



JAN/FEB 2009

VOLUME 8 • ISSUE 1

The ICG Newsletter

published by the International Costumers Guild
a 501(c)(3) Non-Profit Organization

President's Message by Nora Mai

WELCOME TO 2009!

A New Year means different things to different people. To Costumers, it usually means anticipating a new round of events that you'll need new outfits for. Each new outfit has its new list of materials, procedures, accessories and assorted bits and bobs to complete the look.

January is a great time to spend looking for materials in your stash to complete these outfits, and maybe get rid of some extra fabric/trim/supplies you don't need. Unfortunately, it also means finding out you don't actually have everything you need (or can't find it, though you swear it's in there somewhere) which means you'll have to actually buy more fabric/trim/supplies.

A New Year for the ICG means changing faces. First, we have a new newsletter editor (hopefully you noticed that last issue). Cat Robinson took over from Denisen Hartlove this year (thank you Cat; thank you Denisen). I'd like to encourage you all to contribute to the newsletter, more content from more people = a better newsletter.

Second, we have a new website guy. After more years than I can remember, Jeff Morris has handed the reins over to Deech Mestel. Deech is another of

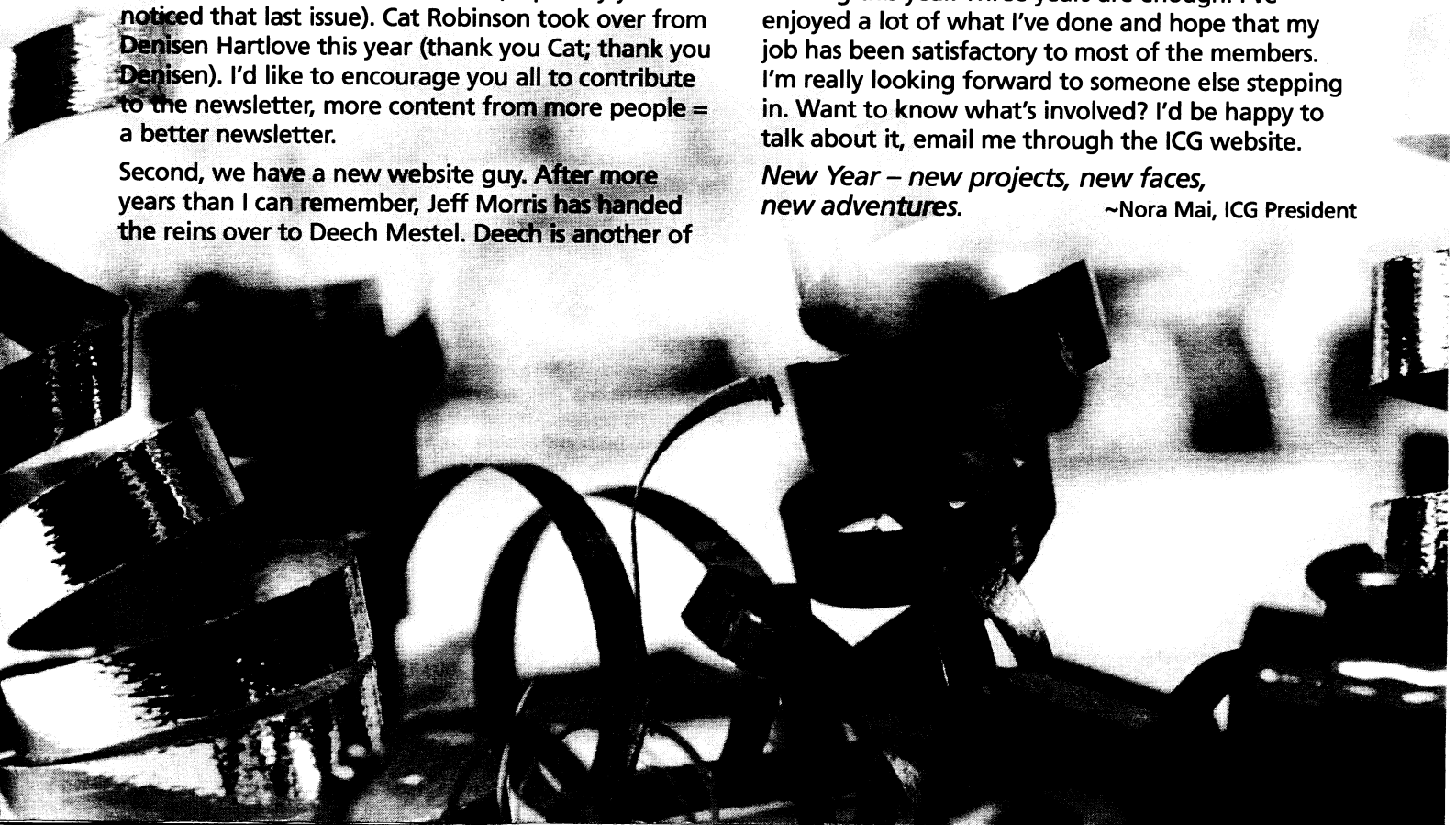
my pals here in St. Louis; theory is he'll be at CC27 so walk up and say "Hi!". Another big thank you to Jeff and welcome aboard to Deech.

As for the ICG Board, look for fresh faces there as well. Elections aren't until May (at the annual meeting at CC27), but start thinking about running for a Board position now. I know Bruce MacDermott is looking to retire as Treasurer. He even has someone lined up to take over, which is great. I suspect some others on the Board might be looking to shift around or rotate off this year, so consider whether you might be interested in being President, Vice-President, Corresponding Secretary or Recording Secretary.

Most especially, President; I am definitely NOT running this year. Three years are enough. I've enjoyed a lot of what I've done and hope that my job has been satisfactory to most of the members. I'm really looking forward to someone else stepping in. Want to know what's involved? I'd be happy to talk about it, email me through the ICG website.

*New Year – new projects, new faces,
new adventures.*

~Nora Mai, ICG President



ICG Officers for 2008-2009

PresidentNora Maiicg-president@costume.org
 Vice PresidentJan Price.....icg-vice-president@costume.org
 TreasurerBruce MacDermott ..icg-treasurer@costume.org
 Correspondence Secretary ..Karen Heim.....icg-corr-secretary@costume.org
 Recording SecretaryOPEN

Helpful Hands of the ICG

Newsletter EditorCat Robinsonicg-newsletter@costume.org
 Web GuyDeech Mestel.....webguy@costume.org
 ICG-D List Mods.....Sheril Harper, Judy Mitchell, Ann Catelli
 Archivist.....Pierre Pettinger, Jr.....icg-archivist@costume.org
 Gallery AdminBruce Maigallery-admin@costume.org
 Parliamentarian.....Pierre Pettinger, Jr. icg-parliamentarian@costume.org
 V.P., Maryland.....D. Jeannette Holloman

ICG Editorial Board 2008-2009

Editor.....Cat Robinson (SECS)
 MembersNora Mai (SLCG), Dora Buck (Sick Pups),
 Carole Parker (SiW), Bruce MacDermott (SiW)

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Please contact the editor for more information:

Cat Robinson via email at newsletter@costume.org

Membership Report

as of January 1, 2009

Below is a chart showing the Primary Membership count for each chapter since May, 2008.

CHAPTER:	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	Last Rpt
ACG:	10	10	8	8	8	8	8	7	04/25/08
BRCC:	40	40	40	1	1	1	1	0	02/20/08
CCG:	10	13	13	13	13	13	12	3	06/14/08
CGWP:	4	4	0	0	0	0	0	0	03/13/07
DFWCG:	20	20	20	19	13	6	11	12	12/04/08
DCCS:	17	17	17	17	18	18	18	8	12/08/08
FFA:	6	6	0	0	10	10	10	10	12/08/08
GCFCG:	10	8	8	21	21	21	21	21	07/28/08
GDVCG:	9	9	11	11	11	11	11	11	11/09/08
KCCG:	10	10	10	10	10	10	10	11	02/08/08
MTCG:	11	0	0	0	0	0	0	0	02/20/08
NJNY:	18	18	18	18	18	20	24	26	11/01/08
NLCG:	44	44	44	44	44	44	45	44	12/08/08
SIW:	38	41	43	41	41	41	42	44	12/31/08
SECS:	15	15	18	18	18	18	18	18	07/08/08
SWCG:	27	27	27	27	27	28	28	26	11/01/08
SLCG:	41	41	39	39	40	40	40	38	12/31/08
UCG:	0	8	8	8	8	8	8	8	06/30/08
TOTAL:	330	331	337	295	300	297	302	282	
Newsletters:	265	275	281	268	244	236	249	234	

The membership "sales" for 2008 were: (I=Individual; HH=Head of Household; MH=Member of Household)

New I/HH	63
New MH	16
Total New Memberships	79
Renewing I/HH	156
Renewing MH	55
Total Renewing Memberships	211

ICG Membership Information

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 via Email or the Net

- ICG-D@yahoo.com (General Discussion)
- ICG-BOD@yahoo.com (Board and 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

- ICG Web Site: www.costume.org

The ICG Newsletter

The International Costumers' Guild, Inc. (ICG) publishes The ICG Newsletter as a benefit for its members. The newsletter contains chapter contact information, articles, a costume event calendar and other regular features of interest to ICG members. The ICG Newsletter is delivered to all members in good standing with the ICG. Subscription is included in ICG membership.

Publication Specifications/Advertising

Deadline to receive materials or advertising for print is the FIFTEENTH of the month prior to publication. PUBLICATION SCHEDULE:

- **Issue 1 – January/February** MATERIAL DEADLINE: **15 December**
- **Issue 2 – March/April** MATERIAL DEADLINE: **15 February**
- **Issue 3 – May/June** MATERIAL DEADLINE: **15 April**
- **Issue 4 – July/August** MATERIAL DEADLINE: **15 June**
- **Issue 5 – September/October** MATERIAL DEADLINE: **15 August**
- **Issue 6 – November/December** MATERIAL DEADLINE: **15 October**

Electronic Submissions

Material MUST be formatted as follows:

- For articles, text (ASCII text), .TXT, Word .DOC, and Excel .XLS files are accepted. PowerPoint files are not accepted.
 - Art or Photography MUST be submitted at 300 dpi resolution in .JPG or .TIF format. Also, accepted and preferred for ads, documents created in Adobe Illustrator saved no higher than CS2, with your fonts turned to outlines and placed photography embedded. Your ad can also be designed for the newsletter if needed. Please email the editor for a quote.
- Email to newsletter@costume.org or send CD-R or DVD to The ICG Newsletter mailing address previously listed. If needed, an FTP site login can be provided for large materials. If you have not received a confirmation that your materials have been received, please email immediately. If there are any issues with your submissions, you will be contacted.

Hard Copy Submissions (if absolutely necessary)

Send by snail mail to The ICG Newsletter address previously listed. 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 at newsletter@costume.org. 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 (7.75" x 10.25")	\$60	\$120
Half-Page (7.75" x 5")	\$30	\$60
Quarter Page (3.75" x 5")	\$15	\$30
Eighth Page (3.75" x 2.5" or BCard)	\$7.50	\$15
Classified Ads	Free	50 cents/word

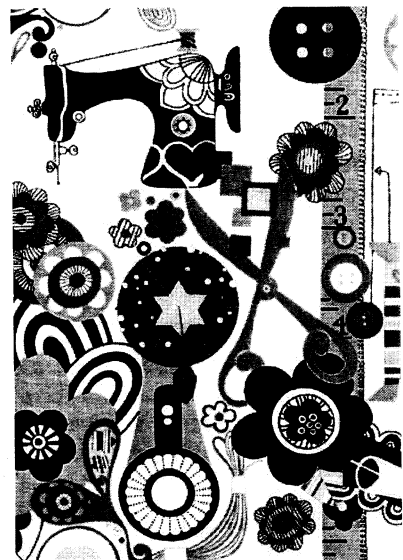
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The International Costumers Guild, Inc., is an affiliation of amateur, hobbyist, and professional costumers dedicated to the promotion and education of costuming as an art form in all its aspects.

A Note from the Editor...

With the new year rolling in and leaving a rough 2008 behind, I'm looking forward to a year imbued with hope and creativity.

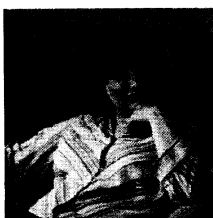
A new sewing room is brewing in my home. Fresh, bright, beachy colors, new furniture and dreams of future costume projects are filling me with excitement and happiness. Fun, pop-art inspired



fabric for the curtains practically sings to me. Making choices for the new room, I come upon the issue of making things more ergonomic and comfortable. Easily accessible storage is a big concern. And finally, the arrangement! So much to think about! The flow of the room is so important to me.

I daydream and wonder what other costumers' sewing rooms look like. What about their environments makes them creative? What inspires their work? What do they listen to when they're busily making beautiful things? Show me what makes them happy and I will show you a costumer who revels in their creations.

Happy Costuming~
 Cat Robinson
 Newsletter Editor
 Communications Director, SECSfiends



A FAREWELL TO HTML

by Jeff Morris

For those of you not on the ICG-D mailing list, I'm stepping down as ICG Webmaster effective the end of December. It's been a great six years and I've appreciated the opportunity to serve the Guild.

Ann Catelli takes over management of the mailing lists, and Deech Mestel steps up to the Webmaster position. I leave confident that everything is in secure hands.

Thanks go out to John O'Halloran for his invaluable assistance (and webspace for a few years). I also want to thank Byron Connell for helping me make sure I got everything down correctly, because lord knows there were more than a few fumble-fingered moments here and there. Finally, thanks must be given to Carl Mami and Nora Mai, the two Presidents of the Guild for whom it was a privilege to serve under.

TREASURER'S REPORTS

BALANCE SHEET as of December 31, 2008 • Cash Basis

December 31, 2008	
ASSETS	
Current Assets	
Checking/Savings	
Wells Fargo Checking	
General Funds	1,090.88
Archive Funds	921.30
Total Wells Fargo Checking	2,012.18
PayPal	80.00
Wells Fargo Savings	5,117.71
Total Checking/Savings	7,209.89
Other Current Assets	
Un-deposited Funds	32.00
Total Other Current Assets	32.00
Total Current Assets	7,241.89
TOTAL ASSETS	7,241.89
LIABILITIES and EQUITY	
Equity	
Opening Balance	
Equity (May '04)	4,285.81
Retained Earnings	2,782.75
Net Income	173.33
Total Equity	7,241.89
TOTAL LIABILITIES and EQUITY	7,241.89

STATEMENT OF FINANCIAL INCOME & EXPENSE January through December 2008 • Cash Basis

JAN-DEC 2008	
INCOME	
Earned Revenues	
Membership Dues	
General Funds Dues	1,444.71
Archive Funds Dues	565.29
Total Membership Dues	2,010.00
Interest	6.00
Total Earned Revenues	2,016.00
Contributed Support	
Archives	4.00
General Funds	88.00
Total Contributed Support	92.00
TOTAL INCOME	2,108.00
EXPENSES	
Business Expenses	
Archives	713.00
Awards	52.00
Bank Fees	-9.95
Web Site	119.88
Total Business Expenses	874.93
Other Expenses	
Printing and Reproduction	380.38
Postage and Delivery	426.38
Supplies	78.98
Licenses and Permits	174.00
Total Other Expenses	1,059.74
TOTAL EXPENSES	1,934.67
NET INCOME	173.33

SURPLUS AND LOSS BUDGET VS. ACTUAL January through December 2008 • Cash Basis

	Jan 1 thru Dec 31, 08	Budget	\$ Over Budget
INCOME			
Earned Revenues			
Advertising Revenues	0.00	150.00	-150.00
Membership Dues			
General Funds Dues	1,444.71	1,700.00	-255.29
Archive Funds Dues	565.29	640.00	-74.71
Total Membership Dues	2,010.00	2,340.00	-330.00
Interest	6.00	6.00	0.00
Total Earned Revenues	2,016.00	2,496.00	-480.00
Contributed Support			
Archives	4.00	450.00	-446.00
General Funds	88.00	50.00	38.00
Total Contributed Support	92.00	500.00	-408.00
TOTAL INCOME	2,108.00	2,996.00	-888.00
EXPENSES			
Business Expenses			
Archives	13.00		
Awards	52.00	75.00	-23.00
Bank Fees	-9.95		
Web Site	119.88	90.00	29.88
Total Business Expenses	874.93	165.00	709.93
Other Expenses			
Printing and Reproduction	380.38	800.00	-419.62
Postage and Delivery	426.38	450.00	-23.62
Supplies	78.98	50.00	28.98
Licenses and Permits	174.00	335.00	-161.00
Total Other Expenses	1,059.74	1,635.00	-575.26
TOTAL EXPENSES	1,934.67	1,800.00	134.67
NET INCOME	173.33	1,196.00	-1,022.67

TREASURER'S NOTE: General revenues are down and Archives donations are essentially non-existent. While it looks like we did a great job of keeping our expenses in check, the reality is that we failed to publish 3 issues of the ICG Newsletter. That omission resulted in an expense reduction of around \$725.



Recent Zoolights holiday celebration at the Phoenix Zoo.
Left to Right: Frances Burns, Jean Palmer and Randall Whitlock.

The Southwest Costumers Guild had a busy year in 2008 with activities including field trips to the Arizona Renaissance Festival and Zoolights. We were given a special tour of the international costume collection at West Valley Art Museum which inspired some of our members to volunteer to help curate the collection. The cloak we contributed to the LepreCon charity auction triggered a minor bidding war which netted more than three hundred dollars for the American Cancer Society. Members appeared in programming and behind the scenes at LepreCon and CopperCon. Our monthly meeting workshops and socials included fundraiser "sweatshop" sessions, photo shoots, exploring steampunk, a pool party, and a foamy alternative to the duct tape dummy.

Randall Whitlock, Newsletter Editor
Southwest Costumers Guild

What was the SLCG up to in 2008?

Those ICG members who attended CC25 might remember Historian and Ethnic Clothing Preservationist Marvin Moehle. His expertise is in Central European clothing, including the Slavic and Macedonian regions. He spoke at two different meetings, bringing along numerous examples of authentic Balkan clothing (and a few Chinese pieces) for up close examination.

The Steampunk Photo Shoot was the big group activity of the year. After creating their persona costumes, over 20 people met at the National Museum of Transportation, in Kirkwood, MO to have them photographed. The results can be seen on the IC Gallery. Historic locomotives, rolling stock other vehicles served as colorful backgrounds for the event. Other visitors to the museum looked on, taking their own pictures.

Another featured speaker from CC25, Sheila Lenkman (MD for Archon) presented a 3 hour workshop teaching basic pressing techniques to give members' sewing projects look more "polished". A tailoring workshop is planned for sometime this year.

Speaking of Archon, members provided more than a total of 30 hours of panel programming on topics such as observations on the "Steampunk" sub-culture fashion phenomenon, simple electronics for prop-making, Turkish clothing, corset-making and Middle Eastern Dance costumes.

Finally, several SLUT volunteers worked backstage at the Anime St. Louis masquerade, as well as judged, using the Int'l Costumers Guild Fairness in Competition Guidelines. They will be working this year's new convention, Kawa-Con, organized by some of the same people (headed up by SLCG member Katrina Johnson).



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Creating Documentation

or how to make points and influence judges

By Andrew Trembley

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You've just read a set of competition rules. So far, so good; it's all pretty much common sense (we hope), except for that bit about "documentation."

What's "documentation" and why is it worth doing?

At its simplest, documentation is a tool to help the judges understand what you're trying to achieve with your costume.

Let's say you're entering a re-creation costume. Your documentation can explain and provide detail about the original garment or costume you're recreating. It helps the judges evaluate how close your recreation is.

Documentation isn't just for re-creation costumes, though. Organizing your documentation helps you organize your thoughts. Organizing your thoughts helps you present your work when you meet the workmanship judges. Organizing your thoughts helps you refine your presentation for the stage (and ensure you're showing off what you want to show off).

What I'm going to describe will sound big and complicated, but that's because it's a laundry-list of things you can do in documentation.

Sounds good... where do I start?

This is going to sound obvious, but since people keep asking...

Start your documentation when you start your costume. Start by keeping a list of the resources that you've collected to help in your design phase. For re-creations, that's pictures of original garments, descriptions of original garments and other notes.

When documenting a historical costume, being able to provide "primary sources" is a real feather in your cap. A "primary source" is anything that's actually from the historical period of your costume. Paintings and text from the period are primary sources. Photographs of existing historical clothes are primary sources. Victorian-era books about Renaissance costume are not primary sources. Rosicrucian Society dogma regarding Ancient Egypt is not a primary source (but the collection of Egyptian artifacts at the Rosicrucian Museum is).

Documentation for original costume is a bit more nebulous. You don't have to

document *anything* for original costume, but that doesn't mean you shouldn't or you can't. If your original costume is inspired by something, save the pictures, text and notes that inspired it.

It's a process...

Take some time to record your garment construction processes. It doesn't matter whether you're doing historical or original. Photographs of your progress can be valuable in both cases.

In historical competition, photographs can be used to show how you reproduced period construction techniques. In any competition, photographs can show how you overcame construction obstacles and show details that may be hidden by linings or just too small to see during judging.

When your re-creation costume is done, here's a tried-and-true documentation trick: have someone take a good photograph of you in the costume in a setting and/or pose similar to one of your source images. It's a really good way to show your results.

Even if you're doing an original design, a good portrait is an excellent thing to have for your documentation. It gives the judges something to refer back to when they're deliberating.

It may also be worthwhile to collect swatches of your materials. It's a great way to provide detail.

Putting it all together

At this point you should have a stack of papers and files that show your sources and your progress making your costume. You could walk into the competition with a folder full of all of this, but it wouldn't be helpful. Remember, in many competitions the judges are only going to have a few minutes to look at your documentation. If it's not organized, it's not going to help you get your point across.

Please assemble your documentation into a book format. You can use a photo album, a thin binder, a plastic report cover or even just paste things into a spiral notebook. It doesn't matter. What matters is that your documentation is easy for the Judges' Clerk to separate from the other entrants'.

They say "You can't judge a book by its cover." I don't know who "they" are, but in this case they're wrong. Prove them wrong in your documentation.

Your cover/first page can make or break

your entry. It might be the only thing the judges have time to look at when they're deliberating. Use it to make one or two major points about your costume. Lead with your name, your entry title, and a sentence or two describing your costume.

Show your source artwork or inspiration and (if it helps you make your point) your posed photo. Save any more text for later pages.

Anything after that is gravy. It's also what can help you present yourself to the workmanship judges.

Put together a swatch page. Not only is it a great reminder to the workmanship judges, but it's a great way to remind yourself about layers and processes you went through when you're talking with them.

Put together a few pages showing your construction process, or just showing particularly difficult or important phases of construction. Highlight your work and your workmanship. Use this to keep on track when you're talking with the workmanship judges.

Clever, or too clever?

A lot of folks put a lot of work into "clever" documentation, eg. pirate costumes documented in the form of treasure maps. You get the idea. Designing your documentation to match your costume can be fun. Just make sure it doesn't get in the way of your content.

Start by making a "plain" documentation book, and give it to a friend (who didn't work on the project with you) to review. Even if you're only doing a "plain" documentation book, have somebody review it. Have them tell you what they think you're trying to say. Then revise and repeat until you're satisfied.

Once you've got a good documentation book, then you can use it to build your fancy version. Give that to a *different friend* to review and repeat the process. If somebody who hasn't seen your plain book can make sense of your fancy documentation, you're probably good.

The big wrap-up

Documentation doesn't have to be huge and elaborate. You don't have to do everything I recommend in this article to produce good documentation. Pick the tools and tricks that are appropriate to your costume and your entry. If you get nothing else out of this article, I hope that "Give the judges one good page" sticks with you. Opening with one good page that gets a point or two across is more important than all the reams of primary source detail you can provide. ●●●

The Costumer's Library... Books, DVDs & Other Resources

ELEPHANT'S BREATH

&

LONDON SMOKE

HISTORIC COLOUR NAMES, DEFINITIONS & USES

DEB SALISBURY, EDITOR

By *Deb Salisbury*
The Mantua-Maker

I am proud to announce my upcoming book, due out in the Spring of 2009.

I started this book to fill in my own ignorance of colors, especially Victorian era color, but the more I researched, the more colors appeared that I had never heard of before. And in reading Victorian transcriptions of Elizabethan wills, I discovered colors I had never dreamed of. What was Gallant color? I could take a stab at Ratte color, but what was Sad color? Some colors, like Chesen, I could only guess at, but others, like Russet (which started out gray!) I could define with the help of dictionaries written in 1440 and 1530.

I read or skimmed thousands of books – my bibliography is 12 pages long of sources I used, and not everything I used (usually if I only pulled a single reference from it) is in there.

I own hundreds of Victorian magazines, and I started by going through them and writing down every color definition I could find. That did not satisfy my curiosity, so I began to look in Google books. Jackpot! Sort of – the Victorian era books in Google caused me to expand the scope of the project. At first I just read fashion magazines. Fun stuff, but short on definitions. That led me to look for early books on color – which turned out to be books on fossils and mineralogy in general. Lots of definitions! I was beginning to see the light!

And then I stumbled on Victorian transcriptions of wills and inventories. I became addicted to pre-1600 wills. To my great frustration, most wills written before, oh, 1450, were written in Latin. But there is the occasional will in old English, or in a mix of Latin and English. While hunting for definitions of the colors found in the wills (what was New color?), I found transcriptions of a 1440 English-Latin dictionary and of a 1530 English-French dictionary. They weren't always helpful, but they proved that certain colors were colors and not just fabric types.

My book will be available from my publisher, at www.5rivers.org in Canada, or from Barnes and Nobles and Amazon.com.

Have you ever read about a Victorian dress, and wondered: "What color, exactly, is heliotrope?"

Did you ever read an Elizabethan novel and say: "Did anyone really wear Puke?"

When Chaucer wrote: "his eyen bright citrin" – did you wonder about what color is citrin?

Have you wondered when aniline dyes were invented, how indigo was used, or how black fabric was dyed?

Perhaps you have wondered when the color London Smoke was used, or when Eiffel red was invented.

Here is the book to tell you!

Elephant's Breath and London Smoke
Historical Color Names,
Definitions, and Uses

This book will tell you about color in history – the names of colors, when they were used, how they were used, what they looked like, and where they came from. There are dye recipes, paint ingredients, poetic language and general commentary – all in the words of period writers.

You will learn about mourning colors, the effects of artificial light on color, advice on what colors to wear, the colors found in cosmetics and theatrical make-up, and the names of the colors of horses. You can read about symbolism in colors, heraldic colors, and complaints about the names of colors.

I have perused fashion magazines, books of dye recipes, art books, painter's manuals, mineralogy guides, tomes on color theory, metaphysical texts, poetry and fiction, but especially period dictionaries and encyclopedias. Any resource that might give a hint on what a color looked like or how it may have been used was fair game, from Chaucer to Chemistry Journals.

Most of the entries were printed in English, American, Canadian and Australian publications from around 1380 to 1920. Because, French was the language of fashion, many of the English terms are French words. I have tried to explain those colors, too.

This dictionary endeavors to define color names in the words of the English speaking people who used those colors. It is especially aimed at women's fashion, but artists will also find it useful.

If you are curious about color, you will want this book! ●●●

HELP!

Please send articles and photos to
newsletter@costume.org

Any costume related con-reports and photos with proper credits are most welcome!

ICG Chapters

18 Armed Costumers Guild ACG

2705 North Shepard Avenue
Milwaukee, WI 53211
ICG Board Rep: Henry Osier

Beyond Reality Costumers Guild BRCG

650 NW 76th Street
Seattle, WA 98117-4044
<http://www.brcg.org/>
Contact: Vicki Glover
ICG Board Rep: Kate McClure

Chicagoland Costumers Guild The Chicago M.O.B., CCG

c/o Barbara Wright
1926 N. Maple Avenue
Arlington Heights, IL 60004
<http://chicostume.org>
Contact: Barbara Wright
ICG Board Rep: Val Roberts

Costumer's Guild of Western Pennsylvania CGWP

1619 Beechwood Blvd
Pittsburgh, PA 15217
Contact and ICG Board Rep: Igor Roussanoff

Dallas/Ft. Worth Costumers Guild DFWCG

c/o Maggie Smith
5925 Forest Lane, Suite 505
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<http://www.dfwcg.org>
Contact and ICG Board Rep: Jennifer Thompson

Denver Costume and Cosplay Society DCCS

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Westminster, CO 80021
www.denvercostuming.org
ICG Board Rep: Mike Bruno

Fibre Fantasy Artists of Canada FFA

c/o Dawn McKechnie
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Suite 148, Building 2
Mississauga, ON, L5J 4H8, Canada
Contact and ICG Board Rep: Dawn McKechnie

The Greater Columbia Fantasy Costumer's Guild GFCFG

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Columbia, MD 21045
Contact: gfcfg@yahoo.com
ICG Board Rep: Ann Hamilton

The Greater Delaware Valley Costumers' Guild GDVCG

c/o Sandy Swank, Chapter President
246 West Upsal Street, F-303
Philadelphia, PA 19119-3229
<http://dvcg.bravehost.com/>
Contact and ICG Board Rep: Sandy Swank

Kansas City Costumers Guild KCCG

c/o Jackie Bowin
711 Rockledge Road, Apt 4N
Lawrence, KS 66049
ICC Board Rep: Harold Agnew

Middle Tennessee Costumers Guild MTCCG

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Nashville, TN 37221
Contact and ICG Board Rep: Dennyse Hammen

NJ/NY Costumers' Guild The Sick Pups, NJNY

c/o Elaine Mamm
1973 Pine Ridge
Bushkill, PA 18324
<http://www.sickpups.org/>
Contact: Elaine Mami
ICG Board Rep: Dora Buck

Northern Lights Costumers Guild NLCCG

c/o Susan Smith
1 Glen Meadow Road
Franklin, MA 02038
<http://www.northernlights.pothole.com/>
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ICG Board Rep: Janice Dallas

The St. Louis Costumers Guild SLCG

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 and ICG Board Rep: Bruce Mai

Silicon Web Costumers Guild SIW

The Virtual Costumers Guild

c/o Carole Parker
630 Barnsley Way
Sunnyvale, CA 94087
<http://www.siwcostumers.org/>
Contact: Jeanine Swick
ICG Board Rep: Richard Man

The Southeastern Costumers' Society The SECS Fiends

c/o Michelle Belle Isle
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Tucker, GA 30084
<http://www.secsfiends.org/>
Contact and ICG Board Rep: Allison Pace

Southwest Costumers Guild SWCG

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<http://www.southwestcostumersguild.org/>
Contact: Randall Whitlock
ICG Board Rep: Lyn Jeppesen

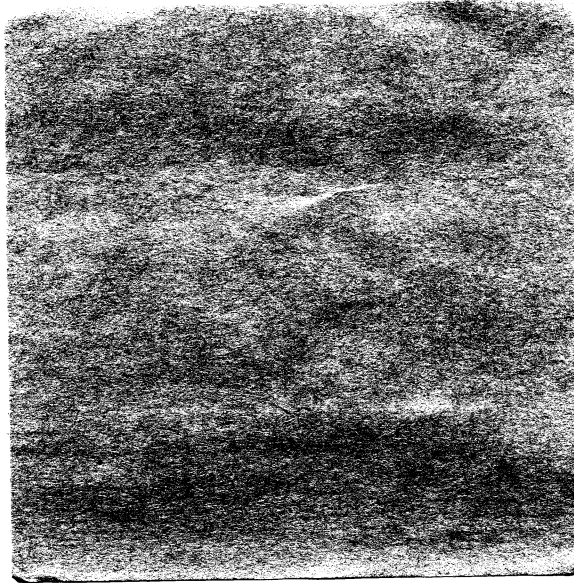
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The ICG Newsletter

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