

From the Editor

by Carole Parker

If we're looking forward, how come the Mayan calendar is on the front cover? My husband and I had the opportunity to go to Cancun in December and tour some of the Mayan historical sites, and we found out that people had a mistaken notion.

It isn't that the world was supposed to end. It is the *start of a new cycle*, and the Mayans believe that a new, and better, human will come forward. What that form is is unknown.

We also went to a commercial place called *Xcaret* - think of it as Mayan Marine World. The main exception is that you can go snorkeling, snuba diving, and other water oriented activities for an additional fee.

The reef in the Caribbean is claimed to be the second largest after the Great Barrier Reef. All I can say is that it was great to get to see it in person, and I got to see a sea turtle up close - only four or five feet away from me! Yes, I'll admit to being excited.

Xcaret also has entertainment available, and one of them is a Mayan rain ritual involving aerial rope divers called Voladores. They circle the tall pole 13 times as part of the Mayan cycle count. It's fascinating to watch, and the costumes were great.

In the evening, for an additional fee, you can watch the spectacular show and have dinner. When I wasn't eating, I was trying to take pictures of the costumes.

Photo counts:

Spectacular: 418

Around *Xcaret*: 36

Voladores (Mayan aerialists): 124

Rain Ritual (successful): 19

... meaning that I took over 600 photographs at the *Xcaret* park alone, and another couple hundred during the rest of the trip. For now, I hope you'll be as fascinated by the Voladores as I was.



The ritual dance before climbing the pole.



Climbing and gathering at the top of the pole.



Leaving the top and starting flight.



Mid flight.



Parker with a couple of Voladores after their aerial performance. Their garments had extensive beading. My top and skirt were ice dyed using Kelly Green fiber reactive pigment.

President's Letter

by Phil Gust



East side of stela C, Quirigua with the mythical creation date of 13 baktuns, 0 katuns, 0 tuns, 0 uinals, 0 kins, 4 Ahau 8 Cumku - August 11, 3114 BCE in the proleptic Gregorian calendar. Source: Cyrus Thomas (1904) *Mayan calendar Systems II*.

The new year is upon us and I want to wish all our members and friends a happy and

prosperous new year!

As I write this, it is December 21st, the Winter Solstice, and the shortest day of the year. It is also the day that the Mayan calendar goes to the next b'ak'tun (394 years), at Long Count 13.0.0.0.0. For the ancient Maya, a new b'ak'tun is a huge celebration to make it to the end of a whole cycle.

I held off writing my letter until today just in case this really is the end, but if you are reading it, then life goes on. In fact, their calendar does too. So let's celebrate the new b'ak'tun, the new year, and a new season of costuming!

I'm happy to report that the ICG Board approved the 2013 budget, which is available for review on the ICG website (<http://www.costume.org/documents/FinancialStatements.html>). If all goes as planned, we are scheduled to end 2013 with a modest surplus. I plan to ask a group of ICG members in early 2013 to look at ways the ICG can

use its funds to further our educational mission, provide support and services to our current chapters, and help groups of costumers start their own chapters.

Speaking of services, I'm pleased to announce that the ICG was just approved to participate in *TechSoup*, a nonprofit that makes software from tech companies available to other non-profits for a nominal fee (<http://www.techsoup.org>). This will enable ICG and its chapters to purchase software they can use to help run their organizations. I'll be communicating with chapters directly about this program and how they can participate in the next month or so.

I'd like to talk briefly about the second area for ICG to focus on: actively reaching out and finding ways to cooperate with other costuming organizations, not only in the U.S. and Canada, but also in other parts of the world. All of these organizations serve the wider costuming community. I see two ways to get this happening.

The first is for ICG, as an organization, to reach out to other costuming-oriented groups and find ways to work together. This "top-down" approach works best for building relations with other national and large regional organizations, or ones centered in other countries. The second is for individual chapters to forge ties with local and small regional organizations in their area. These ties could be informal sister organization agreements, or they could extend to jointly sponsoring events and extending certain benefits to each other's members.

Building bridges at the ICG level takes time, but forming ties at the chapter level can happen fairly quickly. One advantage is that

it helps us gain experience working with other costuming organizations that can be applied to how the ICG forges ties at that level. For example, the Silicon Web Costumers' Guild and another local costuming organization are discussing an informal sister organization relationship that could pave the way for others in the future. Do you belong to another costuming related organization? If so, let your local chapter know about the potential opportunity for the two organizations to work more closely together. If your chapter does form a sister chapter relationship, or is already doing things with other costuming organizations in your area, please drop me a note or post a message to the ICG-D Yahoo Group to let everyone know what you're doing, and how it works.

In honor of "The Hobbit," here is a photo of Theoden, King of Rohan on Eadoras (Mt. Sunday, New Zealand). Costume by Kathe Gust, Photo by Robert Eng



Looking Forward: Westercon 66

by Kevin Roche

If you are reading this, you have, like most of us, survived the end of the Mayan long-count calendar and the beginning of the next (If you did not survive, please drop me a note, as I have a message for my grandmother.). I would like to bring to your attention Westercon 66, the first truly post-apocalyptic West Coast Science Fantasy Conference, situated squarely between Costume-Con 31 and Worldcon 71 on July 4 weekend, in Sacramento California.

In times past, Westercon was *the* large Western general science fiction convention; it is, in fact, the oldest convention in western North America (Worldcon and Philcon are the only conventions with a longer history.). The Westercon masquerade was frequently a place for Westerners to test-run Worldcon costume entries; I did so myself on a few occasions. At its peak, Westercon had as many as 2,500 attending members.

The growth of very popular large regional conventions (Baycon, Norwescon, Loscon) and the cost of travel has whittled away at the size of Westercon, and some fans questioned whether it had any future. Last year (Westercon 64, in San Jose), however, something remarkable happened. A hoax bid to bring Westercon 66 to Granzellas's Delicatessen in Williams, California, went viral, and the only filed bid lost to a write-in campaign for the hoax. 200 fans showed up for the business meeting the next morning,

having discovered they actually *did* care what happened to Westercon, and three hours later, they eventually awarded production of Westercon 66 to the creators of the hoax bid, who had decided they cared enough to put their money where their joke had been.

Thus yours truly, Kevin Roche, and my husband, Andy Trembley, became the co-chairs of the 2013 West Coast Science Fantasy Conference, which we promised would **not** be in Williams (You can't get there from anywhere.). We assembled a team, started searching, and found a venue in the Hilton Arden West in Sacramento (Across the freeway from the Sacramento Doubletree *nee* Red Lion, where the 1986 Sacramento Westercon was held.). Along the way, we acquired our glib but heartfelt motto: ***Westercon should be awesome.***

We are aiming for a convention of 800-1,000 people, and the Hilton is just the right size. It features a huge, airy atrium/solarium space between the ballroom and meeting rooms, and we plan to use that to the hilt for social space and the large staged events (The skylights + July 4 weekend means no blackouts, but hey, we costumers are flexible, we can plan for that, right?). Our convention starts on July 4, and the Cal Expo fireworks are just down the road, so we'll have front-row seats and a grand display on our opening night.

Sacramento is served by an international airport, Amtrak and bus services, as well as being the hub for several of California's interstate highways, which makes sense, given that it's the state capital. There are plenty of interesting things to do in town and nearby, including the railway museum and Old Sacramento, all of which you can get to by light rail (The hotel will shuttle you to the station.). The Arden Fair Mall and a slew of

shops and restaurants are just the other side of the freeway (and the hotel will shuttle you there, too!).

Andy and I were thrilled when our Guests of Honor accepted their invitations: Nicola Griffith and Kelley Eskridge as Writer GOHs, Eric Shanower as Artist GOH, and the Radio Free Skaro podcast's Three Who Rule (Steven Schapansky, Warren Frey, and Christopher Burgess) as our Fan Guests, with David Maxine of Hungry Tiger Press as our Small Press Special Guest. If our pre-reg breaks 500, we'll add a toastmaster and perhaps some other Special Guests. Our current membership is at about 300 people, including many pros and fans who haven't been to Westercon in a while! You can take a peek at <http://www.westercon66.org/membership/member-directory/>.

We're already beginning work on the program. A writers workshop will be ably organized by Adrienne Foster, and we have plans for strong costume, robotics, hard science, writing, art, social/culture and fanac items. With experienced masquerade directors Phil and Kathe Gust on board, a program head (Christine Doyle) who costumes, and with Andy and me as co-chairs, we are most decidedly encouraging costume activity at Westercon 66. Did you know there is a huge range of active science fiction, historical, and fantasy costume groups in Sacramento? We discovered that quickly, and their tastes range from Steampunk to Medieval to Anime; there is even a Ghostbusters recreation group some 30 members strong! These

groups are already working with us to bring their flair to Westercon 66.

We are definitely having fun planning this convention, and it's still six months away. The rekindled enthusiasm that surprised us in that business meeting at Westercon 64 hasn't ebbed yet. We hope you'll bring your enthusiasm (and your costumes) out to Sacramento and add to the fireworks. To encourage you further, let me offer you a special ICG rate: use the discount code *Glitziana* when registering online and save \$5 from the attending membership rate (\$60 instead of \$65)!

Visit www.westercon66.org for more information and online registration; drop a note to info@westercon66.org with any questions, or to chairs@westercon66.org if you want to reach Andy and me specifically. See you in July!

Andy Trembley and Kevin Roche, Westercon 66 co-chairs, at Gallifrey. Photo by Ric



Bretschneider

About the Cover Photo

The traditional Mayan calendar has a god carrying goods which is different from the Aztec calendar which has a god seeming to stick its tongue out at you. Photo by Carole Parker from calendar purchased in Mexico.

Looking Forward: 2013 Films

by Kathe Gust

Hobbits and dwarves, Superman, Hunger Gamers and zombies will all be back in 2013.

Summer blockbusters start early with *Iron Man 3* on May 3rd, followed by more Marvel characters spaced at intervals through Fall with *Wolverine 2*, on July 26th and *Thor 2*, on November 8th. I expect to see all of them at various conventions next year.

But what can we expect from films in the way of *new* costuming inspiration?

For the historical costumers, we may see a revival of an era slightly earlier than *Mad Men*.

Gangster Squad is set in the 1940s and 50s. The look is a combination of East and West Coast as the LAPD tries to head off the incoming Mafia. Watch for the great men's hats and suits. For the gals, at least one really hot red gown is showing on the posters.

If you're looking for something more "classic," August 2nd will bring the next entry in the 300 series, inspired by the graphic novels. In *300: Rise Of An Empire*, the ancient Greeks return once again battling with the maniacal jewel-covered Persian leader, Xerxes. These costumes are only for the buff and brazen.

A look at Fantasy and SciFi for 2013 has lots of the usual black and leather, as well as even more of the predictable returns of franchise favorites.

Trekkers will be out for *Star Trek: Into Darkness* on May 17th. Does that web photo of Chris Pine on the bridge in a Federation hoodie mean more new uniform fabrics to chase down? Who knows, but some of the "chess" suit designs look pretty good.

For more new inspiration, we have *Hansel and Gretel: Witch Hunters* early in the year. If you like leather and crossbows this may be the horror film for you. Hansel and Gretel look great, but if you don't like blood and guts, then don't go see the film, use the Internet to research the costumes! Rated R. Commercial costumes are already popping up for this one.

In March, costumers may want to skip *Oz The Great and Powerful*, or just go for the story and actors; James Franco, Mila Kunis, Rachel Weisz and Michelle Williams. The costumes look a bit bland to me, just pale copies of similar ones we saw better done in *Alice in Wonderland* (2010). This isn't a patch on either *Wicked* or the 1939 *Wizard of Oz* with costumes by Adrian.

In July, get out your sketchpads and vacu-form machines for *Pacific Rim*. Director Guillermo del Toro usually makes an interesting film and this one has giant robots, piloted by humans, fighting off the alien menace. Robot suits! The look is *very* Metropolis. I can see these being a big hit, especially for costumers who like the Star Wars Storm Trooper look and want to branch out a bit.

Finally, let me mention *Ender's Game*, due out in the Fall. Not only does it have a great Orson Scott Card story, but also Harrison Ford in a lead role. With uniforms and odd little aluminum controller buttons on the back of your neck, what's not to like? Only a few photos exist yet, but what there are seem promising.

December 2012 Membership Tally

by Jeanine Swick, Treasurer

These are the latest membership numbers as of December 9, 2012. Those chapters highlighted in red have not reported in a timely fashion, and are in danger of being discontinued. If you are a member of a chapter highlighted in red, you need to remind your officers to make a report to the treasurer, even if it is to say "we have no changes at this time."

Chapter	Count	Last Reported
Armed CG	21	12/03/2012
Beyond Reality CG	48	12/04/2012
Chicagoland CG	22	09/07/2012
Denver Costume & Cosplay Society	2	11/30/2012
Fiber Fantasy Artists CG	17	10/08/2012
Greater Columbia Fantasy CG	30	12/26/2012
Greater Delaware Valley CG	13	11/31/2012
Kansas City CG	11	05/01/2012
Madison Area CS	16	12/04/2012
MN-SOC	120	12/04/2012
NJ/NY CG	13	10/20/2012
Northern Lights CG	60	12/06/2012
Oklahomaesque	6	02/22/2012
Silicon Web CG	68	12/01/2012
Southwest CG	17	09/04/2012
St. Louis CG	34	10/31/2012
Utah CG	4	12/05/2012
Total Active Membership	502	
T-Chapter*	0	
Total Membership	502	

*T-Chapter is a place for active members to be temporarily held until they find a new chapter when their former chapter is discontinued.

Review: Sick Pups Field Trip

by Tina Connell

The Sick Pups took a field trip to the Stickley Museum at Craftsman Farms, Morris Plains, New Jersey, to see the *Styling an American Family: The 1910's* Exhibit in October 2012 in conjunction with our October meeting. This exhibition of vintage fashion runs until January 6, 2013.

Gustav Stickley moved his family to Morris Plains from Syracuse, New York so that he could be closer to his business interests in New York City. Originally, the site really was *Craftsman Farms*, with orchards, vineyards, a dairy, etc. The property was broken up after Stickley suffered business reverses during the Depression. The present (museum) property is much smaller, but has a couple of other interesting looking buildings besides the main house.

The house was built of chestnut logs timbered onsite and local stone, and was completely designed by Stickley. The first floor is laid out in large connected spaces which are much like present-day (great room) architectural trends.

On the interior, the house is lavishly furnished with many fine examples of furnishings from Stickley's factories, as well as appropriate accessory pieces. There are some amazing examples, such as a piano beautifully inlaid with decorative motifs, and a huge sideboard in the dining room. Large hand-hammered copper hoods above each fireplace, designed by Stickley, are quite impressive. Some of the furnishings are original to the house, but many of the original pieces were sold off/lost after the Stickleys sold the property. A number of pieces have since been recovered. The Museum also

displays typical pieces of the style that would have originally furnished the house.

Vintage Clothing Exhibit

The exhibit is set up as a series of vignettes, staged in the rooms and spaces inside the house. The garments are from the costume collection at Syracuse University's Department of Design, the exhibition features the Sue Ann Genet Costume Collection. They are not actual garments belonging to the Stickley family, but are typical fashionable garments from the same period. Fashions changed markedly beginning in 1909, shifting from the heavily corseted S-shape to a more slender, flowing silhouette. The premiere of the Russian Ballet in Paris in 1909, and the slim silhouettes and brilliant colors of the costumes, greatly influenced French fashion design. The fashions on display admirably reflect this trend. The mannequins are beautifully done, and give a real feel for what the family's activities would have been like in the period.

The first vignette is located on the entry porch, and represents a 1911 wedding party (two of the Stickley daughters were married at the house). The bride wears an ivory silk satin and lace gown with a veil. Two women in the party wear large hats. The male figure is dressed in a black morning suit, however, rather than more formal dress. As one proceeds into the house from the porch, there is display of formal "visiting" wear of 1911-12, with Mrs. Stickley and a daughter receiving three visiting ladies. The ladies' silk

dresses are embellished with very fine lace and embroidery; the visitors wear gloves and large hats, and carry handbags and parasols. A tray for visiting cards sits on a nearby table.

At the other end of the long main room are two vignettes, one with the daughters at the piano, and another with the girls having fun in a lounge area around the fireplace. The piano scene featured dresses from 1910-12 in lightweight cotton with lavish amounts of inset lace and netting (called lingerie dresses, or lawn [for the fabric] dresses). The lounge area vignette showed a casual scene of 1908-10, with the girls in shirtwaist blouses and ankle-length walking skirts.

Passing through a doorway from the main room into the dining room, a mannequin of a cook is wearing a typical servant's dress of the period. The docent told us that the Stickleys employed day staff, and did not have live-in servants.

At the other end of the dining room, the vignette is set up for an evening dance party in 1914, with rolled up rug and a Victrola for music. The dresses are brightly colored and gauzy, with somewhat shorter and fuller skirts for dancing, and lower necklines than in earlier years.

From here, we were taken upstairs. A family group is in motoring garb on the landing at the top, with duster coats and goggles. It was noteworthy that some of the fabrics used were of a rather coarse weave. Not all the goggles were of the "steampunk round" variety - there was also a pair with aviator-glasses shaped

lenses. The back edges (skin contact surface) of the goggles seemed to be made of plush or velvet. The (young) male figure wears a sweater and plus fours beneath his coat, with his head protected by a motoring cap. The two women wear more formal dresses beneath their dusters, and large hats with protective veils.

The adjacent master bedroom shows a 1913 traveling group, with a large open steamer trunk displaying additional vintage clothing on hangers. The tour docent took out several pieces for us to look at. A week-long trip required at least two trunks for each traveler, to provide the necessary changes of morning, afternoon, and evening dress. One of the three mannequins was adorned with a magnificent art deco brooch at the neck of her traveling blouse. The edging of the cocoon coat on another mannequin was trimmed with an unusual short-napped fur. I thought that it might be squirrel fur. That mannequin was also accessorized with a black (fox?) stole and muff, and a very large beaver hat with ostrich plumes. This vignette was inspired by a family trip to Bermuda.

Down the hall past the motoring group was the daughters' bedroom. Several mannequins were in "we've just gotten back from shopping - try on the new clothes" outfits of 1912-13, with clever use of mirrors allowing one to see the back, as well as the front, of some of the dresses. Most of the dresses had quantities of lace and embroidery. They included a black evening dress. The Sticklely ladies could, of course, afford high-end ready made and bespoke clothing. Shopping boxes from Macy's, Best & Co., and Lord & Taylor littered the sidelines. That vignette concluded the clothing exhibits.

Unfortunately, photography is not permitted inside of the house, so we were unable to take pictures of the clothing. A slide show is on the museum website, at

<http://stickleymuseum.org/programs/exhibition-2012.html>

The museum gift shop also has postcard photos of most of the exhibits, which helped to make up for not being allowed to take photos.

The former kitchen is now the gift shop. One entire (outer) wall is taken up by refrigeration and freezer lockers. The opposite wall (adjacent to the dining room) was the cooking area. The gift shop is a treasure trove of books about the Craftsman period. There are also decorative plaques in the Craftsman style, embroidery kits, vases and other pottery, jewelry, shawls, etc.

The Museum is conveniently located just a couple of miles west of I-287, just off of NJ Route 10. The parking area is a short walk from the museum, although there is also closer parking for those with handicap parking permits. Parking is graveled, so flats are recommended.



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

ICG By E-Mail or Internet

All members are welcome to join the ICG general discussion *Yahoo! Group* and participate in lively conversations on costuming. Please send comments and suggestions to the board and the standing committees using these e-mail addresses:

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

Yahoo! Groups

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Your ICG membership benefits include participation in a chapter(s) of your choice, voting rights, and a subscription to the *International Costumer*.

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Members who have an e-mail address on record are notified when a new edition is available. Those who receive the print edition are welcome to view the online edition by going to:

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

When prompted, enter the user name "costumer" and the password "themayans."

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