



# The ICG Newsletter



Published by the International Costumers' Guild, Inc.

A 501(c)(3) Non-Profit Organization

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Volume IV, Issue 6 - December 2005

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.

## ICG Guidelines for International-Level Masquerades and Competitions - Revision Committee Latest Update

The International Costumers Guild Guidelines Revision Committee has submitted the final draft of "ICG Guidelines: Ensuring Fair Competition" to the Board of Directors. It is the committee's recommendation that the Board of Directors retire the current "Guidelines for International-Level Masquerades or Competitions" and adopt the new draft. A motion to do so is being drafted and will be submitted to the Board of Directors for action.

Please review the final draft. If you are an ICG member, please contact your Board Representative and let them know that you support or oppose this action.

### Guidelines Committee webpage:

<http://www.costume.org/guidelines-committee/>

### "ICG Guidelines: Ensuring Fair Competition" (new):

<http://www.costume.org/guidelines-committee/draft3.html>

### "Guidelines for International-Level Masquerades or Competitions" (old):

<http://www.costume.org/documents/guidelines.html>

## In Memoriam: Kelly Turner

Kelly Turner passed away early in the morning of September 18, 2005 of systemic organ failure after a brief and totally unexpected illness. He was 43.

Kelly was an extremely active fan and costumer for approximately two decades (early 70s to early 90s). In recent years, he attended fewer science fiction conventions because of his busy work and lecture schedule, but still maintained a healthy interest in the genre.

Kelly started costuming and attending science fiction conventions at an early age. He was a fan of the original STAR TREK and began attending meetings of S.T.A.R. San Diego late in 1974. (S.T.A.R. was the San Diego chapter of the STAR TREK Association for Revival, which later evolved into a general science fiction club.) At 14, Kelly was one of its youngest members. He was also a founding member of Infinity One, a second San Diego-based science fiction club started in 1978.

Among his first costumes were a Colonial Warrior uniform from the original BATTLESTAR GALACTICA TV series, and a dress uniform from the BUCK ROGERS TV series from the same era (late 1970s). Kelly and his mother worked together to draft the patterns and construct these costumes.

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## Message from the (Acting) Editor

Hello, ICG Members! Merry Christmas, happy Chanukah, Kwanzaa, Solstice, and anything else you celebrate (up to and including my eldest daughter's birthday - happy 5th birthday, Katie darling)! Welcome to my first issue as Acting Editor of the ICG Newsletter. I hope you enjoy the fruit of the Editorial Board and my labors. I'm including in this issue news on what fun the local chapters had throughout the year, a review of a truly-fabulous book on the Star Wars costumes, and more. Thanks especially to Stacey Jenkins, Linda Wenzelberger, and the families and friends of Kelly Turner and Bobby Gear for their contributions, and to Alys Hay, who kindly walked me through the wilds of copyright law. For the new year, my goal is to continue to make our newsletter as content-rich as possible. But to do this, I need your help! Please - send me your tired, your poor, your newsletter articles in need of publication! As my Taminy Hall ancestors urged, send early, send often. This newsletter can be a great tool (especially for those of us, like me, who just love to see our names in print), but only if the membership makes it so! If you want to see content - send it to me! I'll publish what you send, add some content of my own, and together, we can make this newsletter a real treat to read for ICG members worldwide. Thanks for reading, and I'll look forward to hearing from you soon!

*Quinn Hunter*

## In Memoriam: Bobby Gear

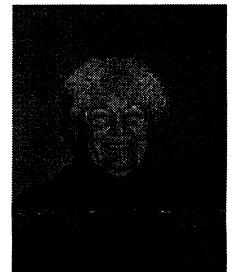
On June 25th, 2005 Bobby Gear died at the Gilchrist Hospice, of natural causes related to pancreatic cancer.

Bobby taught for 38 years in the Prince George's County Maryland school system at Montpelier Elementary School and Buck Lodge Middle School where she touched thousands of lives. In the summer of 1992 she teamed with another dedicated teacher to create a free summer school 3 mornings a week that helped 25 foreign born children keep their hard won language skills sharp. A special project of hers was the Reading is Fundamental (RIF) program which provides free books for students.

She was an active member of the Baltimore Science Fiction Society (BSFS) where she encouraged BSFS to raise thousands of dollars each year during "Balticon" for the RIF program at her school. She supervised the annual Young Writers' Contest, was a past Treasurer of BSFS, and ran the Masquerade Green Room at Balticon, a task she performed for many other conventions.

Bobby was a founding member of both the Greater Columbia Fantasy Costumers' Guild and the International Costumers' Guild. Her first winning costume was "Lady of the Peacocks" at the 1986 Worldcon (Most Beautiful Novice) while her last competition costume was "Nanny Ogg" (part of a group costume) at the 2004 Worldcon (Most Humorous Master & Best Disc World);

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**NOTE: DEADLINE FOR SUBMISSIONS FOR NEXT ISSUE IS JANUARY 15<sup>TH</sup>!**

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**(ARTWEAR continued from page 3)**

One of the most effective uses of Fortuny style pleating exhibited was a piece that Justine Limpus Parish created called *Nouveau Renaissance*. The piece had been created for a Bernina Fashion show and was a wonderful example of painting techniques and subtle fabric manipulation. The cape was block and digital inkjet printed, hand painted and dyed. The back of the cape was a peacock whose tail feathers were painted and appliqued onto organza so that the dress underneath showed through.. the dress was a beautiful peacock teal blue that was painted with peacock tail feathers as well and then fortuny pleated to release into the train where the full eyes of the tail trailed behind the wearer. While the photo doesn't do justice to the beauty of the garment, you can see it at on her home page at <http://www.home.earthlink.net/~parishjt/id1.html>

While many of the pieces appear dated now, all of the techniques that were used are very inspiring for a costumer or, for that matter, anyone who creates garments. I never would have thought to use expanding foam plastic to create a collar piece, but now I've got some ideas brewing around that. Ina Kozel's majestic cape, *Our Lady of Rather Deep Waters* (yet another amazing example of the vibrant color and detail that silk allows you to achieve) was the one that used the expanding foam plastic, painted in a shimmering array of iridescent colors and looking every bit like an exotic coral reef.

Another favorite of mine (which sadly is not in the catalog) was a shift dress that used straight pins to simulate fur. Not the most practical garment for everyday wear, but an interesting concept that I'd like to try, maybe for a small handbag.

I had the good fortune this year to see the Artwear exhibit not once, but twice. In a clever marketing ploy, the museum had promised it would rotate the collection halfway through the exhibit period and bring out some new pieces, so of course, I had to return a second time to see what else they were going to treat us to.

For those of you who were unable to see the exhibit firsthand (and even those who did), I highly recommend the catalog of the exhibit – which features virtually all of the pieces that were on display, many of them shown on people rather than mannequins, and also highlights many other pieces of the featured artisans work. It is available thru the museum ([www.thinker.org](http://www.thinker.org)) or discounted at Amazon.com : Artwear: Fashion and Anti-Fashion published by Thames and Hudson ISBN -13 978-0-500-28537-4

*Ed Note: Unfortunately, this display is no longer in the museum; however, there is an online "tour" of the exhibit still available, at <http://www.thinker.org/fam/press/press.asp?presskey=194> - enjoy!*

**(GEAR, Continued from Page 1)**

however, her favorite costume was "Flora" from the Disney "Sleeping Beauty" group.

She was also an accomplished quilt maker, winning awards on the local, state and national levels for her wearable art and for her wall quilts, many of which were displayed at the celebration of her life held on August 6<sup>th</sup> 2005 and attended by several hundred of her friends.

She is survived by her husband of 43 years, Alexander Martin Gear of Columbia, Maryland; sons and daughters-in-law Daniel Melville and K-Lynn Gear of Monroe, Virginia and John Martin and Mary Gear of Lansing, Michigan; grandchildren Alicia, Daniel, Michael, Wagitci, and Wanona Gear and brother Noll Butcher of Columbus, Ohio.

**(TURNER continued from page 1)**

When he was 18, Kelly was part of the fan-based crew that built the "V'Ger Flyby" sets for STAR TREK: THE MOTION PICTURE in 1979 and additional sets and props for the SPECIAL EDITION OF CLOSE ENCOUNTERS OF THE THIRD KIND. These jobs involved long hours and low pay, but he loved the work, and made lasting friendships with some of the other crew members, some of whom went on to have long and successful careers in the film industry. Kelly himself chose a computer programming career because the entry-level pay was better. However, Kelly always remained interested in the film industry, and some of the drybrushing and weathering techniques he learned on these builds were put to good use on his extensive collection of science fiction models. His interest in the film industry also ended up dovetailing into his professional life later in his career.

In the the early 1980s, Kelly developed an interest in anime (which was commonly called "Japanimation" in those days), and became a fan of STAR BLAZERS (aka SPACE CRUISER YAMATO). This led him to being involved in costumed groups from STAR BLAZERS, CAPTAIN HARLOCK, GALAXY EXPRESS 999, and ROBOTECH (aka MACROSS). He also was an early member of the Los-Angeles based Cartoon/Fantasy Organization, a club devoted to animation, mostly of Japanese origin. Kelly was often found haunting the Japanese import districts of Los Angeles and San Francisco, searching for just the right sourcebook or soundtrack album.

Kelly competed in the Master division at science fiction convention masquerades, and his costume credits include STAR BLAZERS (Comic-Con 1980), CAPTAIN HARLOCK (1980), THE ROYAL FAMILY OF AMBER (Westercon 1980), GALAXY EXPRESS 999 (Equicon 1981), LORD AND LADY VALENTINE (Westercon 1981), ELFQUEST (Comic-Con 1981), THE EGYPTIAN GODS (Denvention 1981), PYROGENESIS (Chicon 1982), TURN OF A FRIENDLY CARD (ConStellation 1983), NIGHT ON BALD MOUNTAIN (LAcon 1984), and DUNE (Westercon 1985, Loscon 1985, Costume-Con 1986). He brought meticulous skills to every group he worked with, including sewing, beading, sculpting, and casting in resin, slush latex, and foam latex.

Beginning in 1983, Kelly began to give back to the fannish community by helping to run conventions or departments within conventions. Kelly was part of the team that launched Costume-Con, which was conceived as a one-shot convention, and now will be celebrating its 24<sup>th</sup> year in spring 2006. Kelly worked on the committees of Costume-Con 1 and 2, and was the Chairman of Costume-Con 6. He was Masquerade Director for the 1982 and 1983 Baycon in San Jose and the 1986 Westercon in San Diego.

Kelly had considerable desktop publishing skills and used them for the usual convention PRs and program books, but also took on some projects that were much larger in scope. He was the managing editor of the first nine editions of The Whole Costumer's Catalogue, an "annotated yellow pages" type resource book for people into costuming, crafting, fiberarts, art to wear, theater, etc. This book required considerable upkeep because so much of its contents would change from year to year as businesses went out of business, moved, changed phone numbers, etc. He also laid out and published several Future Fashion Folios, a design contest/published folio/fashion show concept started by Bjo Trimble at conventions she was involved with in the 1950s through 1970s, and continued by Costume-Con in the 1980s to present. He was also the first editor of, Costumer's Quarterly, a magazine-format publication of the International Costumer's Guild.

Kelly had an insatiable appetite for music. His tastes ranged from big band music from the 40s to the Japanese jazz used in some anime soundtracks, and just about everything in-between. He had a (Continued on Page 11)

**Dressing A Galaxy: The Costumes of Star Wars, by Trish Biggar (Abrams) October 2005**  
*Reviewed by Stacey Jenkins*

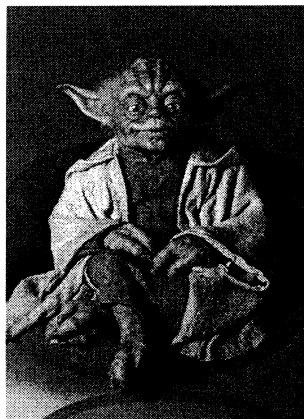
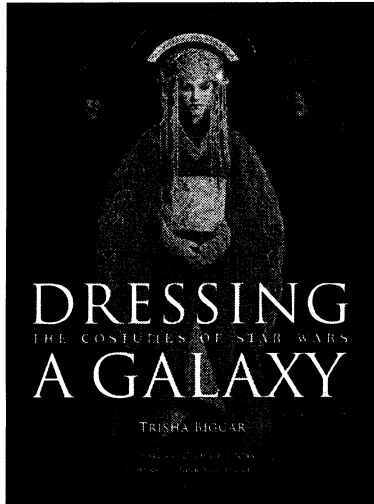
Full of lush photography, *Dressing A Galaxy: The Costumes of Star Wars*, by Trish Biggar, is a feast for the eyes and an inspiration for anyone interested in textiles or costuming.

Intended as a coffee table book for fans of the movie, it has great appeal for those interested in the idea-to-screen process and side trips along the way. George Lucas' foreword and producer Rick McCallum's preface introduce the reader to designer Trisha Biggar. They praise her skill, tact, organization and design acumen, giving kudos to her and to the costumers, fabricators and CGI artists who worked on the Star Wars movies for their creativity and diligence in bringing Lucas' vision to life.

*Dressing a Galaxy* gives you an overview of costuming a series of movies that incorporates elements from many disparate cultures. A very different look was required to realize Lucas' concept of the opulence of Episodes I-III, as opposed to the austere universe represented in Episodes IV-VI. Sprinkled throughout the book are anecdotes of issues created by stunt requirements, emotional content, and even the weather. Comments from John Mollo, the designer for Episodes IV-VI, illustrate the difference in working environments between the two sets of movies.

The book is divided into sections that separate the types of characters and costumes - Jedi vs. Sith, Royalty, Military Wear, and so on. This adds a nice flow to the book that works with the characters and story line of the movies. Each section starts with an introduction, followed by several pages of character sketches by concept artists Iain McCaig, Sang Yun Lee, and Dermot Power. Inspiration flows from their sketches to the costumes. Ms Biggar's use of custom fabrics from manufacturers in India and China, antique fabrics and trims, and elaborate surface treatments add extra dimension to the costumes. Detail photographs included illustrate the richness and subtlety of these elements. A collage of stills from all of the movies at the end of each section shows the costumes in action. Comments from Liam Neeson, Natalie Portman, Carrie Fisher, Mark Hamill and many others illustrate how the costumes assist the actors to develop a better understanding of their roles.

There are also images of CGI characters like Boss Nass and Yoda. Comments from animation director Rob Coleman, simulation supervisor Juan-Luis Sanchez and others discuss challenges in making the characters meld seamlessly with the live action.



At the end of the book is a Costume Index of the Star Wars costumes for Episodes I-VI. It is fascinating to see the old and the new together. While there was clearly a need to keep these images small, it would have been nice if they were a little larger. The book is closed with acknowledgments to the many people who made this undertaking possible, and the list of design and wardrobe staff for all six movies.

This book is a must have for any costumer's library. There is a wealth of information and inspiration in the comments, sketches and photographs in *Dressing a Galaxy*. A limited edition is available with extra items - copies of design sketches, costume swatches and so on.

**Please Put a Penny in an Old Man's Hat ...**

Need more ideas for holiday presents for the costumers on your list? Here are a few suggestions:

**Dressing A Galaxy, by Trish Biggar.** See above. Note that in addition to the standard full-color version, you can also find a limited edition out which includes swatches of fabric from many of the costumes.

**Artwear Fashion and Anti-fashion Display Exhibit Catalog** (see review of the exhibit, below), published by Thames and Hudson, ISBN -13 978-0-500-28537-4. Available through Amazon.com.

**Costume-Con 24 Membership:** Des Moines - "The" place to be this coming May!

**Tickets** to your (or their) favorite Broadway production. (Wicked . . . Lion King . . . just about any opera . . .)

For those of us on the tight-budgeted side (just had to have that extra 3 yards of silk while you were in Britex earlier, eh?):

What about pickings from your own stash? There's a costumer I know who keeps a box of gorgeous trims hidden away . . . wrap something festive or sparkly in ribbon and paper, and give it to the ones you love best!

Or offer services: are you especially good at hemming a circular hem (a skill after 20 years in the field I still struggle with)? What about a certificate offering help on a project (and then follow up).

Good luck, and remember to be thankful for what we have today!

**Artwear Fashion and Anti-Fashion Display**  
*Reviewed by Linda Wenzelberger*

Artwear has fascinated me even before I started costuming.

Back in the late 80's, I happened upon Julie Schafler Dale's book, *Art to Wear*. At the time I was entrenched in my first job in the garment industry where we produced the exact opposite of what I was seeing in that book. I was becoming disillusioned about the fashion industry and what it took to get garments into the stores, especially thousands of identical garments . . . I needed to see clothing with a soul. And *Art to Wear* opened up that world for me. So it was with much excitement that I awaited this exhibit.

I was not disappointed.

We were treated to a visual feast of color and texture. As appetizers, there were examples of a Fortuny (a gorgeous pale blue delphos with a gold on blue stencil printed coat) and Aesthetic dress that introduced the viewer to the concept that embellishments and rebellious fashion had been around for quite a long time. And you could see the influences of these garments in some of the pieces in the exhibit.

There were wearable and unwearable pieces that showcased a wide range of technique. Applique, crochet, knitting, fabric painting and manipulation, assemblage of found objects, and more than a little humor were all showcased. And artwear even extended into the digital realm toward the end of the exhibit with a hypnotic 3-D coat that danced alone, suspended in the darkness of a video display. (See ARTWEAR, Continued on page 2)

