



THE ICG NEWSLETTER

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

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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.

MEET YOUR NEW ICG OFFICERS FOR 2010 - 2011:



President Ann Catelli

Ann Catelli blames a much younger and more romantic self for her involvement in costuming. She made her third doll a 'fairy tale princess.' She was thirteen. She knew how to use the library, so she read the costume history section at her library, and then the section in a neighboring city's library. She never stopped.

She met the technical crowd at the end of Noreascon Three, and got involved in the convention masquerade side of costuming. At Costume-Con 11, she first worked as a stage ninja.

She has two stage masquerade awards for groups that included her: at Costume-Con 22, they won a Master level award (& a Slattern), and at LACon IV, her group won a Master level award.



Vice President Philip Gust

Philip Gust is editor of "The Virtual Costumer", Silicon Web Costumers' Guild's costuming magazine. He enjoys sci-fi and fantasy costuming, and is interested in props, special effects, and prosthetic makeup. He also costumes in historical periods, including Regency, Victorian, and early 20th C. He is a novice sewer with a fatal attraction to "difficult" fabrics. His favorite costume is King Theoden's battle armor from "Lord of the Rings."

Phil teaches classes and writes articles on costuming, and participates in regional, national, and international masquerades in the Open Division. He has been a masquerade co-director, and a presentation and workmanship judge at regional masquerades. Visit the photo and video sections of his MySpace page, <http://www.myspace.com/philstust>, to see some of the costumes he and his wife, Kathe, enjoy wearing.



Treasurer Jeanine Swick

Jeanine Swick (Lunenburg, MA) is ICG Treasurer and former SiW Secretary. Her grandmothers and mother taught her to make clothes for dolls and school at an early age. In Home-Ec, she made 3 piece suits while others figured out 3 piece patterns. She costumed in high school for theater, and later for her own teens. Her work is "period inspired" rather than historically accurate, incorporating her own creativity. She sells at regional renfaires, cons, SCA, and belly dance events. Visit Designs by J: <http://www.woollycat.net/>.



Corresponding Secretary .. Kelli Lynch

Kelli Lynch joined the ICG as a member of the St. Louis Costumers Guild shortly after CC25. She is a Novice and her interest is in media recreation. Her favorite costumes are Medieval in nature, specifically Lord of the Rings costumes. In mundane life she has been an Operating Room Nurse for 18 years, with stints in education, management, Pediatric Intensive Care and Pediatric Oncology, (specifically the Bone Marrow Transplant Unit). She currently works in Open Heart Surgery. She sews for a living and a hobby. Her professional career has been varied from education to practitioner to management, with a hint of artistic and entrepreneurial endeavors. She holds degrees in Commercial Art/Advertising Design, Film and Nursing.



Recording Secretary..... Aurora Celeste

Aurora Celeste (Oswego, NY) is a former President and former Vice President of SiW, and current Recording Secretary of ICG. SiW is her primary ICG membership but she maintains secondary memberships with Kansas City Costuming Guild and St. Louis Costumers' Guild. Her costuming interests are all over, but her passion is reproducing costumes, mostly sci-fi and fantasy movies and tv shows, anime and manga, and Joseph Michael Linsner's Dawn character. Visit her web site: <http://auroraceleste.livejournal.com/>.

2010 TREASURER'S REPORT:

International Costumers' Guild
Profit & Loss Budget Overview

Cash Basis -- January through December 2010	Jan 10	Feb 10	Mar 10	Apr 10	May 10	Jun 10	Jul 10	10-Aug	Sep 10	Oct 10	Nov 10	Dec 10	Total Jan - Dec 10
Income													
4000 - Earned Revenues													
4020 - Membership Dues													
4021 - General Funds Dues	\$132.00	\$510.00	\$78.00	\$204.00	\$58.00	\$54.00	\$32.00	\$144.00	\$96.00	\$56.00	\$52.00	\$54.00	\$1,470.00
4025 - Archive Funds Dues	\$46.00	\$208.00	\$30.00	\$76.00	\$22.00	\$20.00	\$14.00	\$58.00	\$36.00	\$24.00	\$20.00	\$18.00	\$572.00
Total 4020 - Membership Dues	\$178.00	\$718.00	\$108.00	\$280.00	\$80.00	\$74.00	\$46.00	\$202.00	\$132.00	\$80.00	\$72.00	\$72.00	\$2,042.00
4070 - Interest	\$0.40	\$0.40	\$0.40	\$0.40	\$0.40	\$0.50	\$0.40	\$0.40	\$0.40	\$0.40	\$0.40	\$0.50	\$5.00
Total 4000 - Earned Revenues	\$178.40	\$718.40	\$108.40	\$280.40	\$80.40	\$74.50	\$46.40	\$202.40	\$132.40	\$80.40	\$72.40	\$72.50	\$2,047.00
4510 - Contributed Support													
4511 - Archives	\$4.00												\$4.00
4515 - General Funds	\$8.00	\$42.00	\$4.00					\$8.00	\$16.00	\$12.00			\$90.00
Total 4510 - Contributed Support	\$12.00	\$42.00	\$4.00					\$8.00	\$16.00	\$12.00			\$94.00
Total Income	\$190.40	\$760.40	\$112.40	\$280.40	\$80.40	\$74.50	\$46.40	\$210.40	\$148.40	\$92.40	\$72.40	\$72.50	\$2,141.00
Expense													
5000 - General Business Expenses													
5010 - Awards				\$60.00									\$60.00
5040 - Printing and Reproduction				\$65.00									\$65.00
5090 - Web Site			\$35.97			\$35.97			\$35.97			\$35.97	\$143.88
Total 5000 - General Business Expenses			\$35.97	\$125.00		\$35.97			\$35.97			\$35.97	\$268.88
5100 - Archives Expenses													
5110 - Acquisitions	\$50.00	\$50.00		\$50.00		\$50.00		\$50.00		\$50.00		\$50.00	\$350.00
5120 - Shipping and Handling			\$25.00			\$25.00			\$25.00			\$25.00	\$100.00
Total 5100 - Archives Expenses	\$50.00	\$50.00	\$25.00	\$50.00		\$75.00		\$50.00	\$25.00	\$50.00		\$75.00	\$450.00
5200 - Newsletter													
5210 - Printing and Reproduction	\$275.00		\$275.00		\$275.00		\$275.00		\$275.00		\$275.00		\$1,650.00
5220 - Postage and Delivery	\$115.00		\$115.00		\$115.00		\$115.00		\$115.00		\$115.00		\$690.00
5230 - Supplies	\$15.00		\$15.00		\$15.00		\$15.00		\$15.00		\$15.00		\$90.00
Total 5200 - Newsletter	\$405.00		\$405.00		\$405.00		\$405.00		\$405.00		\$405.00		\$2,430.00
Total Expense	\$455.00	\$50.00	\$465.97	\$175.00	\$405.00	\$110.97	\$405.00	\$50.00	\$465.97	\$50.00	\$405.00	\$110.97	\$3,148.88
Net Income	-\$264.60	\$710.40	-\$353.57	\$105.40	-\$324.60	-\$36.47	-\$358.60	\$160.40	-\$317.57	\$42.40	-\$332.60	-\$38.47	-\$1,007.88

Note:
This is the budget for 2010 presented to the Board at the 2010 Annual meeting in Milwaukee. It is clear that every other month expenses exceed income, a situation which is due almost entirely to expenses for the Newsletter. Conversion to a webzine format in October should reduce these expenses by approximately \$800.00 for calendar year 2010, and should result in a budget that should actually show a surplus in 2011.

-The Editor



**COSTUME - CON 28: — FROM THE CHAIRMAN
SO LONG AND THANKS FOR ALL THE CHEESE**

Commentary on Costume-Con 28 by Henry W. Osier

Costume-Con 28 was the second one I ran. And each was different. With CC28, I strived to pick staff that I knew would do a good job. And, for the most part, my choices did not let me down. I did have around half a dozen replacements while putting the con together. Some left, some were replaced, one died. In the almost continual wake of those events, some staff members took on multiple jobs. At the convention, I named the people I was most grateful for doing this. And, since I have the opportunity to do it again, I will. Nora Mai for being a Nudge when I needed one. Aurora Celeste for stepping up to the plate when it was needed. Judy Seidl for continually taking on yet another job. Greg Rihn and Georgie Schnobrich for being the Flying Squad of Two during the con and again being my sounding boards for the last three years. And a big Thank You Very Much! To Jennifer Kelley for taking on yet another task and helping me through another CC.

I also want to thank everyone who came to the city that is not the capital of Wisconsin. Especially the first-timers. Please come again! And the new Canadians. We love our usual Canucks, but there will always be room for more!

And, once again, I hope that everyone made new friends and stays in touch with them. That, and getting new creative ideas, is what Costume-Con is to me.

See you next year in Hasbrouck Heights, NJ at CC29! <http://cc29nj.com/>

**COSTUME - CON 28 — THE MASQUERADES:
SCI-FI/FANTASY MASQUERADE**

Directors: Jennifer Kelley &

MC: Kevin Roche

Judges: Andy Trembley, Aurora Celeste, Michele Jaye Solomon

Workmanship Judge: Wendy Zdrodowski

1 - Master - Evil's Backup - TrixyLoupWolf

2 - Journeyman - Until Agent - Leah Watts,
gun by Stephen Reed

3 - Scratch

4 - Master - Homeward Bound - Ricky Dick

W: Best in Class – Master

P: Excellence in Personification

5 - Novice - Mrs. Lovett by the Sea - no name given

W: Best Workmanship in Novice

P: Excellence in Recreation

6 - Journeyman - Ice Queen - Barbara Dysinski

P: Judge's Choice for Detail and Complexity

7 - Journeyman - Cold War Memories - Katrina Lynn, cons. Katrina
and Mikhail Lynn

8 - Master - An American Tradition - Lisa Ashton

C: Blammy - ACG

W: Best in Show Workmanship

9 - Journeyman - Sanctuary - Stacy Feldman, Rosana Caponi, and Laura

Wang, cons Stacy Feldman and Rosana Caponi

P: Excellence in Design & Presentation

10 - Master - Sugar Sugar - Gypsy Ames



(C) 2010
Richard Man

C: MAC Attack - MACS

(For "You did what with huh?")

P: Best in Show Presentation, Original
Design



Novice
Princess Fiona
(C) 2010
Richard Man

11 - Novice - The Wandering Swordsman -
John Haverton

12 - Master - The Goblin Nursemaid - Nora Mai

13 - Novice - Princess Fiona - Jennifer Old

P: Best in Class - Novice

14 - Master - Water Sprite - Kathy Leeson

P: Excellence in Flow



Master
Sugar Sugar
(C) 2010
Richard Man

15 - Journeyman - Grand Prix Yukari presenting
Paradise Kiss - Jessica Procopio

W: Honorable Mention for Hair and Wigs

P: Honorable Mention for Recreation



Master
Gossamer
(C) 2010
Richard Man

16 - Master - Gossamer - Bruce Mai

C: Moosie - FFAoC

P: Judge's Choice

17 - Journeyman - Lady Luck aka Miss Fortune - Sarah Richardson

W: Best in Class - Journeyman

18 - Novice - Starry Mantle - Emma Egner

19 - Novice - The Chief Archer's Daughter - Vicky Aseratabel

20 - Master - Royal Twins - Bethany Padrone and Milo Martinez

P: Judge's Choice for Attention to Detail

21 - Master - Goodbye Mary Poppins - Cathy Swope

P: Best in Show Presentation, Recreation

22 - Novice - Priestess of the Church of Gaming - Courtney Rail

P: Best Original in Novice

23 - Master - Metamorphosis - Jacqui Ward

P: Old MacDonald Had an Award

24 - Master - A Quiet Night at Home in Ankh Morpork - JoAnn Abbot
and Scott Abbott

25 - Journeyman - One too many Banana Daiquiris - Made by Susan Lee

Hart; Presented by Susan Leabhart, Elizabeth Duquense, Samantha

Duquense, Sandy Bellhouse, and Julie Castello

C: Spazzy - NJ/NY

P: Blender Bender

26 - Master - CamelOtter - Presented by Mikhail Lynn, Karen Heim,
Steve Swope; made by Karen Heim, Steve Swope, and Bruce Mai

P: It Otter Get an Award

27 - Journeyman - Backstage at The Heterodyne Show - Sue Edmonds,

Joel Finkle, Sue Finkle, Kerri Ellen Kelly, Patrick O'Connor, Leah

O'Connor, Renata O'Connor-Rose, Barbara Wright

W: Honorable Mention for Outstanding Craftmanship -

Patrick O'Connor for Heterodyne Locket

P: Best in Class - Journeyman

28 - Master - Music of the Spheres - Pierre and Sandy Pettinger

C: Cement Overshoes - Chicagoland

P: Excellence in Design

27 Entries – 19 with awards, 9 without (70%)

Divisions: 12 Masters (3 no awards),

7 Journeyman (2 no awards),

6 Novices (3 no awards)

Awards: 6 Workmanship, 16 Presentation,

5 Chapters; total: 27 awards



Master
Music of the
Spheres
(C) 2010
Richard Man

COSTUMECON28 — SINGLE PATTERN

MD & MC – Karen Heim

Judges – Carol Inkpen & Nora Mai

Patterns: Vogue 2383 Men's Tuxedo, Burda 7986 Women's Tuxedo, Folkwear 112 Cheongsam

1. Art of Camouflage - Jacqueline M. Ward - Folkwear Cheongsam - Best Cheongsam

2. Ssh! It's Coming! - Trixyloupwolf - Burda Women's Tuxedo

3. Red Dress - Julia Ann Hyll - Cheongsam

4. Undercover Penguins - Catherine and Irene Leeson - Women's Tuxedo - Best Tuxedo

5. Seiryuu and Suzaku - Anne-Marie Morin-Berard and Lucie Fontaine - Women's Tuxedo and Cheongsam

6. Autothonian Regulator - Sarah Richardson - Cheongsam

7. The Lady From F.R.U.M.P. - Karen Siemens - Women's Tuxedo - Best of Show

8. (NIC) Tucson Cheongsam - Elaine Mami - Cheongsam

No one chose to use the Men's Tuxedo pattern. There was some discussion about these being more difficult patterns than previous years; the Chairman had requested the patterns work into his spy theme, which limited the choices considerably. I would have liked to have had a trenchcoat pattern, but there are none currently in print.

I would have liked a little more space for my contestants to move around in, as the stage was small and partially filled with raffle items and such. I probably also should have requested that the MC podium be moved off the stage.

I hope many people took pictures of the contestants; the official photographer was not scheduled to arrive until partway through the social, a fact of which I was not aware; had I been, I could have made arrangements for an alternate photographer for documentation. This vexed me sorely, as this is an official competition and as such deserves proper documentation.

The costumers themselves were a dream to work with; that had no problems that needed addressing, and moved smoothly through judging. Thanks to my judges, Nora Mai and Carol Inkpen, for their hard work.

Karen Heim

Director, CC28 Single Pattern Contest

CC28Photographs used in this
Masquerade section are (C) 2010 by
Richard Man <http://www.rfman.com>
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DOLL CONTEST & AWARDS

MD – Ann Catelli
 Judged by Elaine Mami and Cathy Swope

Child, Julia Child
 Amanda Geisel
 Show Director's Award for Spy Theme Category

Qui-Gon Jenn
 Steve Swope
 Best Accessories

Frothy Gothic Girl
 Steve Swope
 Most Obsessive-Compulsive

Little Fairie with Her Dragon
 Cats-luna



Anne of Avonlea
 Trudy Leonard
 Honorable Mention for Miniature Floral Work

Tale of the Earth-Bending Monkey
 Susan & Rebecca Parisi
 Most Creative Use of Source Material & It Makes Us Smile

I Spy with my Little Eye
 TrixyLoupWolf

Party Dress c. 1820
 Miranda Makepeace
 Honorable Mention for Beautiful Muslin

The Binney Sisters, 1806
 Miranda Makepeace



COSTUME CON 28 – FUTURE FASHION SHOW

MD – Aurora Celeste/Jackie Bowin
 MC – Ricky Dick
 Judges – Dawn McKechnie & Gail Wolfenden-Steib
 Judge's Clerk - Bruce Mai

Entry #1 - Airship Captain Dress
 Design by Jennifer Koposhka
 Made and worn by Karen Siemens
 Award - Judge's Choice

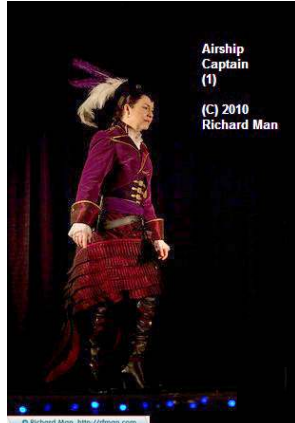
Entry #2 - L'il Bat Princess
 Designed, made, and worn by TrixyLoupWolf

Entry #3 - Upper Servant
 Design by Ann Catelli
 Made and worn by Greg Sardo

Entry #4 - Ancestors Bone Dress
 Design by Nora Mai
 Made and worn by Julie Zetterberg

Entry #5 - Double Mermaid
 Design by Ann Catelli
 Made and worn by Emma Egner
 Award - Honored for Excellence in Patterning

Entry #6 - Airship Captain Dress
 Design by Jennifer Koposhka
 Made and worn by Karen Dick
 Award - Best in Show



MOUSEQUERADE

MD & MC – Katrina Lynn
 Judges – Katrina Lynn & Pierre Pettinger

1. It's a Lioncoon – TrixyLoupwolf - Eat Soup's Fables Award
2. Beauty Girl in a Plushies World – Lucie Fontiene - Most Beautiful
3. Dragon – Lucie Fontiene - Paul McCartney Award
4. Sailor MOO - Steve Swope - Best in Show
5. Remy's First Costume - Fiona Leonard - Best Recreation
6. Undercover Emo - Nora Mai - Sneakiest Entry

COSTUME CON 28 – HISTORIC MASQUERADE

Directors: Pierre and Sandy Pettinger
 Master of Ceremonies: Steve Swope
 Judges: Karen Dick, Toni Lay, Carol Inkpen
 Judge's Clerk: Jan Price

Directors' Remarks

We offered to run the Historic Masquerade shortly after Milwaukee won the bid. I, Pierre, had judged two Historic Masquerades and we had some definite thoughts on the judging philosophy I preferred. Often, in our view, the Masquerade had occasionally become a competition between the contestants and the judges, rather than between the contestants. We also thought there were considerable differences between the skills of documentation, workmanship and presentation.

Our first goal was to choose judges we believed could balance their knowledge of historic clothing, ability to evaluate documentation and judge based on the information the contestants were able to supply. We believe our choices of Karen Dick, Carol Inkpen and Toni Lay achieved our goals.

Our second goal was to treat Documentation, Workmanship and Presentation as three separate, but equal competitions. To achieve that, each portion was judged immediately after it completed. Documentation was read Friday afternoon and Saturday morning. All the Documentation awards were then determined.

On Sunday afternoon, after the Future Fashion Show, all the entries appeared before the judges to demonstrate their workmanship. After everyone had shown all their pieces in detail, the Workmanship awards were decided.

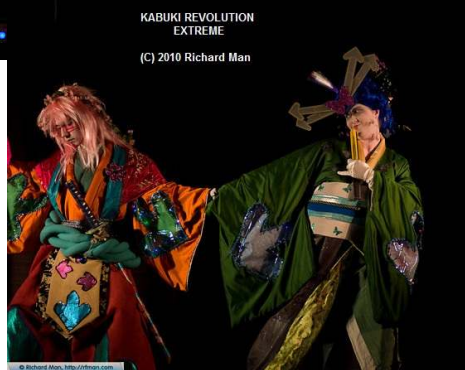
The Presentation awards were determined, of course, after the actual Masquerade on Sunday night. The only award based on all three portions of the competition was the Overall Best in Show.

We had a great field of entries this year. Nicely, we had different time periods than those often seen. We had a preponderance of 1910-1915 entries, but each was very different from the others. We also had some unusual and fascinating subjects.

Among the most interesting were:

Kabuki Revolution Extreme, a fusion of classic Kabuki theatre with modern technical touches.

The Tale of Ba Sing Se; a study of the characters of The Last Airbender if costumed in accurate Period costume.



Lost Luggage: A turn of the century costume "created" at the hotel using hotel materials. It was based on the theory that the contestant's luggage had been lost in transit.

The Nairobi Trio, based on the sketch by Ernie Kovacs. There was an interesting aspect to this entry - one of our judges had never seen the sketch. Henry was able to find a YouTube video for everyone to see during the presentation judging. Modern technology offers fascinating possibilities not possible in past masquerades.

Overall we had great masquerade with wonderful judges and wonderful contestants.

0. Costume-Con 29 Special Guest Appearance

Journeyman; Historic Interpretation
 Designers Dora Buck
 Creators Dora Buck
 Presenters Dora Buck & Sandy Swank

1. Thinking of Darcy: A stroll with Elizabeth

Journeyman; Historic Dress
 Designers Jessica Procopio
 Creators Jessica Procopio
 Presenters Jessica Procopio

Workmanship Award Best in Class
 Workmanship Bonus Award \$50 Vogue Gift Certificate including 1 year subscription to Vogue Fabrics by Mail and 1 Year subscription to 3-2-1 Fabrics donated by Vogue Fabrics

Presentation Award Best in Class
 Presentation Bonus Award Historical Costumes of England 1066-1968 donated by Carol Inkpen

2. Griffin of Venice

Novice; Historic Dress
 Designers Sarah Bloy
 Creators Sarah Bloy
 Presenters Sarah Bloy

Workmanship Award Honored for Excellence for Embroidery

3. Kabuki Revolution Extreme

Novice; Historic Interpretation
 Designers Katrina and Mikhail Lynn
 Creators Katrina and Mikhail Lynn
 Presenters Katrina and Mikhail Lynn

Documentation Award Best in Class
 Documentation Bonus Award Fashion Illustration donated by Eric Cannon and Sue Kulinyi

Presentation Award Best in Show
 Presentation Bonus Certificate for complete set of videos donated by Eric Cannon and Sue Kulinyi

4. A Regency Grandmother

Novice; Historic Dress
 Designers Margaret Decker
 Creators Margaret Decker
 Presenters Margaret Decker

Workmanship Award Best in Class
 Workmanship Bonus Award \$50 Vogue Gift Certificate including 1 year subscription to Vogue Fabrics by Mail and 1 Year subscription to 3-2-1 Fabrics donated by Vogue Fabrics

5. White Star Line Able Seaman's Uniform, 1912

Master; Historic Interpretation

Designers Kevin P. Roche
 Creators Kevin P. Roche
 Presenters Kevin P. Roche

Documentation Award Best in Class
 Documentation Bonus Award The Fiberarts Book of Wearable Art donated by Carol Inkpen
 Workmanship Award Honored for Excellence for Tailoring



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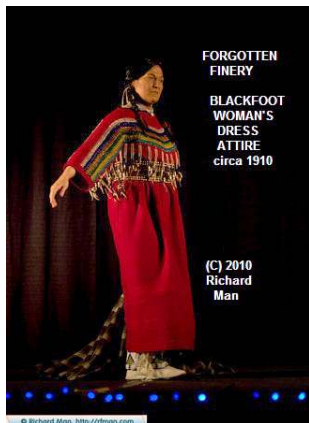
6. Forgotten Finery: A Blackfoot Woman's Dress Attire circa 1910

Novice; Ethnic Costume
 Designers Lynn Duffield
 Creators Lynn Duffield
 Presenters Lynn Duffield

Documentation Award Best in Show
 Documentation Bonus Award Certificate for complete set of videos donated by Eric Cannon and Sue Kulinyi

Workmanship Award Best in Show
 Workmanship Bonus Award \$50 Vogue Gift Certificate including 1 year subscription to Vogue Fabrics by Mail and 1 Year subscription to 3-2-1 Fabrics donated by Vogue Fabrics

Overall Award Best in Show
 Overall Bonus Award Elephant's Breath and London Smoke by Deb Salisbury, donated by Deb Salisbury



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7. Steampunk Suffragette

Master; Historic Dress
 Designers Susan Eisenhour & Cindi Gille-Rowley
 Creators Susan Eisenhour & Cindi Gille-Rowley
 Presenters Susan Eisenhour & Cindi Gille-Rowley

Presentation Award Recognition for Characterization

8. Autumn Costume

Master; Historic Interpretation
 Designers Julia Hyll
 Creators Julia Hyll
 Presenters Julia Hyll

Presentation Award Most Elegant

9. A Tale of Ba Sing Se

Novice; Historic Interpretation
 Designers Rebecca and Susan Parisi
 Creators Rebecca and Susan Parisi
 Presenters Rebecca and Susan Parisi

Workmanship Award Best Attention to Detail

Presentation Award Best in Class
 Presentation Bonus Award The Folkwear Book of Ethnic Clothing donated by Carol Inkpen



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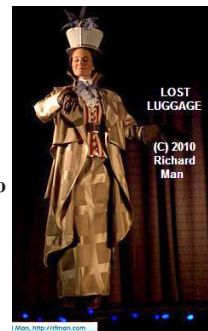
10. Lost Luggage

Master; Historic Interpretation
 Designers Gail Wolfenden-Steib
 Creators Gail Wolfenden-Steib
 Presenters Fittings by Donna Bartz
 Gail Wolfenden-Steib

Workmanship Award Best in Class

Workmanship Bonus \$50 Vogue Gift Certificate including 1 year subscription to Vogue Fabrics Award by Mail and 1 Year subscription to 3-2-1 Fabrics donated by Vogue Fabrics

Presentation Award Best in Class
 Presentation Bonus Award Sit! The Dog Portraits of Thierry Poncelet donated by Eric Cannon and Sue Kulinyi



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11. Green Bay Packer Elizabethan

Novice; Historic Interpretation
 Designers Erin Schneider
 Creators Erin Schneider
 Presenters Erin Schneider

Presentation Award Most Humorous

12. Jesterly Spies

Novice; Historic Interpretation
 Designers Valerie and Michael Ritchie
 Creators Valerie and Michael Ritchie
 Presenters Valerie and Michael Ritchie

Presentation Award Recognition for Physical Comedy

Presentation Bonus Award Fashion Illustration donated by Eric Cannon and Sue Kulinyi

13. The Butterfly Ball Notes Scratched

14. Steamy Suffragettes

Master; Historic Dress
 Designers Jessica Frantal
 Creators Jessica Frantal
 Presenters Jessica Frantal & Clare Wilson

Workmanship Award Honorable Mention for Unmentionables

15. The Kingdom's Sweet Ruby

Journeyman; Historic Reproduction
 Designers Barbara Dysinski
 Creators Barbara Dysinski
 Presenters Barbara Dysinski

Workmanship Award Honored for Excellence for Beadwork

16. The Nairobi Trio

Master; Historic Reproduction
 Designers Julie Zetterberg
 Creators Julie Zetterberg,
 Presenters Greg Sardo and Lisa Ashton

Documentation Award Special Award for Originality

Presentation Award Most Nostalgic
 Presentation Bonus Award Trophy Donated by Eric Cannon and Sue Kulinyi



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16 Entries - 15 with awards, 1J without (virtually 100%)

Divisions: 6 Master, 3 Journeyman, 7 Novice
 Awards: 4 Documentation, 9 Workmanship, 10 Presentation; total: 23 awards

LOST LUGGAGE: WHEN BEDSPREADS SPEAK...

Further Commentary on Historical Costume Entry #10 – from –Gail Wolfenden-Steib:

18 years ago I walked into my CC10 hotel room and was greeted by a hideous quilted green floral bedspread that screamed ‘Tudor tea cozy’. This vision (and a few cocktails) started me thinking. What would I do if my luggage was lost and I was planning to compete?

For the gag to work I did a lot of research on the Milwaukee Hilton. What did a typical room look like? What ‘raw materials’ were available? What would be the build parameters? Only items present in the research photos, found in a dealers’ room, that would fit in a carry on, or could be borrowed would be used. Henry Osier and Jill Schneider were my partners in the process.

I received two king size coverlets from the hotel in January. With my primary fabric in hand, I chose a suit design by Jacques Dukes circa 1914. The coverlets became the skirt and coat. The striped chair fabric I had hoped to build the vest out of was discontinued. I forged ahead with a close substitution. Hilton Serenity sheets were available on line for \$155.99 a set. My bra, combinations, and blouse were not worth the price of authenticity – a sateen sheet from a local discounter was used. The hat had to be the cliché lampshade. The top two inches of the shade were removed and then became the brim. The light bulb holder was rewired into the crown and a light bulb was slipped into place. The hat decoration and tie were made of the ‘drapery sheers’. The belt was borrowed from another costume, the shoes and gloves were relegated to the carry on and the hose were designated as a dealers room purchase.

The presentation made the costume. It began with a voiceover borrowed from the Southwest Airlines Lost and Damaged Luggage phone system. This established the loss. A grainy 1914 recording of the Armed Forces March underscored the MasterCard ‘priceless’ commercial voiceover. After all, competing in CostumeCon 28’s Historical Masquerade was priceless!

RECASTING THE VIDEO MASQUERADE

Kevin Roche

The Video Masquerade has been tried a number of times at Costume-Con, with minimal success. To my knowledge (and I haven’t found sufficient data in the archives to refute this), there would be at most a single entry, if any, submitted for consideration (some of which were of remarkable quality). When Andy Trembley and I offered to organize the Video Masquerade for Costume-Con 28, we had grand plans to get more videos: a series of video promos (inspired by The Prisoner) hosted by successive Number Twos inviting people to submit entries, plus outreach and announcements in a host of costumer-heavy online communities, especially anime and other media fandom where there is a tradition of fan video.

Then life and our role on committee for the 2009 World Fantasy Convention got in the way; so much for grand promotional plans. On the other hand, even though the video masquerade was listed as an event on the CC28 website, there had been precisely zero (as in no) inquiries about it, not even complaints that there wasn’t enough information about it. With some reluctance (and admittedly, a small amount of relief), on February 11, 2010, we decided to cancel it.

Two weeks later (February 25), an inquiry showed up on the cosplay.com forums. Amanda (the poster) was enthusiastic enough to encourage us to revisit our decision. We faced two main challenges: getting more entries, and solving the problem of distribution on short notice to judges for review. With Amanda cheering us on, we decided to re-tool the entire event.

On reviewing the rules we had in mind, (which had been used for the CC26 Video Masquerade), we realized that several of the restrictions on the contest were based on the physical limits of a stage masquerade: everybody must be there in person, and you only want to send anyone out on stage once to simplify the logistics backstage. Those restrictions don’t really make sense if you aren’t dealing with putting bodies onto a stage!

That was our first epiphany. We recast the video masquerade as a short film festival and discarded both the rule requiring membership in the convention to submit a video (just as one need not be a member to submit designs for the Future Fashion Folio), and the rule limiting entries to one per person. We hoped that doing this would encourage more submissions, even if they were multiple entries from someone. We further announced that we would screen the festival at CC28 regardless of the number of films, but would only attempt judging if we had five or more films

Our second epiphany was realizing that the private video feature of Youtube could solve our distribution problem. We asked that all entries submit a review copy via Youtube, which enabled us to immediately screen the films to consider them for inclusion, and would enable us to send a playlist out to a judging panel should there be enough entries to judge. It also meant we could “publish” the film festival to the general public immediately after the screenings at the convention.

We did a quick rewrite of the rules, posted them in numerous online communities, and also did some direct invitations to some local artists whose films we had seen at Further Confusion. The result was a total of four films in our festival – two that we requested and two which were submitted in response to our online outreach. All four were quite good and completely different from one another.

Our final innovation was choosing to screen the films Friday night in parallel with the Social. We ran the full set three times (total running time was just over 20 minutes), with announcement of the starts in the hall where the social was being held. Folks could take a short break from the festivities, sit in our screening room and view the films. That arrangement seemed to work, and we had a full house for all three screenings.

This model for the Video Masquerade seemed to work quite well, and Andy and I have volunteered to repeat our work for Costume-Con 29. Now that the basic rules and mechanism are sorted out, we can start our publicity and outreach much sooner, and I hope we’ll have an even more diverse and entertaining group of films to share with attendees next year. We hope the response will be large enough that we can test the practical side of judging the entries.

If you missed the screenings at Costume-Con 28 and would like to view the films included in the CC28 Video Masquerade Film Festival, they are available as a YouTube playlist at http://www.youtube.com/view_play_list?p=0F272B8609117DA8 or simply search on "CC28 Video Masquerade" at youtube.com.

ARCHIVES ARTICLE #2 – THE HISTORY CONTINUES

Following Carl Mami stepping down as ICG President and Archivist for health reasons, Acting President Nora Mai appointed a committee to explore making the Archives more accessible to the membership. That committee discussed the pros and cons of putting the Library on line. Ultimately, they recommended to put as much of it on line as possible, without restrictions. It could be used as a public relations tool, and raise the general awareness of the ICG in general.

Once that was decided, the International Costumers Gallery went “live” in May of 2007. If you haven’t visited yet, it is split into two folders – one for the Pat and Peggy Kennedy Memorial Library, and the other is for Contributors. The Contributors side is open for anyone (members or not) to post their own costume photos. There is no requirement to provide copies for archiving purposes, but it is hoped that the Contributors might consider it. Anyone can view the images – one does not have to sign up for an account to do so. However, if a visitor would like to leave a comment on a particular photo, they would have to sign up.

At this writing, there were just over 16000 images, roughly split between the two folders. Over the last year or so, it has been growing by leaps and bounds, only limited by the time the archivists give to the task of scanning, inventorying and uploading photos.

At last count, there were roughly 350+ masquerade and costuming related videos in the Library. Most of the current holdings have been digitized, although more material is expected later this year.

That brings you up to date on the history of the ICG Archives. Next time, we’ll introduce your core team of Archivists and their responsibilities.

Next time: Meet the core Archives Team.

ICG HELP WANTED NOTICE:

The ICG needs your help on the following committees:

Tech Committee:

? members & webmaster

Who have good web skills who can take over the content portion of the site, and look into the whole redesign/straighten out the server issue before this collapses upon itself when we're just starting to get some major attention. Would this be the same group to look into other server sites (hosting? I'm not sure of the right terminology here) that will support the on-line needs for the archive galleries and everything else? Cost comparison, storage capabilities, support, I don't know what all is involved. This should probably be an on going group with overlapping terms to keep up on the maintenance of the site.

Budget & Finance:

3 additional members to serve in staggered 2 year terms. Accounting skills helpful but not necessary. Possible recruiting pool for future treasurers?

LIFETIME ACHIEVEMENT AWARD WINNERS: BRUCE & NORA MAI:



Bruce and Nora Mai were awarded this year's Lifetime Achievement Award, at the Science-Fiction/Fantasy Masquerade the evening of May 8, 2010 at the Hilton Milwaukee City Center in Milwaukee, Wisconsin.

Outgoing ICG President Rob Himmelsbach presented the Award, stating:

"The award is given once a year at Costume-Con, to the person or persons selected by the ICG Board of Directors, and recognized for 'A body of achievement in the Costuming art, and service to the Costuming Community.'

Candidates for the Award:

1. Shall have been active in the Costuming Community for at least ten years.
2. Shall have received significant recognition for their Costuming skills, in the form of, but not restricted to, competitive accomplishment, teaching skills, and/or media recognition.
3. Shall have made significant contributions in service to the Costuming Community.

This year, the award goes to – Nora and Bruce Mai.

Over many years of work with the Saint Louis Ubiquitous Tailoring Society, through running or contributing to numerous convention Masquerades and Costume-Cons, their many awards for individual and group costumes, through Nora's three years as President of the ICG, and lately, their enormous body of work on the Archives, they have shown their art, and their service, to this Community.

It is with great pleasure, that, in my last act as outgoing President of the ICG, I give the Lifetime Achievement Award to Nora and Bruce Mai."



Quickie Steampunk Goggles

Philip Gust

My wife, Kathe, and I recently attended the Nova Albion Steampunk Exhibition in the San Francisco Bay Area. We were new to Steampunk, and excited to see what it's all about, so we created a pair of costumes to wear.

People seem to take one of two approaches to Steampunk costuming: artifact-driven, or character driven. Artifact driven costuming starts with items like a top hat, and goggles, a weapon, and maybe a mechanical arm, and builds out from there. Character driven costuming starts with who the character is and what they do, and builds a costume and accessories that supports the character.

We took the character approach and created costumes for an Airship Pilot and Stewardess for the Beard-Wynnington Dirigible Company. As a special challenge, we decided to create the costumes, as far as possible, using items from thrift stores, or that we found dirt-cheap on the web. Kathe calls this "Thriftpunking". (See "Thriftpunk – More Steam, Less Stitching" by Kathe Gust, *The Virtual Costumer*, Vol. 8 Issue 2, May 2010)



We ended up ordering several items that we couldn't find at thrift stores after several trips, including a WW I style aviator's cap (from a motorcycle supply house, to wear under a biker's helmet), and goggles (for welding). The aviator's cap came in plenty of time, but the goggles were another matter. I ordered inexpensive ones from a science surplus supply house several weeks early, with the intention of moding them.

About a week before the convention, the order status finally showed that they shipped. I started getting nervous a couple of days before the convention, knowing that I'd need a day or two to work on them. The day before the convention, they still hadn't arrived, and it was time for "Plan B".

As part of our "thriftpunk" challenge, I had built a parachute and atmospheric rebreather pack for the Airship Pilot using only a thrift store backpack (\$2.50) and whatever I could find in the garage (See "A Steampunk Airship Pilot's Backpack" by Philip Gust, *The Virtual Costumer*, Vol. 8 Issue 2, May 2010). Our garage is admittedly well stocked because one of my costuming specialties is prop making, and it came off surprisingly well. With less than three hours left on the evening before the convention, "Plan B" was to hit the garage again.

Alternatives like cutting rings from cardboard tubes or using leftover PVC plumbing parts weren't feasible because they required gluing and painting, and there just wasn't time. That's when I spied a box of brass Ball regular bands and domed jar lids, the kind you use when canning jam. The rings were a little large compared to normal goggles, but we were going for the "Girl Genius" look anyway, so a pair of rings would do nicely.



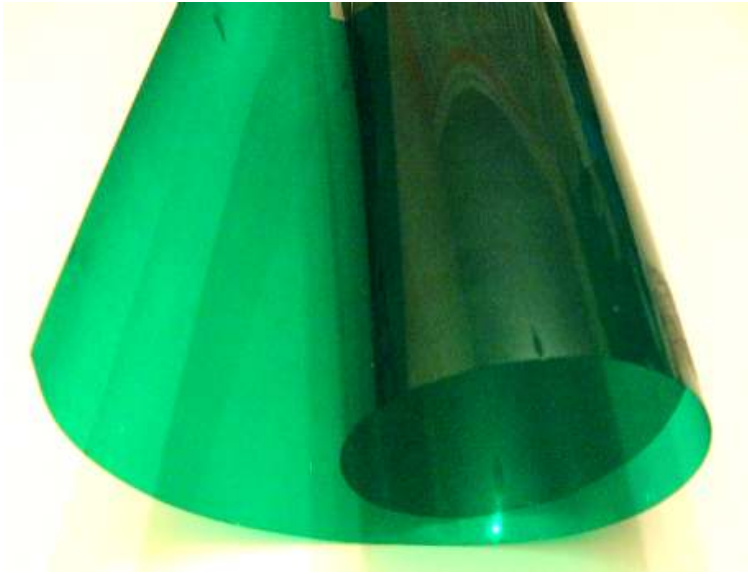
Next was some way to join the two rings and attach them around my head. Looking through a can of leftover metal odds and ends from other projects, I found an 18-inch length of brass chain, the kind home improvement stores sell by the foot.



A quick trip to my fastener cabinet turned up four 6-32 x 3/8 in machine bolts and nuts – steel instead of brass, but good enough.



Finally, I needed lens material. I happen to have some thin green sheet plastic left over from another project that I could cut two disks from. If I hadn't had that, there were alternatives, including the lid of a clear-plastic strawberry container, or the wall of a quart-size colored plastic soft drink bottle from the recycle bin.



With all the materials in hand and about two hours to work, I began by using an electric drill to make two holes across from each other in the sides of each canning jar ring. I drilled pilot holes first using a very small bit, and then enlarged them to the diameter of the screws. A pilot hole is necessary so the final hole will be smooth.



I divided the remaining chain into two equal lengths, loosening a center link enough to unhook it from its neighbor. I attached a chain to each of the two rings by running a bolt through an end link and the remaining hole. I tightened each nut after aligning the end of the chain perpendicular to the to the ring this time. The lip on the ring helps hold the chain firmly in place once the nut is tightened



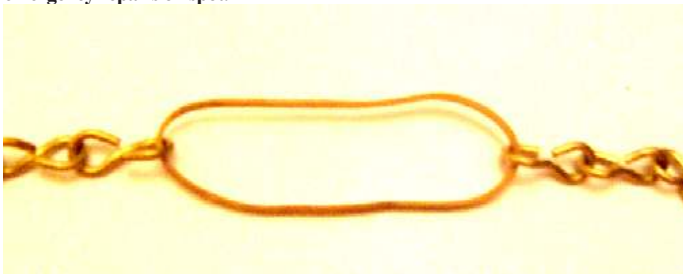
I disconnected a length of three links from the end of the chain to connect the two lids. The center link went between the two rings, and the end links fasten to the rings using bolts through the links into two of the holes I just drilled. I added nuts on the inside of each ring, and tightened them after aligning the end links parallel to the ring. The grooves in the rings hold the links in place once the nuts are tightened. I made sure the end links were oriented in the same direction, so the center link moves freely between them.



Next I cut two disks from the sheet of green plastic that are large enough to fit snugly against the inside the top of the rings. I cut test disks first from thin cardboard until I got the diameter right to avoid wasting plastic. Once the plastic disks were cut and test fit, I put dots of rubber cement around the top inside edges of the rings let it get tacky, carefully eased the plastic lenses into place, and pressed firmly from the inside to ensure a good bond. The rubber cement should hold the lenses in place if the goggles are not handled too roughly.



The final step was fitting. I made sure the two ends of the chain were short enough that I could insert a rubber band through the two loose end links. The rubber band acts like elastic to make the goggles fit comfortably, both when they were over my eyes and when they were pushed up on my pilot's cap. I made sure to use a new rubber band to avoid having it break at the convention. If it did, though, I can always ask the concierge or front desk for another rubber band, and effect emergency repairs on spot.



That's it! Here is the final result.



Elapsed time from start of panic to finished goggles: less than two hours. Total cost: free from leftover materials (less than \$5 from all new parts). The looks on peoples' faces when they realized what I had done: PRICELESS!

Philip Gust is the editor of *The Virtual Costumer*, the Silicon Web Costumers' Guild costuming magazine. He enjoys sci-fi and fantasy costuming, and has particular interests in props, special effects, and prosthetic makeup. He also costumes in historical periods, including Regency, Victorian, and early 20th C.

The May 2010 "Steampunk & Gaslamp" issue of *The Virtual Costumer* will be available for ICG members to download starting on August 23, 2010, at <http://www.siwcostumers.org/>.

FROM THE PRESIDENT:

Hi, this is Ann Catelli, the new ICG President.

I hope you will all join me in thanking our previous president, Rob Himmelsbach.

Let me welcome Philip Gust, who joins the officers as Vice President.

I thank our returning officers, too, Jeanine Swick, Treasurer, Aurora Celeste, Recording Secretary, and Kelli Lynch, Corresponding Secretary.

Over the past year, the ICG has had a Group Exemption Letter approved by the IRS. Bruce MacDermott worked very hard on this, along with representatives of the chapters that wished to be covered. Bruce is also continuing as GEL manager.

Our archives team has been doing a stellar job on the main public face of the ICG, the International Costumers Gallery (<http://www.costume.org/gallery2/main.php>). Pierre Pettinger heads up the group, and his main assistants are Nora Mai and Bruce Mai.

I look forward to a creative year in costuming as head of the ICG.

—Ann Catelli

BOD MEETING MINUTES:

9:08 Rob Himmelsbach convened meeting

Business:
Budget approval 2010 (attached)

Explanations from Pierre:
Assume newsletter is still paper and will need mailing
Web hosting increased from \$10 to \$13/mo.

Kevin Roche, SilWeb – move we accept the budget as read
Ann Catelli, VP – second
No Discussion, passed by acclamation

Discussion on proposal for Animal Costumers' Guild

Kevin Roche, SilWeb – Move we present the following as the board's proposal on this issue
Jan Price, T-Chapter Rep – Second
No Discussion, passed by acclamation

The ICG is not, in principle, opposed to the formation of (a) Chapter(s) based on mutual interest in a specific area of costuming.

However, this proposal does not meet the guidelines for formation of a chapter as set forth in the bylaws located (), and hence we regret that we cannot consider this proposal at this time.

9:42 - Board in Recess until 10:00

GENERAL MEETING

10:02 Rob Himmelsbach called meeting to order

Validation of proxies, roll call

Minutes of last meeting – online

Leah Watts, SilWeb – move we accept the minutes as published
Kevin Roche, SilWeb – second
Aye/Nay/Abstain – passed

Reports:
Officers:

Rob Himmelsbach – President – state of the corporation is good. Preparing to move to online newsletter. Made inroads in officer communication. See attachment 1. GEL completed. 2 new chapters in the guild: Oklahomasque and Madison Area. Chapters lost: CG Western Penn, Middle Tennessee CG. Trying to move the guild towards having a new president on a one-year cycle.

Ann Catelli – VP – I have nothing to report.

Jeanine Swick – Treasurer – We have monies. Over \$8000. Current membership around 330, SilWeb is largest.

Kelli Lynch – Corresponding Secretary – Not present, read by Karen Heim. 2 new chapters: Oklahomasque and Madison Area. Defunct chapters are Western Penn,

Dallas/Fort Worth, Middle Tennessee, and SouthEastern. Encourage chapter reporting. Have list of current officers of each chapter, please verify. See attachment 2.

Jackie Bowin/Aurora Celeste – Recording Secretary – Minutes online, Online meeting minutes online.

Pierre Pettinger – Parliamentarian – Nothing to Report

Bruce Mai – Archivist – new road shows being produced, 3 new ones at costume con. Copies were sent to chapters who requested. Facebook has 400+ fans. Have good stuff from Canada, Pittsburg, and stuff from Joseph Astler, Denise Gerardeau and Cat Deveraux stuff is being scanned. Inventory being done. Mais have new amazing scanner that is shiny. About 80% of holdings have been preserved at this point. Some promotions: flyers, facebook, yahoo list (A list), D list, webmaster stats: last year has 300,000 impressions per month, about 35,000 unique visitors per month. Most people find site through google, other search engines, and cosplay.com, and 2% are Japanese visitors, 2% are Canadian. Most popular page is gallery by far. Is there a link to become a member on the gallery page? Yes, kinda. See Attachment 3.

Committees:

Jeanine Swick – Budget and Finance – read budget. Do need members on committee if there are any volunteers: Margaret Decker Volunteered.

Patrick O'Connor – Newsletter – costs around \$400 an issue. Next issue (webmaster permission pending) will be an online issue. Email will be sent to members with a link and a password. Will also be mailed out to members for notification and comparison. Please please please send in submissions.

Nora Mai – Fundraising – remove Elaine Mami from board. Only efforts are Café Press shop, have added some new items and some new designs that are a bit more graphic and show up better than the delicate seal. Sharing ICG café press is hard, because site is only free when you have one design per item, but Nora is willing to help chapters set up their own. Byron Connell, NJ/NY - Where is Café Press link? Homepage. Byron Connell, NJ/NY - Can we put one on the Archives because of their traffic? Is it relevant? May need to make a better link to justify. What amount of funds have been raised? About \$50? Katrina Lynn, SLCG - Maybe make a banner ad? Willing to entertain other ideas for fundraising and volunteers for new members of the committee. Byron Connell, NJ/NY - Contributions (Treasurer) - \$94.

Andy Trembley – ICG Guidelines – Betsy Delaney resigned as co-chair. Not much activity on revising existing guidelines or developing new. Has contributed a bit to International Competition discussion. Membership is in flux and unsure.

Nora Mai – Archives Online – Additions (read from Archives above), See Attachment 4. Tons of pictures from A-F (last names) from Pettinger collection. Encourage people to upload their own pictures, so please create your own folder and put stuff there.

Jan Price – T-chapter – Nothing to report.

Kelli Lynch – PR Committee – Read by Nora Mai. Have flyer to take to conventions, if you need them please contact PR Committee for them. Have flyers in Borders, Hot Topics. Please “Pimp the Guild” to potential costumers. Also have cards for events and such. Also please report what your chapter is doing for PR.

Kevin Roche – Standards and Practice – Anime North requested recognition as an International Competition, were approved, but in the process board realized there was no standard to judge, so committee was formed to create them. The committee created thus: See Attachment 5. Carole Parker – SilWeb – What was discussion on what “International” is? Kevin – covered in point D. Does not include a numerical standard

because we want to encourage it without disqualifying competitions that do not qualify through no fault of their own. Byron Connell – NY/NJ – Do we have copies? Rob – Working on it. Michelle D'Entremont – KCCG – What about competitions that have both performance and costuming, can one be certified and not the other? Kevin – Allows this as long as Costumes are emphasized. Nora Mai – Generic but specific enough that we have leeway. Steve Swope – SLCG – Case-by-case basis covers grey area. Byron Connell – NY/NJ – Are guidelines too vague, tons of contests could be covered under these guidelines? Kevin – unsure. More discussion later under New Business.

OLD BUSINESS

Deech Mestel – Website – Report read by Bruce Mai. See Attachment 6. Website is not working well, host is “crap” and moves directories without notice and tech support is slow, causing problems at least monthly. Also, gallery needs to be redone software-wise. 3 recommendations: move to a new host, rebuild the gallery (may need money) which may involve paid developers for the software and let the webmaster maintain it, site itself needs a revamp to the current century’s standards by a website developer (may need money). Needs to be done quickly if possible. Would like a reliable and responsive person to assist him if he stays in the job to do random site updates. Has only had help from Susan Toker. Jan Price – T-Chapter – GCFCG has had people volunteer and have been turned down, they could be approached again. Bruce – will look in to that. Andy Trembley – Estimate \$20-\$40/mo for an actual hosting company. Carole Parker – SilWeb – Do we need to pursue an increase in budget for this? If archives need to move within next 2-3 months does membership need to vote on it in order for that to happen? Rob – will probably have to move to online meeting to allow time for discovery but still have timely decisions. Would like to create a committee, no volunteers, remanded to committee.

Kevin Roche – SilWeb – Move that the ICG establish a technology committee to explore and oversee the upgrade and migration of our information structure.
Byron Connell – NY/NJ – second
Aye/Nay/Abstain – passed

Patrick O'Connor – Newsletter into electronic format. Plan is July issue will be mailed to all, but in addition a link and password will be emailed to members to download a copy as well. Hope is that this will work well and we can move to online entirely afterward. Steve Swope – SLCG – If we move to online will mailings continue?
Patrick – yes, if you are not on the list. Aurora – How do we know if we're on the list?
Jeanine – check with Treasurer to see if you are current. Byron Connell – Does this get caught up in last proposal for tech committee? All – yes. Kevin Roche, SilWeb – Chapter Reps will also have password to get to members if email does not work, and back issues should be transferred with box.net, will talk about technicals later. Rob – all officers should be making a collection of emails to send to Jeanine to get mailings updated. Can request paper copy, and if we do not have an email we will assume paper copy. Karen Heim – people who want paper copy can always print out the online download. Margaret Decker – SilWeb – Would be willing to pay for my paper copy. Rob – noted, but probably a premature idea at this time. Byron Connell – NY/NJ – sounds too much like subscription, which killed the magazine, and I would strongly oppose the “pay for copy” idea. Carole Parker – SilWeb – I do a newsletter, only send out black-and-white copies as a compromise, it works for SilWeb and my online fiber guild. Ron Dallas – Northern Lights – Request that online copy have a unified download, not paginated. Steve Swope – SLCG – SilWeb is not exemplary because an “internet chapter” is inherently tech-savvy. Byron Connell – NY/NJ – Are we voting? Kevin/Aurora – we are working off last year’s passed motion. Steve Swope – SLCG – purpose of trial run is to see if there are problems? Patrick – yes.

Bruce MacDermott – GEL Status – no longer a committee, just an appointed position now to deal with the IRS. 4 current chapters: Delaware, Chicago, SilWeb, and St.

Louis. Other groups can still join, but must go through the process, contact Bruce with questions about how to join and become Tax Exempt.

Standards for International Status Committee

Proposed draft standard must be adopted by membership:

Patrick O'Connor – Chicagoland CG – Move to adopt the draft as an official document.
Jan Price – T-Chapter - Second

Andy Trembley – purpose is to help MDs compare awards to place contestants in masquerade skill categories. Flexibility is in the document to address issues when they arise. Aurora – What happens when “ICG desires to revisit”? Kevin – purposefully left vague.

Aye/Nay/Abstain – passed

NEW BUSINESS

New chapters recognized – Yay!

Proposal for an interest-based non-territorial guild chapter, Animal Costumers' Guild. Board rejected for reasoning above, however, it brought up question of interest-group chapters. Byron Connell – NY/NJ – what are provisions for non-territorial chapter? Pierre – must have 8 members, pay dues, have a physical address. Is a way to have interest groups without being a chapter? Can be formed independently.

Ann Davenport – SilWeb – Does ICG have guidelines for non-competition places, and do they desire them? Rob – really up to the committee for each con. Kevin Roche – SilWeb – Art. Of Inc. and Bylaws encourage making and wearing.

Officer Nominations

New proposed slate:

Ann Catelli – president
Phillip Gust – VP
Jeanine Swick – Treasurer
Kelli Lynch – Corresponding Secretary
Aurora Celeste/Jackie Bowin – Recording Secretary

Nominations from the floor – none

Andy Trembley – SilWeb – move to accept the slate of officers as presented
Steve Swope – SLCG – second
Aye/Nay/Abstain – passed

Steve Swope – motion to adjourn
Byron Connell – second
Aye/Nay/Abstain – passed

BOD

Dora Buck – NY/NJ – move to ratify
Kevin Roche – SilWeb – second
Aye/Nay/Abstain – passed

Kevin Roche – SilWeb – move to adjourn
Ann Catelli – SilWeb – second
Aye/Nay/Abstain – passed

ICG OFFICERS FOR 2010-2011:

President Ann Catelli.....icg-president@costume.org
 Vice President Philip Gust.....icg-vice-president@costume.org
 Treasurer Jeanine Swicke.....icg-treasurer@costume.org
 Corresponding Secretary .. Kelli Lynch.....icg-corr-secretary@costume.org
 Recording Secretary.... Aurora Celeste.....icg-rec-secretary@costume.org

HELPFUL HANDS OF THE ICG:

Newsletter Editor.....Patrick J. O'Connor.....icg-newsletter@costume.org
 Web GuyDeech Mestel.....webguy@costume.org
 Archivist..... Pierre Pettinger.....icg-archivist@costume.org
 Gallery Admin Bruce Mai.....igallery-admin@costume.org
 Parliamentarian..... Pierre Pettinger.....icg-parliamentarian@costume.org

ICG EDITORIAL BOARD 2010:

Editor.....Patrick J. O'Connor (CCG)
Carole Parker
Philip Gust

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 c/o Patrick J. O'Connor, Editor
 6321 W Raven Street
 Chicago IL 60646-3615

Please contact the editor for more information:
 Patrick J. O'Connor via eMail at: newsletter@costume.org

MEMBERSHIP REPORT: (as of June 2010)

Below is a chart showing the Primary Membership Count for each chapter reported in June, 2010:

June-2010 Update (all transactions received through 6/7/10)								
Chapter	Chapter Cnt.	Primary	Expiring	Newsletter	minus MH	minus NP	Total copies	Last Reported
Armed CG	15	5	0	15	0	10	5	5/11/10
Beyond Reality CG	24	24	0	24	4	0	20	2/24/10
Chicagoland CG	20	19	0	20	5	1	14	5/14/10
Denver Costume & Cosplay Society	12	12	0	12	0	0	12	4/4/10
Fiber Fantasy Artists	15	15	0	15	3	0	12	3/29/10
Greater Columbia Fantasy CG	23	22	0	23	6	1	16	10/25/09
Greater Delaware Valley CG	11	9	0	11	4	2	5	4/6/10
Kansas City CG	11	9	0	11	1	2	8	3/11/10
MACS	12	12	0	12	1	0	11	5/3/10
NJNY CG	17	17	0	17	5	0	12	1/23/10
Northern Lights CG	50	50	0	50	17	0	33	6/6/10
Oklahomaesque	8	8	0	8	2	0	6	12/14/09
Silicon Web CG	56	54	3	59	10	2	47	6/5/10
Southwest CG	19	18	1	20	5	1	14	5/29/10
St. Louis CG	48	42	1	49	15	6	27	4/30/10
Utah CG	5	5	0	5	1	0	4	3/11/10
Total Active Membership	346	321	5	351	79	25	246	
T-Chapter*	1	0		1		1	246	
Total T-Chapter	1	0	0	1	0	1	Newsletter	ICG
Total Membership	347	321	5	352	79	26	246	321

*T-Chapter always one member who is appointed by the BoD as a place holder. This chapter never goes away.

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@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: <http://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.

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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.

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(PRESSURE-COOKER STEAMPUNK?)
- **MEMBERSHIP**
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FROM THE EDITOR:

THE ICG BOARD HAS AGREED TO GO TO AN ELECTRONIC FORMAT FOR THIS NEWSLETTER, BEGINNING NEXT ISSUE.

THIS WILL BE THE LAST OF THE PRINTED ICG NEWSLETTERS THAT WILL BE POSTED TO ALL THE MEMBERS BY US MAIL. ELECTRONIC COPIES WILL BE PROVIDED FOR EVERYONE WHO HAS EMAIL CONTACT INFORMATION ON FILE WITH THE ICG TREASURER . FOR THOSE WITHOUT EMAIL, YOU WILL CONTINUE TO RECEIVE PRINTED COPIES, BUT WITHOUT COLOR AND REDUCED IN SIZE FROM THE ON-LINE ISSUES TO A MAXIMUM OF EIGHT PAGES.

AT ABOUT THE SAME TIME THESE ARE SENT OUT, AN EMAIL WITH A LINK AND A PASSWORD WILL BE SENT OUT TO ALL MEMBERS THAT HAVE EMAILS ON FILE. WHEN YOU GET THAT EMAIL, USE YOUR BROWSER TO GO THE WEB SITE WHERE THE NEWSLETTER IS POSTED IN ADOBE ACROBAT .PDF FORMAT. WHEN YOU DOWNLOAD THE .PDF OF THE NEWSLETTER, YOU WILL BE ASKED FOR THE PASSWORD THAT WILL ALLOW YOU TO OPEN AND READ THE NEWSLETTER FILE.

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