



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.

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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. The newsletter editor relies on these records to determine who receives a print edition.

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 "hibernia"

Many 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.

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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.

ICG VIA EMAIL OR THE INTERNET

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

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International Costumers' Guild, Inc.
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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 Deadline – 15 December
- Issue 2 – March/April Deadline – 15 February
- Issue 3 – May/June Deadline – 15 April
- Issue 4 – July/August Deadline – 15 June
- Issue 5 – September/October Deadline – 15 August
- Issue 6 – November/December Deadline – 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

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

PROXY FORM: Copy and give to a member who is attending CC 29 in New Jersey.

This Proxy Statement is for ICG members who will not be attending the Annual Meeting at Costume-Con. If you want to vote, complete the form and give it to someone who will be attending.

International Costumers' Guild 2010 Annual Meeting Proxy Assignment Form

On this _____ day of _____, 2010, I, _____, assign my vote to _____,

and authorize the above- named member of the International Costumers' Guild, belonging to _____ Chapter; to represent me in all business coming before the 2010 Annual Meeting of the International Costumers' Guild.

Assignee Name*: _____

Address: _____

City: _____

State/Province: ZIP/Postal Code: _____

Assigner Name**: _____

Address: _____

City: _____

State/Province: ZIP/Postal Code: _____

Signature: _____

*Who you are authorizing to vote on your behalf. **Your name.

Your Vote Counts! Check the ICG Web Site or Yahoo Group for latest slate of Officers

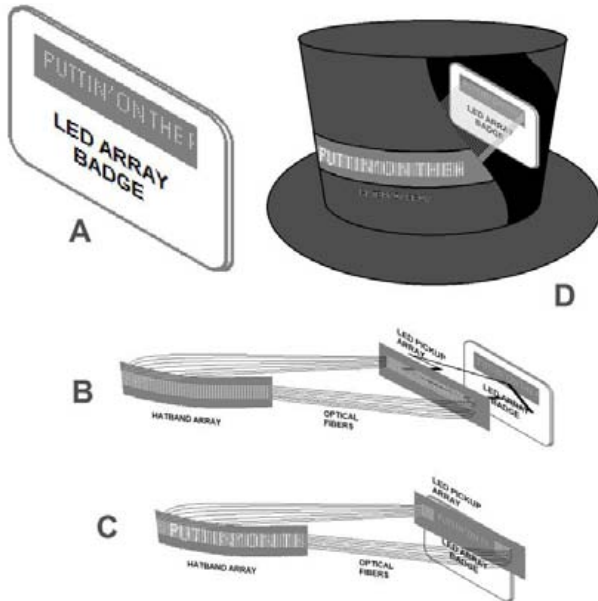
LIGHTS, COSTUME, ACTION— PART 2

P. J. O'Connor (Chicagoland Costumers' Guild) based on a panel done at Windycon 37, November 2010

So, you want to make a costume that has lights with switching and special lighting effects. What's next?

Ever heard of a 'blinky?' A blinky is the offspring of LED and microprocessor technology, and from a standpoint of what it does, it flashes an array of lights in some pre-programmed sequence. It can be as simple as a mardi-gras light necklace with the light pattern running around in a circle, or as complicated as a traveling light display in the form of a badge, that you can program a message into and use to identify yourself to other participants at conventions.

One good thing about using blinkies that already exist, for costuming, is that with optical fibers, the lights on the blinky can be re-routed to any part



of your costume where you want to have a blinking light, or any region of your costume that you would like to have lighting effects move along lines or travel in a pattern to give motion effects, even when you're standing still.

Imagine a top hat with a traveling-light badge inside, cycling the words, "PUTTIN' ON THE RITZ". Now imagine using an optical fiber

leading light from each point on the surface of the badge out to a corresponding point around the circumference of the hatband, so that the words are rolling around the band like Times Square in New York.

The badge, 'A' is inside the hat. A fine metal screen with optical fiber 'threads' cemented to it in columns of seven connects to corresponding points on the hatband. In figure 'B,' only the leftmost and rightmost column of fibers are shown for clarity, but all the intervening columns would be filled with fibers as well, to carry the message to the hatband when the metal screen is placed over the LED display in figure 'C.' Connecting other less-elaborate kinds of 'blinkies' to the surface of your costume is merely a scaled-down version of this example.

NEXT ISSUE: Electroluminescent wire.

HOW TO GET INSPIRATIONS

Lisa A. Ashton, CCG (New York / New Jersey Costumers' Guild)

Costume ideas and inspirations aren't difficult—if viewed in the right perspective, that's the easiest part of starting and building a costume! I often have people ask me where and how I get and develop my ideas; apparently getting the idea in the first place, is what is the hardest part for many folks. For me, it's easy.....I have the list below; plus the added benefit that, once I am actively engaged in a project, my next project is very often a "spin-off" of the current project. That is, if it's a historical outfit, or a pattern I developed myself that really looks great on me, I will often make several different versions of it, maybe with different accessories, different lengths of a skirt or coat, a completely different hemline (i.e. straight, scalloped, pointed in the back and on the sides...), or just a twist (Camo Victorian with a blaze orange corset....).

My point is, that ideas really are EVERYWHERE...

Where Do Costuming Ideas Come From?

- ❖ Color Groups (i.e. greens with copper accents; black +red +silver), and what colors represent (i.e. purple for royalty, black for evil or Goth), color constellations (i.e. shades of olive and sage green combined with orange, rust, amber, gold and bronze for Harvest)
- ❖ Combining a color with a "poison" color: i.e. orange with teal and magenta
- ❖ Re-creation costumes or costumes inspired by a particular "universe," i.e. Star Trek, Star Wars especially Jedi warriors, Lord of the Rings
- ❖ Descriptions of costumes from any literature, especially well-known classics

- ❖ Inspired by historical clothing or just by a historical “profile,” i.e. Pirates of the Caribbean—the 18th C. coat with gores for a full skirt, Tudor or Elizabethan plus fantasy
- ❖ Nature: Always fantastic: such as a Snow Queen—now add whatever color “grouping” you want—such as white with pale blues and lavender plus silver, Fire, Spring (greens/browns), Sky or weather, animals, gemstones, astronomy, water/oceans, animals (cats are eternally popular), rainbows
- ❖ Ethnic references: Warriors—Japanese, Roman, Native American/deerskins, bead patterns, Egyptian (always a classic), Polynesian; or legends or myths from a favorite culture
- ❖ Inspired by Media (rather than full re-creations)—characters from movies or book covers, manga, comics, superheroes. Video or computer games or characters; in Historical costuming, old photographs or paintings are often inspiration as well as a source
- ❖ Using the same pattern, but modifying it for different looks for different costumes—not just different fabric, but altering the sleeves, trim, adding excessive ribbon
- ❖ Combining two or more of these categories to initiate something new, or turn a category upside down (i.e. Malachite samurai)
- ❖ Wanting to learn a new technique—i.e. silk painting, airbrushing, foam carving, quilting, electronic flashes, working with fake fur or real fur, beading, fabric manipulation
- ❖ Wanting to use up a collection of stash fabric or items (maybe someone gave you 15 yards of something, so you look for patterns with very full gathered skirts or cloaks)
- ❖ A piece of fabric grabs you and holds you hostage—it could be the color or colors, the drape of the fabric, the sheen, the texture, the pattern or print
- ❖ Obligatory costumes: Snow Queen, Princess, Goth or vampire (black), mermaid, pirate, wizard, bride, alien—others?
- ❖ Paintings or photographs of costumes (whether famous or old family photos)
- ❖ Architectural ideas: “The House Dress,” buildings, landscaping
- ❖ Aliens—can be Earth-based creatures, such as reptiles or giant spiders, or something completely different like flying purple-people eaters
- ❖ A specific soundtrack or piece of music can initiate a costume idea
- ❖ A bad pun, or, really, ANY pun (such as “Pre-Emptive Strike” a really sick parody of all the possible puns on Darth Maul, right after the movie came out); also mis-heard remarks (how many puns begin anyway)
- ❖ After-convention networking combined with sleep deprivation
- ❖ Any and all combinations of the above, and parodies of all of the above

BRASS-ANTIQUING

Dina Flockhart (Northern Lights Costumers' Guild)

A customer recently asked about whether I would antique a brass clasp that we had made for her. I told her that I would not, due to the great variability in outcome, but I provided her with references so that she could try it herself. I figure that ICG members might have use for the same information and might want to experiment for themselves.

This blog has some great pictures of experiments using ammonia to age brass. It can be greenish or brownish depending on the exact amount of copper. <http://excely.blogspot.com/2007/10/todays-experiment.html>

You can also change the color with heat, 10 to 30 minutes at 400 F It also tends to produce an orange color. We don't go above that because we are using a low temp solder and I want to leave a safe margin for error

This site discusses using ferric nitrate or vinegar to oxidize more rapidly.

<http://www.bellaonline.com/articles/art24012.asp>

This site talks about using the Jax commercial formula. It also talks about how variable the results can be.

<http://heatherlydesigns.blogspot.com/2009/04/aging-brass.html>

A PICNIC IN WONDERLAND

Philip Gust (Silicon Web Costumers' Guild)

Are you looking for a perfect fantasy event for your costuming group? With the popular Tim Burton picture starring Johnny Depp and Helena Bonham Carter still fresh in people's minds, why not host an *Alice in Wonderland* themed picnic? It's a guaranteed crowd-pleaser that will bring out costumers of all abilities. You may even gain new members from passers-by who just want to know what's with the costumes.

A costume group's event coordinator wanted an outdoor event where members could have fun without worrying about whether their costumes are good enough, and asked Kathe and me to host it. We chose a small neighborhood park with large grassy areas surrounded by trees, and plenty of free parking. Picnic areas with tables and other facilities at larger city and county parks would have cost several hundred dollars, and some charged for parking. There was no charge to reserve one of the grassy areas in the neighborhood park. The permit was free for local non-profits like us.

Nearly fifty costumers came in an array of colorful outfits. There were a half a dozen Mad Hatters, at least four white rabbits, and even one Alice. Others came in fantasy-themed or historical costumes from the period. Since we needed to move freely, Kathe and I wore smocks she made, in patterned fabric reminiscent of playing card backs, appliquéd with French King and Queen of Hearts card designs on the front.



Most people spread blankets on the grass, but several brought small wooden table and chair sets with umbrellas. We brought a folding canopy that the "high tea table" sat under to keep falling leaves off the food.



We provided simple "tea party" food and beverages, and let people bring other contributions for the table if they wanted to. Topsy-turvy cupcakes were the centerpiece. We bought the cake mix, baked them in decorative foil cupcake cups, topped them with colorful butter cream

frostings and cake decorations, and added "Alice" themed picks. We also provided tea sandwiches, two salads, hot and iced tea, and lemonade

We like to have a few planned activities, but still leave plenty of time for guests to mingle. Hoping to find inspiration by re-reading the stories, we weren't disappointed. After some brainstorming, we came up with

- Flamingo croquet
- Caucus race (potato and spoon relay race)
- Reading favorite Lewis Carroll poem
- Match the Carroll poems to real poems contest
- Lewis Carroll trivia contest

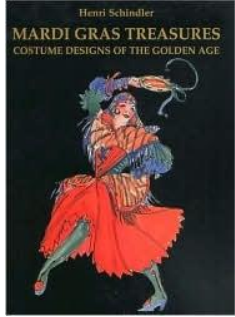
We created a flamingo croquet set by attaching painted flamingo cutouts that Kathe made to regular croquet mallets. This was a surprisingly popular activity as older members who knew how to play teamed with younger members who didn't. Everyone enjoyed playing with the unusual mallets.

The Caucus race was named after a madcap race in one of the *Alice* books. One person had to carry a baking potato in a plastic spoon from one end of the field to another. At the half-way point, they had to pass it to their partner's spoon without touching it, and the partner had to carry it back to the starting line. If the potato dropped, the team member had to go back to where they started and begin again. The game was so popular that we had to run several races to give everyone a chance to play.

Everyone had a pleasant afternoon "Picnic in Wonderland," with plenty of time to participate in planned events and socialize with fellow costumers and curious passers-by, who enjoyed seeing us as much as we enjoyed having our costumes be admired.

ON-LINE CARINVAL EXHIBIT AT TULANE UNIVERSITY

Kathe Gust (Silicon Web Costumers' Guild)



The Tulane Manuscripts Department hosts three linear miles of documents, and is the world's most comprehensive research archives of New Orleans society and culture. In addition to Carnival costume designs, they preserve float designs, invitations, dance cards, programs, and krewe records.

From 1870 to 1930, the world of the New Orleans Carnival was a colorful and opulent cornucopia of fantastic processions and amazing tableau balls.

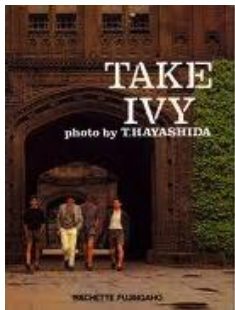
Carnival artist and historian Henri Schindler has given a glimpse of the Golden Age of New Orleans Mardi Gras through a series of lavish books called the *Mardi Gras Treasures* series. Many of the book illustrations come from Tulane's archive.

The online exhibit offers a few selections each from "Costume Designs", "Floats" and "Invitations" for online viewing. The costume designs, from the 1914 "Tales of Chaucer" themed ball, demonstrate the color and detail of clothing designed for a single wearing by a specific person at a spectacular event.

The book is available from Amazon (<http://www.amazon.com/Mardi-Gras-Treasures-Costume-Designs/dp/1565547241>, \$23.39), and is also available used, and as paperback postcard collections.

TAKE IVY

Byron Connell (New Jersey-New York Costumers' Guild)



Shirts with button-down collars (with or without skinny ties), chino pants without pleats, Bermudas, loafers (with or without socks), crew-neck sweaters or three-button jackets with skinny lapels – this is the style of men's dress known as "Ivy League." *Take Ivy* shows where the style originated.

Take Ivy is an album of T. Hayashida's photos of students at Ivy League colleges and universities. Taken in 1965, the photos depict the dress of male students at

these colleges in the 60s; the Ivy League style was already well established by then. While the album has been published in a Japanese edition, this is the first edition available in English.

In the U.S., the Ivy Football League (yes, that's what the "Ivy League" is!) consists of the following institutions (in alphabetical order):

Brown University, Providence, Rhode Island
 Columbia University, New York, New York
 Cornell University, Ithaca, New York
 Dartmouth College, Hanover, New Hampshire
 Harvard University, Cambridge, Massachusetts
 Princeton University, Princeton, New Jersey
 University of Pennsylvania, Philadelphia, Pennsylvania
 Yale University, New Haven, Connecticut

The photos were taken mostly at Brown, Dartmouth, and Princeton. I did not recognize any from Columbia, Cornell, Harvard, or Penn.

It is not unusual that the album should focus only on male dress. At the time the photos were taken, several of the Ivys, including Columbia, Harvard, and Princeton, admitted only male students. While the others were co-ed, they had more male than female students (unlike today).

Looking at the photos brings two observations to mind. First is the almost total absence of jeans and sneakers. Ubiquitous now, in 1965 they had not yet become major elements of male casual dress and are seen in only a handful of the photos.

The second is a remarkable consistency in dress across campuses. Even though the photos were taken at three or more universities in different parts of the northeastern U.S., the only real differences are institutional: the colors of the sweaters (in school colors) and the school crests, names, and abbreviations. Otherwise, you could not tell which school the subject of the photo attended.

A chapter on "Elements of 'Ivy'" goes beyond campus to include photos of older men dressed in Ivy style, mostly from New York City, and of Ivy style clothes in men's clothing stores.

Take Ivy concludes with several appendices, including two identifying the basic wardrobes of students at Ivy League universities. On the whole, the book is a valuable adjunct to tailoring manuals and other works on men's dress for attempts to recreate the look of dress of men attending Ivy League schools in the mid 60s.

Take Ivy. Hayashida, Teruyoshi (photographs), Shosuke Ishizu, Toshiyuki Kurosu, and Hajime (Paul) Hasegawa (text). Brooklyn, NY: PowerHouse Books, [n.d.]. ISBN: 978-1-57687-550-6. This books is available from Amazon (<http://www.amazon.com/Take-Ivy-Shosuke-Ishizu/dp/1576875504>, \$16.47).

RECENT NEWSLETTER AND EZINE UPDATES:

CACTUS NEEDLES, FEBRUARY 2011

Southwest Costumers' Guild (SWCG)



The most recent issue includes news of chapter events, local and regional costuming events.

This issue contains an interesting article on Hokusai's influence on our perception of what a ninja looks like.

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

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

THE VIRTUAL COSTUMER, FEBRUARY 2011

Silicon Web Costumers' Guild (SiW)



Volume 9, Issue 1 (members' issue): "Dreams of a Fairy World" Fantasy costuming. Articles on velvet stamping, green screen photography, Mardi Gras embellishment, and more!

SiW members can access this issue of VC three months in advance. The most recent "community issue," Volume 8, Issue 4 on

"Victorian and Edwardian Fashions" is available free to the entire costuming community.

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

YIPE! ISSUE 3. 1, FEBRUARY 2011

A privately published costuming ezine.



Volume Three, Issue One:

Issue 3.2 is "Worth the Wait" it tells us. It is. Kevin writes about the Renovation Worldcon Masquerade--and who should know better? He's the Masquerade Director...

Yipe! is a monthly, costume-dedicated e-fanzine edited by ICG member Kevin Roche and Jason Shachat, with staff photographer and ICG member Andrew Trembley. With contributions from an international assortment of costumers, photographers, and writers.

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

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

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

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