



THE ICG NEWSLETTER

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

VOLUME X, ISSUE 4 SEPTEMBER/OCTOBER 2011

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.

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FROM THE EDITOR

The ICG board has authorized an online edition as well as a printed edition of the newsletter. Your newsletter delivery preference is part of your ICG membership record. If you want to change or verify your delivery preference, contact your local chapter. As editor, I rely on these records to determine who receives a newsletter.

Members who have an e-mail address on record will be notified when a new online edition is available. Those who receive the print edition are also welcome to experience the online edition by going to <http://www.costume.org/currentnewsletter>. When prompted, enter the user name "newsletter" and the issue password "harvest"

Back issues of the ICG newsletter are available online for the entire costuming community to enjoy. Contact the newsletter editor to report problems or comment on the newsletter. If your postal or e-mail address changes, notify your local chapter promptly, or send your updated information to icg-membership-corrections@costume.org. Returned copies of the print edition cannot be re-mailed.

Readers--I need some of you to become first-time writers! This would have been the July-August issue if there had been a few more readers who sent me something they would like to share with the rest of the Guild. I need at least three or four pages of text and/or pictures to get out an issue containing more than just 'boilerplate' headers, chapter info. and so forth...

ICG OFFICERS FOR 2011-2012:

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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. Members of Chapters that have 'expired,' but are in good standing, are temporarily in the 'T-chapter,' a sort of limbo for members 'between chapters.'

ICG VIA EMAIL OR THE INTERNET

- ICG WebSite: <http://www.costume.org/>
- Yahoo! Groups:
 - ICG-D@yahoogroups.comGeneral Discussion
 - ICG-BOD@yahoogroups.com ..Board and Officers Discussion
 - ICG-TW@yahoogroups.comTech and Web Discussion
 - ICG-Pub@yahoogroups.comPublication Discussion

ICG-D is open to everyone, including non-members. Everyone can read message archives of the other groups, but only invited members can submit messages.

ICG NEWSLETTER

International Costumers' Guild, Inc. Newsletter September/October 2011 Issue. Published bimonthly as a benefit for its members. It is delivered to all members in good standing with the ICG. Subscription is included with ICG membership.

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

ICG EDITORIAL BOARD 2011:

Betsy Delaney, Philip Gust, Carole Parker, Jeanine Swick and Randall Whitlock.

HARDCOPY 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.

SUBMISSION/ADVERTISING DEADLINES

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

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

ADVERTISING RATES

Rates are per issue. Please make payment to the ICG, Inc. and send with advertising copy to the ICG Newsletter Editor. Ads received without payment will not be published. Advertising revenues help defray the cost of mailing the newsletter. Additional proceeds benefit the International Costumers' Guild, Inc.

<u>AD SIZE</u>	<u>MEMBER RATES</u>	<u>NON-MEMBER RATES</u>
Full Page (4" x 7")	\$30	\$60
Half-Page (4" x 3.5")	\$20	\$40
Quarter Page (2" x 3.5")	\$10	\$20
Classified Ads	Free	\$0. 50/word

ICG CHAPTERS:**ARMED COSTUMERS' GUILD**

c/o Henry Osier Re: ACG
2705 N. Shepard Ave. Milwaukee, WI 53211
Contact: [Henry Osier](#)
ICG Board Representative: Henry Osier

BEYOND REALITY COSTUMERS' GUILD

c/o Damon Wasson
16619 Larch Way, Apartment M-201
Lynnwood, WA 98037
<http://www.brcg.org/>
Contact: [Julie Zetterberg](#)
ICG Board Representative: Julie Zetterberg

CHICAGOLAND COSTUMERS' GUILD

aka "The Chicago M.O.B."
c/o Renata O'Connor-Rose
5708 W Addison Street, Chicago IL 60634-4315
<http://www.chicostume.org/>
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ICG Board Representative: Sue Edmunds

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c/o Michael Bruno
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ICG Board Representative: Mike Bruno

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GCFCG
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THE GREATER DELAWARE VALLEY COSTUMERS' GUILD

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128 Greenwood Ave Jenkintown PA 19046
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ICG Board Representative: (acting) Rob Himmelsbach

KANSAS CITY COSTUMERS' GUILD

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ICG Board Representative: Harold Agnew

MADISON AREA COSTUMING SOCIETY

aka MACS
c/o President: Stacey Lee Feldmann
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<http://groups.yahoo.com/group/macscostume/>
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ICG Board representative: Stacey Lee Feldmann

MINNESOTA SOCIETY OF COSTUMERS

aka MN-SOC
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aka Sick Pups
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 1 Glen Meadow Road Franklin, MA 02038
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 ICG Board Representative: Janice Dallas

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 ICG Board Representative: Sterling Ranne

THE ST. LOUIS COSTUMERS' GUILD

aka The St Louis Ubiquitous Tailoring Society (SLUTS)
 c/o Bruce Mai
 7835 Milan University City, MO 63130
<http://www.casamai.com/slcg/index.html>
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 ICG Board Representative: Bruce Mai

SILICON WEB COSTUMERS' GUILD

aka SiW
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 100 PR 232, Abott, TX 76621
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 ICG Board Representative: Kevin Roche

SOUTHWEST COSTUMERS' GUILD

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<http://www.southwestcostumersguild.org/>
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 ICG Board Representative: Lyn Jeppesen

UTAH COSTUMERS' GUILD

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Please send corrections to icg-newsletter@costume.org.

COFFEE WITH DOUGHNUTS:

by Randall Whitlock



There are many civilized niceties I'll give up for a weekend camping trip. A morning cup of coffee is not one of them. Instant just doesn't do it for me and loose coffee grounds can be a huge mess when you're away from the kitchen sink. Your sewing skills can save the day (at least the beginning of the day).

--Take two coffee filters and press them flat with finger pressure.

--Place the basket of your field percolator on the filters and scribe around it with a pencil. -- Find the center of your circle and scribe a half-inch diameter circle around it.



--Sew through both coffee filters around the inner circle and most of the way around the outer circle. I used black thread for the picture, but white thread is less likely to

affect the flavor and color of the coffee.

--Cut a small X in the middle of the small circle with a craft knife.

--Measure out enough coffee for one pot, grind it to the appropriate texture.

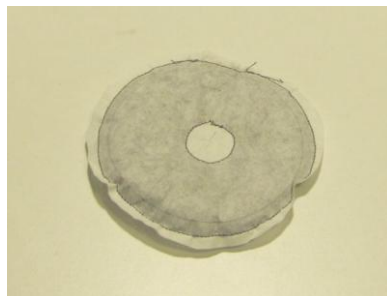
--Using a funnel, pour the coffee in through the gap in the outer seam.



--Sew the gap closed. Trim the excess paper from around the seam if you want to be tidy.

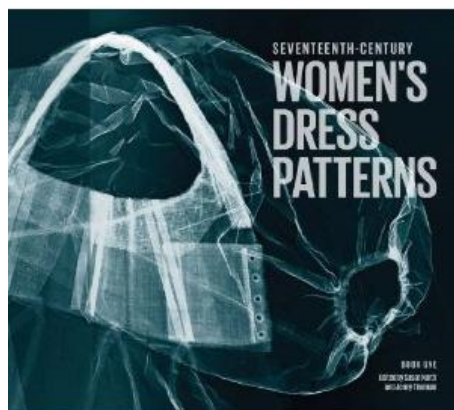
You now have a doughnut-shaped filter sachet full of your favorite coffee. Store it in a zippered plastic bag until the camping trip. When coffee time comes, drop the sachet into the percolator basket, passing the end of the pump through the middle of the sachet.

Brew and enjoy. The used grounds will be retained in the sachet, easy to dispose of.



This trick works for drip coffee makers too. Match the outer shape of the sachet to the shape of the drip basket. You won't need the center hole. Make sure the sachet fits the basket tightly and leave a bit of paper around the outside of the seam. You want the hot water to flow through the coffee sachet, not around it.

NEW COSTUMING BOOKS FOR SUMMER:

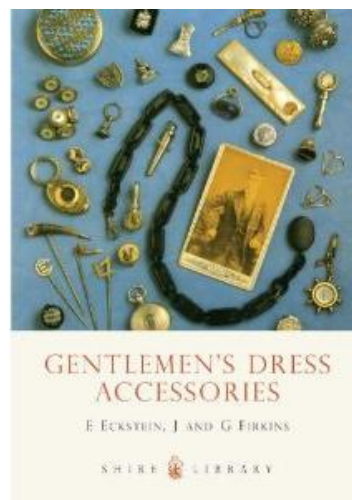


Seventeenth-Century Women's Dress Patterns: Book 1
 Jenny Tiramani and Susan North (Editors)

Hardcover: 160 pages
 Publisher: V & A Publishing (June 1, 2011)
 Language: English
 ISBN-10: 1851776311
 ISBN-13: 978-1851776313

The book, compiled by members of the wardrobe team at Shakespeare's Globe Theatre from actual garments in the collection of the V&A Museum is spectacular. There are scale diagrams for making linen and metal thread laces, silk braids, and embroidery designs. Multiple photographs, close-up construction details, and X-ray photography reveal the hidden elements of the clothes, the number of layers, and the stitches used inside. The patterns

also include bobbin lace patterns for fine laces, and embroidery stitching guides. The first of a new series.
 \$65.00 retail, \$40.95 on Amazon.



Gentlemen's Dress Accessories (Shire Library) [Trade Paperback]
 by Eve Eckstein, June Firkins and Gerald Firkins

Paperback: 32 pages
 Publisher: Shire (June 21, 2011)
 Language: English
 ISBN-10: 085263904X
 ISBN-13: 978-0852639047

A pictorial compilation of accessories for the complete mid-nineteenth century gentleman by a trio of collectors. Male jewelry

highlighted in the book includes: buttons, studs, cravat pins, and flower holders. The book also discusses the watch chain with its varied attachments: watch-keys, seals, fobs, compasses, pencils, vestas and the like. Many of the items described and illustrated here are very collectable and can still be worn today.
 \$11.95 retail, \$10.16 (+ shipping) on Amazon.

NOT A TOY



Not A Toy: Radical Character Design in Fashion and Costume
 Atopos and Vassilis Zidianakis (Editors)

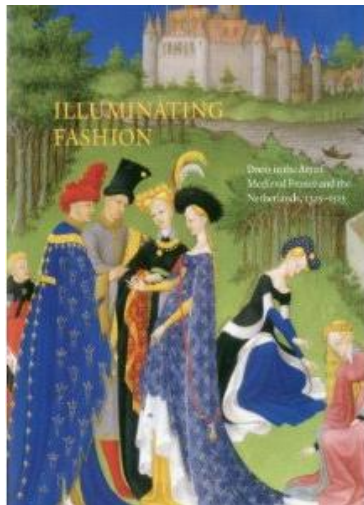
Hardcover: 352 pages
 Publisher: Pictoplasma (July 15, 2011)
 Language: English
 ISBN-10: 3942245027
 ISBN-13: 978-3942245029

An investigation via essay and photograph into the growing influence of today's character culture on contemporary fashion and costume design, where work questions

aesthetic norms, particularly bodily norms, by making reference to contemporary characters.

The book highlights the international scene of established designers, such as Issey Miyake, Walter van Beirendonck or Bernhard Willhelm, and introduces new and surprising, upcoming talents.

\$60.00 retail, \$34.80 on Amazon.



Illuminating Fashion: Dress in the Art of Medieval France and the Netherlands, 1325-1515 by Anne H. van Buren, with Roger S. Wieck (Editor)

Hardcover: 448 pages

Publisher: D Giles Ltd (July 16, 2011)

Language: English

ISBN-10: 1904832903

ISBN-13: 978-1904832904

The late Anne H. van Buren, a specialist in medieval and Netherlandish art, compiled an album of over 300 illustrations, mainly

from illuminated manuscripts of the period as well as a few paintings, drawings and sculptures, and added commentary. This main section of the work is followed by a comprehensive glossary of medieval English and French clothing terms and a list of dated and datable works of art. The work is a companion to an Exhibition at The Morgan Library & Museum, New York 20 May-September 4, 2011. It discusses the role of social customs and politics influencing dress, at a time of rapid change in fashion. The quality and clarity of the color illustrations is exceptional and the text is well written by an authority on the subject.

\$95.00 retail, \$59.85 on Amazon

ARCHIVE ARTICLE #4 – (A CONTINUING SERIES)

WHAT IS IN THE PAT & PEGGY KENNEDY MEMORIAL LIBRARY (AKA “THE ARCHIVES”)?

Many ICG members have heard about “The Archives” for years, but only had a vague idea of what it is, what’s in it and what its purpose is. During the 1990s, it occurred to Carl Mami (the first Archivist) that no one else seemed to be making a concerted effort to collect, preserve and share the images taken by costume enthusiasts. He had an entire room full of photo albums and video cassettes, but was limited by the amount he could bring

to Worldcons, Costume-Cons and East Coast conventions like Balticon (he was based in New Jersey). Beyond those venues, if any ICG member wanted to access the Archives, they had to travel to Carl’s home.

By the time Carl retired as Archivist, the cost of archiving technology was coming down, making preserving and sharing the Library’s contents easier. Having a dedicated website to upload the Library’s photographic holdings is bringing Carl’s original purpose to reality.

With websites like Cosplay.com, specialty websites like DragonCon, YouTube and other outlets providing more opportunities for costume viewing, a question might be what makes the Pat & Peggy Kennedy Memorial Library unique? The answer is, it is the largest-known collection of Science Fiction convention costume photos and video in existence. The greatest depth of content spans approximately 30 years, along with individual rare photos of costumes from other venues even further back. Most items have been donated by private individuals, but some items have been purchased using allocated funds authorized by ICG membership dues.

At this time, there isn’t an accurate accounting of all the photographs in the Library. There are already roughly 20,000 pictures on the Gallery. Only 35% of the Pettinger collection (some 2700+ images) have been uploaded so far – there are probably 7500 or more left to go. Another collection, comprising perhaps 3000, was donated to the Library by Denise Girardeau. Beyond that are smaller folios of individual masquerades, which number in the 1000s of pictures. More recently, long-time Costume-Con attendee Steward Hartman has been donating digital photos – at least another 10000 and growing. It bears repeating – digitizing the paper photographs, inventorying and uploading everything will take many years to accomplish.

Video: There are approximately 300 video recordings of masquerades in the Library. The most complete records are from Worldcon, Costume-Con, Balticon, Archon, NASFiC and Toronto Trek. Other recordings include Arisia, Lunacon, Westercon, Dragon*Con, Norwescon and other individual events. A semi-complete inventory of these recordings is on the ICG website. http://www.costume.org/video_archve.html

The bulk of the physical materials are being kept with Pierre and Sandy Pettinger, in Lincoln, NE. An auxillary Archives of only digital records is being built up with Nora & Bruce Mai, in St. Louis, MO.

Next time: Sharing the history – the Archives Video Roadshow, the ICG YouTube channel and the IC Gallery and how they work together.

AN OPEN LETTER TO THE FUTURE MASKERADE* DIRECTORS FOR DISCWORLD CONVENTIONS

by Henry W. Osier, Règle Mystique des Balles et du Drap
President, Armed Costumers Guild

*(Yes--"Maskerade" is a title of one of Terry Pratchett's Discworld books...)

Dear Future Maskerade Directors,

In case you were wondering, it was me.

I was the one who raised the bar on the Maskerade. I was the one who gave the Judges, who are Terry Pratchett and the other big guests of honor, a Judge's Clerk. I was the one who came up with a run order based on number of people in the group, and not whether they were a novice, journeyman, or master. I'm the one who chose to have Morris Dancers for half time instead of solo performers with acts that run short. I'm the one who had a Workmanship Judge.

Yeah. That was me.

How did I end up in this position?

A few months before Costume-Con 28, I was contacted by an old friend named Joshua Goes. We were chairing the North American Discworld Convention in 2011, which would be happening in Madison, Wisconsin, and he knew of my convention experience. My first reaction was "There's a Convention for Discworld?" I told him to contact me after I was done running CC28. He did. He asked to run the Maskerade, which is a reference to one of the books. All right. Piece of pie. He told me that it usually has 25 to 30 entries. I had that many at Costume-Con 23.

The first meeting was a year before the convention in the hotel where the convention would be. I went. I was informed that the maskerade had a large number of entries that were short skits. All right. I was accustomed to that from being a Judge at Chicago TARDIS for many years. I did check out the area where the Maskerade would happen. I even took pictures of the back hallway and measured the doorways into the ballroom!

My past experiences with running masquerades has taught me that when the entrance to the stage is via a service corridor, check it out ahead of time. Contestants will want to know how big it is. Especially when they have a large costume.

Over the next months, I came up with rules and forms ahead of time. I adapted the rules from the ones Jennifer Kelley used when she ran the

Science Fiction & Fantasy Masquerade at CC28. I did add a number of suggestions, which, in my experience, are usual things to do before a masquerade, and while waiting in the Green Room. Things like eat or don't eat, whichever works at the time. Bring along any medicine that you might want. In total, 24 additional rules that are really common sense.

Also in the months preceding the convention, I made sure that there would be a pre-Maskerade meeting, which is the time to ensure everyone understands how the show is going to work. I was surprised when the higher-ups actually asked if I was going to run that meeting.

Note #1: If you are the Maskerade Director, you should be aware that how well the whole thing goes is totally on your shoulders and no one else's.

I also gathered my own staff for working the show. I was lucky and was able to tap many reliable friends that I knew could handle the jobs they were given. Jennifer Kelley was my #2. Greg Rihn, who held a high position on CC28 for me, was my Judges' Clerk. Jo Ann Abbott was my Workmanship Judge. Reana, a friend I have known for many years and who has worked numerous Madison conventions, was a general helper and my Stage Catcher. Judy Seidel, who did many jobs with CC28, was my Official Photographer. Marty Gear, Co-Chair of CC27, offered help if I needed it.

Note #2: If you are the Maskerade Director, if you have a great staff, the event goes much better. And it will show.

At the con, there were last minute problems. Like not having the Sign-up Table the higher-ups said I would. By the way, due to some health problems, Joshua had to bow out as chair. I was able to get a corner of the Registration table, thanks to another old-time Madison fan, Rich Russell, who was working registration, to put the stack of forms. One was an inconvenience. I brought a printer to use in my room. I had tested it at home, and it worked fine. At the con, it did not work. Luckily, I was able to print forms and scripts out easily in the business center, and then make additional copies on the copier that was there and free.

Another problem before the Maskerade was the arrival of unwanted beverages and snacks. I thought that I had made it clear that I did not want tea and coffee. I took extra water, cookies, veggies, and dip for the veggies, which I think is a bad idea. I was glad that I brought little chocolates. The contestants really liked them.

There were a grand total of 25 entries, and about 40 contestants. We used the back hallway as a staging area for the contestants, despite being told we

couldn't. It wasn't for that long, and there was no other traffic back there. The show started only a little late, due to the Judges being late to arrive. Once it was going, all went fine.

Note #3: If you are the Maskerade Director, and have run masquerades at science fiction conventions, the Maskerade at Discworld is nothing like those. Most entries will be short skits. If you are lucky, they will contact you well ahead of the convention and tell you how long their skit will be. That be stated, my own feeling about the Maskerade while the show was happening, was that it was a Junior High talent show. Some entries had no problem being on stage and hitting their marks. Some almost froze. And they ranged from really well thought out and rehearsed skits to ones that were not. And it showed. It was a three-sided stage and I am certain that some people in the audience did not see every entry. Also personally, I thought that most of their timing was good and only a few were slightly too long.

Of all the entries, I was most pleased by the winners. And there were only two big winners. One was Lady T'malia "The Dance of Seven Deadly Weapons" by Joy Reed. She actually danced and did have weapons under that skirt!

The other winner was Gladys by Ross Moore. It was a Golem from one of the stories and he had a good interchange with the MC about Gladys' job and master. Mr. Pratchett really liked the skit.

Terry Pratchett, or Sir Terry, as people kept calling him, was greatly impressed with how I ran the Maskerade. I found out from other friends that he pointedly mentioned it during closing ceremonies, which made me feel good. What made me feel very good was running into him in the bar after the show, him personally complimenting me on it, buying me a drink, and



letting me sit with him and chatting for a bit.

We talked about hats, if you are curious.

So, Future Maskerade Directors, if you are curious as to why I ran the Maskerade like I did, it is because I have been working conventions since 1984, and masquerades since 1994, and have learned what works and what does not. I have worked and ran masquerades big and small, from those with a standard stage with no lights no sound, to a theater stage with lights, audio mixers, fly space and a orchestra pit. And everything in between.

And do not worry. I have no plans to run a Discworld Maskerade again. I plan to make my own costumes and compete when I can.

RECENT NEWSLETTER AND EZINE UPDATES:

CACTUS NEEDLES, AUGUST 2011

Southwest Costumers' Guild (SWCG)



President Frances Burns
 Vice President Nyki Robertson
 Treasurer Ros Lyn Jeppesen
 Secretary Theresa Contos
 Editor/Webmonster Randall Whitlock
 Archivist Jean Palmer

Cactus Needles

Volume 18, Number 8 – August 2011
 Southwest Costumers Guild,
 PO Box 39504, Phoenix AZ 85069
<http://www.southwestcostumersguild.org/>

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Cactus Needles is published monthly, and is available to SWCG members and the entire costuming community upon publication.

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

continued---

THE VIRTUAL COSTUMER, Volume 9 Issue 3, August 2011

Silicon Web Costumers' Guild (SiW)



Explore the influence of Eastern clothing on the West, from Samurai Films to Bollywood and beyond. Articles on Philippine Dance Attire, Belly Dance Costuming, and Chairman Mao, with the added plus of Virtual Postcards from WorldCon Renovation.

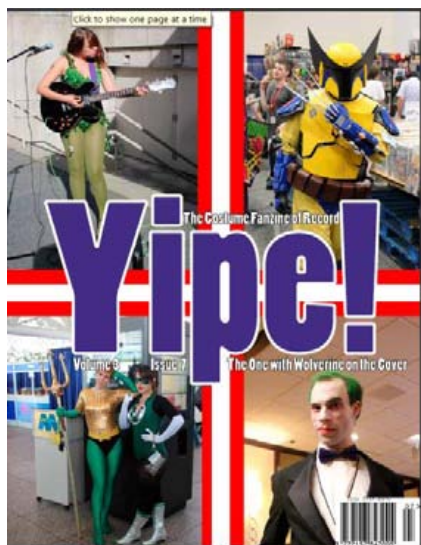
SiW members can access the current issue of VC three months in

advance. The most recent "community issue," Volume 9, Issue 2 on "Military Costuming" is available free to the entire costuming community.

http://www.siwcostumers.org/vc_current-issue.html

YIPE! ISSUE 7. VOL 3, AUGUST 2011

A privately published costuming ezine.



In this issue: DC, Marvel, the world of superheroes and Comic-Con...

Yipe! is available free to the entire costuming community upon publication, in high- and low-resolution editions.

<http://www.yipezine.com/>

THE SCARLET LETTER, Volume ? Issue 2?, June-July 2011

Saint Louis Ubiquitous Tailoring Society (S. L. U. T. S.)

In this issue: Costume-Con 29, Renfair photos, events in costuming, a father whose son may NEVER live down his costuming, and more...



In this Edition:

Costume-Con News!

New Column!

The Future of CC!

News from the Net!

Archive News!

The Scarlet Letter

{The Costume Newsletter of Record - Okay, just for the Midwest.
Okay, really just for the Midwest. Okay, really just for St. Louis.
Nah, we're just joking - it's really just for SLUTS}

Summer edition

June/July 2011

Presidential Message *Welcome to summer, everyone!*

After a busy spring and a fruitful CC (SLUTS continue to rule!), we move into the pre-Archon construction phase (it's hard to believe that we're only a bit over 3 months away).

Things to look forward to this summer:

- a possible photo shoot with Mike Evans
- a sketch 'n' kvetch to do designs for the CC30 Future Fashion Folio
- workshop (if you haven't voted on the Yahoo group, why not?)
- cookbook/aprons (compile your recipes now!)
- Piratefest

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

Send community-accessible newsletter updates to icg-newsletter@costume.org.