

Glitz & Glitter

May 2002



Member Kelli Nottingham, a vision in Emerald and Magnolia, searches for her Pot of Gold at the St. Patrick's Day Parade in Savannah, Georgia.

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Special points of interest:

- Member Spotlight: Kelli Nottingham
- How to Research Movie Costumes
- CC21 Future Fashion Folio Rules just Released!
- All the latest Guild Activities

LOCAL NEWS

BY MICHAEL BRUNO, PRESIDENT

Well, the newsletters finally finished, my costume's almost finished and Starfest is almost here. I'm so excited! But more on that later.

Last month, we didn't have a formal meeting in lieu of attending SCA Costume Collegium, being organized by our own Mary Denise. There were 4 Guild members there, myself, Mary Denise, Dave, and Linda from Albuquerque. Par for the course for one of our meetings. Only having 4 hours sleep and driving down first thing Saturday morning, I was mostly dead all day. The Keynote speaker, Robin Netherton was excellent. She was well spoken and very knowledgeable. I highly recommend seeing her someday, perhaps at CC (Costume-Con) 21 in Chicago next year. There were many excellent costumes and accessories on display, whose pictures are still undeveloped.

As you're reading this, Starfest has just happened. Unless you're there and picked up your copy. As the Fashion Folio rules have just been published for CC21 [later in this issue], Mary Denise had the bright idea to run a mini, on-the-spot, Future Fashion Design contest at the convention. Hopefully, this will drum up a lot of interest not only for Fashion Folios, but for us as well. I'm sure that those of us there will have a great time at the convention and I'll have a full report next month, hopefully with pictures.

As this issue is what we'll be using to promote the Guild and hopefully gain some new members at Starfest, I've gone all out to find new and interesting articles. I've also had some submissions from some of our members. Let's keep those submissions coming.

If you haven't checked out the website lately, I've added a page with links for back issues of the newsletter. I'll post new issues after they're a month old. That way, if people

want the most current information, they need to subscribe. Hopefully as I get some pictures developed, especially after Starfest, I'll get some picture pages up. If anyone else would like to work on the website, let me know! As it's hosted in a third-party server, anyone can get access. Same with the new email address, so far, it hasn't been used yet.

As of this writing, there has still been no interest in new officers. As of the May Meeting, I will have been President for two years and Vandy has been Treasurer for I don't know how long. Any and all nominations are being accepted.

As I mentioned earlier, the rules for the Future Fashion Folio for CC21 next year in Chicago have just been published. I've included them in this issue and issue a challenge. I challenge each member to submit two (2) designs to the Folio. The deadlines for submissions isn't until September 30, so there's plenty of time to sketch something up. It's not a lot, but I would be a big help to boost entries for the Folio. Also, next year's Future Fashion Show, will be run in the style of a runway show. I've always envisioned it being run that way. Hopefully, it will be an absolutely fabulous show.

Well, I haven't been able to think of anything else to write for the last few hours and my costume's finished. So, I guess the newsletter is too. Now, on to packing for the con.

See you next month!

Denver Center Theater Company Internship Available

Costume/Wigs/Wardrobe – August through May. Hours are flexible.

Requirements: College age or older preferred. Experience in costume, draping or repair is an asset.

Duties: The intern will learn techniques in wig and facial hair ventilation and construction, in addition to period hairstyle and make-up research. Background experience in costume construction, draping, and repair will be considered an asset. Running crew assignment involving costume and accessories maintenance and quick-change techniques are a likely part of the internship.

ICG PRESIDENT'S MESSAGE FOR APRIL

BY DARLA KRUGER, ICG PRESIDENT

Here we are with four months of 2002 under our belts. I wish I could say it's been uneventful for the world, but alas, that would not be true. However, it seems generally we are all getting back into the swing of normalcy (or as normal as any of us in the costuming community ever are). Life goes on and so does costuming. I, myself, just went out and bought quite a bit of fabric. I swear, though, these are projects that I will finish before the end of May. In fact, I have no choice. I'm going to a full weekend reenactment event in Columbia, California and have to have three day dresses done by then. What a frenzy I create for myself.

On another and important note, many of you may have already heard, but I want to make an official announcement. The Utah Costumers' Guild has one their bid to host CC23. The Con will actually take place in Ogden, Utah, and as time goes by, the Chair of CC23 will send us information on membership, hotel, and all the other wonderful stuff. I'm hoping that many (in fact, a lot) of you decide to go to Costume Con 23 and find out for yourselves how much fun this type of costume gathering can be.

With regard to Utah's successful bid, I do have something to ask of you. Unfortunately, there was some irregularity with regard to the vote. This does not mean that Utah will have their winning bid pulled, but it did result in the CC23 committee not receiving the seed money that is normally

part of the bidding process. Regrettably, there has been no way to trace who bought voting memberships at CC20 (we have been unable to get a response from our Australia chapter with regard to this information). Therefore, I would ask you to make a small donation of \$5 or \$10 dollars to get Utah started. We know how hard it can be to fund these type of events and this is one way to keep costuming alive. So, if you can find your way into making a small donation to help, I would (and so would the Utah Costumers' Guild) be grateful. The information on where you can send the money is as follows: make your checks payable The Utah Costumers' Guild and send them to:

289 W. Hidden Hollow Drive
Orem, UT 84058-7552

Make a note on the check that it is a donation for CC23. Don't forget, your donation is tax deductible.

Then, once all the membership information begins to flow out on CC23, buy a membership, go to Utah, and attend Costume Con 23. You will have lots of fun, meet great people, and experience stuff you can only get at a Costume Con. I know I'll be there!

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Sincerely,
Darla Kruger
President, International Costumers' Guild

MEMBER SPOTLIGHT: KELLI NOTTINGHAM

BY KELLI NOTTINGHAM

My name is Kelli Nottingham, and I am a long distance member of the costume guild, currently living in Atlanta, and soon to move to Savannah.

My costuming interests have been with me a long time. I was the child constantly dressing up in play clothes and my mom's high heels, and I learned to sew before I was in my mid-teens. I worked in the costume department during my undergraduate time at Duke University, and what a learning experience that was! I was fortunate enough not only to stitch costumes, but also to design on occasion. While I don't really have a specific costuming focus, I enjoy historical (although not necessarily historically accurate) costumes. Currently I'm working on a black velvet Victorian gown and of course, a new gown to wear to the Renaissance Faire.

My costuming skills have recently enjoyed a new path, since I am the permanently commissioned designer/

creator of Halloween costumes and dress-up clothes for my toddler niece. It seems she enjoys dressing up as much as I do. Perhaps we'll have another seamstress in the family! I also enjoy jewelry making, crocheting, knitting, and have recently branched out into bobbin lace making, a painfully time consuming but fun endeavor.

I have enjoyed the costume guild so much, even though I am too far away to participate in person. It's wonderful to feel a part of a group of people with similar interests, and to see what wonderful creations other people invent.

Thanks to everyone for sharing their work with the rest of us! If you'd like to e-mail me, please do so at

kellibug3@yahoo.com.

Happy costuming!

[Look for more of Kelli's exploits later in this issue. - Editor]

MY GREEN SATIN AND MAGNOLIA BLOSSOM ST. PATRICK'S DAY ADVENTURE

BY KELLI NOTTINGHAM

Savannah, GA is reputed to have one of the biggest, grandest St. Patrick's Day festivals in the country. So I was obviously very excited when I was invited to attend the festivities with some friends who live in the area. Many people wear costumes and green of every shade, so of course, this meant an opportunity to create something new and fun to wear.

First was to figure out what my costume needed to be. No boring green dress or hat would do. Since Savannah is an historical antebellum city, I decided I needed to wear a hoopskirt of green satin, with large magnolia blossoms for decoration. As with many costumers, I of course decided this just a few days before the festival was to take place, so I had to make do with the materials at hand. The only problem that arose was in finding wire to make the hoopskirt stand out. I had the overly optimistic (and painfully naïve) impression that corset boning would work. After purchasing 14 yards of it and experimenting, I realized it simply was not going to hold its shape. So I loaded up this crooked attempt at a petticoat in the car and drove to Home Depot. Five men in tool belts stood

around looking confused, until I put on the petticoat and showed them exactly what the problem was. It was a comical sight, seeing these burly men trying to figure out what would fit into the small casings I had made. Finally one had a divine inspiration: he came around the corner carrying a 50 foot coil of copper refrigeration tubing.

The St. Patrick's Day parade route was crowded, and my refrigeration tubing got bent out of shape a little, from all the people pressing too closely. I also had to have my friend's assistance putting the hoops on after getting out of the car. It amazes me that the women of that period had to have so much clearance to get anywhere! Although hoop wire would have been worked much better, the copper tubing made for a funny story. And I'm sure the men at Home Depot had a funny story for their families that night. But the dress was a success – many people took pictures with me, especially international tourists, and I turned and waved with pleasure every time someone yelled out "Scarlett!" Maybe next year, to combat the southern heat and humidity, I'll put coolant in the tubing!

THE JUNE MEETING, SATURDAY JUNE 1, 2002

BY MICHAEL

At this time, our June meeting is scheduled to be hosted by Andrea Wernz-Hurtt at her home in Aurora. I do not have any further details at this time, as her baby is due at any time. I will have full details in the next issue of the newsletter.

ISDC FUTURE FASHION FOLIO

BY MICHAEL

I'm organizing a Future Fashion Folio (FFF) for the International Space Development Conference being held in Denver over Memorial Weekend. I'm seeking fashion designs for wearable clothing for humans to be used in the future exploration, development and colonization of space. For more information on what an FFF is see <http://www.alleycatscratch.com/FFashion/> or ask me. Send me your designs by May 1st. You know the address.

For full rules and information on the ISDC Folio go to <http://www.alleycatscratch.com/FFashion/Contest/ISDC02.htm>

I've already received about 36 submissions and have been contacted by someone from Germany who would like to submit. Hopefully, there will be some local submissions as well. (wink, wink, nudge, nudge)



FROM THE EDITOR BY MICHAEL

Clipart by Microsoft. Photos by Kelli Nottingham.

Articles contributed by Cat Devereaux, Darla Kruger, Kelli Nottingham, Joan McKenna, Pierre & Sandy Pettinger.

Contributions to the newsletter are always welcome. Just imagine what the newsletter could be like if more people contributed.

RESEARCHING SOURCES FOR MOVIE COSTUMES

BY CAT DEVEREAUX, GUEST COLUMNIST

[This article is version 2.0 and was previously published in Squeals! The Official newsletter of the Costumers Guild West. — Editor.]

A wonder image-rich movie often inspires us to recreate costumes. We want to capture a piece of the film's art... or sometimes, just to relive the fun of the movie. Regardless of your reason, the techniques are the same. Costumes from the movies can be researched in many ways. Here I'm going to list some of the standard resources.

Beginners: do not worry if you cannot recreate every detail. Do the research and then make the decision of which parts you are going to recreate based on your sewing skills, time and budget.

Main sources:

- The Official Movie Books
- The DVD - yum!
- Costume and Prop Exhibits
- The Media - TV and Magazines
- Researching on the Web

The Official Movie Books

We are lucky that Lord of the Rings has numerous books out. Many movies will not even have a single book. The movie books have only a limited number of pictures but they're gems. It can be a great research tool because the pictures are such high resolution. If you use a magnifying glass or jewelers loop you can pick up details that you would not see any other way.

One problem can happen when you are looking for costume details is that the main photos are optimized for the actor's face... not the costume. The lighting may push the costume into the background. Sometimes the area around the face has actually been touched up to get rid of distracting objects such as buttons and jewelry (or to tone them down) so nothing pulls attention from the actor's face. This sometimes also includes seam lines and finishes if they draw the eye. (Example Aragorn's leather jerkin is completely edged in a fold over strip of leather that is sewn down. In a prominent picture of Aragorn from the end of FOTR, this edge is brushed out all the way or partially depending on where it is in the jerkin.)

There are five LOTR books out so far... and another, an art book, due this summer. Related to the large color

photographs in the books is the concept of the 8x10 glossies. However, they are normally only head and shoulder shots. If you get the official studio ones you've got high contrast details. Watch out for the touch-ups though. On the other hand, if you buy some of the "convention" glossies, these have been copied from everything, including a VCR tape... so resolution is gone. *Just remember, watch your sources!*

The DVD

The DVD is always a great source for costuming detail, especially if your computer can print still pictures from it. Watch for resolution loss both when you save and when you print. Added features like the extra commentary or *making-of* sections will have more costume bits. The sad part... you have to wait months for it to come out. So, start your research else where.

In February, Nation Geographic released "Beyond the Movie: The Lord of the Rings: the Fellowship of the Ring". This DVD is a mix of travel log and cultures. However, it has a number of segments on both the hobbits and the elves. Some of the footage is video showing extra of the hobbits. The elven background people were cut from the movie, but bits are show here.

The August DVD release will be the same movie as released in the theatres at the end of 2001. It will have the extras that were aired on TV before the release of LOTR: FOTH. The November release will have an extended version that add extra hobbit and elf scenes as well as extends many of the character relationships. This version will have more in-depth making-of specials.

Costume and Prop Exhibits

An exhibit of the costumes can be absolute pay dirt – especially if you are allowed to photograph the clothing. This varies by exhibit. When all else fails, bring a sketch book. You can see the true color of the fabric because film stock does affect what color you see on the screen. You can see details that the camera never picked up... like what's under Gandalf's beard or the bottom half on an outfit that was never shown in the film. Also, this is a perfect place to figure out the true fabrics.

They may choose to display props separately. There you get a chance to see the fastenings and again do a color check. With all the cloaks worn in LOTR this gives you a chance to pickup the extra items that make up the

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character's entire outfit.

- Casa Loma Exhibit http://www.theonering.net/movie/scrapbook/source/Casa_Loma_Exhibit in Toronto, Canada: This was the first showing on the North American continent. We found links to dozens of great pictures at www.theonering.net. We labeled a lot of them and placed the links in the Character section.
- FIDM, <http://www.fidm.com/common/gallerysceneframeset.html> Los Angeles, CA: Every year the Fashion Institute of Design and Merchandising puts on a pre-Oscar display of quite a few of the "best" movie costumes of the year. The exhibit for the 2001 costumes were amazing, they outdid themselves. (BTW, bring a sketch pad, no photos.)

The Media - TV and Magazines

TV specials about the making-of a movie will show you how the costumes move... so have your VCRs ready. Even if the special gives no information beyond what has been handed out in press releases, you get many more views of the costumes. Seeing the costumes move is a gem. It gives you a better idea about the fabric and construction when someone rides, jumps, swirls, dances or fights. You may see the character with and without their cloak or coat.

Now-a-days movies are heavily promoted in everything from fashion magazines to fan magazines to industry specials. These will often give you the first peak of the costumes, sometimes six months out. These images will be very controlled. However, you may find behind-the-scene pictures here that are invaluable later for figuring out construction details. Don't expect these pictures to come out on the web. What is happening with the LOTR pictures is unusual. The studio has been incredibly tolerant about the pics that have shown up all over the web. You need to go out and pick up the magazines. You will find the magazines pictures have good resolution. However, shots shown will be very limited.

Researching a Costume out on the Web Pictures

Looking up pictures on the web can be very appealing. It's fairly quick, costs nothing but time and you don't even leave your keyboard. However, the web is constantly evolving. What is here today may not be there tomorrow. You are at the mercy of a web master's

whim. Also, the quality of the images can vary greatly. Legitimate press sites will have very high quality images because their pictures come from the studio itself. However, the number of photos will probably be limited.

Many pictures found out on fan sites have been resized and resaved a few times. Since most of these images are jpg's to begin with, each save loses more information and you lose the fine low-contrast details of seams, trim, fabric and embroidery. Still other images, in total disregard of copyright laws, have been scanned in from books, magazines, newspapers or even captured off a video taped TV special. So, their resolution was never good to begin with. However, these home grown sites will have a lot more spy and fan photos out there than official sites. They are also organized very differently. This gives you much more of a chance of finding what you need to show costume details of hems, sleeves and boots.

Different types of pictures to look for:

- a good head shot - to get collar and shoulder details
- a wider studio portrait shot - should give you most from the waist and up, but these are not always available.
- check the action shots for a full view of the costume including footwear since you will seldom get a full portrait
- action shots with the clothes swirling will show inside details including belts and shirts and sometimes you will get back views.
- behind the scenes shots show costumes and actors in ways that they never were intended in film. Great way to figure out layers and get a better look at colors.

If you are bookmarking links there are a few things to consider when you find the same picture on different sites. Find the "official" images off of press sites first. These will be the clearest and have the most resolution. If you find the image multiple places, get the one that is not in a database, since database links are much more likely to change. (That's easy to tell. The links with the question marks come from databases and are also longer.) When using fan sites, the ones run by groups are normally more stable than the individual sites. Also, pick the English language sites over the foreign language sites, to make searching easier... and

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often faster.

Information

Finding web information about the costumes is an entirely different kind of search. The official site is always a good place to start. Searching through all the press archives of the papers can be an entirely different thing. Quickly, you will find most of the stories are the same. Information often came from the press releases or a herd of reporters on junkets that ask the same questions (and get the same answers). Don't get too frustrated, there are some gems of information, but you have to go through a lot of similar articles to find these. Book mark them right away because all the different paper's names blend after a while.

These searches can pay off for finding out about fabrics,

yardage and odd details. You can find out where the designers got their inspiration sometimes. This helps you pick a historical pattern to modify. If you find out the designer had the outfits made in a city, then you can search the garment districts for some of the same finds. (In the case of LOTR, fabrics are from India and other sources far away from the normal Hollywood design houses, so this suggestion will not work in this instance... but it often does.)

Do not stop at just the current movie. If you can look at other design projects the costume designer has worked on. You may see variations or get an idea on how she/he likes to pattern and construct.

Remember, never use just one source if you are really trying to get the details right.

Check out Lord of the Rings costuming on the web at <http://www.alleycatscratch.com/lotr/>.

COSTUME STUDY TOUR OF STRATFORD, ONTARIO, CANADA

My Name is Joan McKenna. I teach costuming at the Centers for Education and Technology (CET). We are under the auspices of San Diego Community College District (SDCCD).

We are excited to announce our Mini Course to Stratford, Ontario Canada in August 2002. If you would like to have a brochure, email me. I need to have all interested participants contact me as soon as possible. (By April 25th, we need a head count.)

Our mini-course is packed with informative and inspiring things to do every day. During our Toronto Tour, we will be visiting The Bata Shoe Museum, the Toronto Textile Museum, and the famous Casa Loma Castle. During our Niagara Tour, we will be going on the famous "Maid of the Mist" Boat Cruise. Other highlights will be the Costume Warehouse tour, and the Festival Theatre Garden Tour. Of course, while we are in Stratford, we will be visiting Farthingales. Linda Sparks, the owner of Farthingales, will be giving us a lecture on hoop steels.

Our featured guest lecturer is Robert Doyle. He authored the following books: *Waisted Efforts: An illustrated Guide to Corset Making* and *Laundry: The Whys and How's of Cleaning Clothes*. Soon to follow will be: *The Art of the Tailor* and *Patterns for Performance*. The following are the working titles of Robert Doyle's 6 Lectures:

1. An Approach to the Designer's Imagination.
2. The Corset.
3. Textiles for the Theatre and Fashion Industry.
4. The shoe in Costuming.
5. Lace, Beaded Fabric, and Working with Feathers.
6. The Art of the Tailor.

I do hope you can join us for CET's Mini Course to Stratford. I am looking forward to hearing from you.

Sincerely,
Joan McKenna
(619) 588-2244
jmckenna@chocolateaffair.com

Costume Con 21 Future Fashion Design Contest and Fashion House Exhibition

Hello all! The time has come to reveal the deep and hidden mysteries of the Costume Con 21 Future Fashion Design Contest. Those old-timers among you are familiar with the basics of this competition, but for those of you who are new or coming back after many years a review is in order.

The Future Fashion Design Contest and Future Fashion Show is one of the most traditional events at Costume Cons. Started at the old Equicons in California, the concept was absorbed smoothly into the first Costume Con and has been going strong since.

Basically, this is a competition of design. You, the designer, submit drawings of fashions of the future. The entries are judged on design, not the quality of your artwork. You do not need to be a member of Costume Con 21 in order to enter or win. The winning entries are published in the Future Fashion Folio several months before the convention. Attendees may apply to create any of the costumes in the folio and make them up for the Future Fashion Show. (The Show Director is Nora Mai.) Designs can include eveningwear, working clothes, religious costume and vestments, wedding fashions, casual wear or any other category you can think of. Human, alien and pet designs have all appeared in past editions.

Several times in the past the contest has been run under a scenario; a framework within which designers must make their designs fit. The strong suit of a scenario is that it can help focus ideas and give some discipline to the designer. The weakness is that it can limit the imagination of our designers. In conjunction with the Fashion Show director, Nora Mai, we have developed a framework in which to organize the contest and show without limiting your imaginations; a minimalist scenario if you will.

The contest and show will be a traditional runway fashion review. Costumes will be organized into design Houses. The field is wide open. A few of our design houses are:

- House of Shagadelic - retro, groovy threads
- House of Dilbert - corporate wear
- Bauer Heim - sports; para-sailing fashions, street luge, spectators, swimwear, etc.
- House of Spendi - coats, furs, sweaters, outerwear
- Bacardi-Wear - Tropical cruisewear, party clothes, "Rum-Fun"
- Monastery of St. Peter the Dressmaker - religious costume and vestments
- Zsa Zsa's - Wedding gowns and groom's wear.

These Houses are not limitations. If we see something that just doesn't fit, we'll create a new House to fit it in. As is true with many of the actual runway shows, truly bizarre and fantastic concepts are more than welcome. Many of the fashions you see on the runways are not actually meant to be worn on the street. They are intended as advertising, shock and just fun concepts. We hope you have fun with this.

We have two special sponsored categories:

Inspired by Architecture

Create a design using details and inspiration from an architectural structure. Any type or time period of architecture is usable, including fantasy or science fiction artwork. (it doesn't have to be an existing building) Please include on the back of the design the inspiration for the judge's reference. A picture or printout of the structure is also desirable. Example: the "Sydney Opera House" for Bajoran cleric's hats.

Two \$40 prizes, one each for both men's and women's designs. Sponsors are Alison and Jeff Kondo

Opening Day at the Ascot Races

Opening Day at the Ascot Races has always been one of the high points of the Society Year. Everyone who is anyone

is dressed in the latest fashions by the most famous designers in Black, White and Grey. Beyond the formals, elaborate hats are a part of the tradition. As humans expanded into the galaxy, they brought this "quaint" custom of overdressing with them. Now this annual event is celebrated on many planets by many species wherever they want to dress to impress.

Entry may be serious or warped. Watch the race scene in the movie "My Fair Lady" if you want inspiration.

One \$40 prize. Sponsored by Cat Devereaux.

Alas, as with all contests, there must be rules. Here are ours:

1. Designs must be submitted on 8 ½" x 11" paper or formatted for that size of paper.
2. Designs must be submitted in black line art. Color renditions are welcome and encouraged. However, for publication purposes, we must have clean black and white art.
3. If submitted on paper, designs must have the name, address (e-mail address optional) and phone number on the back of the design in the upper left corner. In the upper right corner should be the designation "Design 1 of x," "Design 2 of x" and so forth. Details of the designs should be designated "Detail 1 of Design 1," "Detail 2 of Design x" and so forth. Color renditions should be labeled "Color rendering of Design x".
4. For those of you who would like to submit designs in electronic format the following limitations apply:
 - a. Disk and CD formats must be compatible with PC's. We've had many problems with Mac generated formats.
 - b. We can accept Jpeg, BMP, Corel Draw or Corel Paint,
 - c. We ask that you NOT email designs to us. (Our mail server chokes on these large files.) Please mail a disk or CD.
 - d. Each design should have two files generated for it. One should be the name of the design, which contains the actual graphic. The second should be called "'name of design' desc".
 - e. Please put all description files in either text, rich text or Word formats (we use Office 2000, so any version up to that is acceptable)
 - f. Be sure your name, address, (e-mail) and phone number are written on the disk.
5. Designs must be received by September 30th, 2002.
6. By submitting designs to the Costume Con 21 Future Fashion Design Contest, you are agreeing to their publication in the CC21 Fashion Folio and being made for the Future Fashion Show. You retain all other copyrights to your design.
7. Designers will have first choice of their own designs to be made for the show.
8. Send all designs to:

Pierre & Sandy Pettinger
5100 Leighton Ave.
Lincoln, NE 68504
9. If you have any questions you can contact us at the above address or by e-mail at costumrs@radiks.net

Cultural Coatings

December 22, 2001 - June 02, 2002

Found worldwide, coats serve both practical and decorative functions. In addition to clothing the body and providing protection or warmth, coats also offer a canvas on which cultures express their concept of beauty. Designs may identify the wearer's ethnicity, profession, social rank, or religious beliefs; or conversely, the ornamentation may proclaim their individuality. Drawn primarily from the Museum's textile collection, Cultural Coatings will present nearly 20 garments from Europe, Asia, and America—from regional dress to high fashion—spanning the 18th century to the present day.

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<http://millenniumcg.tripod.com>

MAY GUILD MEETING, SATURDAY MAY 4

BY MICHAEL AND DENISE

Want to make a pattern for yourself but don't know where to start? Do you find it really difficult to fit things on your own body when you are by yourself? Come to the meeting and learn how to drape and be draped with muslin fabric fit to your own body and contours. The muslin drape will be form fitted to your body and can then be used as a pattern to create your own period clothing. The muslin is much easier to go by than just plain measurements.

The draping options are: Mundane (standard, everyday wear), Victorian or Renaissance (foundation garments of the period required for women for these two options).

What to bring:

Inexpensive Muslin or Similar fabric (no stretch fabrics) 1 yd for women, 1 1/2 yds for men

Victorian or Renaissance Corsets and undergarments of the period (anything that you intend to wear underneath your costume).

As you can see, the May Meeting will be a workshop hosted by Denise Winter. She will be demonstrating Draping at her home in Colorado Springs.

Due to time constraints, the hands on demonstration will be limited to 6 people. More people can be draped if time allows. If you would like to participate please RSVP to Michael ASAP. At the time of this writing, no one is lined up for the hands on demonstration. If you leave me a message, do not assume you are confirmed until I respond.

Directions from Denver to:

3175 Cortina Drive
Colorado Springs, CO 80918

Take the N Academy Blvd exit off of I-25. Turn Left on Academy Blvd. Continue on Academy to Vickers. Turn Left at the Chili's. Cross Union (the 1st Light) and take the first Right onto Del Rey. Take the 3rd Right onto Cortina Dr. Look for 3175 on the Right after the 4-way Stop.

For Directions, call Michael at 719-321-8651. If you've been to Michael's house for a meeting, Denise lives about 8 blocks South.

Please bring drinks and munchies to share.

