the greatest stretch direction. Lay the shoulder to outer wrist pieces on the fold. Cut pieces. Also, cut a crotch gusset piece at this time (a diamond-shaped piece 3"x8", length in the stretch direction).



## STEP 5 - SEWING AND FITTING.

Sew front and back pieces together, with gusset inserted, leaving shoulder seams open. Put on and pull up until crotch fits without sagging, cutting deeper armholes if necessary to pull up the main body of the suit. Mark shoulders and sew. Cut down back and insert zipper if desired. Put on suit again and take in where necessary, around feet, ankles, knees, etc; also, if crotch still sags, take a crosswise dart through it. Sew on arms and adjust fit as in legs. (If desired, cut circles the size of the underarm area and insert as gussets after sewing the sleeves on-- we don't find this necessary, but some do. Finish neckline with stretch stitch, stretching the material as you go. The neck requires a lot of "give" if you don't have a zipper.

## INSERTS

If you plan to use different materials in the same suit, it's much easier if they have the same stretch characteristics. Other types can be put in, but it is much more difficult.

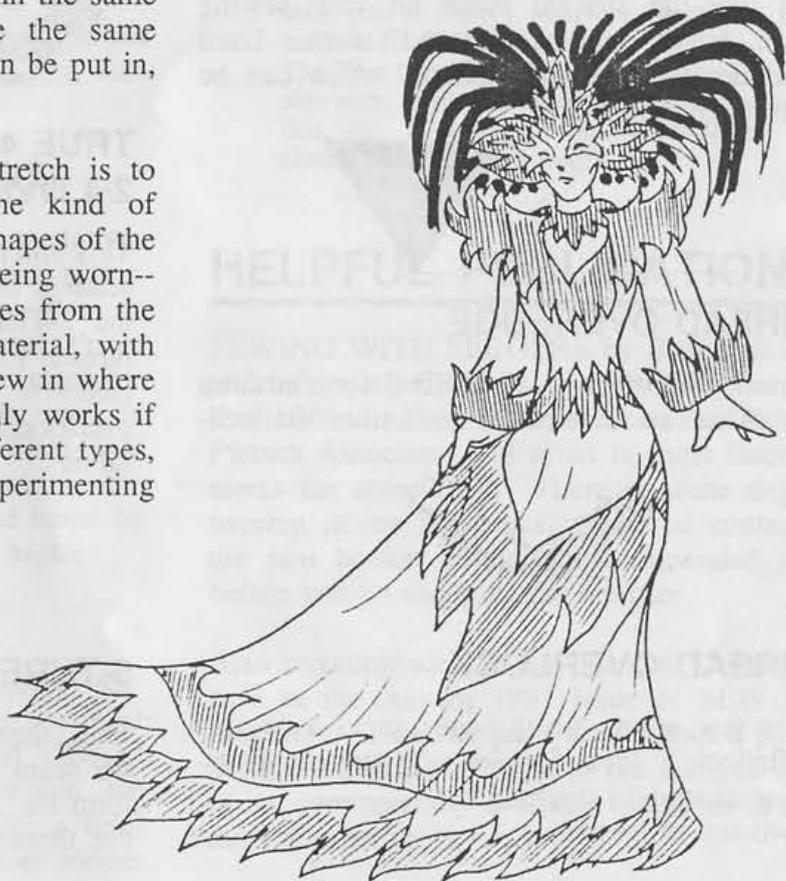
One way to insert pieces of like stretch is to make the complete suit out of one kind of material. With a felt pen, draw the shapes of the inserts right on the suit (while it is being worn-- this requires help). Cut out the shapes from the suit and trace them on the other material, with stretch directions lined up. Cut and sew in where the originals were removed. This only works if the stretch is very similar!! For different types, or for nonstretch fabrics, a bit of experimenting is in order.

## A ONE-PIECE ALTERNATIVE

A very flexible, sturdy suit can be made using ONE piece of material for the body. To do this, you must have a good-fitting suit already made that you can sacrifice for the pattern.

1. Take a sleeveless fitted suit and cut from one ankle up the front inner leg (a little more than halfway between the standard inseam and the front) to up over the beginning of the crotch and down the other leg front to the ankle.
2. Cut from the center back of neck down the back and through the crotch to meet the first cut in front. Cut the shoulder seams. Your suit is now one large, flat piece.
3. Spread the suit out on material of the same degree of stretch, cut, and sew, with a zipper down the back if necessary.

This method has the advantage of having no side seams.



# SO YOU WANT TO BUY A SERGER?

by Karen Turner

## THE RIGHT STITCH FOR THE JOB

There are 2, 3, 4, and now 5-thread serger machines. Some come with one needle, some come with two. 3-thread, single-needle machines are currently the most popular commercially. No one serger type "does it all"--you will have to decide what your own personal needs and preferences are and purchase a machine which suits you. Some of the stitch options:

### 2-THREAD CHAINETTE

Works like the straight stitch on your sewing machine, but is really a "chained" stitch. Used on commercially-made garments. Also can be used as a decorative stitch.



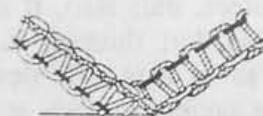
### 2-THREAD OVEREDGE

Not used for sewing seams, but for finishing edges. Also can be used for decorative "flatlocking".



### 3-THREAD OVERLOCK

Used to sew seams, finish edges, or as a decorative "flatlock." Ideal for use with stretchy knits. One line of straight stitching plus two sets of loops.



### 3/4 THREAD OVERLOCK

Good for use with knits, and clothes that get a lot of wear. Not as much stretch as a 3-THREAD OVERLOCK. This stitch has two lines of straight stitching interlocked with two sets of loops. The second line of straight stitching can either be INSIDE or outside the base of the loops, and provides extra strength.



### TRUE 4-THREAD OVERLOCK (a.k.a. 2/4 OVERLOCK)

This stitch finishes the raw edge AND sews the seam at the same time. Two of the threads form the 2-THREAD CHAINETTE, and two of the threads form the 2-THREAD OVEREDGE. The chainette stitch limits stretch, so the 4-thread overlock is best used with woven rather than knit fabrics.



### 5-THREAD OVERLOCK

This stitch also finishes the raw edge AND sews the seam at the same time. Two of the threads form the 2-THREAD CHAINETTE, and three of the threads form the 3-THREAD OVERLOCK.

The chainette stitch can be dropped to do a straight 3-thread overlock, meaning a 5-thread machine can handle knits and wovens with equal ease.



## OTHER FEATURES TO CONSIDER

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### MOTOR TYPE

Of all the machines on the market, only the White and Elna brands have rotary motors. This means they run quieter and do not "walk" off the table. Other brands rely on little rubber feet to counteract the "walking" problem.

### NEEDLE TYPE

Most sergers must use specialized needles. The White, Elna, Bernina, and Supreme machines can be used with ordinary sewing machine needles. This is a definite consideration, as serger needles tend to be more expensive and harder to find than regular sewing machine needles!

### SPECIALIZED THROAT PLATES

Some sergers can do blind hemming or narrow rolled hemming with specialized throat plates. This means unscrewing the old throat plate to remove it, replacing it with a different throat plate, and making adjustments to the machine. (Sometimes, the specialized throat plates are an optional accessory that cost extra, so **ASK!**) Juki and Babylock both have machines which can swap from overlocking to narrow rolled hems by flipping a switch. Less muss, fuss, and hassle.

### EASE OF THREADING

Most sergers have complicated threading patterns, and the lower looper is generally the most inaccessible part to thread. The 3- and 4-thread Elna machines have lower loopers which are **VERY** easy to thread; however, the Elna five-thread model features a **SECOND** lower looper

under the throat plate that is very difficult to thread. (Elna sells a specialized tool for threading this looper, however.)

## TENSION

Many sergers do not have numbers on their tension adjustment knobs, which makes it difficult for you to repeat a setting you like. Look for machines with numbered/calibrated knobs.

## SOME FINAL WORDS

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Some other features to consider:

- Maximum and minimum stitch widths (Range: Min 1.6 mm; Max 8 mm)
- Manner in which stitch width is adjusted (Dial? Screwdriver?)
- Maximum sewing speed (Range: 900-1700 r.p.m.)
- Can cutting blade can be disengaged (for flatlocking)?
- Price (Machines can range from \$200-\$800! You must decide how much you can afford to pay for a machine which does essentially only one thing.)
- How long is machine under warranty? (Range: 30 days - 5 years)
- Where will machine be serviced? (Get someone reliable and local. The best "deal" in the world won't save you if there's no place nearby to get your machine fixed when it breaks!)
- The "fear factor". (Get a machine you feel comfortable with. If you feel insecure about threading, operation, etc., it means the machine will end up in a closet instead of being used!)

## HELPFUL PUBLICATIONS

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**SEWING WITH SERGERS** by Brown & Palmer and its sequel, **CREATIVE SERGING**, are excellent books. They are published by Palmer & Pletsch Associates and retail in most finer fabric stores for around \$7. There is some degree of overlap in the more basic material contained in the two books; either is recommended reading before you go shopping for a serger.

Also recommended is the "Dare to Compare" article in the August 1987 issue of **SEW NEWS** magazine. This two-page article does a point-by-point comparison of most of the features of most of the commercially-available machines (a few industrial ones, too!).

# HANDY HOUSEHOLD HINTS FOR COSTUMERS

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This will be a running column every issue. If any of you have interesting problems and short descriptions of how you solved them, send them here!

## Those Hand-Sewing Blues

*PROBLEM:* Hand-sewing trims. Flat trims (like metallic soutache) buckle when you try to sew them down by hand. And strip sequins are very tedious to sew on by hand!

*SOLUTION:* If you don't like the thought of putting on the trim with hot-melt glue, it is possible to machine-sew the trim using a zig-zag stitch. Put a color of thread in the bobbin that matches the trim, and use "crystal" (a.k.a. "invisible") thread for the top stitching. The trim goes down like magic, and the crystal thread disappears when viewed from more than a few inches away. This technique is especially useful for narrow trims (1/4" or less). [Adrian Butterfield/Victoria Ridenour]

## Applique Madness

*PROBLEM:* You've just spent your monthly costume allowance on a fabulous commercially-made sequined and beaded applique. When you get it home, you find the glitteries are sewn onto a very loose-woven backing that is threatening to unravel!

*SOLUTION:* Reinforce the beads around the perimeter of the applique by sewing them down a second time using a beading needle and silk thread or Nymo beading thread. Next, lightly coat the back of the applique with Sobu or other white glue. [Kathy Sanders]

## A Question of Color

*PROBLEM:* You can't find artificial pearls or pearlized buttons in the color you want.

*SOLUTION:* Dye them! RIT dye will do the job just fine. [Adrian Butterfield/Victoria Ridenour] You can also do this to bugle beads, if you make up a strong dye bath. [Animal X]

## Printing On Fabric

*PROBLEM:* You want to print a light pattern onto a dark cloth. Linoleum block printing isn't doing the job, and you are afraid to try stenciling because the paint might run or overspray.

*SOLUTION:* Draw your pattern onto a sheet of paper and have iron-on T-shirt transfers made in the color you want. Custom T-shirt transfers can be very cost-effective if you have them made in quantity. [Dianne Dawe]

## Wads Around the Lacings?

*PROBLEM:* You're making a costume that laces together, and the lacing makes the closure buckle and wad.

*SOLUTION:* Sew a line of nylon monofilament along the closure where the edge folds back, and also on the other side of the eyelets (see diagram). This will make the closure lie straight even when the lacing is pulled tight. The best

source of nylon monofilament is the reels of "weed whacker" wire found in gardening/hardware stores. [Adrian Butterfield/Victoria Ridenour]

## Dem Bones, Dem Bones...

**PROBLEM:** You need to bone a corset in a hurry and nobody local carries corset supplies.

**SOLUTION:** Metal strapping tape will do in a pinch, but make sure you seal off the cut edges--they can be sharp!. Also, the tape will eventually rust if you sweat much into the corset. [Catherine Keegan] You can also use 4 strands of nylon monofilament (a.k.a. "weed whacker wire") side by side to make a corset that is a little more flexible than one with steel bones. [Adrian Butterfield/ Victoria Ridenour]

## Sealed with a Dritz?!?

**PROBLEM:** Sealing the ends of a very "ravelly" trim.

**SOLUTION:** Coat the cut edges with Dritz Fray Check, hot glue, or white glue. You can also cut iron-on knee patches in strips and iron them onto the back side of the trim to seal it. [Karen Turner]

## Stretch & Studs...

**PROBLEM:** Putting studs into a very stretchy fabric, like spandex.

**SOLUTION:** Buy leather studs (available at Tandy or most stores which carry hides and leatherworking supplies). These studs have longer prongs than the studs carried in sewing stores and grip better. To doubly assure they stay put, overlap the prongs on the back side of the fabric and seal them together with solder or hot melt glue. [Karen Turner]

## 3...2....1.... Self Destuct!

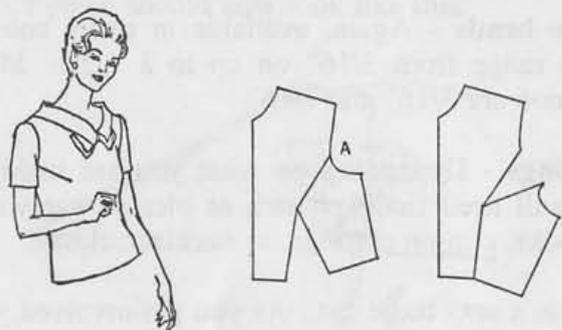
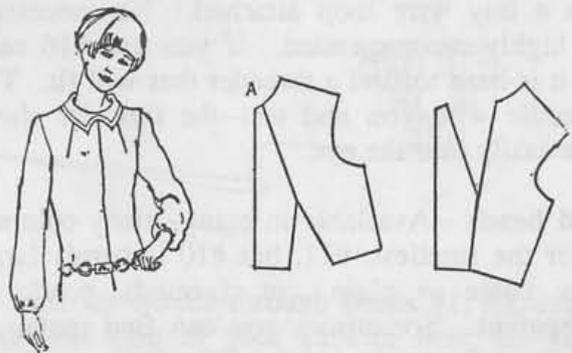
**PROBLEM:** Buttonholes which "self-destruct" when you attempt to cut them open.

**SOLUTION:** Coat buttonholes lightly with Dritz Fray Check and let them dry thoroughly before cutting them open. [Karen Turner]

## Traveling Darts...

**PROBLEM:** You're using a commercial pattern as the basis for your costume, and it has darts in a position that wildly conflict with the lines of your design.

**SOLUTION:** Rotate the dart to a different position. To do this, tape the dart marked on the pattern closed, then slash the pattern from the tip of the dart to the desired new position (see diagram). Spread the pattern flat, and the slash will become a "wedge". Tape paper to the back side of the pattern and mark the wedge as the new dart. [Karen Turner]



# BEADED EARRINGS

by Aimee Hartlove

## Supplies Needed

**Beading Needles** - #16 is the best (finest), but all the way down to #13 will work [smaller numbers indicate larger needles]

**Thread** - Just about anything will do. Nylon is most often used, silk is the best. I use Belding Corticelli pure silk *sewing thread* (comes in 100 yard spools in various shades). It is actually a very good buy and I've never had any of the problems with it that I've had with the thicker beading threads. Available at many sewing centers such as Home Silk, House of Fabrics, etc.

**Needle threader** - A little piece of Aluminum with a tiny wire loop attached. Not necessary, but highly recommended. If you use #16 needles, it is hard to find a threader that will fit. Take a needle with you and test--the threader should slide easily into the eye.

**Seed beads** - Available in many, many colors. I prefer the smallest, #11, but #10 is barely larger. They come in plain, cut (faceted), pearl, and transparent. Sometimes you can find metal and hollow (color on the inside of the drill).

**Bugle beads** - Again, available in many colors. Sizes range from 3/16" on up to 1 1/2". Most common are 3/16" and 7/16".

**Findings** - Depending on what you are making, you will need findings such as pierced ear wires or hooks, clip-on earrings, or necklace clasps.

This is a *very* basic list. As you get involved you will find other things you need and/or want such as gold filled wire and round nosed pliers for making your own ear hooks, unusual varieties of

beads, unique findings, and in the end, someplace to store all this stuff!

## Supply Sources:

### **Berger Specialty Co.**

413 E. 8th St.  
Los Angeles, CA 90014  
(213) 627-8783

THE place for LOTS of beads. Best prices, unusual stuff. Also findings, some basic supplies. NOT OPEN WEEKENDS.

### **Sheri's Beads & Crafts**

1251 So. Daniels Drive  
Los Angeles, CA 90035

Hours vary. *Always* call first to make sure they are open, and call the first time you go and get directions --this is operated out of her garage! Prices almost as good as Bergers! Good selection of seed and bugle beads, no crowds, easy parking.

### **Bead Werk**

2410 Lincoln Blvd.  
Santa Monica, CA 90405  
(213) 399-2909

Open Tues. - Sat. 12:00-6:00. Carries the unusual, like hand blown glass beads. Prices so-so, but some items unavailable anywhere else.

### **Bourget Brothers**

1636 11th St.  
Santa Monica, CA 90404  
(213) 450-6556

Jewelry Arts, tools, and supplies. Has 14kt gold filled wire to make your own earhooks (*cheaper than ready-made!*). Also carries semi-precious beads and a large assortment of findings and tools.

## MAIL ORDER

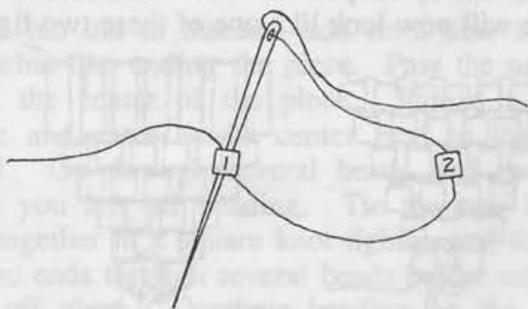
Promenade  
P. O. Box 2092  
Boulder, CO 80306

Write for catalog. Carries beads and beading supplies. Has #16 beading needles which are the *best*. Also sells the books **Beaded Earrings** and **Beaded Clothing Techniques**.

Bergers (listed above) will also do mail order, but they have no catalog, and you must be very specific as to what you want (preferably send a sample.)

## WHERE TO START

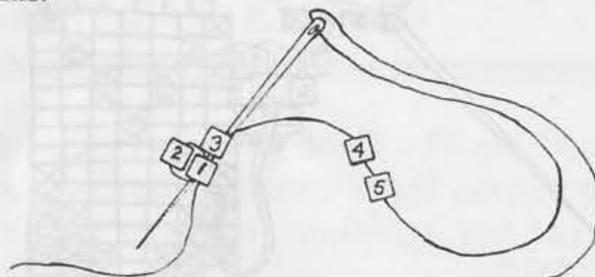
1. I usually start with about 3 feet of thread. More can be added on later. Thread the needle and pick up 2 seed beads. Give yourself about a 3 - 4" tail and go back through the first bead like this:



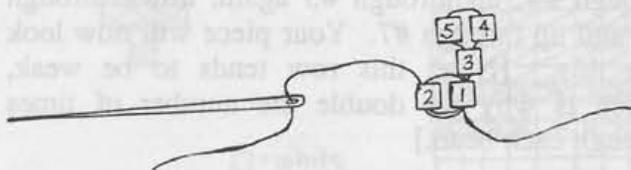
2. Cinch it up tight. It should now look like this:



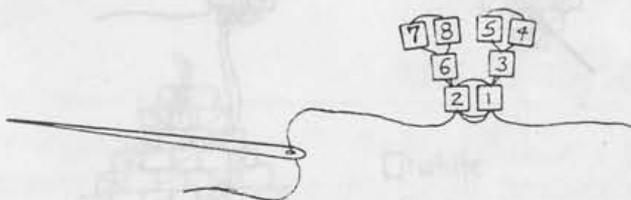
3. Thread 3 more beads. This step requires nimble fingers and patience. Pass the needle back through the third and first bead again, like this:



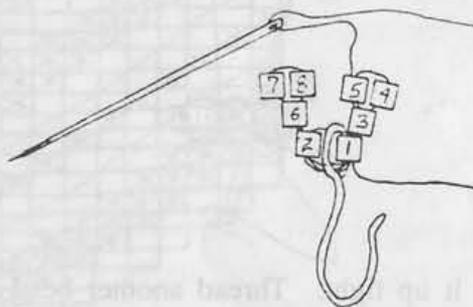
4. Cinch it up tight, taking care not to allow the thread to twist and knot. Pass the needle up through bead #2. Your piece should now look like this:



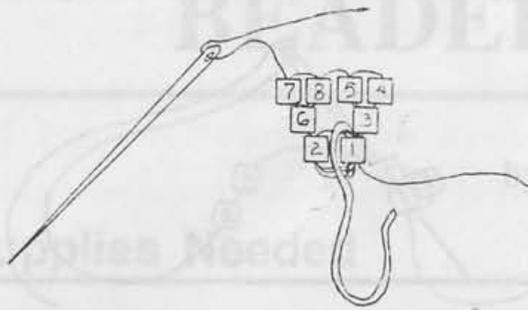
5. Repeat step 3 on this side. Tighten it. Your piece will now look like this:



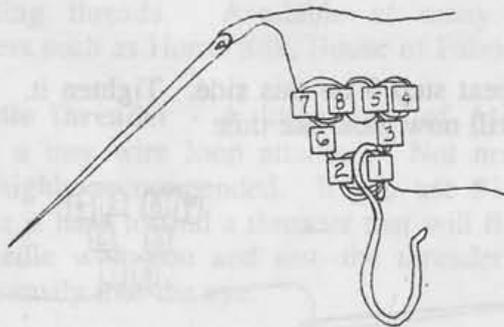
6. Pass the needle through beads #1, #3, and #5. Slide the loop of your earwire over the needle and over the group of 3 beads (#3, #4, & #5). Your piece should now look like this:



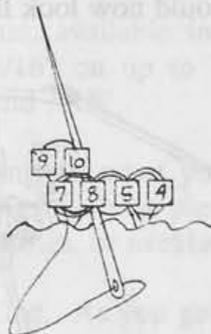
7. Pass the needle down through bead #8 and up through bead #7, like this:



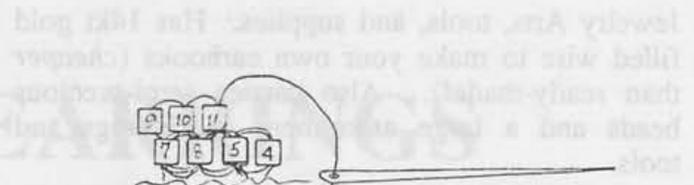
8. Cinch it up tight. Now pass the needle down through bead #8, and up through bead #5, down through #4, up through #5 again, down through #8, and up through #7. Your piece will now look like this: [Note: this row tends to be weak, which is why we double the number of times through each bead.]



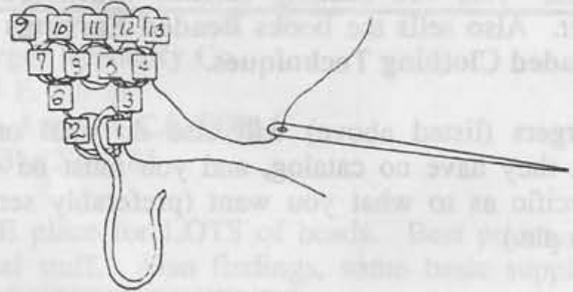
9. Thread 2 more beads. Pass the needle down through bead #7, and up through bead #8. Then also pass it up through bead #10 like this:



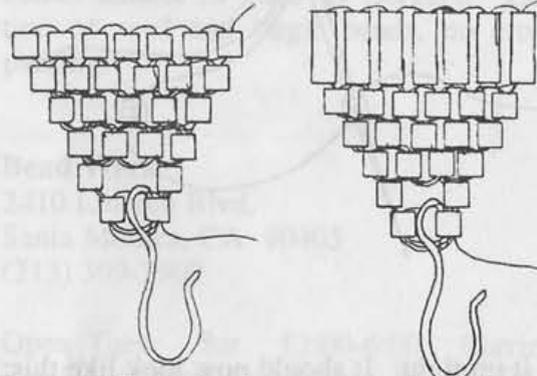
10. Cinch it up tight. Thread another bead and pass it up through bead 11. Your piece will look like this:



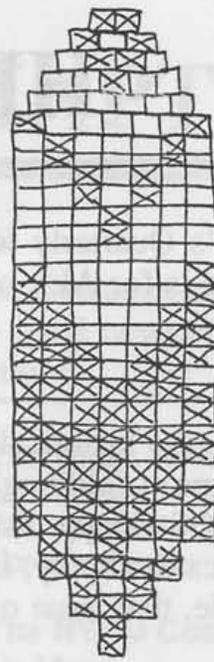
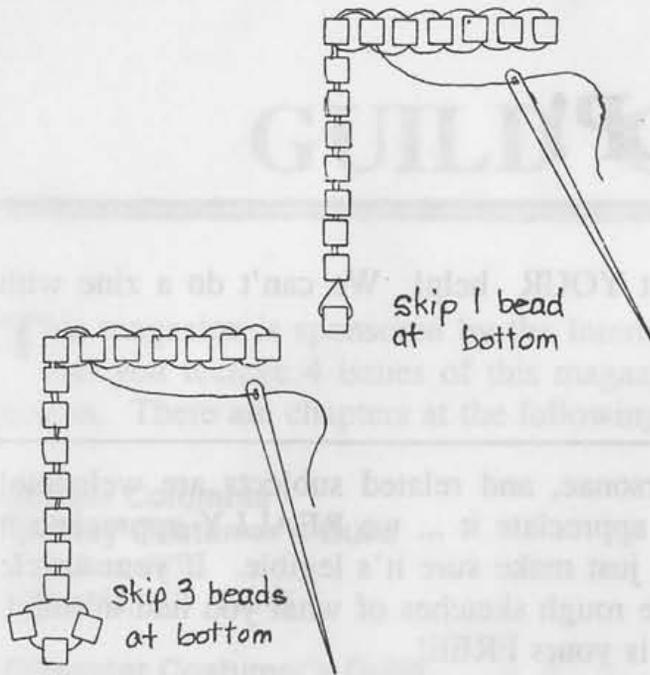
11. Repeat step 10, going down through bead #5 and up through bead #4 and then bead #12. Thread another bead and go down through bead #4. Your piece will now look like this.



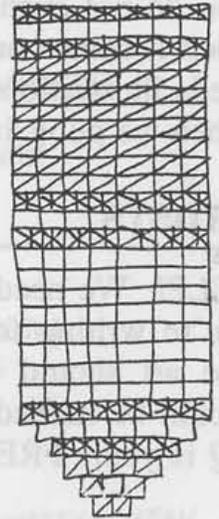
12. Pass the needle up through bead #5, then up through bead #13. At this point take care not to cinch the thread up too tight or your rows will bow. [Practice is the only way to know what this feels like] Repeat steps 9 through 12, adding 1 more bead each row until the piece is the width you desire. [The last row may be done in bugle beads exactly as you did with seed beads] Your piece will now look like one of these two figures.



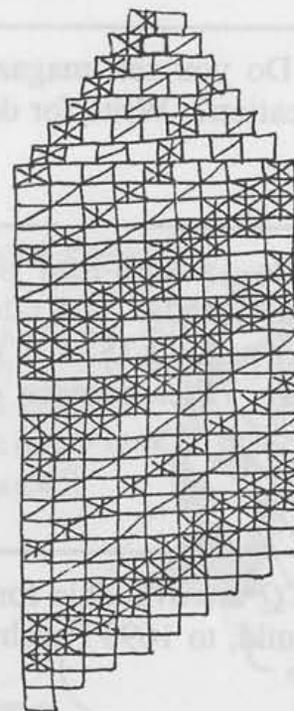
13. At this point I recommend turning the piece over from end- to-end. This means we are looking at it right-side-up and stringing the fringe down toward ourselves. To make the fringe, thread as many beads as you want the length of the fringe to be. Skip either 1, 3, or more beads at the end and go back up through the line of beads you just strung. It will look like this:



□ = orange  
 ⊗ = red



□ = white  
 ⊗ = red  
 ⊗ = black



□ = white  
 ⊗ = blue  
 ⊗ = purple

14. Always go back up through the beads on your final row of the beaded triangle. When you are done, pass the needle through several beads to get to the middle. Do the same thing with the tail at the top. When the two ends meet, tie a square knot tightly. Thread the two ends through two or three beads and cut them off close.

## Additional Information:

If you run out of thread - add on a new strand somewhat like ending the piece. Pass the needle up to the center of the piece. Thread a new needle and enter at the center next to the old thread. Go through several beads and end up where you left off beading. Tie the two loose ends together in a square knot tightly, and thread the two ends through several beads before cutting them off close. Continue beading on the new thread.

It is advisable if you are working on a complex pattern to have a drawing to work from. Several examples are shown to the right:

If your earring is to be attached to a clip-on type finding, you will probably have to attach the piece to a jump ring first (in step 6) because the loop on most clip-ons is too small for a bead to pass through.

# HELP!

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We can't do The Costumer's Quarterly without YOUR help! We can't do a zine with empty pages. This magazine is for ALL of us!

## WRITERS

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Any area of costuming; aliens, historicals, personae, and related subjects are welcome! You do not even need to type it (although we appreciate it ... we REALLY appreciate it when it comes on an MS-DOS floppy disk!) ... just make sure it's legible. If your article needs illustrations that you can't supply, include rough sketches of what you had in mind. When we publish your article, that issue of *CQ* is yours FREE!

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