

International Costumer



"The Astronomer" by Bjo Trimble. Costume-Con 30 Quilt Show. Photo: P. Gust.

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President's Letter

by Philip Gust

Welcome to the July-August issue of the *International Costumer*. You'll notice that there is no "From the Editor" column.

Carole Parker has edited the *International Costumer* for the past two years, and the May-June issue was her final issue. I was pleased to present Carole with a President's Award at Costume-Con 32 this year for her achievements while serving as editor.

The editorial board is still recruiting for a member to become the next editor. The editor works closely with the editorial board to bring members interesting costuming-related content, and information about ICG news and activities. The *International Costumer* is an important benefit, and members look forward to reading it every other month.

I volunteered to put out this issue, with help from editorial board members, so that I can speak to the amount of time and effort it takes. The editing and layout process itself takes around an hour per week; perhaps less with practice. Editorial review takes several hours per issue. It does *not* require being technical. Basic skills with any word processing program and using a document template is sufficient. The editorial board handles publishing the online and print editions.

It does require reaching out to individual members for content, and staying current with what's happening on ICG social media and discussion groups so that you know who

has something interesting to write about. Content seldom comes in "over the transom" or in response to general calls. That said, costumers are generous with their time; you'll seldom be turned down if you ask enough in advance and provide a little guidance on the subject and word count.

I'm certain that there are more than a few members who could spend the amount of time it takes, have basic word processing skills, and would enjoy interacting with some of our most interesting costumers to help them share what they love to talk about.

So, I'm asking for your help. You likely know someone in your chapter or SIG who would be a great candidate. Maybe all it takes is for someone like you to encourage them to consider it. It might be a long-time member in transition, or someone who has only recently joined. This is a great way to get to know members from all over, and learn about the ICG at the same time.

If you know someone like this, please tell them why *you* think they'd do a great job as editor of the *International Costumer* and encourage them to contact me. If you're not comfortable doing that, please let me know who and tell me why. I'll take it from there.

The fact is, the *International Costumer* needs a permanent editor, and neither the editorial board nor I can do this for more than a couple of issues. The good news is that our next editor is also reading this, and might volunteer to serve their community in this way with just a little encouragement.

I hope that I'm right!

ICG Goes Social!

by Aurora Celeste



The ICG board decided that we should be more active on social media. In an attempt to do just that, we now have an official Facebook page:

<https://www.facebook.com/internationalcostumers>

Visit often and don't forget to *like* us! We'd like to get more accounts (twitter, instagram, pinterest, etc) but need to find out what people want and use. Please let me know.

One thing I'd really like to do with our social media accounts is a Member Spotlight. A Member Spotlight is a glimpse at what you want others to know about you. Spotlights submitted by the 20th of each month may be featured in the next month, or carried over to the following months if need be. Spotlights appear in random order, and no more than once every six months for any ICG member in good standing.

Send submissions in this format (one per email) to icg-member-profiles@costume.org:

- Name:
- Primary Chapter:
- Other Memberships:
- Photograph (with photographer credits):
- Links (website, Facebook, etc, limit 3):
- Bio (limit 50 words):
- Notable Awards (limit 3):
- Other Notable Achievements (limit 3):

Photographs must have the photographer's permission for us to use. We reserve the right to edit submissions: we're looking for a snapshot, not a wall-of-text.

All About Special Interest Groups (SIGs)

by Philip Gust

ICG's president introduces Special Interest Groups (SIGs), and explains how they work and how to start one.

The ICG is made up of local and regional chapters who affiliate with each other through the ICG. Chapter members meet regularly, share ideas, and organize events. ICG membership is through chapters.

Now, social media makes it possible for members with a common interest in a particular aspect of costuming to get together virtually, regardless of geographic location. That's where the idea of a Special Interest Group (SIG) comes in.

What is a SIG?

SIGs provide a way for members to form a group and pursue a special interest in some aspect of costuming. SIGs don't replace chapters. SIG members must also be ICG members through their primary chapters. SIGs are a new ICG benefit that provide members with another way to pursue their interest in costuming.

As a recognized unit of the ICG, SIGs can take advantage of many of the same benefits available to chapters, including:

- affiliation as a unit of non-profit
- ability to participate in ICG's Group Exemption Letter (GEL)
- hosted website account

- ICG subdomain (---.costume.org)
- ICG email alias (---@costume.org)
- listing on a SIG directory page
- ability to present special awards

Individual SIGs do not have their own board representative, but the President can appoint an ICG officer to serve as a liaison between SIGs and the board to represent their interests. I intend to do that once the first SIG is approved by the board.

Why Form a SIG?

If you have an interest in a particular aspect of costuming, chances are that other ICG members do too. Are you interested in militaria, prop-making, makeup, amime, cosplay, furrries, Star Wars, or Doctor Who? SIGs are a great way to meet those with similar interests, share experiences, and learn from each other.



Perhaps SIGs could even sponsor sessions at general conferences like Costume-Con or Worldcon to share knowledge, or at specialty conferences like Anime North or Gallifrey One to help promote membership.

The board is currently reviewing the first SIG application and expects to vote on it in July. "Miss Lizzy's Traveling Historical Fashion Show" is a group of costumers who are interested in historical costuming of the 19th and early 20th century, and in collecting and studying costume-related artifacts from the period. Its founder, Lisa Ashton, explains what inspired her to form a SIG in her article following this one.

How to Get Started?

The process for starting a SIG is similar to the one for a chapter. The prospective SIG submits a request in writing to the board. The request includes:

- the name of the SIG
- a description of the special interest served
- how the SIG will be organized and its Chair selected
- the name of the initial Chair
- a list of at least six ICG members in good standing who will be members.

The board considers an application and votes on whether to approve it. A SIG establishes its own governing rules and may charge a membership fee to cover the cost of activities and programs. A SIG reports its status and list of members and officers to the ICG no later than November 1st of each year to remain in good standing.

If you plan to start a SIG, I suggest reading Standing Rule 32, which governs the creation and operation of SIGs. You can find the text on the ICG website at: <http://www.costume.org/documents/StandingRules.html>.

Final Thoughts

I am tremendously excited about the ICG chartering SIGs. In today's connected world, SIGs will bring members closer together by helping them connect with other costumers not only by geography, but also by interests. I hope that SIGs will also help strengthen current members' connection to the ICG and attract new members. For more information, contact me at icg-president@costume.org.

Miss Lizzy's Traveling Historical Fashion Show

by Lisa Ashton

Lisa Ashton talks about the proposed SIG and her interest in historical costuming of the 19th and early 20th century.

What is Miss Lizzy's, and how did the idea come about?

Miss Lizzy's started as a project of mine to organize and inventory many of the authentic Victorian photographs and artifacts that I have collected since about five years ago. I was preparing to build and document a Civil War-era lady's dress, that of Sarah Ballou for a presentation for the Historical Masquerade for Costume Con, with Sandy Swank. Sarah was the wife of Sullivan Ballou, whose poignant letter written before his death at the Battle of First Manassas was read on the first segment of Ken Burns' documentary *The Civil War* in the 1980's.

I thought that finding a photograph of a similar dress and using it as a "primary source" would be an amazing thing (the only photo known of Sarah shows her in her 70's and was WAY past the Civil War). I also remember buying my first tintype photo at a yard sale during Pike Days, the big mile-long flea market that takes place on the National Route 40 in May. I was so excited I was shaking. At later flea markets I found many vendors, often those who cleaned out estates for people, had a lot of old photos and papers, photo albums, even pieces of old

clothing, and other "bits and pieces" from Victorian and Edwardian times. A

flea market vendor I had become friends with, had saved me an old petticoat that he said was "not worth trying to sell" and gave it to me. Now with more experience dating garments, I'd say it was c. 1860's or early 1870's, but at the time, I was enchanted to own a genuine antique garment.

The idea to continue to collect and preserve things solidified with the acquisition of a real dress from 1887—which came with a cabinet card photo of the lady wearing the dress! This began with a call from another dealer friend on my cell phone, about a black satin beaded dress he found at an auction, and how much was I willing to spend? This dress is exquisite and I built it a display stand and gave it a party about six months later.

By that time, I was happy to collect items from that period. Good jewelry is quite expensive, although I do have many "cheap" pieces (the Victorians had as much cheap jewelry as we do) as well as a few iconic pieces, such as watch fobs and brooches made with hair. I also started collecting



Lisa Ashton's recreation of Lizzy Bordon's blue dress.

visiting cards, trade cards, sewing notions, as well as the entire category of dresses and chemises, dress trim, buttons, vintage beadwork, and the like.

The name "Miss Lizzy" is a nod to a previous historical costume I built—Miss Lizzy Borden, where I re-created the dress she might have worn the day of the murders in August 1892 (left), complete with blood stains and a bloody axe. [See "*What Lizzie Borden Wore*," http://www.siwcostumers.org/vc_content.html#v10_i1 – Ed] (By the way, she didn't do it, although the ladies in the Fall River Historical Society didn't believe me at all.) I really believe in physically researching my historicals by going to the places where they originated, if possible, to get a sense of the culture.

Why did you decide to form a SIG?

I had been collecting for a few years and things started to get a little out of hand, as they do when one becomes passionate about an interest. My primary motivation was to be able to offer my collection to others who were as passionate as I am, in a way that they would learn more about the garments and the culture—actually look at the dresses and bodices inside and outside and understand better how they were designed and made. Museums allow you to look at clothing exhibits, usually behind glass, but this would be more of a way to immerse yourself.

History becomes much more immediate when you are holding someone's actual fashion accessories in your hands, or you can turn it over and see how the trim was basted on. Also having a lot of photos, and seeing that not every dress that was worn was a Worth dress or beautifully made and fitted, but that many dresses were hand-me-downs, and modified for fit and style. I wanted people to understand that they were people living lives in which they cared about the same things. And now that cursive is disappearing, and all our images becoming digital, I wanted to preserve a piece of history in which photographs and letters were treasured.

Henry Osier, in forming the Armed Costumers Guild chapter, started a group in which members have a shared interest in weaponry and can discuss their passion, and it made sense to me that a group with a focus on a historical culture could be really fun; members could share discoveries. Another reason, was that as a non-profit unit of the ICG, I can leave it as a "legacy" when I'm gone. I acquire many of my finds from estates of people whose families don't know what to do with these very perishable bits of history: furniture and fine art are more lasting, but photos and papers?



Beaded needlepoint tapestry châtelaine purse from an auction.

Neither of my children is as interested in history as I am; I want to be able to designate this collection be left to the ICG as a resource when I am gone. I see our mission as educational. Our motto is, "Hold history in your hands", and I truly mean it.

Who are some of the initial members and what are their interests?

Right now, our initial members are friends I've met through costuming who are also interested in Victorian dress and cultural life.

Lisa Adler-Golden, our Vice Chair, is a member of the GCFCG, the guild local to me. She started using me as a resource for historical costume questions, and I had to find photos that would clarify what she was trying to do. (She is more interested in Edwardian clothing, but we are finding a lot of that.) Then she took me to a vintage clothing auction near Philadelphia last year, and I started acquiring even more.

Jeanine Swick offered to be our Treasurer, when I put out a call for volunteers. She is extremely interested in the historical aspect, and in fact, just donated a book on

preserving historical textiles, as well as a set of vintage "hair crimpers" (meaning now I will research that and I will try to date, but it is an amazing find).

Byron Connell, of course, is a tremendous resource on men's and military fashion—my "go-to" authority when I have a photo that involves uniforms that I can't figure out.

We have had many fascinating email discussions that way. Thank you also to the other initial members not listed here—for being so supportive and taking a chance! They are all costumers, with interests specializing everything from Haunt costumes, to SCA, quilting, media, beadwork and the full spectrum between. We also have some folks that we found out were not already ICG members, but we will figure out a way to get them registered and part of the "Founders Club."

What would you like Miss Lizzy's SIG to accomplish over the next year or two?

Oh, I have ideas....but the bigger ones may take longer. In the immediate future, I'd like to solidify our standing with the ICG. I'd like to continue to promote Miss Lizzy's with the Facebook page and sending out vintage photos daily for people to enjoy, to give out Hall costume awards with Miss Lizzy's buttons.

At Costume-Con 31, I gave an exhibit and we had a nice discussion. At Arisia 2014, I gave one of the "Lightning talks" (based on TED talks) about the inception of Miss Lizzy's, dressed in 1890's dress, and showing slide images of photos and Victorian artifacts. At Costume-Con 32, I gave a brief presentation, followed by a display of photos, authentic garments and accessories where attendees were invited to

come up and really examine them. I gave another presentation at Balticon 2014.

People are hesitant at first to touch anything—we have been so conditioned NOT to examine things closely, but I'm trying to turn that around, to get people to turn off their cell phones and devices, and really LOOK at the photo they are holding—look for cultural clues. There is surprise when I tell them there is no slide show or hand-outs....but they may touch things carefully. At an Arisia a few years ago, I was part of a panel about historical clothing, and later I had people coming up to me with donations of vintage clothing!

At this point, I am reclaiming my basement and starting to configure it as a place to store and display Miss Lizzy's finds. Another friend in fandom donated a nice printer-scanner to me, and I have my old laptop and set up a scanning station with the help of Jamie Hanrahan, an engineer. My primary focus over the upcoming year is to really work on scanning photos, photographing other items, and creating a searchable visual database for people to use. It would be wonderful, if this were something the ICG could give its members access to. Many of you know that Roger, my longtime partner of over 30 years, died in 2013—many of my activities came to a halt in the disruption, and I haven't scanned anything since then, although I have not stopped collecting. So I have a great deal to do to get up to date on scanning. I have also found some fabulous things, and many friends have donated items of clothing. I can't wait to have it all completely organized!

In the long term, I'd like to get a subsidy and get a bus—a real “rock-star” bus, and have it fitted out like a Victorian parlor, where things can hang, and be in drawers, and be examined. I want to understand the culture better by being immersed in it, and to do real educational outreach—at high schools, colleges, fine arts schools....I plan on retiring from my job within about 18 months, and I hope this is going to be my main project (not that I'll stop beading or quilting, though).

Why should ICG members consider joining Miss Lizzy's?

At this time, the physical location is at my house in Maryland, but members are always welcome to come and examine the



Some of the hundreds of historical photos in Lisa Ashton's collection, part of Miss Lizzy's traveling historical fashion show.

collection. I really enjoy showing it and discussing Victorian culture. No dues are charged this initial year. Of course anyone may donate items at any time. I hope that membership in the future may involve an online searchable database (I'll need someone more computer savvy than me.) of scanned photos and photographs of other items. This could really help when you are researching a Victorian style, a place or specific Victorian period (i.e. “late bustle period”, or “early 1870's”, or “Iowa territory”). A Facebook page exists, and we always have the potential for online discussion groups.

If you are interested in Victorian dress, manners or culture, consider joining us! I think it would be fun to have a “meet-up” at a Costume-Con or other costume and historical dress-related convention. There may come a time when we have our own weekend events.

Any words of wisdom for others wanting to start a Special Interest Group?

First of all, your ICG leadership is extremely helpful and knowledgeable. Second, if you are really passionate about your interest/idea/subject, and you believe you can sustain that passion, then there are probably other folks out there who also love it. I see Miss Lizzy's project as something larger than myself, and I know there are other who share that passion—for learning how understanding the past has led us to our present.

Costume-Con 33 Update: Buccaneers, Belles & Bootleggers

Jeanine Swick

A Costume-Con 33 committee member reports on their recent site visit and the latest convention information.

Costume-Con 33 takes place from May 15-18 2015 in Charleston, South Carolina. The CC-33 committee held a meeting on June 28 at the Plaza Hotel convention site to look over the space we will be using.

CC-33 is being hosted by a new and upcoming costumers group, "The Pirates of the Carolinas," with the cooperation of The Greater Delaware Valley Costumers Guild. The "Pirates" are hoping to attract interested costumers from the Carolina low country area, and to be recognized as a ICG chapter by the opening of Costume-Con 33.

Memberships are now available. Use PayPal online, or print the form and mail it with a check: <http://cc33charleston.org/wp/membership/>. Reservations are also now open for rooms: <http://cc33charleston.org/wp/hotel/>. The group code is: COSTUMECON. Rates are from May 13-19. Bring your family and take part in exploring this area with its history: <http://cc33charleston.org/wp/category/area-attractions/>.

A very nice court yard surrounds the pool area off the "Southern Hospitality" con suite. It has been a few years since we have had a similar arrangement. I look forward to seeing what Jennifer Paxton, Heather Buck-

Butts and Dora Buck come up with. If a chapter or group wants to sponsor an event in the con suite, please contact Dora to make reservations: costumecon33@comcast.net.

The kick-off event is the traditional Friday Night Social, with the theme of "Welcome to the Jazz Age," paying homage to the post WWI years of Prohibition, and recreating the ambiance of a typical 1920's speakeasy: <http://cc33charleston.org/wp/2013/10/01/friday-night-social-welcome-to-the-jazz-age/>.

A Sunday morning cotillion features a light brunch buffet in the courtyard just outside the con suite while you enjoy the Future Fashion Show and a competition specifically for CC33: *Miss Ellen's Portieres*: <http://cc33charleston.org/wp/2012/10/01/miss-ellens-portieres-competition/>



The dealer's room will be open to the public, and we hope to keep it open late on Sunday evening after the Historical Masquerade for last-minute shopping.

Elaine Sims is coordinating the quilt show, which shares a space with "Miss Lizzy's Traveling Historical Fashion Show" [See Elaine's article on the quilt show and Lisa Ashton's on Miss Lizzy's in this issue – Ed]

I am coordinating the exhibits, with the theme "A Step Back in Time." We are looking for winning costumes from the past (Historic or Sci-Fi are welcome), and hope to have several items from our guest of honor, Janet Wilson Anderson, on display.

Ann Catelli is running the doll show. The costume exhibit and doll show will be in the former hotel gift shop, Windows on two sides allow you to view them when the exhibit is closed.

We need volunteers to staff both exhibit areas in overlapping blocks of not more than two hours at a time. We prefer not to close them during the day, but the coordinators need breaks and want to take in panels. Contact me at: costumecon33@comcast.net.

Programing is underway, coordinated by Lisa Ashton. If you are interested in presenting a workshop or panel contact her at: costumecon33@comcast.net

Carole Parker is overseeing the Future Fashion Folio. Rules and details are at: <http://cc33charleston.org/wp/2014/06/22/future-fashion-folio-rules/>. Designs must be received by November 15, 2014 for electronic files and by October 31, 2014 for hard copies. Special categories are: Planetary Hospitality, Scroungers & Scoundrels and Not the Belle.

Elaine Mami is in charge of the Single Pattern competition : <http://cc33charleston.org/wp/2013/12/11/single-pattern-competition/>

The masquerade directors are Byron Connell (SF&F) and Pierre Pettinger (Historical). Historical Masquerade entries can be from any year up to Dec 31, 1970. The rules are at <http://cc33charleston.org/wp/2014/06/24/historic-masquerade-rules/>.

Visit the website at: <http://cc33charleston.org/> and follow CC-33 on Facebook at: <https://www.facebook.com/pages/Costume-Con-33/211219548910608>.

Costume-Con 33 Bobby Gear Memorial Quilt Contest

by Elaine Sims

The director of the Bobby Gear Memorial Quilt contest at Costume-Con 33 shares information about the contest and how to enter it.

I'm pleased to announce the details of the Bobby Gear Memorial Quilt Contest that will take place at Costume-Con 33. It's not too early to start planning now!

Guidelines

- There is no minimum size; Maximum size is twin-size, or height plus width totaling no more than approximately 160 inches. Any shape is acceptable, too, just keep these maximum dimensions in mind!
- Any theme, colors, embellishments, techniques and fabrics are allowable. SF, Fantasy and costume themes are welcomed. Entries should meet the definition of a quilt: top, batting, and backing held together with stitching. Stitching may be quilting and/or embroidery, done by hand or machine.
Entries in the Con theme of Buccaneers, Belles & Bootleggers are highly encouraged! (hint, hint)
- Quilt patterns may be original or published patterns or whole-cloth quilts. If you are using a published pattern or are inspired by an artist, photo or

sculpture, please cite the source.

- The entry may be the product of a group of quilters. If a group is entering a quilt, please list the names of all contributors on the entry form.
- Quilts must have a 3 inch deep hanging sleeve or tabs on the top back side in order to be hung for exhibit.
- **Entrants must have at least supporting CC-33 membership to to enter; but are not required to attend to enter or win.**

Categories

- Full-Sized Quilts: add two sides of your quilt, height and width. If it totals 80 inches or larger, enter it as a full-sized quilt. *Note: as stated above, please keep your quilt under the maximum size of 160 inches height plus width.
- Small Quilts and Projects: table runners, bags, wall hangings, small lap quilts, kids quilts, etc. *Note: If enough miniature quilts (height plus width totaling less than 30 inches) are entered, a separate category will be created.
- Wearable Art: vests, jackets, skirts, you name it!
- Youth: if you're under 13, this is for you! You can



ask an adult for assistance, but all major construction (piecing, quilting, embellishment, finishing) must be done by you.

Getting Entries to the Con

- Mail-ins are accepted and highly encouraged: even if you are attending the con, if you can to get it to me early, great!
- **The deadline for mail-in work is April 30, 2015.** If it hasn't been received by the end of that day, it won't be exhibited unless you bring it with you and hand it to me at the con. If you email your registration information me by the deadline, I will have some nice signage printed listing the entry titles and creators. The shipping address is:

Southeastern Galleries,
c/o Morgan – CC33
1885 Ashley River Rd
Charleston, SC 29407

This is a commercial address, and Morgan's name **MUST** appear on the shipping label.

- If you will be attending, you may enter your quilt at the Con. I plan to have someone available to accept entries at the Con Registration area on Friday, they will have registration paperwork available. But please still contact me in advance, so I

know to expect your entry. Please safety pin your entry form to the back of the quilt before submission. Legibility counts, please!

- For your quilt, I need one specific contact person listed, with name and address. Email address is fantastic. All the contributors to each quilt must be listed. The pattern source is required; though if it isn't completely original, please list the sources. If your design is inspired by something in particular, please note that in the Quilt Description area.
- It would be greatly appreciated if entrants (or the contact person for a group entry) could contact me at so that we can have a better idea of how many entries to expect and can plan space accordingly.

Getting Entries from the Con

- If you are not attending the Con and do not have someone who is able to pick up your quilt for you, I will return mailed-in quilts within about 10 days after the Con. You MUST include return postage in order to have your quilt shipped back to you. Pre-paid labels for USPS Flat Rate boxes are perfect for this!

Questions or to Reserve Space

Contact me with any questions or to ask about reserving space:

Elaine Sims

cattails42+cc33quilts@gmail.com

+1 602 910-0628

<http://cc33charleston.org/>

A Behind-the-Scenes Visit to Western Costume **by Kathe Gust**

Members of the Western Region of the Costume Society of America and guests recently visited the source of many Academy Award nominated costumes, the legendary Western Costume in North Hollywood, California. Our exclusive tour was led by Bobi Garland, head of the extensive Research Library.

The visit was worth the six hour drive to Los Angeles. There were 25 of us, and we were allowed to wander everywhere that was open, except the boot shop where they were working on top-secret boots for a movie.

Western Costume celebrated its centennial in 2012. It is one of the last of a vanishing resource. We began our visit in the library where we saw books and magazines on costuming and fashion, as you might expect, but also the research books from some films with design sketches and fabric swatches attached to the pages.

The library also houses a limited archive of “star” costumes that are considered of



particular interest. I saw Gene Kelly’s plaid shorts! Don’t know what movie they were from, but they had his name on them. Nothing of Fred Astaire’s was in the library, but items worn by Valentino, Abbott and Costello, Marilyn Monroe, and many others were there, essentially retired from service. We saw a gorgeous re-created twenties dress from *The Artist* that was going into the archive. Not all the archive is movie star wardrobe: some are there because they were designer created – think Irene or Adrian.

Most of the costumes still work for a living, so even those from famous films, sometimes worn by stars, can be borrowed and re-used or re-styled as demand takes them from film to film, until they wind up in a *Waterworld* section, where worn out items eventually go.

As for the rest of the enormous warehouse, they have rooms and rooms full of everything! Picture eight miles of pipe with clothes hanging from end to end, as well as boxes, bins, closets, and drawers. In addition to exploring hats, shoes, uniforms, historic and modern costumes and the fabric and trim stash, we heard about how a TV show like *Mad Men* or *Boardwalk Empire* manages their costume needs, and how it differs from what is usually done by movie costumers who come in to “pull a rack”.

If you ever get a chance to visit, *jump* at it!

About the ICG

Membership Benefits

ICG membership benefits include participation in local Chapters and in Special Interest Groups, voting rights, eligibility for grants, online forums, learning and volunteer opportunities, and the International Costumer.

ICG Online

Visit the ICG website for current information and resources:

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

Join us on Facebook:

<https://www.facebook.com/internationalcostumers>

Join the ICG-D Yahoo! group for lively discussions on costuming-related topics:

<http://groups.yahoo.com/group/icg-d>

Send comments and suggestions to the ICG board and standing committees:

Board of Directors

icg-board@costume.org

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icg-financecommittee@costume.org

Costuming Arts & Sciences Grant Fund

icg-grants@costume.org

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Assistant administrator: Elaine Sims

Parliamentarian: Pierre Pettinger

icg-parliamentarian@costume.org

The Kennedy Memorial Archives and Gallery

The ICG's Pat & Peggy Kennedy Memorial Archives is the world's largest archive of photographs, video and paper ephemera, spanning 70+ years of Science Fiction costuming. Exhibits include an online photo gallery (<http://www.costume.org/gallery2/>) and the ICGArchives YouTube channel (<http://www.youtube.com/user/ICGArchives>).

The International Costumer

The *International Costumer* newsletter is published bi-monthly by the ICG. The current issue is for members only. Back issues are freely available to the costuming community on the ICG website.

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We welcome short costuming articles, book reviews, event reports, and news items. Submit your copy as rtf, doc, docx or txt files to the International Costumer editor: icg-newsletter@costume.org. All graphics formats are accepted.

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