

International Costumer

Volume XI, Issue 5

International Costumers' Guild

September-October 2012



Richard Man <http://www.richardmanphoto.com>

From the Guest Editor

by Carole Parker

Well, I *thought* a different person would be guest editor of the September-October newsletter.

We're still looking to find a permanent newsletter editor. If you believe you can do better, or want to do something different from what I have been doing, please step forward.

I'm only doing this newsletter because no one else has come forward. I will happily hand over the responsibility to someone else.

As the next newsletter editor, you'll have creative control of the newsletter, and you'll have the assistance of the Editorial Board. All current Editorial Board members are experienced editors, so you can get as much or as little help as you want.

The three requirements for the Editor position are: 1) Current membership in the ICG, 2) Reliable access to a computer with Internet capability, and 3) Ability to receive standard file types.

Past newsletter experience a plus.

To indicate interest in being the next editor, please send an e-mail to:

icg-newsletter@costume.org

Personally, I had fun being a Workmanship Judge at Chicon7. Find out more in the article *Working Workmanship at Chicon7* that follows.

President's Letter

by Phil Gust

I want to start my second column with another 'thank-you,' this time to Carole Parker, for being the guest editor for a second issue. After just arriving back home from Chicon7, where she acted as a workmanship judge and showed off some beautiful dyed textiles, Carole dove right in to produce this Chicon 7 masquerade issue. Thanks so much, Carole, for doing this!

Last time, I outlined three items that I think are important to the ICG: Providing Value, Cooperation, and Participation. I'd like to focus on Providing Value. At Costume-Con this year, I had a chance to talk with costumers from several chapters, including ICG board members who represent their chapters, and to hear about issues that chapters are facing. Many were similar, like membership and volunteers, and others were more local, like meeting when chapter members live so far apart.

A frequent question was how the ICG can provide resources and experience to chapters, to help them thrive and grow.

We recently did a few small things, such as chartering the ICG standing committees to offer direct advice and assistance to chapters who ask for it. Chapter members who are responsible for finance, publications, technologies and the web, and public relations are also invited to participate in the ICG committee discussion groups. This

gives chapters a chance to share experiences and ask for help from committee members and other chapter participants in those areas. The ICG could potentially do more things to help chapters:

- provide tools to help chapters form and grow
- offer ideas for events and publicity
- share technology resources
- answer questions about operating a chapter.

The question for chapters is, what are the most valuable things the ICG can do to add real value for ICG members through their chapters?

During the next few months, I will be contacting every ICG chapter representative to learn about specific issues and hear your ideas. I will also be asking a small volunteer committee to look at what the ICG provides chapters today, and evaluate ideas for additional ways the ICG can help chapters serve their members.

As an association of chapters, the ICG can only prosper because its chapters do. If you have ideas you'd like to share, or would be interested in participating on the committee, I'd love to hear from you. You can reach me at icg-president@costume.org.

Next time, I'll talk in more detail about the second item, how the ICG can reach out and cooperate with other costuming groups.

Working Workmanship at Chicon7
by Carole Parker

I was pleasantly surprised and thrilled to receive an e-mail from the Chicon7 Masquerade Director, Byron Connell, asking me to be one of the Workmanship Judges.

My co-judge, Gregory Rihn, and I were almost there when the Masquerade Green Room doors opened. We thought that we would have plenty of time to see everyone before the Masquerade started at 8 p.m. The best laid plans... We wound up not getting out for our introductions since we were still judging. We missed seeing the first five or six presentations before we could get out to the front of the house.

The most frustrating aspect, for me, was the number of people who came up with re-creation costumes, but they didn't have their documentation with them. Some tried to do a download of an image on their phones or computer, but the Internet connectivity was not good, so we did not get to see the images. Another contestant said that they left their reference images "in their room." One contestant did have an image, but the artwork was ill defined, so it was hard to tell if they were correct in their reproduction. The important lesson that I learned from this is, if I ever do a reproduction costume for a masquerade, to make sure that I have a clear hard copy image with me. Or a clean file saved on my laptop or tablet that the judges can view without requiring Internet access.

We both took notes on what impressed us about each costume. We worked on the philosophy that excellence deserves reward. The hard part came when deciding on what to award to whom. In fact, I would say that was the most time-consuming part of our job after spending so much time with everyone.

When we presented the Workmanship Awards, we not only gave cute titles along with the serious ones, but we also briefly explained why the contestants were getting the awards. While not noted in the convention newsletter, I remember the announced reasons for most of the awards.

Novice

Folken Fanel by Mark Cloud

In the Balance award for wing work. The wings were counterbalanced, so that when he changed body position, his wings opened, closed, and went to an intermediate position for walking.



Steampunk Kimono by Emma Roberts
Cover photo on left side.

Judge's Theft award for dye work. Because I wanted to steal it off of her. This was her first masquerade.

Sith Inquisitor by S. Kay Nash

The Face of Evil award for makeup. She did an excellent job of makeup re-creation from a video game image.

Dragon Riders of Pern by Sharon Bass and Ita Vandebroek

The Between award for pattern modification (enlarged the dragon) and repurposing of materials.

Suzaku the Phoenix by Sarah Mitchell
Phoenix Rising award for embroidery. She hand stitched all the feathers on her kimono.



Sally Ragdoll by Jennifer Skwarski

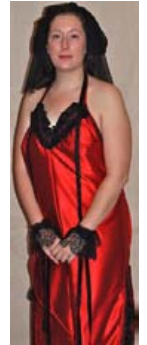
One by One award for embroidery and piecing.

Phedre as Mara by Christie Gibbons

Most Daring award for daring

workmanship.

This was her *first* sewing experience, and she attempted things that I haven't done yet! Judge Rihn thought that the character that she portrayed was a difficult one to do, and he was impressed by her choice of character.



Suzaku the Phoenix by Sarah Mitchell
Best Novice Workmanship Not only did she have all the feather embroidery, but she also had historically correct under kimono under her kimono.

Journeyman

Gur by Daniell Roth
Foaming Over award for foam work. She took a foam pillow, sawed it in half, shaped it, and used it as the eyes for a character.



Sakura Hime from Tsubasa by Michelle Mussoni



Pointed Quill for feather work. She shaped and hand painted every feather.
Mad Madame M's Marvelous Machine by

Margaret Gentile
Mad Genius award for attention to detail and *Best Journeyman Workmanship*. Lights blinked on and off, she carved a gun out of wood, plus used both contemporary and antique components to achieve the desired effect.



Master



Prince Zuko by Torrey Stenmark

Nailed It award for nail work. Not the finger nails, the nails used on the material plus the stamping that was involved.

Pleased to Meet You by Leah Reed, Janet Catherine Johnston, Carol Botterton,



Donald Eastlake III, Jill Eastlake
Quietest Baby award went to the baby doll that had a hand spun, dyed, and knitted outfit, and *Spun Gold* award for the spinning wheel.

The spinning wheel was able to be taken apart for travel as well as be functional on stage both were done by Leah Reed.

Welcome to the Future by Julie Zetterberg, Greg Sardo, and Lisa Satterlund

Topper award for their hats. They used unusual materials to get the desired effect.

Leather Sole Airship Pirates by Charles, Kendra, and



Paul Wayman
Mechanical Wizard and *Best Master Workmanship*.

They also received a *Dreamcatcher* award from Silicon Web that honors best use of technology. The fans



worked, the CO2 container went off when it was supposed to, and it looked really cool.

Lady of the Lake by Aurora Celeste
Cover Photo on right side and next page.

Joni Stopa Award (aka Best in Show)
She also received the Chicago Costumers' Guild *Cement Shoes* award that honors the costume that they would like to take from the costumer.

The best word that comes to me for this one is *confection*. It may not have been obvious from the stage, but the level of detail was incredible. Properly applied body paint, dye work, trim that was dyed, a wig that she put together from hair pieces, and applique on top of applique are the ones that come immediately to mind, but she did much more. Plus, the documentation was as impressive and detailed as the costume.

Would I be willing to be a Workmanship Judge again? Most definitely. The ability to see what others do up close is a lesson in itself. It is inspirational, terrifying, and a guideline for what I may want to do as a future contestant if I ever enter again. Plus, it's nice to be told that your giving an award to someone has inspired them to continue costuming. *That* is a great feeling.

Photo Credits

Permission to use the images Folken Fanel, Sally Ragdoll, Phedra as Mara, Suzaku the Phoenix, Gur, Mad Madame M's, and Prince Zuko by Kerry Gilley, copyright 2012. *Lady of the Lake* cover photo also by Kerry Gilley.

All the other images were by Richard Man. Permission granted for use of these images for the ICG and SiliconWeb newsletters. All Rights Reserved.



Inspiration and Results

for *Lady of the Lake* at Chicon7

The original illustration is from M. Alice Legrow's story Bizenghast:

<http://www.bizenghast.com/index.html>

Ms. Legrow has kindly given her permission for this image to be published in *International Costumer*, and I thank her for allowing us to publish the illustration.

Richard Man has also given permission for his photographs to be published:

Permission granted for use of this image for the ICG and Silicon Web newsletters. All Rights Reserved.

<http://richardmanphoto.com>

This was Man's last outing as a convention photographer. His website has striking fine art photography that people should look at.

Man has been supportive of costumers for some time, and has taken outstanding photographs that many have loved.

I have enjoyed working and participating in several masquerades that Man has worked, and I will be disappointed to not see him behind the camera at future masquerades.

Thank you, Richard.

Chapter Focus



Southwest Costumers
Guild (SWCG)

by Randall Whitlock,
Webmonster

SWCG has its murky origins in the lead up to the masquerade at CactusCon, the 1987

NASFiC. We've maintained a close relationship with SF fandom in central Arizona ever since, with one of our members usually directing the masquerades at CopperCon and LepreCon, and the rest of us appearing on both sides of the curtain.

Members' interests are widespread beyond SF, including Medieval/Renaissance/Elizabethan, Regency, Victorian/wild west, steampunk, animé, and my own proclivities for sewing odd baggage and camping gear. Some are full-time professionals in theater and education while most of us are dedicated amateurs. Skill sets run from stitching to corsetry to photography and lighting.

Approximately 30 members are on the books, with about eight typically present at our monthly meetings in members' homes. Meetings run toward workshops demonstrating construction techniques or our own peculiar brand of social, such as the annual in-the-swimming pool costume party. My personal favorites are our "sweatshops," where we team up to build costume items for

fundraisers, local charities, or as prizes for local conventions. There has been much talk lately about getting back into the habit of attending public events together in costume.

The jewel in the our crown (okay, a rhinestone), is our newsletter, *Cactus Needles*. Features include a calendar of Arizona costumed events, store reviews, how-to articles, etc. It has run more or less monthly since 1995 and all back issues can be read on our web site at www.southwestcostumersguild.org

We became an Arizona Nonprofit Corporation in 2010 as we prepared to host Costume-Con 30 in Tempe, Arizona earlier this year.

Chapter Newsletters

Does your chapter publish a newsletter? Is there a costuming e-zine that would be of interest to ICG members? Send your recommendations to:

icg-newsletter@costume.org

If your ICG chapter wants to start a newsletter, the Publications Committee can help you get started. To learn more:

icg-pubscommittee@costume.org

Cactus Needles

Southwest Costumers' Guild

<http://www.southwestcostumersguild.org>

Virtual Costumer

Silicon Web Costumers' Guild

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

Yipe!

A privately published e-zine.

<http://www.yipezine.com>

ICG By E-Mail or Internet

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

Yahoo! Groups:

General Discussion

ICG-D@yahoogroups.com

Board of Directors and Officers

ICG-BOD@yahoogroups.com

Technical and Web Discussion

ICG-TW@yahoogroups.com

Publications Discussion

ICG-Pub@yahoogroups.com

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

ICG Membership Benefits

Your ICG membership benefits include voting rights and a subscription to *International Costumer*. 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 placed in the 'T-chapter,' a sort of limbo for members 'between chapters.'

Advertising

Until a permanent editor and format are found, the ICG Newsletter will not be accepting advertising.

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ICG Chapters

If you spot an error or something that needs updating, please send a message to the newsletter e-mail address.

Armed Costumers' Guild

c/o Henry Osier Re: ACG
2705 N. Shepard Ave.
Milwaukee, WI 53211
Contact/ICG Board Rep: Henry Osier

Beyond Reality Costumers' Guild

c/o BRCC
8515 S 113th Street
Seattle, WA 98178-3316
<http://www.brcg.org/>
Contact/ICG Board Rep:
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/>
Contact: Barbara Wright
ICG Board Rep: Sue Edmunds

Denver Costume & Cosplay Society

c/o Michael Bruno
1218 Florence Avenue
Colorado Springs, CO 80905
<http://www.denvercostuming.org/>
Contact/ICG Board Rep: Mike Bruno

Fibre Fantasy Artists of Canada

c/o Dawn McKechnie
2001 Bonnymede Dr. Suite 148,
Building 2 Mississauga, ON
L5J 4H8 Canada
<http://sites.google.com/site/fibrefantasyartists/home>
Contact/ICG Board Rep:
Dawn McKechnie

The Greater Columbia Fantasy Costumers' Guild (GCFCG)

Post Office Box 683
Columbia, MD 21045
<http://www.gcfcg.org/>
Contact: gcfcg@yahoo.com
ICG Board Rep: Ann Hamilton

The Greater Delaware Valley Costumers' Guild

c/o Chuck Whitney, Chapter President
128 Greenwood Ave
Jenkintown, PA 19046
<http://www.costume.org/dvcg/index.html>
Contact: Chuck Whitney
ICG Board Rep (acting): Rob Himmelsbach

Kansas City Costumers' Guild

c/o Erica Binns
901 Aviation Rd. Apt. F
Lawrence, KS 66044
<http://groups.yahoo.com/group/kccostume/>
Contact: Erica Binns
ICG Board Rep: Kerri Knorr

Madison Area Costuming Society (MACS)

c/o President: Stacey Lee Feldmann
604 Cherrywood Court #14
Madison, WI 53714
<http://community.livejournal.com/macscostume/>
Contact/ICG Board Rep:
Stacey Lee Feldmann

Minnesota Society of Costumers

aka: MN-SOC
c/o Laura Ulak
4200 W 70th Street
Edina, MN 55435
<http://www.facebook.com/?sk=ff&ap=1#!/group.php?gid=135881173098890&v=wall&ref=notif>
Contact: Laura Ulak
ICG Board Rep: Chelsey Barnes

NJ/NY Costumers' Guild

aka: Sick Pups
c/o NJ/NY Costumers' Guild
50 Dove Street
Albany, NY 12210-1811
<http://www.sickpupsnot.org/>
Contact: Elaine Mami
ICG Board Rep: Byron Connell

Northern Lights Costumers' Guild

c/o Susan Smith
1 Glen Meadow Road
Franklin, MA 02038
<http://www.noelcg.org>
Contact: Susan Smith
ICG Board Rep: Janice Dallas

Oklahoma Costumers' Guild

aka: Oklahomasque
c/o Sterling Ranne
128 SW 130th Street
Oklahoma City, OK 73170
<http://groups.yahoo.com/group/Oklahomasque/>
Contact/ICG Board Rep:
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>
Contact/ICG Board Rep: Bruce Mai

Silicon Web Costumers' Guild (SiW)

c/o Deb Salisbury
100 PR 232
Abbot, TX 76621
<http://www.siwcostumers.org/>
Contact: Deb Salisbury
ICG Board Rep: Dana MacDermott

Southwest Costumers' Guild (SWCG)

PO Box 39504

Phoenix, AZ 85069-9504

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

Contact: Randall Whitlock

ICG Board Rep: Marg Grady

Utah Costumers' Guild

aka: The Sew-and-Sewzz

UCG 289 W. Hidden Hollow Drive

Orem, UT 84058-7552

http://www.utahsf.org/clubwiki/index.php?title=Utah_Costumers_Guild

Contact/ICG Board Rep:

Keri Doerring

NOTE:

If you see the word *acting* attached to a position, that means that person is doing it because no one else stepped forward. If you're interested in the position, please contact the person listed.

Items of Interest

Costume-Cons:

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

For conventions in your area:

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

Numbers

ICG Treasurer Jeanine Swick would like to announce that the 2012 Second Quarter treasurer's report is now available on the *Financial Statements* page of the ICG website: <http://www.costume.org/documents/FinancialStatements.html> Please send comments and questions to Jeanine at icg-treasurer@costume.org.

ICG Editorial Board

Betsy Delaney, Philip Gust, Patrick O'Connor, Carole Parker, Jeanine Swick, and Randall Whitlock.

ICG Officers 2012-2013

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icg-president@costume.org

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icg-vice-president@costume.org

Treasurer: Jeanine Swick

icg-treasurer@costume.org

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Recording Secretary:

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icg-newsletter@costume.org

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Gallery Admin: Bruce Mai

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GEL Administrator: Bruce

MacDermott

gel-admin@costume.org

Parliamentarian: Pierre Pettinger

icg-parliamentarian@costume.org

Newsletter Delivery

The ICG Board of Directors authorized an online as well as a print 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 staff relies on these records to determine who receives a newsletter and by what means of delivery.

Members who have an e-mail address on record are notified when a new 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 password "International."

Back issues of the ICG newsletter are available online for the entire costuming community to enjoy. Contact the newsletter e-mail address 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 will not be re-mailed.

Online Submissions

Submit copy as rtf, doc, .docx or .txt files to the newsletter e-mail address. All current graphics formats are acceptable.