

Editor's Message



So honey, does this format make my butt look big? (Don't answer that.) So there I sat, after the last issue of the newsletter went out, staring myopically at the text. Squinting, really. "Geez honey," I said to my loving husband, "This 9-point type sure is getting hard to read!" "Hmph!" he replied eloquently, "You noticed." Hence a format change. A slightly larger type size. A different cover format, one that makes the mailings go just a little faster (and actually saves a little budget money as well - Rio, here I come!). What I'm hoping for from you in response is input on same. Nothing is cast in stone. Like this format so much you've decided to pursue newsletter publishing with me as your idol? Groovy. Hate this format so much you've decided to pursue newsletter publishing to run me out of town on a rail? Not so groovy. But I would like to know. Send me messages to newsletter@costume.org, or post to the ICG-D list. Any maybe I'll have (another) wild idea next issue, and the format will change again. Or not.

Meanwhile, while I'm not expending creative energy on header and footer styles, I'm off hunting for new article ideas and

people to write them for the newsletter. **Deb Salisbury** is our new best friend. We have a wonderful article from her on the research that goes into creating historical costuming, which article includes a number of her favorite research sources. I hope you enjoy Deb's well-written article as I much as I did.

Special thanks in that regard also go to **Lisa Ashton** and **Susan Eisenhour**, who so kindly sent in photos of their own historical costuming creations for use with this article, and to **Steve Houle** who responded to my "many" pestering emails for permission to use his photos.

In addition, as far as ICG business goes, we have many money figures (say that three times fast!) from Bruce MacDermott, the ICG Treasurer. The new year's budget has been voted on and passed, and here are number figures on how the ICG finances are working. There are also minutes here from the Board of Directors meetings from December 2006 - February 2007. At the risk of sounding like your 7th grade Civics teacher, let me remind you that the minutes are there for your convenience in following what your duly-elected Board of Directors is up to, and your Board Reps stand waiting to hear from you if you have questions or concerns.

Ok everyone, say it with me: Submit early, submit often! And I'll look forward to seeing seeing and meeting some of you at the next science-fiction convention or historical re-enactment event we attend!

(Incidentally, for those wondering, that cool [albeit slightly fuzzy] graphic above is the heraldic symbol for the Optometrists Association Australia (Victorian Division)).

ICG NEWSLETTER 2007 DEADLINES

(aka Don't Say We Didn't Tell You!)

(aaka The Reminder You Asked For!)

(aaaka What Was That Deadline Again? ...)

May 1!

July 1!

September 1!

November 1!

SUBMIT EARLY!
SUBMIT OFTEN!

ICG Newsletter Identification Statement:

International Costumers Guild, Inc. Newsletter
March/April Issue Date - Published Bi-Monthly
International Costumers Guild, Inc.

c/o Denisen Hartlove, Editor

5532 Montana Drive, Concord, CA 94521

Volume 6, Issue 2

Subscription Included with Annual Membership of \$6



OH WHERE, OH WHERE . . .
List of ICG Chapters and Chapter Representatives

Beyond Reality Costumers Guild**BRCG**

650 NW 76th St
 Seattle, WA 98117-4044

<http://www.brcg.org/>

Contact: Vicki Glover

ICG Board Representative: Kate McClure

Chicagoland Costumers Guild**a/k/a "The Chicago M.O.B."**

c/o Barbara Wright
 1926 N. Maple Avenue
 Arlington Heights, IL 60004

<http://chicostume.org>

Contact: Barbara Wright

ICG Board Representative: Val Roberts

Costumer's Guild of Western Pennsylvania

1619 Beechwood Blvd
 Pittsburgh, PA 15217

Contact: Igor Roussanoff

ICG Board Representative: Igor Roussanoff

Dallas/Ft. Worth Costumers Guild

c/o Maggie Smith
 5925 Forest Lane, Suite 505
 Dallas, TX 75230

<http://www.dfwcg.org>

Contact: Jennifer Thompson

ICG Board Representative: Jennifer Thompson

Fibre Fantasy Artists of Canada

c/o Dawn McKechnie
 2001 Bonnymede Drive
 Suite 148, Building 2
 Mississauga, ON L5J 4H8 Canada

Contact: Dawn McKechnie

ICG Board Representative: Dawn McKechnie

The Greater Columbia Fantasy Costumer's Guild**GCFCG**

Post Office Box 683
 Columbia, MD 21045

Contact: gcfcg@yahoo.com

ICG Board Representative: Ann Hamilton

The Greater Delaware Valley Costumers' Guild

c/o Sandy Swank Chapter President
 246 West Upsal St F-303
 Philadelphia, PA 19119-3229

<http://dvcg.bravehost.com/>

Contact: Sandy Swank

ICG Board Representative: Sandy Swank

NJ/NY Costumers' Guild aka Sick Pups

c/o Elaine Mami
 85 West McClellan Ave.

Livingston, NJ 07039

<http://www.sickpups.org/>

Contact: Elaine Mami

ICG Board Representative: Dora Buck

Northern Lights Costumers Guild

c/o Susan Smith
 1 Glen Meadow Road
 Franklin, MA 02038

<http://www.northernlights.pothole.com/>

Contact: Susan Smith

ICG Board Representative: Janice Dallas

The St. Louis Costumers Guild**aka The St Louis Ubiquitous Tailoring Society (SLUTS)**

c/o Bruce Mai
 7835 Milan
 University City, MO 63130

<http://www.casamai.com/slcg/index.html>

Contact: Bruce Mai

ICG Board Representative: Bruce Mai

Silicon Web Costumers Guild**aka The Virtual Costumers Guild**

c/o Carole Parker
 630 Barnsley Way
 Sunnyvale, CA 94087

<http://www.siwcostumers.org/>

Contact: Carole Parker

ICG Board Representative: Betsy Delaney

The SoutEastern Costumers' Society**aka "The SECS Fiends"**

c/o Michelle Belle Isle
 336 Jordan Drive
 Tucker, GA 30084

<http://www.secsfiends.org/>

Contact: Marissa Wronka

ICG Board Representative: Marissa Wronka

Southwest Costumers Guild (SWCG)

PO Box 39504
 Phoenix, AZ 85069-9504

<http://www.southwestcostumersguild.org/>

Contact: Randall Whitlock

ICG Board Representative: Lyn Jeppesen

Utah Costumers' Guild**aka The Sew-and-Sewzz (UCG)**

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

Contact: utahguild@aol.com

DOCUMENTING HISTORICAL COSTUMES

by Deb Salisbury - The Mantua Maker

Documentation is an important part of a historical costume, not just for the judges, but for the costume designer. Researching and documenting a garment clarifies what you are creating - and what you need to avoid. This article will explain some of the basics of documenting historical costumes, and explain what to look for, as well as warn what to avoid.

Levels of Documentation

There are three basic types of documentation for you to consider: Primary, Secondary, and Rumor.

Primary documentation consists of actual garments and photos of garments from any given era. Descriptions of garments from costume scholars such as Janet Arnold (*Patterns of Fashion*) and Nancy Bradfield (*Costume in Detail: 1730-1930*) also count as primary documentation.

Patterns of clothing that were published in many Victorian women's magazines and tailor's books from the 1500's have been republished; such books are good sources. I also include engravings from catalogues of stores which sold the garments. Those engravings may be slightly idealized, but people bought the clothing with the expectation of wearing what they saw in the catalogue.

Secondary documentation can be found in fashion plates, which are very idealized, in engravings found in stories printed in the time period (if they refer to that time, not to history), in portraits and paintings of living (at the time) subjects, and in some post-era books devoted to clothing and paintings. Each of these sources have a



distinct bias, but that bias can be determined and compensated for.

Unfortunately, the bias may not be easy to see unless you have studied the clothing involved. A bustle on a medieval dress will show you the Victorian influence, but mild Georgian panniers on a Victorian dress were a real Victorian fashion. With a bustle.

So, drawings of earlier clothing done during the later Victorian era tend to look corseted with curves (pre-1800 corsets look stiff and straight), and often have a bit of a bustle. The Edwardians liked to add the pouter pigeon bust. The Roaring Twenties artists often "simplified" the lines of the clothing into straight, flapper-like frocks. Redrawings of clothing done in the 1960's tended to be lithe and willowy. These are all generalities, but they

give you points to watch for.

When you get redrawings of redrawings ... at that point you are in trouble. With each "interpretation," new inaccuracies creep in. The Victorian and Edwardian costume historians were firm believers in using redrawings to create their new works, probably because it was so hard for them to get access to the original work. I'm told John Peacock's drawings are of that genre, but I don't own any of his works to double check for you.

Whenever I find I am dealing with a redrawing, I add it to the Rumor category unless I can compare it to the original source.

Rumor, more politely known as tertiary

documentation, consists of poorly researched or heavily biased redrawings of old portraits and statuary.

Victorian versions of medieval clothing can be

(Continued on Page 4)



(Documentation, Continued from Page 3)

hysterically funny - if you know the period well.

Costume interpretations drawn during the 1920's can be jaw-dropping (did that toga really hang like a flapper's



frock?). If you are just starting out, you might take the work of Carl Köhler (History of Costume) and Herbert Norris (Tudor Costume and Fashion) as historically correct. Which they are - part of the time.

All historians have a bias, but the earlier the work, the heavier the bias will be.

Check the copyright date, and double check any secondary source that is more than 10 years old.

(Now I'm showing my bias.

You probably should double check any secondary source.)

Compare it against the original, if you can. But keep in mind, even people who drew from life had a

bias. They wanted to flatter, or to distort (in the case of satire), or they simply did not understand what they saw. This last problem was especially true when the artist was trying to portray a different culture, but it was also true when the artist was unfamiliar with the mysteries of fabric.

Reproductions of garments do not count as documentation. Every sewer adds in the bias and techniques from their own time. A reproduction, no matter how old or well done, was probably intended as a masquerade or theater costume, not as an historical tool.

Research Tools

Check out the local library. You will be very lucky if your library has more than a few costume related books, but it is worth the time. Remember inter-library loans. Usually such a loan is free or has a very small fee. It is worth borrowing an expensive book before investing.

Search the internet, but be wary. Much of what you will find is opinion, not fact, but don't let that stop you - sometimes you'll find amazing things that you can verify elsewhere. Double check anything that seems questionable with known sources or institutional sites. Museums and research libraries are good resources, and many have searchable sites.

Living history groups often have photos of extant garments, or interesting articles. Again, don't believe

everything you read, but there are a lot of dedicated researchers on the web.

Dealers in antique clothing have photos on their sites - amazing, wonderful photos! But beware, often the clothing is misdated.

Visit your local history museum. Many small museums have a few items of historical clothing. They often have newspapers and magazines - check out the advertisement sections. Take along a digital camera, because many museums will not take photocopies of antique paper, but they usually will permit photographs.

Start your own library. I suggest you get a couple of overview books first, and then specialize in a favorite period. Branch out later as finances permit - books are expensive. Dover has published a series of reasonably priced books, but you still want to look them over before buying them. They have a few editors, such as Carol Belanger Grafton, who put out books full of wonderful engravings without a single date or identifying feature! Pure frustration to a costume historian.

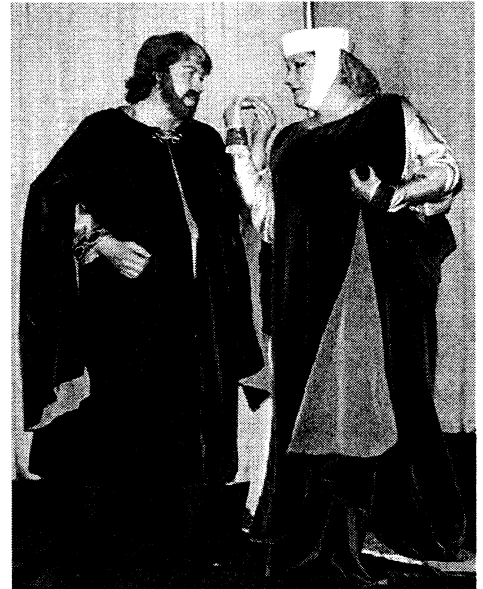
Many costume resource sites also have bookshops, and also look for bookshops that specialize in costuming.

Presentation of your documentation.

Be concise! The judges have very little time to go over your documentation, but they need to see enough to show that you know a great deal about your project.

Use photocopies of a few pictures - original engravings or photographs of garments - to illustrate your point. Point out how your outfit matches - or deviates from - the original. Briefly show the techniques you used, if they are different from modern methods, and where you found documentation of those techniques.

Use fabric from your costume in your documentation. Describe how this fabric may be different than the original and why you chose to use it. For example: You used rayon instead of silk due to the cost of that weight of silk. If the look and hand (or general hang and feel) of the fabric is close, judges will not hold it against you that you didn't



(Continued on Page 5)

(Documentation, Continued from Page 4)

buy the \$75 / yard brocade. Try to use natural fabrics when you can, though. Polyester rarely looks quite right.

Have fun ...

Be a little different. Write the introduction to your documentation in the form of a letter, or as the preface of a novel. Keep the joke short, but give a bit of flavor to your character.

Remember to consider the person wearing this costume. Who wore this type of outfit, where, and why? No one wore a ball gown to a skating rink - unless it was a masquerade on ice! Don't look foolish or ignorant by wearing velvet in a drudgery situation - unless your character is wearing worn-out fourth hand clothing. There is an exception to every rule, and if you are aware of the rules, you can have fun breaking them. Just document it!

Deb Salisbury is the genius behind The Mantua Maker patterns. A costumer since at least 1986, Deb has competed in (and won) historical masquerades in Costume-Cons, and started the The Mantua Maker, her pattern company, in 1995. The Mantua Maker patterns (and some incredibly cute hats for babies!) can be found at www.Mantua-Maker.com.

The Mantua-Maker™

Size: All sizes included.
 Bust = 30" to 53"
 Waist = 22" to 48"
 Hips = 32" to 55"

No. 1810-3

The Underside
of the
Regency Years

1800 - 1820
Corset

Riding Corset
Option

©1995
The Mantua-Maker
Deb Salisbury
12470 Mesa Canyon Rd.
Grass Valley, CA 95945

Needed for true Regency silhouette.
Wide gap area figured in for you.
Long corset for bust enhancement
and abdomen reduction.
Adjustable Riding Corset Option.
Removable busk.
Washing instructions.

ICG Board of Directors Meeting Minutes - December '06 - February '07

December 2006: Poll: Do you/your chapter accept the UGI (a restating of our by-laws) passed with 9 yes votes/ 0 no votes.

Poll: Do you approve of spending the \$900 for the IRS fee with the money coming from the ICG's resources augmented by Chapter donations? – passed with 10 yes votes/ 0 no votes.

Every chapter, technically speaking, is required to have an Federal Employer Identification Number (EIN) under which all income (over \$500) would be reported to the IRS. If a chapter does not apply for an EIN, then its income is supposed to be reported on the Social Security Number of its Treasurer or President. If a chapter wishes to avoid the issues of obtaining an EIN and wants to be Exempt from Taxes, they can join in the "Group Exemption" and be covered by the ICG's EIN and tax-exempt status.

Chapters covered by the GEL and the ICG's EIN, will have to be consistently responsive to the financial reporting requirements for income and expenses, which will be reported by the ICG in its annual filing. At a minimum, Quarterly reports of all financial activities

would be required. This should not a difficult requirement or a burden. The report need only indicate income from membership dues, income from other sources (donations, sales), expenses for member services, and expenses for non-member services. No detail is required, just the totals. For reporting purposes, these will be aggregated with those of the ICG and reported to the IRS on Form 990.

Motion 12-06-01 that the Southeastern Chapter be accepted to the ICG moved by Bruce MacDermott and seconded by Bruce Mai (14 Dec 2006). The new chapter is the Southeastern Costumers' Society, representing the southeastern United States & centralized around Atlanta, GA. Their nickname is the "SECS Fiends."

January 2007: Welcome to Marissa Wronka from the Southeast Costumers Guild (SECS Fiends) to the BoD Motion 01.07.01 to accept the 2007 Budget moved by Bruce Mai, SLCG and seconded by Betsy Delaney, SiW ICG Budget 2007 Presented by Bruce MacDermott, ICG Treasurer. Note that extraordinary expenses not relative to normal running of the ICG are not included as they (Continued on Page 7)

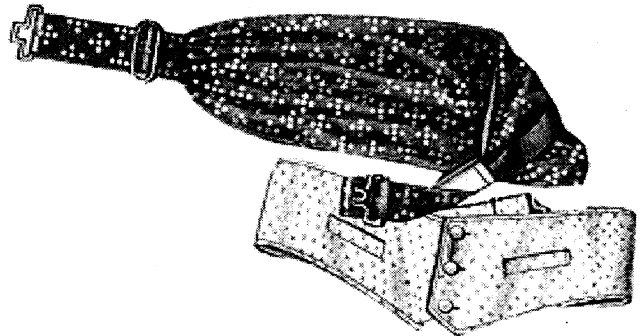
Ed. Note: I can't say I haven't visited another costumer's home or studio without sneaking at least a quick peek at their bookshelves - what do they work from, what fabulous picture books do they have that I haven't spotted at a bookstore yet. Deb Salisbury, the writer of the above-article on documentation, was kind enough to share a peek at her bookshelf (and her Internet "favorites" list) with us! Thanks, Deb!

Deb's Recommended Websites for Historical Costume Research

Costume ConNections: www.costume-con.org
 The Costumer's Manifesto: www.costumes.org
 Dame Helen's Pennsic classes: www.damehelen.com
 Cynthia Virtue's Medieval Clothing Pages:
www.virtue.to/articles/
 Drea Leed's Elizabethan Costuming Page:
<http://costume.dm.net/>
 Costume Gallery: www.costumegallery.com
 Regency Clothing Notes:
www.pemberley.com/janeinfo/ppbrokil.html
 Regency Fashion Page:
<http://locutus.ucr.edu/~cathy/reg3.html>
 La Couturière Parisienne: www.marquise.de
 Antique and Vintage Dress Gallery:
www.antiquedress.com
 Woodland Farms Antiques:
www.woodlandfarmsantiques.com/enter.html

Costume Resource Sites with Bookshops and Bookstores with Associated Websites

Lacis - www.lacis.com - has a huge bookstore.
 Grand Garb - www.grandd.com
 Hedgehog Handiworks - www.hedgehoghandworks.com
 Poison Pen Press - www.poisonpenpress.com
 R. L. Shep - www.rlshep.com
 Quite Specific Media - www.quitespecificmedia.com
 Sally Queen & Associates -
www.sallyqueenassociates.com



Books I Recommend for Your Library The Books I Use Most

Bloomingdale's Illustrated 1886 Catalog (My most worn costume book), Bloomingdale Brothers, Dover, 1988
Costume Close-Up: 1750-1790, Linda Baumgarten & John Watson, Costume & Fashion Press, 1999
Costume in Detail: 1730-1930 (A must have!), Nancy Bradfield, Plays Inc., 1993
Eighteenth-Century Clothing at Williamsburg, Linda Baumgarten, Colonial Williamsburg, 1986
Englishwomen's Clothing in the Nineteenth Century (My second most worn costume book), C. Cunnington, Dover, 1990
Fashion in Detail: From the 17th and 18th Centuries, Avril Hart and Susan North, Rizzoli, 1998
Garment Patterns 1889, Jules & Kaethe Kliot, Lacis, 1996
The Guide to Historic Costume (Gives museum reference numbers!), Karen Baclawski, Drama Books, 1995
Hispanic Costume: 1480-1530, Ruth Matilda Anderson, The Hispanic Society of America, 1979
History of Costume, Blanche Payne, Harper, 1965
Jordan, Marsh Illustrated Catalog of 1891, Jordan & Marsh, Dover, 1991
Patterns of Fashion, c.1560-1620 (This series is a must!), Janet Arnold, Quite Specific Media Group, 1985
Patterns of Fashion 1, 1660-1860, Janet Arnold, Drama Books, 1977 / 1993
Patterns of Fashion 2, 1860-1940, Janet Arnold, Drama Books, 1990
Queen Elizabeth's Wardrobe Unlock'd (Expensive, but worth it!), Janet Arnold, W. S. Maney & Son Ltd., 1988
Tailor's Pattern Book: 1589 (A must for 1500's), Juan de Alcega, Costume & Fashion Press, 1970/1999
Victorian Fashions & Costumes from Harper's Bazaar: 1867-1898, Stella Blum, Dover, 1974
The Visual History of Costume, Aileen Ribeiro & Valerie Cumming, Costume & Fashion Press, 1989 / 1997
A Visual History of Costume: The Eighteenth Century, Aileen Ribeiro, Drama Books, 1983
The Well Dress'd Peasant, Drea Leed, Costume & Dressmaker Press, 2000
The Workwoman's Guide, A Lady, Opus Publications, 1838 / 1986

(BoD Meeting Minutes, Continued from Page 6) should be taken up on an individual basis by the Board of Directors as they arise. For the record, the "Archives" has around \$350 in allocated funds remaining from past activities from which to draw to cover expenses.

The budget reflects expected net cash flow for 2007 and authorizes the Treasurer to spend funds to cover expenses incurred to provide membership services approved by the Board of Directors and the membership.

Motion 01-07-01 to accept budget as presented passed with 11 yes votes/ 0 no votes. (Ed Note: Budget as presented can be accessed on ICG-BOD list online at www.yahoo.com.)

ICG BOD Officers Nominations opened. To become an Officer of the Corporation, a member must be at least eighteen (18) years of age; for more details about the offices & their requirements, please check the By-Laws & Standing Rules on the ICG website -

www.costume.org/

February 2007: ICG Officer Nominations: Nora Mai (President), Jan Price (Vice-President), Bruce MacDermott (Treasurer), Karen Heim (Corresponding Secretary), Frances Burns (Recording Secretary).

Motion 02-07-01 by Jan Price VP, ICG, Second. Rob Himmelsbach, DVCG and Bruce MacDermott, Treasurer. Over the past months, the Committee of the Whole has discussed the requirements of the IRS Form 8718 filing to extend the umbrella of our corporate 501(c)(3) non-profit, (federal) tax-exempt status to our chapters. This included informal polling regarding general support for the filing, acceptance of language in the Uniform Governing Instrument (UGI), chapter interest in participating as "subordinate," and willingness to use existing ICG funds to cover the IRS filing fee. The result of each poll was an affirmative majority.

Therefore, it is moved that:

1. The ICG make the appropriate filing(s) with the IRS to ensure that our corporate 501(c)(3) non-profit, tax-exempt (federal) status also includes any ICG chapter in good standing that chooses to qualify as a "subordinate" of the parent corporation. And,
2. that the Board of Directors approve the allocation of \$900.00 from the ICG's reserve funds to be used for the required, associated IRS filing fee.

Motion passed with 12 yes votes/ 0 no votes/1 abstain from Fibre Fantasy Artists of Canada.

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The Devil Is In The Details

(at least unless you have Bruce MacDermott as Treasurer to keep the Devil at bay!)

BALANCE SHEET (2/28/07)

SURPLUS AND LOSS BUDGET V. ACTUAL

| | |
|---------------------------------------|-------------------|
| ASSETS | |
| Current Assets | |
| Checking/Savings | \$6,511.22 |
| Accounts Receivable | \$37.00 |
| Undeposited Funds | \$90.00 |
| Total Current Assets | \$7,013.79 |
| TOTAL ASSETS | \$7,013.79 |
| LIABILITIES AND EQUITY | |
| Equity | |
| Opening Bal. (May 2004) | \$4,285.81 |
| Retained Earnings | \$2,329.28 |
| Net Income | \$398.70 |
| TOTAL LIABILITIES & EQUITY | \$7,013.79 |



| | | | | |
|------------------------------|-----------------|------------------------|-------------------------|--|
| INCOME | | | | |
| Earned Revenues | Jan-Feb 07 | Budget | \$ Over Budget | |
| Advertising | \$185.00 | \$50.00 | \$135.00 | |
| Membership | \$564.00 | \$481.00 | \$83.00 | |
| Total Earned Revenues | \$749.00 | \$531.00 | \$218.00 | |
| Contributed Support | | | | |
| Archives | \$00.00 | \$40.00 | <\$40.00> | |
| General Funds | \$12.00 | \$00.00 | \$12.00 | |
| Total Contributed Support | \$12.00 | \$40.00 | <\$28.00> | |
| TOTAL INCOME | \$761.00 | \$571.00 | \$190.00 | |
| EXPENSES | | | | |
| Business Expenses | | | | |
| Archives | \$00.00 | \$150.00 | <\$150.00> | |
| Awards | \$00.00 | \$100.00 | <\$100.00> | |
| Total Business Expenses | \$00.00 | \$250.00 | <\$250.00> | |
| Non-Personnel Expenses | | | | |
| Printing and Reproduction | \$129.90 | \$127.00 | \$2.90 | |
| Postage and Delivery | \$65.92 | \$57.00 | \$8.92 | |
| Supplies (!) | \$6.48 | \$9.50 | <\$3.02> | |
| Licenses and Permits | \$160.00 | \$160.00 | \$00.00 | |
| Total Non-Personnel Expenses | \$362.30 | \$353.50 | \$8.80 | |
| TOTAL EXPENSES | \$362.30 | \$603.50 | <\$241.20> | |
| NET INCOME | \$398.70 | <\$32.50> | \$431.20 | |

STATEMENT OF FINANCIAL POSITION

| | <u>2/28/07</u> | <u>2/28/06</u> | <u>\$ Change</u> | <u>% Change</u> |
|-------------------------------------|-------------------|-------------------|-------------------------|-------------------------|
| ASSETS | | | | |
| Current Assets | | | | |
| Checking/Savings | | | | |
| General Funds | \$6,511.22 | \$6,761.35 | <\$250.13> | <-3.7%> |
| Archive Funds | \$375.57 | \$275.57 | \$100.00 | 36.3% |
| Total Checking/Savings | \$6,886.79 | \$7,036.92 | <\$150.13> | <-2.1%> |
| Accounts Receivable | \$37.00 | \$88.00 | <\$51.00> | <-58.0%> |
| Other Current Assets | \$90.00 | \$542.00 | <\$452.00> | <-83.4%> |
| TOTAL ASSETS | \$7,013.79 | \$7,666.92 | <\$653.13> | <-8.5%> |
| LIABILITIES AND EQUITY | | | | |
| Current Liabilities | | | | |
| Accounts Payable | \$00.00 | \$19.49 | <\$19.49> | <-100.00%> |
| TOTAL LIABILITIES | \$00.00 | \$19.49 | <\$19.49> | <-100.00%> |
| Equity | | | | |
| Opening Bal. Equity (May 04) | \$4,285.81 | \$4,285.81 | \$00.00 | 0.0% |
| Retained Earnings | \$2,329.28 | \$3,174.78 | <\$845.50> | <-26.6%> |
| Net Income | \$398.70 | \$186.84 | \$211.86 | 113.4% |
| TOTAL EQUITY | \$7,013.79 | \$7,647.43 | <\$633.64> | <-8.3%> |
| TOTAL LIABILITIES AND EQUITY | \$7,013.79 | \$7,666.92 | <\$653.13> | <-8.5%> |

ICG Officers for 2006-2007

President: Nora Mai (SLCG)
 Vice President: Jan Price (SiW, GCFCG)
 Treasurer: Bruce MacDermott (SiW)
 Corresponding Secretary: Karen Heim (SLCG)
 Recording Secretary: Frances Burns (SWCG)

Helpful Hands of the ICG

Newsletter Editor: Denisen Hartlove
 Internet Guy: Jeff Morris
 ICG-D List Moderators: Sheril Harper, Judy Mitchell,
 and Ann Catelli
 Archivist: Pierre Pettinger, Jr.,
 and Bruce Mai
 Parliamentarian: Pierre Pettinger, Jr.
 V.P., Maryland: D. Jeannette Holloman

ICG Editorial Board 2006-2007

Chair: Denisen Hartlove (SiW)
 Member: Nora Mai (SLCG)
 Member: Dora Buck (Sick Pups)
 Member: Carole Parker (SiW)
 Member: Betsy Delaney (SiW)
 Member: Bruce MacDermott (SiW)

ICG Web Site: www.costume.org

Membership Report as of February 28, 2007

| Chapter Name | Chapter Members | Expired | Non-Primary Members |
|-----------------------------|-----------------|---------|---------------------|
| Beyond Reality | 0 | 0 | 0 |
| CG/Western Penn | 10 | 0 | 0 |
| Chicagoland | 19 | 0 | 0 |
| Dallas/Ft. Worth | 14 | 0 | 0 |
| Fiber Fantasy Artists | 16 | 0 | 0 |
| Greater Columbia | 22 | 0 | 0 |
| Greater Delaware | 4 | 1 | 0 |
| NY/NJ | 19 | 0 | 2 |
| Northern Lights | 36 | 2 | 0 |
| SiliconWeb | 54 | 1 | 2 |
| Southeastern | 12 | 0 | 0 |
| Southwest | 19 | 2 | 0 |
| St. Louis | 29 | 14 | 5 |
| Utah | 12 | 0 | 0 |
| T-Chapter CGW | 23 | 3 | 0 |
| T-Chapter GBACG | 5 | 0 | 0 |
| Total Chapter Memberships | 285 | 35 | 9 |
| Less Multi-Chapter Members | 9 | | |
| TOTAL ICG MEMBERSHIP | 276 | | |

ICG Membership Benefits

Your ICG membership benefits include voting rights and a subscription to this newsletter. Chapters that fail to report their members and submit their dues run the risk of being deactivated. Members of deactivated Chapters who wish to participate in activities as ICG members must join an active Chapter of the ICG.

ICG Email Mailing Lists

ICG-D@yahoogroups.com (General Discussion)
ICG-BOD@yahoogroups.com (Board & Officers)

ICG-D is open to everyone, including non-members. Instructions for subscribing to any of the ICG email mailing lists can be found at this URL:

help.yahoo.com/help/us/groups/groups-19.html

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 May 1, 2007.

Electronic Submissions

Electronic submissions must be at least 300 dpi resolution. Material may be formatted as follows: text, RTF, MS Word or Corel WordPerfect. Sorry, we can't accept .txt format. Graphics at 300 dpi resolution in GIF, JPG or TIF. Email to newsletter@costume.org. Please 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.

Advertising Rates

Ad rates for The ICG Newsletter are per issue. Please make payment to The ICG, Inc. and send with advertising copy to *The ICG Newsletter* (email address above). Ads received without payment will not be published. Advertising revenues are used to defray the cost of mailing the newsletter. Additional proceeds benefit the International Costumers' Guild, Inc.

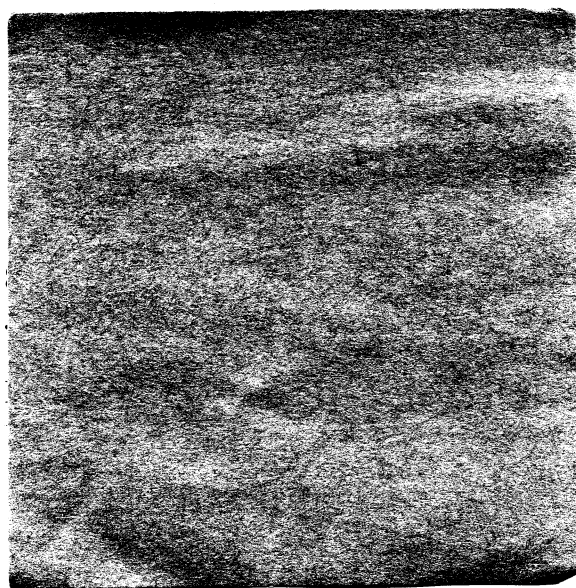
| Ad Size | Member Rates | Non-Member Rates |
|-----------------------------|--------------|------------------|
| Full Page | \$60 | \$120 |
| Half-Page | \$30 | \$60 |
| Quarter Page | \$15 | \$30 |
| Eighth Page (Business Card) | \$7.50 | \$15 |
| Classified Ads | Free | 50 cents/word |

The ICG Newsletter

March-April 2007 Issue



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