

The ICG Newsletter



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Volume V, Issue 3 - May/June 2006

The International Costumers' Guild, Inc. (ICG), is an affiliation of amateur, hobbyist, and professional costumers dedicated to the promotion and education of costuming as an art form in all its aspects.

President's Message



reetings, fellow stargazers!

As a result of the recent elections at the ICG Annual Meeting at Costume-Con 24 over the Memorial Day Weekend, we have a completely new slate of officers, including myself.

I didn't come in to this completely unarmed, I've been Acting President for the past two months. For those who don't know me, I've been active in the costuming community and the ICG for many years. The rest of our new officers also have a wealth of experience; I look forward to working with all of them and welcome Jan Price (Vice-President), Bruce MacDermott (Treasurer), Karen Heim (Corresponding Secretary) and Frances Burns (Recording Secretary) to the new Board. I'd also like to thank Richard Man, Dora Buck, Elaine Mami and Carole Parker, who also ran for offices, for their interest and support of the ICG.

I want to keep this short but there's a couple of things I'd like to bring up that are very exciting.

First, join me in welcoming our three new chapters to the ICG; the Dallas/Ft Worth Costumers Guild from Texas, the Fibre Fantasy Artists of Canada based in Toronto and the Costumers Guild of Western Pennsylvania. (More information about these chapters will be available on the website very soon.) We are once again truly international and all three of these new chapters are thriving and excited to be with us. I look forward to a great future with these new additions.

Three or four other new groups are stirring in the hinterlands. That's hot!

Also, the Fundraising Committee has risen from the dead. Elaine Mami has set up a nifty Cafe Press store where you can buy T-shirts and other gear with the ICG's Glitziana logo. How cool is that?

Elsewhere in this newsletter you'll see reports and minutes from the meeting that will provide more details about other ICG business and the items I've mentioned here.

And believe me when I say that there will be many new things in the coming months - stay tuned!



Editor's Message



et me take this opportunity to offer my congratulations to the ICG general membership for voting in such a great set of officers! I know that Nora, Jan, Bruce, Karen and Frances will do a wonderful job of guiding our organization through the next year's worth of our organization's existence.

In addition, a humongous welcome goes out to the newest chapters of the ICG! We look forward to hearing from you soon, and remember, the newsletter always welcomes submissions!

Since our family, like so many others, was somewhat cash-strapped this year, we stayed in the Bay Area, unable to attend Costume-Con in Des Moines. (Everyone say it together: "Awwwww." Thank you.) Instead, we attended a Bay Area science-fiction convention, BayCon, and donned hall costumes for the first time since Abigail's arrival a year ago. BayCon's masquerade is impressive in its own right, and I thought Hilary Ayers did a great job of directing. The BayCon masquerade has grown from my days as MD where I sent then emcee (now husband) Jay to roam the halls, begging hall costumers to walk across our stage (7 entrants was about our average), to today where a typical BayCon masquerade has 20-30 entrants.

Meantime, I recently attended a weekend workshop put together by Feather Tippetts-Rosica, a member of the Greater Bay Area Costumers Guild (no longer an ICG chapter, but still a great costuming resource - check out their Great Pattern Review at www.gbacg.org). Feather imported J.P. Ryan from the East Coast to teach us how to put together her 18th century stays pattern. For someone like me, who's last attempt at building my own corset was a dismal failure (don't ask . . . won't tell), Ms. Ryan was the perfect antidote to a phobia of rows upon rows of straight stitching, and I will soon have a set of aristocratic 18th century stays to swan around in at our next Georgian event. I can recommend the pattern: it comes on white butcher-type paper so it doesn't tear into a billion pieces the first time the cat tries out for the Olympic long-jumping event, and it went together easily, no adult beverages required.

Georgian gowns and stomachers aside, there's nothing like standing in front of a full closet and moaning, in true teenager fashion, "I haven't got anything to wear!" Say goodbye to those Monday morning doldrums, ladies and gentlemen! The ICG is running a fund-raiser, and Glitziana's Gear is now available for your wearing enjoyment. Go to www.cafepress.com/Glitziana, and have fun shopping, knowing your purchases will not only make you look fabulous, they'll benefit the ICG's at the same time!

This issue of the newsletter is a full one. Meeting minutes from the General Meeting are here, as submitted by Jan Price. Kevin Roche, who has entered many a science-fiction/fantasy masquerade reviewed the CC-24 historical masquerade, and once again, Linda Wenzelburger has lent us her wonderful writing voice and penned a review of the sci-fi/fantasy masquerade from a historical costumer's perspective. Hope you enjoy both, as well as Richard Man's fabulous pictures of the Best in Show winners of both competitions! Meanwhile, if masquerades aren't your "thang," you may enjoy Alexandra Jordan's review of Jacqui Ward's class on fabric handling at a recent conference on doll costuming.

Take care, hope you enjoy this issue of your newsletter and remember, submit early, submit often!!!!

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NOTE:

NEXT DEADLINE FOR SUBMISSIONS IS JULY 15!

GENERAL MEETING MINUTES - 2006

Submitted by Jan Price
Vice-President, ICG Board of
Directors



The Board of Directors portion of the meeting was called to order by Nora Mai, Acting President, at 9:05 AM.

Attending: Nora Mai, Acting President; Dora Buck, Treasurer; Sandy Pettinger, Corresponding Secretary and representing Costumers Guild West; Pierre Pettinger Jr., Parliamentarian & Archivist; Janice Dallas, Northern Lights Costumers Guild; Randall Whitlock, Southwest Costumers Guild; Byron Connell, NJ/NY Costumers Guild and representing Beyond Reality Costumers Guild; Judy Mitchell, Greater Columbia Fantasy Costumers Guild; Bruce Mai, St. Louis Costumers Guild; Michele Jaye Solomon, Chicagoland Costumers Guild; Jan Price, SiliconWeb Costumers Guild (also acting for Diane Harris as Recording Secretary)

2006 Budget

The budget was formally adopted by unanimous vote. A motion to adopt was made and seconded on May 4, 2006 (by Byron Connell-NJ/NYCG and Bruce Mai-SLCG, respectively) however insufficient time to complete the formal vote remained before the official recess of the online meeting.

Officer Election Activities

Membership status of Board members and the individuals represented by proxies each carried were validated and ballots to be used for the officer election during the Annual Meeting were distributed.

An overview of the ballot process was given by Nora Mai. She and Kevin Roche developed a ballot which can be used to represent not only a single member vote but also all proxy votes carried by an individual on a single document. The ballot notes the total number of votes the holder entitled to cast for each officer position. Each potential voter's membership is validated, along with the membership status of individuals represented by proxies they carry to the Annual Meeting. The number of votes is confirmed by the Parliamentarian or the Treasurer.

Online Board Meeting Voting

Judy Mitchell introduced a request to use the Poll feature in Yahoo Groups for online Board meeting votes. After a brief discussion of the capabilities, the Acting President, with the support of the Directors, made an executive decision to utilize the feature.

Nora Mai recessed this portion of the meeting at 9:35 AM.

The general session of the Annual Meeting was called to order by Nora Mai at 10:05 AM, welcoming all in attendance, and noting that hand-outs, including the agenda, were available at the head table.

As members arrived at the Annual Meeting, their membership and voting status was validated and their ballots were distributed by Dora Buck (Treasurer).

Role call for the general membership was not taken.

Minutes of Last Meeting

A motion was made and seconded that reading the meetings of the 2005 Annual Meeting be waived prior to voting to approve the minutes (by Elaine Mami and Jeff Morris respectively). A show of hands votes was taken. Results: 23 Yes, 0 No, 0 Abstain. Minutes, as approved, are viewable on the ICG web site.

New Chapters

Nora Mai announced each of 5 potential new chapters, located in Texas, Canada, Pennsylvania, Connecticut, and Tennessee.

Paperwork has been received from the first 3 listed and motions to approve the new chapters were requested.

Dallas/Ft. Worth Texas Costumer Guild: moved - Byron Connell, seconded - Bruce Mai. A show of hands vote was taken. Results: 28 Yes, 0 No, 0 Abstain. Approved and welcomed!

Fibre Fantasy Artists of Canada : moved - Steve Swope, seconded - Genie Hillen. A show of hands vote was taken. Results: 27 Yes, 0 No, 0 Abstain. Approved and welcomed! We are international again!

Costumers Guild of Western Pennsylvania: moved - Michele Jaye Solomon, seconded - Dora Buck. A show of hands vote was taken. Results: 28 Yes, 0 No, 0 Abstain. Approved and welcomed!

The other 2 potential chapters (Connecticut Costumers Guild and Tennessee Valley Costumers Guild) will be voted on by the Board of Directors when paperwork is received.

Reports from the Executive Board

President: Nora Mai read her "State of the Corporation" report which reviewed the past year's activities, including Carl Mami's resignation, the loss of the GBACG, the deactivation of 2 other chapters, the 501(c)(3) issue, and the decision to open the online board meetings to observers. No President's Awards were given, instead Nora thanked numerous individuals.'

Treasurer: Dora Buck provided copies of the 2006 budget, as approved, and the ICG 2005-2006 bank statement which showed, as of 5/22/06, a balance of \$7,793.84. She reported that the 2005 newsletter deficit was resolved by a change in the mailing methods, and that the 2005 Archives budget was depleted. We are doing well and the new chapters will bring additional revenue.'

Corresponding Secretary: Sandy Pettinger reported that she had responded to 50-60 inquiries over the last year and had handled correspondence between the ICG and the deactivated chapters. Sandy is transferring all the correspondence to disk for her successor.

Recording Secretary: No report.

Parliamentarian: No report.

Archivist: Pierre Pettinger reported the archive material was in transition and that he was working with Carl Mami to complete as soon as possible.

Reports from Committees

Budget and Finance: Dora Buck reported that while the chapter treasurers list was still operating, it was inactive, however the chapter treasurers had been invited to join the BOD list.

Newsletter: Denisen Hartlove sent a written report, read by Nora Mai, which thanked the ICG Editorial Board members and listed highlights of the 2005-2006 publications.'

Fundraising: Elaine Mami showed and talked about the ICG items available at Café Press, encouraging members to visit the site and make purchases! And an embroidered patch is in the works. The ICG has already made a small profit from sales.

ICG Guidelines: Andy Trembley reported on the progress made in the development of the Guidelines which would be voted on later in the meeting. The final draft of the proposed guidelines has been online for some time. He requested that the committee not be dissolved as they believe there are 2 additional areas to work on: Masquerade Safety and Behavior Standards for Masquerade Staff. The committee was continued by the Acting President and charged with exploring the additional topics.

Multi-Chapter Membership: Nora Mai read the motion which would be voted on later in the meeting.'

Archives Online: Bruce Mai reported on the immediate (resolving legal and access issues), the short-term (permissions and organization), the medium-term (archive size and video implementation issues), and the long-term (video archives online) goals for the committee.'

(General Meeting Minutes Cont. On Page 3)

(General Meeting Minutes Cont. From Page 2)

Other Old Business

Website, Member Photos and Forums: Jeff Morris reported that he is opening both the ICG-BOD and ICG-D groups to observers, and that the RSS feed for Live Journal was operational. He also reported that John O'Halloran is stepping down officially after CC24. John was thanked for all of his work and dedication over the years. Jeff also asked for more moderators for the ICG-D list and that the Board consider establishing standing rules for the "web guy" and an oversight committee for ICG online activities.'

New Business

Submitted Motion - ICG Guidelines: Andy Trembley presented a revised motion ' which retired or obsoleted the existing guidelines and replaced them with his committee's proposed document. The revised motion was seconded by Steve Swope. A general discussion took place regarding how guidelines are implemented in various venues, including Costume-Cons. A show of hands vote was taken. Results: 32 Yes, 0 No, 1 Abstain. Motion passed.

Submitted Motion - Multi-Chapter Memberships: Steve Swope moved to accept the previously read motion which provides for an individual to designate a primary chapter for purposes of ICG membership (removing potential multiple expiration dates from ICG records). Kevin Roche seconded the motion. A general discussion took place that also answered questions regarding whether or not multiple chapter memberships meant multiple votes (answer: no, one vote per member, period) and how chapter dues structures might be impacted (answer: each chapter must decide whether or not to offer a membership that does not include ICG dues). A show of hands was taken. Results: 29 Yes, 0 No, 1 Abstain. Motion passed.

Other New Business

Formation of a new committee to address the "ICG refugees" (members of defunct chapters) issue: Nora Mai introduced the item. Kevin Roche made a motion to establish a committee of the whole for discussion, seconded by Steve Swope. Hearing no objections, the meeting went into committee for discussion. The committee rose after no solution was developed. It was determined that the President has the discretion to establish a committee to recommend a policy and best practices to address this issue. Nora Mai stated that the new President should make that decision.

Officer Nominations

Nora Mai introduced and explained the balloting process to the attendees. It was determined that either an "X" (for a single vote) or number (for single or combined proxy votes) was allowable on the ballots. Each candidate made brief statements to the group. Representing candidates who were unable to attend, Kevin Roche read statements from Bruce MacDermott and Carole Parker and Randal Whitlock made a statement on behalf of Frances Burns. Dora Buck declined her nomination for President, asking her supporters to vote for Nora Mai, however she remained in the race for Treasurer. Voting took place.'

Nora Mai adjourned the Annual Meeting for all except the Board members at 12:15 PM.

Votes were counted by non-Board member volunteers, overseen by Pierre Pettinger. Results were reported to the Board members by Pierre as follows:

President - Nora Mai; Vice President - Jan Price; Treasurer - Bruce MacDermott; Corresponding Secretary - Karen Heim; Recording Secretary - Frances Burns

Sandy Pettinger moved to accept the election results, Michele Jaye Solomon seconded. The results were passed unanimously. Nora Mai officially thanked the outgoing officers for their service to the ICG and congratulated the incoming group, ending the meeting.

¹ Copies of reports and officer and committee statements, as well as a copy of the agenda are available on the ICG web site.



NEW ICG FUNDRAISER!

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if you dress for it.”**

Edith Head

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Review of the Costume-Con 24 Science Fiction and Fantasy Masquerade

by Linda Wenzelburger

The SciFi Fantasy Masquerade at Costume-Con 24 was an amazing collection of work by some very talented, and witty, costumers. Congratulations to everyone who participated in and crewed the event.

There was a total of 26 entries, which to me, seems an amazing number of entries compared to the size of the attendance of the convention (which I believe was about 190). Such a depth to the entry pool meant that we were treated to a wide range of costuming styles, and they were all wonderful. I encourage everyone to go online and look at the multitude of photos that are being posted.

Some of the entries were relatively simple, which did not detract from their effectiveness on stage at all. Dennis the Menace made an appearance in the young fan category (Dain Winterton is one to keep an eye on) and Edna Mode and Spy vs Spy made it to 3D thanks to Rae Lundquist and DJ & Lisa Mestel respectively - I'm just a sucker for 2D characters showing up my size.

I still can't decide which entry amused me more - Great Grandson of the Fly, a young man who decides to carry on the experiments he's inherited (Michael J Bruno) or Dragon Chow, which introduced us to the latest in the line of fine Purina products for our pets. Fido was particularly charming, and his 'food' fetchingly decked out in a dress of red&white Purina check.

Denizens of the Deep (Vandy Vandervort) was a colorful and fun entry - great soft sculpture and nice routine dancing and swimming with the fishies.

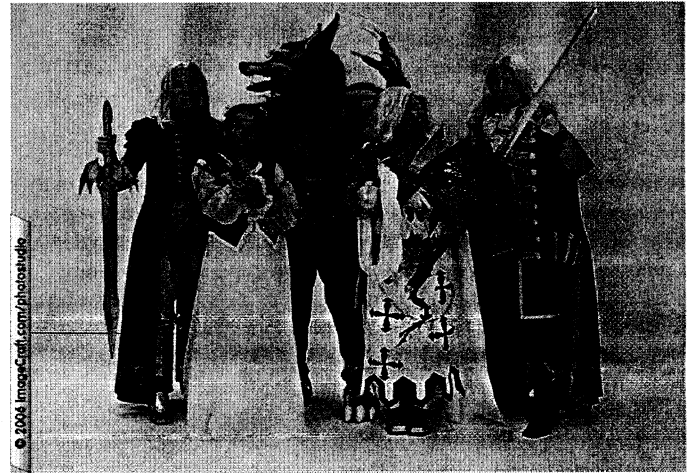
I'd have to send out a "wow" to the Llamatron. Jeff Daniels created an animatronic engineering marvel with this one. A fully articulated fur suit with built in hidden stilts and lots of intricate detail both in the armor/uniform and in the integrated animation of the headpiece.

Winter Fairy (Aurora Celeste) was a vision of loveliness. Beautiful wings and an elegant presentation. What If Erte Did Camivale treated us to some flashy beadwork and art deco design in an eye popping (in the best possible way) green and purple color scheme - thanks to Julia and Richard Hyll.

Haiku was beautifully rendered and presented by Jacqui Ward. Words can't do it justice, so you'll have to find some photos!! She was awarded Best in Class-Original for this glorious work of art she shared with us.

And then it was all about the swords! Karen, Ricky and Caitlin Dick presented Tournament (Best in Show) - a group of wonderfully colorful combatants with helmets and body armor. And Castlevania - Sara's Dream (Best in Class-Recreation) (Christiana Behringer, Karisu-sama, Chibiko, Dany Sloane & Lance Ikegawa) - gotta love a girl who picks the werewolf over the gallant men fighting to protect her.

For those of you who weren't in Des Moines (and those of you who were!), find photos online and/or buy copies of the masquerades on DVD. Apologies to all the other entrants I didn't have room to fit into this article. You were all wonderful and I look forward to seeing you in future masquerades. Meet you in St.Louis -2007!



(Ed Note: EXTRA special thanks to go Richard Man for permission to use his photos. All images in this issue of CC-24 Masquerade entrants are copyright 2006 ImageCraft PhotoStudio, Richard Man. For more Cosplay Photography or SF&F Costume Photography, visit www.imagecraft.com/photostudio/)

Review of the Costume-Con 24 Historical Masquerade

by Kevin Roche

The Costume-Con 24 Historical Masquerade was short (20 bodies in 11 entries) but sweet, with an impressive level of workmanship and attention to detail. I had donated a "Studio Mogul" level sponsorship for the convention, so Andy and I had some of the best seats in the house, front row right across the aisle from the judges table. This gave me the opportunity to see some details (especially shoes) that no one else but the judges could spot. When first invited to write this review, I warned Ye Editor that it might be slightly snarky, in the grand tradition of Hollywood gossip columnists. So sorry to disappoint, but the work exhibited was too good to snark at!

In keeping with the convention theme, Costume-Con 24 added "Epic Films" to the standard "Historic Dress" and "Historic Interpretation" entry categories. The very first entry, **Garuda**, was in the fourth category, "Ethnic Costume". The Garuda can be described concisely (in Vandy Vandervort's rendition) as an Indonesian version of the phoenix. Vandy's creation was at least 12 feet tall, and looked like it had stepped out of a mythological illustration. I would have liked to see it move about the stage a bit more, but nonetheless it was a spectacular opening to the show.

The next entry, **Warning**, was Cathy Swope's Historic Interpretation take on Jenny Joseph's famous poem which begins *When I am an old woman I shall wear purple, With a red hat which doesn't go and doesn't suit me...* Cathy's purple walking suit and red hat were impeccably designed and executed, right down to her final "accessory" - Steve Swope tottering across the stage with an improbably teetering mound of packages. This entry deservedly ran away with **Best in Show**.

Third onto the stage was **The Brazilian Bombshell**, my personal favorite. Leticia Llamas undulated across the stage in Jackie Thomas' version of Carmen Miranda. Right down to the platform sandals, Letty and Jackie created a wonderful personification of the Epic Film star. I was thrilled to present them with the Costume-Con 26 *Persistence of Stitchery* award (free attending memberships to CC26), the *(Historical Masquerade Review Cont. On Page 6)*



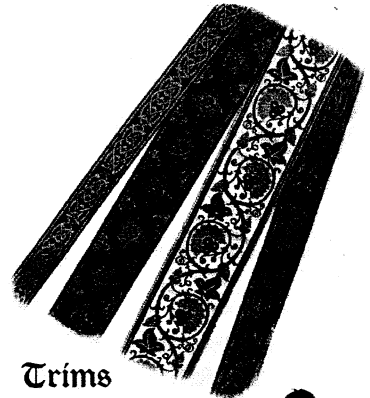
Dreaming of Something Special?



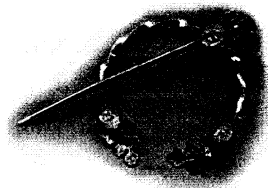
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Photo by Art Campbell

(Historical, Cont. from Page 5)

GBACG presented Jackie with their *Rising Star* award, and the judges presented them with **Best Epic Movie**.

The next three entries were all Historical Dress from various and sundry periods of history: Kathy Costrovinci's **Mary, Queen of Scots**, from the famous portrait of the problematic monarch, Diane Yoshitomi's **Black Widow**, and Lisa Ashton's **Dizzy Miss Lizzie: An Afternoon in Fall River**. The workmanship on **Black Widow** was stunning (I could see the detail from our front row seats) and Diane received **Best in Class Journeyman** and **Best in Show Workmanship**. Lisa's accurate yet loony take on Lizzie Borden (complete with period folk song about Miss Borden) was complete with bloodstains on the dress and (beadwork) gore dripping from her hatchet. Fortunately I was not drinking anything when she turned on stage to reveal those little details, or I would have snorted champagne out of my nose. Lisa won **Best in Show Documentation**.

Jonatha Caspian's **Birth of a Product Placement** showed us what might have happened had John Deere's second wife had an urge for marketing and access to J.D. logoed prints. Her lady-like miniature Deere baseball cap perched perfectly atop her coiffure. She was followed on stage by Gloria White's version of her (great-?) grandmother **Rose Gordon**. Right down to the seamed stockings and sequined oak-leaf appliques, Gloria's period cigarette-waving swagger won her the **Best Presentation** award.

Tina Connell's **There's No Place Like Home** was a "what if they'd cast an Epic Film slightly differently" entry, portraying Dorothy in green and white gingham with emerald slippers instead of ruby. This was an entry where our front-row seats were worth every penny – Tina had perfected Judy Garland's Yellow Brick Road step, and I kept expecting her to break into an out-and-out jig at any moment! Tina was **Honored for Excellence in Concept and Shoe Construction**.

The penultimate entry was Laura M. Poresky's **Organdy Ballgown, circa 1855**. This simple and beautiful white organdy dress with black lace accents was beautifully shown by Laura's perfect ladylike carriage as she swept across the stage. As someone who has taught 19th century ballroom dance, it was fabulous to see. Laura won a special award, the *Tech Crew Seal of Approval*, for being the best prepared and easiest to work with entry from the crew's point of view.

The final presentation was **A Mother's Advice**, featuring Carol Inkpen, Nora Mai, Karen Heim, Pat Bothman, Sandy Pettinger, Susan Eisenhour & Karen Bergquist in Historical Dress as the personifications of great women in history from whom the young Elizabeth II's mother hoped the young queen-to-be might take inspiration. The stage filling with images of feminist history, completed, of course by Elizabeth I, was a fitting finale to the masquerade.

A Mother's Advice took the **Best in Class Master** award, with individual awards for **Best Documentation (Master)** for Carol Inkpen, **Best Recreation (master)** for Susan Eisenhour and **Best Workmanship (Master)** for Karen Bergquist.

Two thumbs up for the Costume-Con 24 Historical Masquerade!

Kevin Roche

Itinerant Party Host, Mad Costumer and Evil Genius

(also Chair of Costume-Con 26)



A REVIEW OF THE SPEED COURSE ON FABRIC MANIPULATION GIVEN BY JACQUI WARD AT THE CANADIAN DOLL ARTIST ASSOCIATION CELEBRATION CONFERENCE OF 2006

Written by Alixandra Jordan

I suppose that it started back in 2004, when a dollmaker friend told me that she was donating a copy of "The Costume-Maker's Art" to the Canadian Doll Artist Association Celebration Conference "penny" raffle. This led to a discussion on costumes, and a request that I bring photographs with me to the conference. The only photographs I had available were twenty-four shots of Jacqui Ward's "Lady of the Lake," so I tucked them in my purse, added a few website addresses, and headed off.

That was the first phase. The second phase was sitting in an empty banquet hall at the Conference while people snapped pictures of display dolls, and others chatted quietly so as not to disturb the judges busy at the other end of the room. I complimented someone on her doll, a lovely reproduction of an 1890s matron, in proper black suit, with a crisp white shirtwaist to match her upswept hair. The compliment was not well received. The dollmaker did not want to make reproductions; she wanted to make fantasy, but had no idea how to get there. I showed her the photographs. Yes! That was more like it! A crowd gathered, passing the photographs from hand to hand. I pointed out the book lying on the raffle table, and there was a stampede. They returned almost immediately, demanding that I get Jacqui to teach a class. That's when I pointed out that these were human costumes, not dolls. This caused more demands. They wanted the techniques; they could scale it down! I said I'd ask.

Well, it took a year. 2005 was booked solid before the 2004 conference even started, so I asked Jacqui if she might teach in 2006. She was willing. And so last fall, "Fabric Manipulation" was on the list of classes being offered by the Canadian Doll Artist Association Celebration Conference.

The conference was held in Fort Erie and the class was held on a tight schedule since we would have to do in one day what would normally take two.

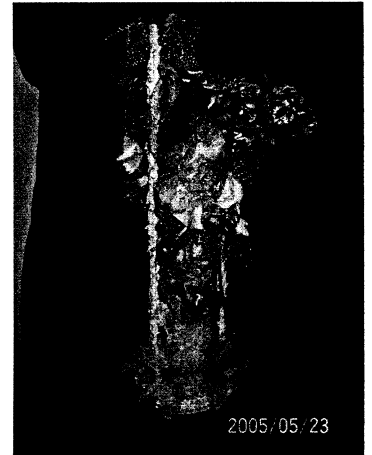


We showed up early, ready to be set up and stitching well before nine o'clock. It was already nine before we managed to start dragging bundles inside. Set up and attendance ate precious minutes. Finally, Jacqui was ready, and we were off.

She covered gathering, appliqué, ruching, poufs, furrowing, and more. Needles flew in the inexperienced fingers of dollmakers used to working strictly by machine. No

joke. I was the only one present, who routinely worked by hand, shunning sewing machines. Jacqui talked. We stitched. She showed us costumes and everything came to a grinding halt while we stared and oohhed and awed, then picked up our needles again. At lunch, several of us sat in the restaurant and talked with Jacqui about costumes. Others didn't bother with food, or ate at the tables while

they worked. No one took a full lunch period, or the breaks that were offered. People were living on coffee and stress. We joked and chatted, laughed at each other's work. Stopped for show and tell, then back to stitching. By three o'clock the tension was palatable, broken for a few moments while the class was photographed...with Jacqui's costumes at the front. We spread our work and photographs were taken. It was approaching four o'clock, the witching hour, and Jacqui's voice was giving out. There was little laughter as people strove to finish just one more inch... The bell struck four and it was over.



That evening, various members of the different classes put samples of their work on the display table. People who had taken other classes, making dolls and clothing for same, stared and scratched their heads. Nothing we laid down made any sense. Didn't we make anything? People who hadn't been there just could not understand that we had been learning a technique, that while they had come away from their classes with dolls, we'd come away with something that would eventually produce a hundred different dolls. In the end, I told anyone who asked that they should look at Jacqui's dress, when she came down that evening.

Jaws dropped when Jacqui finally appeared, wearing "Nebula Junior," the ball gown that she wore for the Costume College Gala, and again as a judge at TorCon III, patterned after her "Lady of the Nebula" presentation costume. Now they understood what we had been learning. Throughout the evening, people came by and touched this and that on her dress and saw how the samples on the display table fit with the cosmic dream that she wore.

It took me over ten years to take a course with Jacqui Ward; something always got in the way. Was it worth the wait? Oh, yes! Would I take the course again? In a minute. Did what I learn help with dollmaking? Yes.

In closing, if any of you haven't taken the time to attend one of Jacqui's classes at Costume College, when they are lucky enough to have her teaching, do yourselves a favour, and sign up for it. It may be the best investment you'll ever make.

(Photos are of dolls made by Alixandra Jordan, made using some of the techniques learned in Jacqui Ward's class.)

(Information on the Canadian Dollmakers Conference can be found at www.dollartists.ca/conference.html.)

Other resources for those interested in doll making include:

Canadian Dollmakers Conference:
www.dollartists.ca

Academy of American Doll Artists
<http://www.aadadoll.org/>

Resources for Making Cloth Dolls:
www.clothdollconnection.com

Art Doll Quarterly Magazine
www.artdollquarterly.com

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COSTUME EVENTS / EXHIBITS AROUND THE WORLD:

Fashion and Textile History Gallery
Fashion Institute of Technology, New York, NY
Permanent Exhibition

Fashion in Film: Period Costumes for the Screen
Sioux City Art Center, Sioux City, IA
July 1 - September 10, 2006
Winterthur Museum, Winterthur, DE
September 28, 2006 - January 7, 2007
Durham Western Heritage Museum, Omaha, NE
January 25 - March 18, 2007

Inside Out - Detail in Dress
1850 to the Jazz Age
Lacis Museum of Lace and Textiles
April 1, 2006 - August 1, 2006

BATA Shoe Museum
Toronto, Ontario, Canada
Permanent Exhibition

FUTURE COSTUME-CON AND WORLDCON DATES AND LOCATIONS:

LA.con IV
August 23-27, 2006
Anaheim, CA
www.laconiv.net

Costume-Con 25 - The "Hell Freezes Over" Tour
(With Apologies to the Eagles)
March 29 through April 2, 2007
St. Louis, MO
www.cc25.net

Nippon 2007
August 30-September 3, 2007
Yokohama, Japan
www.Nippon2007.org

Costume-Con 26 - Adventures in the Costume-Continuum
April 25-28, 2008
Silicon Valley, CA
www.cc26.info

A Few Words about the Upcoming World Science Fiction Convention Masquerade at L.A.con IV, August 23-27, 2006

Anaheim, California, U.S.A.

By Martin Jaquish, Director

A few of you reading this, or hopefully more than just a few, are making preparations for this year's Worldcon Masquerade. For some of you, the process will be a familiar one. But perhaps for a few, this is a new experience. A lot of handy masquerade

information is already available on the L.A.con IV website (www.laconiv.org), so I won't repeat it here. Instead, let me informally offer some information, and some thoughts on my own philosophies that may give a feel for what to expect of the event.

First, the venue: It's not a "real" theater, but will work out nicely as one. The Anaheim Arena is connected to the Convention Center, and will have plenty of room for the show. Part of the seating will be floor-seating, part will be on risers, and while the facility is often used for basketball games, it is the setting for concerts, graduations, and other stage events as well. Disneyland also uses it from time to time.

What of the judges? At least 50% of the judges will be International Costumers' Guild members, or at least names very familiar to the Guild for past judging of division-format shows. The idea is to make sure we have all genres covered by someone knowledgeable about them, so whether the costumes are elegant dresses or cast body armor, where they are from the mecha genre of Japanese anime or a 1950's Space Cadet serial, whether they are "hard SF" re-creations or original designs, they can be properly judged. There will be the usual pre-set division categories, but the judges will also have the freedom to assign other, unplanned awards should they see fit.

The tech and support people working behind the scenes will help make you look and feel like a star. Many of the tech and den crews will be people from L.A.con III, and in particular I am very pleased to have Larry Schroeder from Maryland as our Tech Director. There are a few people from far-off places that I've not yet met in person but have welcomed aboard because of their excellent reputations for helping at other cons. Some of you know John Hertz, a veteran of many Worldcons and a judge at a number of them, who has been a valuable counsel on many aspects over the past several months, for which I am most appreciative.

In addition to all day Friday available for tech rehearsing your presentation on the Arena stage, there will be a sizable room at the Marriott just for you with hard flooring laid out in the stage dimensions that you can practice on day or night during the con. If you don't want to or can't store your costume in your hotel room or vehicle, starting on Thursday (maybe even earlier) you can store it in one of the Arena dressing rooms. The only events using the Arena are the Masquerade and the Hugos Ceremony, which is nice for us.

Yes, there will be a selection of food and drink for you in the Green Room, and a well-supplied repair kit. There will be plenty of room for you to spread out, and large facility bathrooms for contestant-only use. Video cameras will be providing close-up views of your costumes on large screens for the audience, so keep that in

mind when planning your make-up needs. Yes, there will be official con photos taken, available for purchase at-cost the next day.

The Masquerade Master of Ceremonies will be two-time Hugo winner Phil Foglio, a clever writer as well as artist and publisher. He's emceed many Masquerades, and understands wonderfully how the show is all about the contestants, not him. For halftime, the group known as Lux Theatre After Dark will be performing a show of song, dance, and comedy that has received excellent reviews at other cons.

While not exactly a Masquerade detail, if you are going to be walking around the con in one or more costumes, and you suddenly find you need to make a repair, there will be a costume repair station in the exhibit hall just for you. Yes, while it's true that the Marriott and Hilton are only a few steps away from the Convention Center, not all of you may have rooms there, or you may not have brought what you need. Either way, if it breaks, you'll likely be able to easily fix it.

Lastly, what's the philosophy behind the decision-making for this show? First and foremost, a masquerade staff has a duty to the contestants to put their needs and fun above all else. Yes, the audience's fun is important too, but it's the contestants I'm working for. This approach has, of course, gotten a few committee members and a few facility personnel annoyed at me in the past: Sometimes it's the Programming heads who grumble when the "big room" has to be clear of events for a few hours to be readied for the Masquerade, or the con treasurer who moans at the cost of spotlights or drapery or whatnot. Of course, many facility personnel just don't understand why it is so important to have the stage steps set just so, or to have CD players that don't have big pauses between pressing "play" and the music starting. As any of you who have directed masquerades know all too well, there are little battles behind the scenes that are part of the job. Fortunately, I can report that the L.A.con committee has been very pro-masquerade, and is supportive of everything I've asked of them to make this an enjoyable event for all. I do so wish it were on Saturday night instead of Friday, but we'll see what happens.

As I mentioned, a lot of information is available on the website www.laconiv.org, or you can email me at the.masquerade@sbcglobal.net, and I'll be happy to answer any questions you have. I look forward to seeing you on August 25, across the street from Disneyland. With luck, some of our magic will rival theirs.

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OTHER HELPFUL LINKS REGARDING THE L.A.con IV MASQUERADE:

L.A.conIV Masquerade Rules:

www.laconiv.org/2006/masq/masqrules.htm

L.A.ConIV Masquerade Entry Form:

www.laconiv.org/2006/masq/masqform.htm

L.A.ConIV Masquerade Stage and Arena (includes diagrams)

www.laconiv.org/2006/masq/stage.htm

NEXT YEAR'S WORLDCON:

Yokohama, Japan 2007 - August 30-September 3, 2007

www.Nippon2007.org



ICG Treasurer's Report:

Bank balance as of May 21, 2006 was:\$7,793.84;
 General Funds: \$7,015.93; Archives: \$45.57; Newsletter:
 \$732.34

Current Membership:

Chapter	Members	Last Report	Chapter	Members	Last Report
BRCG	25	May 2006	NJ/NYCG	35	May 2006
CCG	22	May 2006	NLCG	33	May 2006
CGW	220	October 2005	SLCG	39	May 2006
GBACG	0	May 2006	SiW	58	May 2006
GCFCG	25	May 2006	SWCG	23	May 2006
GDCS	5	May 2006	UCG	9	March 2006
			Total	593	

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Lost Souls

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Publication Specifications/Advertising:

Deadline to receive materials or advertising for print: **The 15th of the month prior to publication.** Further, updated information will be included in the next issue. Please get us your submissions and advertisements for the next issue by no later than July 15, 2006.

Electronic submissions must be at least 300 dpi resolution. Material may be formatted as follows: text, RTF, MS Word or Corel WordPerfect. Graphics at 300 dpi resolution in GIF, JPG or TIF. Email to newsletter@costume.org, or send CD/disk to *The ICG Newsletter* address above. Contact us first before sending attachments in email - we're sensitive to viruses!

Hard copy submissions (if absolutely necessary): Send by snail mail to *The ICG Newsletter* address above. We reserve the right to retain all hard copy unless accompanied by a SASE.

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