

Glitz & Glitter

June 2002



Inside this issue:

Local News	2
Organizing a Sewing Room	2
ICG President's Message	3
A Thoroughly Feminine Costume	3
Starfest 2002 Report	4
From the Editor	4
My First Media Recreation Costume	5
Starfest 2002 Photos	6
June Guild Mtg Info	10

Special points of interest:

- Tips on organizing your sewing room
- Historical women's clothing in Estes Park
- Working with unusual materials
- All the latest Guild Activities

Guild members (l-r) Vandy Vandervort, Michael Bruno and Morgan [daughter of Andrea Wernz-Hurtt] after the Costume Contest at Starfest 02. Get all the details and more photos inside!

LOCAL NEWS

BY MICHAEL BRUNO, PRESIDENT

Well, this issue is chock full of interesting articles, so I'm going to try to keep this short.

The May meeting had average attendance. Myself and Cathy, participated in the hand's on pattern draping performed by Denise and Dave and Merida observed. Unfortunately, I do not have a full report on the meeting as I haven't gotten the pictures developed yet. But you can look forward to it in next month's newsletter, guaranteed.

You can read all about our participation at Starfest later in this issue and find out who our two new members are. I also have a full page of photos from the convention.

I hope to see many of our Denver area members at our summer meetings, I think that most of them will be in Denver metro.

The Colorado Renaissance Festival will be starting up this month. The Fair runs weekends June 8—July 28, 10am to 6:30 pm. Tickets are \$14.95 for adults, \$7 for children (5-12) If anyone would like to go as a group, let me know or post it to the list. I always go at least once.

ORGANIZING A SEWING AREA

BY CATHY GROTTA WITH DENISE WINTER AND SUSAN LYDA

I am remodeling a bedroom in my house this summer. I have two small bedrooms, a living room, and a kitchen/pantry. One of my goals is to create a larger, more organized sewing area. I asked the Millennium Costumers Guild for advice, and discovered that I'm not the only person facing space issues.

Susan Lyda wrote "Please let me know what you come up with because I have the same situation at my house. (Three bedrooms, one husband and two kids.) My stuff is scattered in mainly the living and dining areas. (That's not mentioning the fabric stored in bins in the garage.) I would love it if I could be more organized."

First, let's dream. If we all had unlimited space and unlimited funds, what sort of sewing area would we have, and how could it be organized? I would want a large room with plenty of light, both natural and artificial. Closets galore. Actual sewing tables with three different kinds of machines: serger, standard, and industrial. An adjustable-height cutting table used only for laying out and cutting fabric. A separate crafting table. Wood floors so pins and needles wouldn't get lost in the carpet, only to be tragically found later. Full length mirrors. Tailoring dummies. A filing cabinet for storing patterns and books. The list goes on.

More realistically, I think Michael has a great setup. One

There are many movies coming out this summer that lend themselves to going in costume. I'd planned to dress-up for Star Wars, but didn't get my costume finished, in fact it's still not finished. Scooby Doo is a possibility, opening the end of June. Then 4th of July gives us Men In Black II. I definitely plan to go as a man in black. I already have the suit, just need a big silver gun. It's too easy. Anyone want to join me?

I'm still taking nominations for new officers, either additions to our current regime or replacements.

I'm planning to attend Conduit, a science fiction convention in Salt Lake City over Memorial weekend. I'll have pictures and a report next month.

Don't forget about my challenge for each member to submit 2 entries to the Future Fashion Folio for Costume-Con next year in Chicago. The rules were in last month's newsletter. If you need another copy of the rules, let me know.

I hope that's everything; I'm tired of writing and promised to keep this short. More next month.

entire room of his home is devoted to costuming. Costumes hang in the closet, fabrics are piled and draped around the room, and boxes of trims and notions are stashed throughout. I would love to have an extra room, just for sewing, but unless I add on a room, I will have to make do for now.

Denise Winter had some practical suggestions for small homes that might also be helpful for those who have more space, but need to get organized. "I just came from a 1000 sq ft home in California and expanded out into 2500 sq ft here," she wrote.

"What I did:"

Storage

"Have all fabrics and trims and craft items in clear plastic bins"

Shelves

"Then I bought the shelf units that fit on the wall, you know the kind with the strips that screw onto the wall and then have adjustable brackets, but the ones with a double row that are much sturdier. They come in varying widths. Then I added wider shelves that would accommodate the deep bins."

(Continued on page 7)

ICG PRESIDENT'S MESSAGE FOR MAY

BY DARLA KRUGER, ICG PRESIDENT

Dear ICG Members:

I hope that all are doing well and creating wonderful costumes. After all the purpose of all this craziness we do with the ICG is costuming. I myself am on a serious costume frenzy. I have a three-day event at the end of the month for which I need two 1850s day dresses and one evening dress. I am going to a place in Northern California by the name of Columbia State Park. This is in a part of California nicknamed "Gold Rush" country and where gold was found in 1849 (as I'm sure all of you remember from grade school history). Columbia is a town built during, for, and because of the Gold Rush. A few decades ago, the town was renovated to its original condition and every year they have a celebration called "Diggings Days." Historical reenactors from all over the state come and spend several days in costume doing what they do—reenacting. The park is open to the public during the day, but in the evening (specifically Saturday), they close it down for nothing but the costumed reenactors and have a casino party. My brother (who has gone the last several years) told me I could wear my 1880s bustle dress for the casino night, but no, I wouldn't hear of it. I MUSN'T be historically inaccurate (okay, the truth is it's just another excuse to stress myself out and make yet another dress). Hey, I don't care what you say, I'm NOT a clothes horse—well, maybe an historical clothes horse.

I do want to speak of one important piece of ICG information. I meant to add this to my last message, but in the process of everything else I needed to put in I decided to wait until this month. I want to make one correction to

the minutes of the 2002 Annual Meeting. Per the report, it was stated that I, as president, had not made or provided a report. This is incorrect. I specifically stated in my February message that that was to serve as my presidential report. Additionally, there will be another correction forthcoming from Sharon Trembley within the next month. Other than this, there is nothing else "official" going on for the moment.

Now, one last thing, and let me put it in your ear just as a little ruminating idea. Do you usually go to Costume Cons, but this year didn't because it was in Australia? Are you "Jones-ing" for a costume convention? How coming to Costume College in California to get your "fix?" Now, it doesn't have the competitions, but it does provide programming and classes up the wahoo (that's an official term, by the way). It also is a large (approx. 300) gathering of costumers and is three days of costume overload and fun. If you want more info on it, check out the website at www.costumecollege.org. Yes, I know this is a shameless plug for Costume College, but it benefits everybody in our community and should be experienced by all. If nothing else, check out the website and see what's offered.

Well, that's it for now. Back to my sewing machine and general insanity. Now, where DID I put that cat?!!

Sincerely,

Darla Kruger

President, ICG

A THOROUGHLY FEMININE COSTUME

BY MARY DENISE SMITH

(appeared in Piecework magazine, July/August 1994)

In the first of her letters written in 1873, later published as *A Lady's Life In The Rocky Mountains*, Isabella L. Bird, an observant and cultivated Englishwoman who traveled the world for pleasure, health, and missionary purposes (she founded a college for medical missionaries as well as two hospitals), describes her Hawaiian riding dress: "a half fitting jacket, a skirt reaching to the ankles, and full Turkish trousers gathered into frills falling over the boots—a thoroughly feminine costume for mountaineering and other rough traveling."

The women who came to Estes Park, Colorado, in the second half of the nineteenth and beginning of the twentieth centuries adjusted their dress to mountain living as Isabella had, and many of them, too, felt it imperative to remain "ladies." Their dress reflected that determi-

nation, as is evident in the beautifully detailed clothing in the 1994 exhibit "Out of Estes Park Closets: Clothing From The Permanent Collection," at the Estes Park Area Historical Museum, in Estes Park, Colorado.

A large part of the charm of such vintage clothing lies in the details—the pleating, swagging, appliqué, embroidery, beading, various braids and trims, and fantastic mix of fabrics that define these garments as "things that aren't done that way any more."

The suits, gowns, and wraps in the museum's collection are store bought, home-sewn, and dressmaker-made. Letters, memoirs, news, and even gossip columns in the collection comment routinely on shopping trips to Denver, a town founded and thriving on Gold Rush and, later, cattle-ranching money. Paper patterns were widely

(Continued on page 7)

CONVENTION REPORT: STARFEST 2002

BY MICHAEL

Well, if you didn't notice in the picture, Guild members took home 2 trophies in the Costume Contest at the Convention. Vandy was awarded 2nd place in Media as "Zortch, a B-movie Monster" and Morgan received second place in Children's as "Daphne from Scooby Doo."

All in all, I'd say that it was another fine convention. We were represented by myself, Vandy, Mary Denise, Daren, Rose, Amanda, Andrea and Morgan at the convention. Michael, Vandy, Mary Denise and Daren helped to man our table and Vandy and Daren presented a panel on "Large than Life Costuming: Mascots and other oversized characters."

In addition to our panel, which I hear went very well (I really should have stopped in for a minute, just to see how it was going), we also ran an on-site Future Fashion Design contest. While I feel that we were successful in

planting the idea of Future Fashion Design in people's minds, we only had one entry. But it was a great design. Congratulations to Jessica Lee-Joyce for submitting her first (and hopefully not last) Future Fashion Design.

Our table was in a great location, near a door to the Activities Room, so many people saw us as they walked in. Also, we were in line with the Freebie table, so Friday night, there was a constant line of people in front our table; and I talked to a lot of them. Most of the people



Vandy helping Daren out of his costume after their panel.



Our table at the convention. Display items were provided by Michael and Mary Denise.

who signed up on our mailing list did so on Friday night. This was only the third time that we've manned the table on Friday night at the convention, but the two times that I've done it, we definitely had more interest on Friday night than the rest of the convention.

As can be seen in the picture, our table was once again next to The Secret Adventures of Jules Verne Fan Club. Once again, we oriented Mary Denise's vintage dresses in their direction. They're a fun group and their guest, Chris Demetral was at their table all weekend.

We had a total of 18 people signup on our Mailing List for more information. They'll be receiving a complimentary issue of this newsletters. We also gained two new members at the convention. On Saturday, Caren Pilz joined our ranks and on Sunday, Linda Endres handed over her dues to a complete stranger, as Linda Nelson of MileHi Con was temporarily manning our table.

Look for more photos from the convention later in this issue.

FROM THE EDITOR BY MICHAEL

Clipart by Microsoft. Photos by Michael Bruno.

Articles contributed by Darla Kruger, Mary Denise Smith, Cathy Grotta, Denise Winter, Susan Lyda, Michael Bruno.

Contributions to the newsletter are always welcome.

**For a closer look at
Amidala's costumes
from Star Wars Episode
2 check out:
[http://
www.padowansguide.co
m/padme.shtml](http://www.padowansguide.com/padme.shtml)**

MY FIRST MEDIA RECREATION COSTUME

BY MICHAEL BRUNO

Well, following up with last month's fantastic article by Cat Devereaux on how to research Media costumes, I thought I'd write a short article on my first Media Recreation costume, as I recently completed it.

I was originally planning to recreate the "Tiki Mask Witch Doctor" from Scooby Doo, but after seeing this costume, it was so strange and different that I had to do it.

Gee, I bet you're wondering what it is . . .

Well, it's really obscure and I'm sure there are many people who even saw this movie, but I've made an Interstellar Jumpsuit as worn by Zoltan's followers, the space nerds, in "Dude, Where's My Car."

When I first saw the movie, I thought, "that's really easy, it's just a bubble wrap jumpsuit." My initial research consisted of watching the movie every time it was on cable. Then I searched the internet for documentation pictures, but was only able to come up with one. My next step was to buy the DVD, so that I could zoom in, watch it frame by frame and really get the details.



This is the only still I've been able to find of these costumes. These are the only two guys who were the utility belts, they were security guards. In the picture, you can faintly see the vinyl trimming the front opening, the patch pocket, the insignia and vinyl cuffs.

Well, the more I watched it, the more details I saw, that weren't easily visible at normal speed. And, the more I started to freak out because it was getting to complicated and detailed. I just had to take a deep breath and keep telling myself that, "it wasn't that difficult and that, yes, I could do it."

Research

So, on first look, it's just a bubble wrap jumpsuit. But af-

ter watching the two scenes that these costumes appear in, frame by frame, 3x zoom, here are the details.

- I first noticed that certain parts of the bubble wrap seemed to be reflecting light differently than other parts. After watching for this reflecting difference several times through, I realized that the suit is trimmed in clear vinyl. This reinforces the bubble wrap along the edges where the snaps are.
- By watching for the differences in reflections, I also noticed that there is a patch pocket of clear vinyl on the left breast.
- Once I saw the pocket, I saw that they were wearing an insignia pin.
- The sleeves have cuffs of clear vinyl with snaps.
- After the movie's heroes subdue their captors and change into their jumpsuits, I faintly noticed something swinging by their sides. With more viewing, I realized that the jumpsuit has a clear vinyl belt. I hadn't noticed it before, because I wasn't looking for it.

Construction

I purchased the bubble wrap at Xpedx for 30¢/foot. It's 24" wide. I initially purchased 20 feet. As I didn't have a pattern for a jumpsuit, I started working from scratch. After making the pants once, way too small, I decided I had to find a pattern. I pulled out 2 suit patterns from my library. Simplicity 9686 (Men's suits like you'd use for a production of "The Music Man", sorry, I'm not up on that era) and 7274 (Men's Civil War Uniforms). I used the pants pattern from 9686 and the center closing coat pattern from 7274.

Armed with my patterns, I made the pants again, in my size. This time, they did fit, but there was not enough room for movement as the jumpsuit should be a bit roomy. So, I made the pants for the third time, this time using the XL pattern size. This time they were large enough.

I then moved onto the jacket. I cut the jacket and sleeves using the XL size as well. The jacket and pants fit together perfectly to create the jumpsuit.

During the pants making trial and error, I went back for about 12 more feet of bubble wrap. I basically need one width of wrap for each pattern piece. Also, the 24" width of the wrap was not large enough to accommodate the back of the jacket, so I had to deviate from the

(Continued on page 8)



Well done Enterprise uniforms created from altered Dickies jumpsuits. The patches were all hand painted.



Characters from the Video Game, Final Fantasy X.

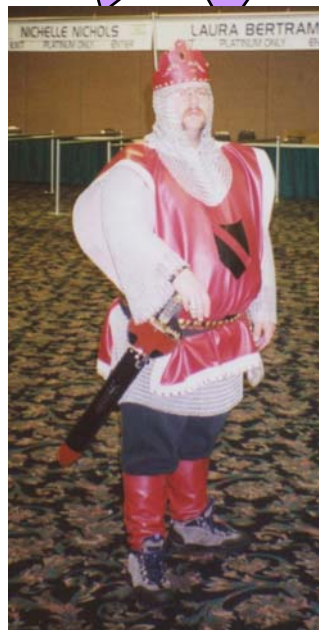


Vash the Stampede, an anime character from the series "Trigun".

Starfest 2002



Jabba the Hut, Best in Show in the Costume Contest. His animated tongue stole the show. I think it was all latex.



A Knight of Middle-Earth.



A well done recreation of Queen Amidala from the parade scene at the end of Star Wars: Episode I.



A Jedi, 1st Place in the Star Wars category in the Costume Contest.

ORGANIZING A SEWING AREA

(Continued from page 2)

Be sure to check the weight limit of the shelves. You don't want all your sewing stuff to fall down, bringing the shelves and part of the wall with it. Don't skimp on the shelving. If it looks cheap and ugly in the box at the store, it will look worse permanently attached to your wall at home. Renters may not be able to install shelving, but could use free-standing shelves.

Denise suggests putting the shelving up overhead, above windows, "anywhere that they will fit."

"In my computer room, I took the entire wall above the desk and made shelving up to the ceiling. It was out of the way, and easy to access. Storage is the key."

Closets

"The other thing that I did was make sure that every closet had a closet organizer to make efficient use of space. In standard closets, there is always space that can be utilized if properly shelved, etc. Home Depot has a wide assortment of organizers for all purposes."

Again, I would suggest checking the weight limit before placing heavy bins of craft materials on shelves.

Cupboards

"All built in cupboards were made to have efficient use of space as well. Often times they use shelving in built in cupboards that does not extend clear to the edge (kind of like short sheeting the bed) and you can't fit as much on them (I found that especially here in CO). I had metal shelves that were 12 inches deep, but the closet space

would accommodate a shelf that was 18 inches deep. I replaced all of the shelves. It makes a huge difference on what you can store on each shelf."

I checked my closets after reading this, and realized I could have ten inches more shelving! In my closets, I will only have to add another board of the correct width to increase my storage capacity.

"I had a flat roof on my garage and then eventually replaced this with a pitched roof and attic space. I filled that up as well I am ashamed to say."

There are other solutions, such as placing plastic storage bins in a crawl space under a house, or in a storage shed. Remember that, if it is difficult to put away, it will be difficult to retrieve when you want to use it. Also, make sure storage bins and locations are weather-proof. I have even stacked bins in front of a window, thrown a cloth over it, and used it for a plant table.

Denise concludes by writing, "Now I live in this spacious house and have the entire lower level as work space and won't have to be so concerned with storage. However, my 20-30 fabric and trim bins are a concern so I intend to add a series of shelves across one wall from floor to ceiling to accommodate them."

I have decided that the place to start my remodeling job is with my closet, and Denise's suggestion for closet organizers.

We are all limited in some way with the space we have for costuming. Creative use of shelving and closet space can free up more room for sewing.

A THOROUGHLY FEMININE COSTUME

(Continued from page 3)

advertised to the home seamstress and available by mail. Fashion magazines devoted pages to intricate descriptions of the color, fabric and embellishment of the current season's garments for women and children, and specialty newspaper columns gave detailed instructions on draping, construction, and ornamentation. Some of the outfits in the collection - more formal gowns and tailored riding habits, for example, may be dressmaker made; their attention to interior and exterior details is extraordinary.

The eye delights in a dinner dress worn by Ella McCabe James between 1910 and 1920 as hostess of the Elkhorn Lodge in Estes Park. She had come to Estes Park with her husband in 1874. Of silk and silver lace, with tucks, folds and light boning, the dress is at odds with the image of a rough mountain town. The self-fabric flowers at the waist

and knee are typical dressmaker details on gowns of this era. Pinched, pleated, and tucked, fabric was worked into bits of prettiness to grace the plain tubular silhouette.

Interior construction details of this and other garments in the collection are marvels of engineering. Many delicate looking dresses of the 1890s were built on a rigorous set of curved seams, interlinings, and steel or baleen boning. In one garment, gravity-defying silk taffeta sleeves were flung into space by tightly packed pleats and gathers at the sleeve cap, suspended over an inner fortification of horsehair braid. Nothing was left to chance here - a bodice was meant to hook closed into a particular unchangeable shape.

A silk velvet jacket and matching skirt in topaz combine lush fabric, severe tailoring and fanciful embroidery. Sou-tache braid swirls around the jacket and the hem of the

(Continued on page 8)

A THOROUGHLY FEMININE COSTUME

(Continued from page 7)

gored skirt.

A dress of white batiste heavily embroidered and inserted with lace weighs just a few ounces, concealing the heavily boned undergarments and counterpointing the sharply pointed shoes and monumental hat required for the fashionable silhouette.

Undergarments in the collection are adorned with laces, ribbons, and embroideries never meant to be seen in public. Foundation garments shaped the body either by moving or compressing flesh, adding mass in just the right places with fabric, metal or whalebone.

Although Isabella Bird described Estes Park as "this glorious upper world, with the mountain pines behind and the clear lake in front, in the 'blue hollow at the foot of Long's Peak,' at a height of 7,500 feet," she also deemed it "no region for tourists or women." Yet soon after she made those comments, more women began to arrive both to visit and to live. In addition to the garments of women associated with Estes Park from the late nineteenth century through World War II, "Out of Estes Park Closets" presents letters and memories that give insight into the women's lives. Because the garments are in the permanent collection, they can be studied and enjoyed now that the show is over. The Estes Park Area Historical Museum is located at 200 Fourth Street, Estes Park, Colorado 80517.

MY FIRST MEDIA RECREATION COSTUME

(Continued from page 5)

original design as seen in the film and add a center back seam.

I bet you're probably wondering how I actually joined all of the pieces together. They're sewn with monofilament. I considered hot glue, but if left in the car, hot glue will melt and your costume can fall apart. I used the longest straight stitch possible to perforate the plastic as little as possible. I also had to pop a row of bubbles along each seam, just to get it under the foot. Other than that, there were no real construction difficulties. The wrap sewed very well and didn't stick while going under the foot as I thought it would. I did use a little dab of hot glue to seal any open ended seams, that weren't sewn into other seams. Backstitching would have put extra perforations into the plastic and would have been more detrimental than helpful.

I was a little worried about not being able to ease the sleeve caps into the armholes, as plastic doesn't ease. So, I just matched the center of the sleeve cap with the shoulder seam and sewed it in straight. It actually fit perfectly with no ease. Which is not the way the Simplicity pattern is supposed to fit. Simplicity patterns in my experience are never perfect.



The finished Interstellar Jumpsuit. Zoltan!

Other than the plastic thing that you're supposed to hammer on, I had no trouble setting the snaps in the plastic. The clear vinyl did a great job of reinforcing the bubble wrap.

Some where along the way, past the point of fixing it, the front opening got off a little. I could either line up the edges at the waist seam or at the neck. I opted to line up the seams at the waist and work around the 1/2" that the neck opening was off.

The biggest problem I had with the construction is that the bubble wrap was very bulky to work with at the machine. You can't just push it into a pile and out of the way like you do with fabric. You have to work around it.

Wearability

Yes, it is hot to wear a bubble wrap jumpsuit, but that's why you wear as little as possible under it. As you can see in the photos, there's only a tank top and bicycle shorts. While backstage at the costume contest at Starfest, I wore my personal cooling device from Sharper Image. After the contest when I was wandering the halls, I didn't wear the cooling device

(Continued on page 9)

(Continued from page 8)

as it didn't go with the costume. But by then I was getting used to the heat. I'd also discovered that I could create a bellows effect by moving one arm and blowing the heat out the other. I also kept the front unsnapped.

The biggest problem I had with wearing it around was that everyone wanted to pop the bubbles. I did manage to go the whole night without having any unintentionally popped. I did allow Andrea's daughter Morgan pop two bubbles, but that was for a child. While putting it on, on Sunday, I accidentally stepped on the ends of the legs and popped a few bubbles. I am capable of sitting in it, carefully, without popping any bubbles. It's all about weight distribution. That's how the bubble wrap works to protect things. A couple of people did mention wanting to see how well it would protect me while rolling down stairs :-)

Problems

As I was putting it on for the contest, the first snap that I had set (the one that broke the hammering pad), broke. Luckily, it was the snap behind the belt, so it didn't really show. After wearing it for about 4 hours, it was quite sticky inside the suit. I moved a little too quickly and ripped out one of the arm holes. As the plastic ripped, there is not enough plastic there to reset the arm, doing so would alter the fit. I think I'll just tape it back together with clear packing tape.

The pants pattern was designed to fit tight at the waist and over the hips. Even though I didn't put the darts in at the waist, there was still a bit of a flare at the hips. I don't think it's really noticeable while wearing, but while hanging, the suit has definite hip problems. I could probably go back and sew across the base of that curve to flatten out the side leg seams.

Deviations from the Source Material

As mentioned before, due to the limitations of the width of the bubble wrap, I had to add a center back seam. Also, I was unable to find a belt buckle to match what was used in the movie. I know exactly what it is, very common in the 70's, sort of like two warped "D" rings that sort of hook together. I'm sure you've seen it. In lieu of the belt buckle, I used two snaps, as I felt they fit in with the other snaps on the outfit. I don't have a clue what brand of tennis shoes they wore in the film, so I just wore some I had that were similar.

As I don't have any experience with casting or modeling custom insignias, I decided to save that for another time and go without it.

After wearing it, I think that since my bubble wrap was new, it was a bit stiffer than that used in the movie. The suits in the movie appeared to be more flexible than mine.

Other than that, I feel that I have an almost dead-on recreation costume. It's not exact, but it's as close as I could get it.

The Fan's Reaction

When I first put it on in the Green Room, only one person recognized the costume. I knew it was obscure, but this only made me think, "what if no one has seen the movie? If no one in the audience has seen the movie, then no one's going to get it and it'll be a flop." I was getting more and more worried about no one getting it. Once I got on stage, I began to hear people shouting lines from the movie, so I knew that at least a few people were getting it and that was enough for me.

After the contest, while I was wandering the halls, anyone who recognized the costume, made the sign of Zoltan, as you can see me doing in all of the picture. My hands are a little off, but it's supposed to be a "Z". I guess I should have practiced that in the mirror. I also heard a few people getting into reciting scenes from the movie.

Some recreation costumes will be more recognized than others and for an obscure, not very sci-fi costume (though there are aliens in the movie). Enough people recognized what I had done to justify my efforts. There was once an excellent recreation of characters from Disney's *Sleeping Beauty*, done at a WorldCon. One of the judges scored it very poorly because he had never seen the movie and didn't understand what they had done.

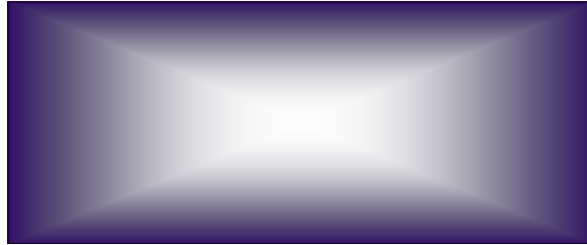
Well, I thought this was going to be short. I hope this has been informative. Immediately after the convention, I decided that I had to have another Media Recreation costume, a Tusken Raider from *Star Wars*. It's almost finished.



Close-up.

MILLENNIUM COSTUMERS GUILD

2854 Tincup Circle
Boulder, CO 80305-7143
Phone: 719-321-8651
Email: millenniumcgv@lycos.com



<http://millenniumcgv.tripod.com>

JUNE GUILD MEETING, NEW MEMBERS PARTY SATURDAY JUNE 1, 1:00 PM

BY MICHAEL

We were originally planning to hold the June Meeting at Andrea's house in Aurora, but due to unforeseen circumstances, she will be out of town that day. As I have been unable to find an alternate location in Denver, the June Meeting will unfortunately be at Michael's house in Colorado Springs.

As we just had a big membership push at Starfest and have 2 new members, this month's meeting will be a New Members Party. I will also be inviting anyone who expressed an interest in the Guild at Starfest and advertising the Guild in the Springs. I invite everyone to come out and meet some new people and discuss costuming. Feel free to come in costume or bring any projects that you'd like to show off. If there's any interest, we can always watch Masquerade Videos (always a favorite of mine).

Please bring some munchies to share, anything you'd like to show off or your own favorite Masquerade Videos.

I strongly encourage anyone coming from Denver to carpool. Check your new membership list for contacts.

Address:

2980 Roche Dr South
Colorado Springs, CO 80918

RSVP: cell 719-321-8651 or bruno@armyofdorkness.org

Directions from Denver:

Take I-25 south to Colorado Springs. On the North side of CS, take exit 150. This is for Academy Blvd and the South Air Force Academy entrance. Exit the highway and veer left to the first light. If you go right you will enter the AFA. This is light #1. Turn left at the light, cross over the highway and proceed on Academy Blvd. You will continue on Academy (South) until light #12. The cross street at light #12 is Vickers. There is a Chili's on the left. Turn left at light #12 onto Vickers. Proceed down Vickers (East) until the next light. This is Union. Go through the light and take the first left on Del Rey, then your first left on Garmish and head up the hill. The Second Right will be Roche Dr South. The house on the corner on the left is 2910, it has butterflies on it. 2980 is the 8th house on the left in the center of a small cul-de-sac off the main street. The house is tan with brown trim with a large pine tree (CO blue spruce) in the middle of the front yard (it partially obscures the house number).