



THE ICG NEWSLETTER

PUBLISHED BY THE INTERNATIONAL COSTUMERS' GUILD, INC.
A 501(C)(3) NONPROFIT ORGANIZATION

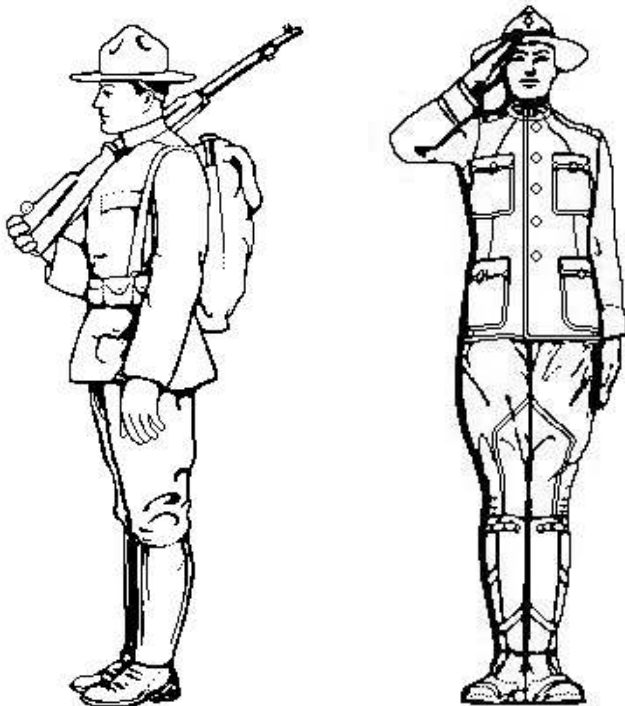


VOLUME IX, ISSUE 2-MARCH/APRIL 2010

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.

THE UNITED STATES ARMY, 1917-1918 A DESCRIPTION OF THE ENLISTED MAN'S SERVICE UNIFORM

By Byron P. Connell
New Jersey/New York Costumers' Guild



This is the uniform in which the doughboys fought the First World War, as specified in the U.S. Army's 1911 dress regulations.

Tunic: A single-breasted sack coat, of olive-drab wool for winter wear and of khaki-colored cotton drill for wear in summer or in the tropics, with a stand collar. The skirt of the tunic falls about at the wrist when the arm falls naturally to the side. The sleeves have plain round cuffs without buttons. "Olive-drab," in this case, is more drab than olive – much "browner" than British Army khaki of the same period. The wool is very heavy, nearly blanket-weight.

Five bronzed regulation buttons (see below) close the front of the tunic; two hooks close the collar. The tunic has shoulder straps loose on three sides and let in at the shoulder seam, reaching to the collar; the inner end is a rounded point and is fastened to the tunic with a small bronzed regulation button. The tunic has two outside breast patch pockets and two outside pockets below the waist, all unpleated and rounded at the bottom edges, covered with flaps and buttoned on the flap by a small bronzed regulation button. The shape of the flaps varied somewhat; while a three-pointed flap with the buttonhole on the

center point was typical, there are examples of flaps varying from single-pointed to virtually straight (as in the illustration).

Buttons: The bronzed buttons were slightly convex rather than flat. The small buttons on the pockets were plain. The buttons on the front of the tunic and on the shoulder straps carried the Army insignia of an eagle with spread wings, with a shield on its chest. The shield has a plain upper quarter; the lower three-quarters have thirteen vertical stripes. The eagle holds four arrows in its left talons and an olive branch in its right. The eagle's head is turned to the right and in its beak it carries a banner that spreads above the wings. A glory surrounded by a wreath of clouds is above the eagle's head. The same buttons, in a larger size, were worn on the greatcoat (see below).

Trousers, unmounted arms (infantry, and so forth): Breeches of olive-drab wool or khaki cotton drill, loose to the knee and tight below. Below the knee, they were laced-up at the front of each leg, to tighten them to fit into gaiters or puttees. The breeches were reinforced on the inside of the legs. They usually were worn with khaki canvass or brown leather gaiters laced at top, middle, and ankle. As an alternative to gaiters, overseas British-style olive-drab wool puttees were wound around the calves.

Trousers, cavalry and other mounted arms: Riding breeches of olive-drab wool or khaki cotton drill, usually worn with olive-drab canvas or brown leather gaiters. The breeches were reinforced on the insides of the legs. Unlike the gaiters worn by dismounted troops, those worn by mounted troops were laced up the outer sides.

Footgear: Natural color ("russet brown") ankle boots, made with the rough side of the leather on the outside, laced up the front, were the initial issue.

Belt: Natural color ("russet brown") leather, with an open, square bronze buckle with tongue, was used on trousers.

Shirt: Olive drab flannel, or white muslin in the tropics, with a three-button placket buttoned with three brown shirt buttons and a normal shirt collar. It has two unflapped patch pockets, rounded at the bottom and buttoned with a small brown shirt button. The cuffs close with a single brown shirt button. In shirtsleeve order the shirt could be worn either with an olive-drab tie or without a tie but normally was worn buttoned at the neck even without a tie.

Headgear: Stateside: the Model 1911 campaign hat, an olive-drab "Montana peak" hat (like Smoky the Bear's) similar to those worn today by U.S. Army and U.S. Marine Corps Drill Instructors (male). The hat had the peaks facing directly fore and aft and to each side. Each had a grommeted ventilation hole. The hat was about five and one-half inches tall and had a three-inch brim with either three or five rows of stitching around the brim. It had an olive drab grosgrain ribbon and a hat cord in arm-of-service color (see below) around the base of the peak. Two grommeted holes in the peak allowed attachment of a leather chinstrap.

Headgear: Overseas: (1) the olive-drab “overseas cap,” a soft, folded fore-and-aft cap without a peak. The folds of the cap were edged in arm-of-service colored braid and curved gently down towards its front (unlike the cap worn since the Second World War). (2) The steel helmet, usually the M 1917 helmet, of British pattern (the “basin” or “cream soup plate” shape), painted olive drab, with a brown chinstrap. (However, U.S. regiments attached to the French Army rather than included in the American Expeditionary Force were issued French “Adrian” helmets with a U.S. Army crest rather than a French one. These were units of African-American soldiers.)

Greatcoat: Olive-drab wool double-breasted coat, to the knee for all arms and services other than artillery and cavalry, which had long coats. The greatcoat has a stand and fall collar, vertical slash side pockets, two rows of four bronzed buttons each, and a tab and one bronzed button at each cuff. The shape of the cuff tab resembles that of the tunic’s shoulder straps, but is shorter.

Insignia: On each side of the tunic collar, or on the shirt collar when the tunic is not worn, a bronze disc about one inch in diameter. The one on the right bears the letters, “U.S.”; the one on the left bears the insignia of the arm or service. The disc with the U.S. letters also appeared on the left side of the overseas cap. The arm and service insignia were as follows:

Arm/Service	Insignia	Hat Cord/Braid
Infantry	Crossed flintlock rifles	Light blue
Cavalry	Crossed sabres	Yellow
Artillery	Crossed cannons and shell	Scarlet
Tanks	Lozenge-shaped tank	Grey
Ordnance	Round grenade, flame at top	Black and scarlet
Engineers	Castle with a turret at each end	Scarlet and white
Quartermaster Corps	Crossed sword and pen on a wheel surmounted by an eagle	Buff
Signal Corps	Crossed signal flags with centered burning torch	Orange and white
Medical corps	Caduceus	Maroon and white
Corps of Interpreters	INT within a wreath	Green and white
Motor transport	Winged helmet within a wheel	Purple

Rank insignia: Olive-drab chevrons, worn point up on both sleeves of the tunic, shirt, and greatcoat as follows (after April 30, 1918, worn only on the right sleeve):

Corporal	Two chevrons
Sergeant	Three chevrons
First Sergeant	Three chevrons above a lozenge
Color Sergeant	Three chevrons above a 5-pointed star
Battalion/Squadron Sergeant Major	Three chevrons above two downward-curved arcs (“rockers”)
Regimental Sergeant Major	Three chevrons above three rockers

Sergeants major of services (e.g., Quartermaster Corps) wore two or three straight horizontal bars (“ties”) at the bottom of the chevrons rather than rockers. The rank insignia of certain arms and services included a distinctive device centered within the chevrons (e.g., a horse’s head for Stable Sergeants of the Field Artillery).

Note 1: The description of noncommissioned officers’ ranks and rank insignia during the Great War is exceedingly complex because the U.S. Army did not adopt a uniform rank structure for non-commissioned officers until 1921. During the First World War, enlisted pay grades were uniform across the Army but NCO ranks were unique to each arm and service. Therefore, the description given

above is not definitive but is accurate only for the infantry and cavalry. Persons interested in the ranks and insignia of other arms and services must consult more specialized sources than this article, such as William Emerson’s *Chevrons* or Philip Katcher’s *The U.S. Army, 1890-1920*.

Note 2: While unit shoulder patches were authorized for use during the War they generally were not worn until after the Armistice (November 11, 1918).

Accoutrements: Khaki web belt (worn over the tunic or greatcoat, as well as in shirtsleeve order) with any number of khaki cartridge pouches and a canteen. In the infantry, pack carriers (“suspenders”) were attached to the web belt, as were a first aid kit, canteen, gas mask, and bayonet. The knapsack was attached to the pack carriers and the belt, at the back. A shovel (entrenching tool) was hung at the back. A blanket was rolled and carried on top of the knapsack (see the illustrations). A khaki haversack was carried on the right side, hung from a strap over the left shoulder. In the cavalry, the ration bags (“saddlebags”), assembled as a knapsack, were used in lieu of the haversack.

Sergeants might be armed with a trench knife and with either a Springfield Model 1903 or Enfield Model 1917 .30 caliber rifle or a Colt M1911A .45 caliber automatic pistol (“.45 caliber automatic”) or Colt (or Smith & Wesson) M1917 .45 caliber revolver. (However, regiments attached to the French Army rather than included in the AEF received French equipment and weapons.)

Sources:

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April 20, 2008

CC28 

May 7 -10, 2010
Hilton Milwaukee City Center
509 W. Wisconsin Ave.
Milwaukee, WI 53203
www.CC28.org

THE PAT & PEGGY KENNEDY MEMORIAL LIBRARY — AKA “THE ARCHIVES”

By Bruce Mai

For many years, ICG members have heard about a mysterious collection that was started and had been maintained by Carl Mami, referred to as “The Archives”. This is the first in a series of articles that will attempt to explain what the Library actually is, where it is located, how members can access it and how they can help make it grow.

A quick history lesson: Starting in the 1980s, Carl Mami had been videotaping costume masquerades on the East Coast, Costume-Cons and some Worldcons. Somewhere along the line, it occurred to him that no one was making a concerted effort to collect, preserve and share the videos and photos of costumes people had taken so that people could see our hobby’s history and evolution.* Computer technology was beginning to develop to the point where digitally preserving these recordings was both feasible and (relatively) cost effective. From that point, he made contact with anyone he saw with a camera. He started with scanning photos in the late 1990’s. By the turn of the century, Carl had been investigating the new home DVD writing technology to preserve (mostly) VHS videotapes because they began to deteriorate after as little as 7 years. Carl used his connections with the video industry to acquire or borrow a lot of the necessary technology and materials needed for preservation for free.** He received monetary donations from some ICG chapters and private individuals – but he also paid for many things out of his own pocket.

Pat and Peggy Kennedy (both Lifetime Achievement Award recipients) were responsible for early efforts at gathering information on making a science fiction masquerade successful, and the Division System (first used in 1981) for making competitions fairer for the participants. It culminated in the publication “The Kennedy Compendium”. In tribute to this important achievement, Carl proposed, and the Guild approved, that the archives be officially titled the Pat and Peggy Kennedy Memorial Library.

By 2005, Carl was making preparations to migrate the Archives to Pierre and Sandy Pettinger, due to lack of space and his stepping down as Archivist. Pierre was a logical choice – he and Sandy had their own large collection of photos and videos independent of the archives (more on that later). During his role as archivist, Carl had grown the collection by several thousands of images and over a hundred videotapes, with new material coming in each year. It was a monumental project to digitize, consuming quite a bit of spare time. Unfortunately, he was not able to complete all of the work due to health concerns. This would be one of the tasks Pierre and any volunteers he could find to help would face in finishing what Carl started.

Next: Who’s working on making the Library accessible to the ICG membership and the world.

*He also was concerned with collecting paper ephemera to a lesser extent. Along with the Guild’s official records, he gathered costuming Amateur Press Association publications, convention programs, chapter newsletters and other items.

**The 1999 ICG meeting minutes show that the archive was operating on about \$40,000 worth of loaned equipment. Maintaining the archive took about three hours a day. More storage would eventually be needed. Physical space for the archive would eventually run out: it was a 12’ x 15’ room in Carl and Elaine’s home. The anticipated expansion rate was ten gigabytes/year.



Pat & Peggy Kennedy

ICG Standards and Guidelines Committee

By Kelli Lynch, Chairperson/ICG Corresponding Secretary
Greetings Everyone!

I just wanted to let everyone know what was happening in the ICG. As many of you know Anime North applied to be recognized as an International Competition by the ICG. In that same vein, it was decided by the ICG-BOD that a committee be formed to determine what standards and guidelines would be used by other organizations who wish to apply for International recognition. This action will help to encourage new and exciting things for the future of the ICG.

The Committee consists of myself as Chairperson, Ann Catelli, Kevin Roche, Dawn McKechnie, Ramona Taylor and Rob Himmelsbach. We are working towards a deadline of April 1, 2010 to have these standards and guidelines completed. We have a mission statement and goals set. Those are listed below.

Mission Statement:

To formulate Standards and Guidelines of fair competition in Masquerades to be adopted by organizations applying for International Competition Recognition status from the International Costumers Guild.

Goals of the Committee:

- 1) Organize and formulate guidelines/standards pertaining to the mission statement above.
- 2) To have said guidelines/standards drafted and presented to the ICG-BOD by 4/1/2010.
- 3) Upon approval and/or acceptance by the ICG-BOD, presented to the membership at large during the annual meeting at Costume Con 28.
- 4) Upon approval by the membership at large, said guidelines/standards to be included in the ICG Guidelines: Ensuring Fair Competition.

Stay tuned for more information.

The Pause Restarted: A Brief Commentary on Fan Photography at Masquerades

by Randall Whitlock

This is an expansion of the piece I wrote after CopperCon 25 in 2005. Since then I've directed two more CopperCon masquerades, directed the North American Discworld Convention Maskerade, and attended masquerades in other parts of the country. I've had the opportunity to try some experiments and make some more observations. The original version of the article can be viewed at:

<http://members.cox.net/coppermask/pause.htm>

and is included in my book, "Yardstick and Chalk: Randwulf's Ramblings on Costume Volume Two."

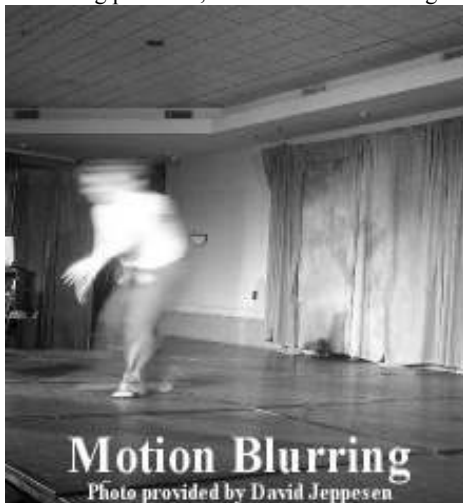
These days everybody and his dog has a digital camera. (I'm a bit behind the technological curve - my dog's camera is only 1.3 megapixels.) This creates a new set of opportunities and a new set of problems for the SF convention masquerade.

Anybody with a lick of sense knows that flashes are naughty. It's as rude to fire a flash from the masquerade audience as it is to talk on your cell phone at the theatre. At its worst, the flash can dazzle the person on stage and cause a nasty accident. The small flashes built into consumer grade cameras are ineffective beyond about 15 feet and won't help your pictures anyway.

Professional grade flashes will look like a supernova to your fellow audience members. Even after the MC begs people not to take flash pictures, the flashes still pop. I suppose some of these people don't understand their cameras well enough to disable the flash.

Rant ended. What follows is for the rest of us:

I've been looking over some CopperCon 25 Masquerade photos shared by David Jeppesen and Tee Morris, [<http://teemorris.com/>] who kindly switched off their flashes. Both gentlemen had excellent working positions, with David at house right and Tee at house left.



The striking thing about both sets of pictures is the "motion blurring" problem. There was not enough light for the cameras to use a short exposure time. David had a camera with a small lens mounted on a tripod. His backgrounds are rock-steady while the subjects often blur out into horizontal steaks. Tee's camera has a wider, faster lens, but he was

Please Turn Off Cell Phones and Camera Flashes



holding the camera in his hands. His pictures have less subject blurring, but there was more camera motion, causing some of the backgrounds to go out of focus. What can we do about it?

In my experienced but humble opinion, the audience should be allowed and encouraged to take pictures. It's part of the fun of a masquerade and most contestants really, really want good pictures of their performances.

Suggestions for the Masquerade Director:

--Put as much light on the stage as you can. Brighter light allows shorter camera exposure times. More light also improves visibility for persons in the back of the audience. Use professional lighting instruments if you can get them. The hotel house lights are not intended for stage work. Make sure your technical director knows the ratings of the ballroom's circuit breakers!

Neutral colored

gels can help take the harshness out of the bright light. For small stages, lights which throw a broad, diffuse beam are better than ones that project a tight beam.

--Offer a Photo Call. A "photo call" is an opportunity for the contestants to pose for pictures.

Since it is not part of the masquerade performance, the no-flashes rule doesn't apply. There are several practical ways to do this. Some conventions set up a photo area with backdrop and fixed lights outside the ballroom. At the Future Fashion Show at Costume-Con 24, the entire show was run twice. The second run was specifically for the benefit of photographers and flashes were permitted.

My favorite photo call procedure is simply to leave the stage and lights set up for an hour after the masquerade for the use of contestants and fan photographers. We did this at the North American Discworld Convention. Since the stage background and lights are the same, these pictures will resemble pictures taken during the performance, but without so many technical problems. In all cases, make certain the when, where and how details of the photo call are properly announced to the photographers and contestants.

--Prompt for a Practice Shot. Many fan photographers have new cameras and don't yet know how to turn off the automatic flash. When the master of ceremonies makes the "Please, no flash photography" announcement at the beginning of the show, he should prompt the audience to take a practice picture of him. If your flash goes off, you know you need to change a setting. (Thank you to Seth Breidbart, House Manager for the NADWCon Maskerade, for passing me this idea.)

Suggestion for the Fan Photographer:

--Steady your camera. This will help reduce camera motion problems. As a random audience member, you may not have room for a tripod. I use a monopod, available from any camera store.

A monopod looks like one telescoping leg from a tripod with a camera mounting bolt on top. It allows you to brace your camera against the floor and hold it much steadier. With a little decoration, your monopod can become part of your hall costume as a walking stick or a wizard's staff. In a pinch, the person in front of you may let you lean your camera on the back of his chair.

Suggestion for the Contestant:

--Pause in the middle. If the dynamics of your presentation allow, please stand still for a couple of seconds in the lighting "hot spot" at center stage. Maybe count to five. If the stage is wide, you may wish to do additional pauses for the benefit of persons seated at stage left and stage right. Aim a pause straight at the videographer's station. Group costumes should form themselves into a tableau at the end of the presentation. The pauses will allow just enough time for the auto focus to set and the camera to expose.

Your reward may be a fine photo of your costume on stage!

From the ICG President

Hello! I'm Rob Himmelsbach, current President of the ICG, and I have been reminded by the Newsletter Editor that I have never written an introductory message to the membership, and he needs copy, NOW! (May I please have my cat back now?)

I'm a founding member of the Greater Delaware Valley Costumers Guild, the Lunatyk Phrynge, and live and work in Philadelphia, where I work for the Health Department as a professional bureaucrat and enforcer of the Health Code. In theory, I am a journeyman costumer, since I've only ever twice had a costume judged in competition, both times not entirely by my will, but they both won something. In practice, I have been costuming in the SCA for practically ever, as well as making numerous 18th Century Colonial/Rev War outfits, plus by now several other periods as well. My main foray into SF costuming was a Star Trek Next Generation uniform, which I made just to show that I could, so everyone would leave me alone and I could go back to doing Historicals!

I have been the MC for several Philcons and Lunacons, and for the 2001 WorldCon in Philadelphia, and the Chair of the 1997 Costume Con in Philadelphia/Cherry Hill NJ.

And I've been a panelist or workshop presenter, judge, judges' clerk, green room runner, den mom, stage ninja and almost everything backstage as needed for more cons than I care to count. I do blackwork and cross-stitch and other types of counted thread embroidery, mostly for costuming, as I'm not a great fan of "things that hang on the wall".

And that's about all you need to know – I'm hoping to be a one term President and pass the job on to others come the next Costume Con in Milwaukee (which you should all attend if even remotely possible). Thank you for your attention, you may resume your previous activities!

Rob--Felix is on his way back in the evening's eMail.
I do, however, reserve the option of keeping his meow.

--The Editor

WHAT IS A COSTUME-CON?

It began for me as a science-fiction fan attending the Worldcon in Chicago in 1991. As a lifelong reader and subscriber to the pulp magazines ANALOG, GALAXY, F&SF and ASIMOVs, I was aware of these events, but since I was working my way through marriage and fatherhood, it was a bit difficult to get to gatherings that took place in such remote locations as Heidelberg, Germany and Melbourne, Australia.

When the World Science Fiction Society had its 1991 meeting in my home town, Chicago, I *finally* bought tickets and figured I'd take my wife and kids to at least a few panels, and hit the high spots--at least when I wasn't in the Dealers' Room and the Art Show.

The Hugo Awards ceremony, I knew about. Readers look for "Hugo Award Winner" on the cover of books, knowing that the approbation of fandom is, if not a guarantee of good storytelling, an *awfully good hint*.

But the fans I talked to told me there were *two* events at the Worldcon that I *must not miss* and the *other* one was the Masquerade. So I attended both.

I'd like to say I was hooked then and there, but no, things had to mature a little. My youngest daughter became active with an Anne McCaffrey fan group, found her husband in Chicagoland fandom, and eventually, she led my wife and I into costuming. After the next Chicago Worldcon, in 2000, I was hooked on Masquerades as well as the Hugo Awards. And then Renata told us about Costume-Con, wherein the Costumers who made those marvelous presentations dispensed with the rest of the Worldcon activities and concentrated on costuming exclusively. My wife and daughter attended Des Moines And I joined them at San Jose. By then, I was hooked, and having retired recently, began to compete in Masquerades with Windycon in 2008. Still, I couldn't attend every Worldcon or every Costume-Con.

Well, a Costume-Con in Chicago is a bit much to hope for, but this year, the first week in May, it is in Milwaukee, Wisconsin, (See ad on page 2) our neighbor to the North and only an hour away, God and the Edens Expressway willing. And it's being run by our CCG colleague, founder of the ACG and Speaker for Cheese, Henry Osier.

As our President Rob says in the item next door, this is *not to be missed*, so -- SEE YOU THERE!

Patrick J. O'Connor
ICG Newsletter Editor
CCG Webmaster

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MEMBERSHIP REPORT: (as of February 2010)

Below is a chart showing the Primary Membership Count for each chapter reported February 2010

Chapter	Chapter Count
Armed CG	19
Beyond Reality CG	24
Chicagoland CG	19
Denver Costume & Cosplay Society	10
Fiber Fantasy Artists	15
Greater Columbia Fantasy CG	26
Greater Delaware Valley CG	13
Kansas City CG	13
NJ/NY CG	14
Northern Lights CG	46
Oklahomaesque	8
Silicon Web CG	54
Southwest CG	21
St. Louis CG	48
Utah CG	2
Total Active Membership	332
T-Chapter*	1
Total T-Chapter	1
Total Membership	333

Newsletters: 229

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 VIA EMAIL OR THE NET

- ICG-D@yahoogroups.com (General Discussion)
- ICG-BOD@yahoogroups.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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COSTUMERS' GUILD OF WESTERN PENNSYLVANIA

Expired...

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IN THIS ISSUE: FROM THE EDITOR:

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Re-enactor Fest in the Chicago area every February reminds us in the CCG that costuming covers many realms--science-fiction & fantasy, renaissance & historical, and military re-enactors, for instance.

This issue brings us a second item on military costuming from Byron Connell (NJ/NY).

Bruce Mai adds a few words on the Archives.

And Randall Whitlock clears up some points that the fan photographer should consider.

As usual, if you wish to add your "two cents" to the contents of upcoming editions—the editor (me) is the person to contact:

eMail me via:

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