

# *International Costumer*

*The Newsletter of the International Costumers' Guild*

Volume XXI Issue 6

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Chicagoland Costumers' Guild runs the Chicon 8 masquerade

## From the President's Desk

By Kevin Roche

### Is this the end?

This may be my final column for the



*International Costumer*. Not because I'm going anywhere, but because *we still have had no one step forward to take the reins as editor*. As

announced earlier,

this November issue is the final one for our hard-working Guest Editor Phil Gust. The ICG Publications Committee, which includes Phil, is considering what other formats we can use for regular member communications.

If this newsletter format is something you feel strongly about, this is your last chance to do something to preserve it, but you have to step up and speak up NOW. Enormous kudos and thanks to Phil for his hard work as Guest Editor for nearly two years.

### Costuming the Ol' Homestead

Hallowe'en is just a week away. I'll be



wearing my Rainbow Dash costume to a "Mythical Creatures" evening garden party (with sky blue tights and tunic added, brrrrr...).

In the meantime, for a change this year I decided to dress the townhouse. Our shared-wall neighbors strung up one of those giant spiderwebs from the ash tree in their front yard, so I decided to do the same.

I re-made the web I bought (it's a stretchy



hand sewing it was just the thing.

chenille elastic) to have more strands in it, and the result was a bit ships-rigging-esque, so of course my giant spider needed a pirate hat. I didn't make it (it's a chihuahua-sized dog hat) but after a little

The neighbors' spider is doing what's almost a Gene Kelly pose between the corner lamp-post and its web.

What are you (or your house) wearing this year for All Hallow's Eve?

### Budgets, Bureaucracy and Bouquets

The board is rolling into the annual budget process. Talk to your Chapter's Director (aka your Board Representative) if you want more details! (Note that proper reporting of membership rolls and status is key to our budget planning, so thanks to all the chapters who have been reliably doing so!).

On the Bureaucracy front, the Silicon Web Costumers' Guild board asked me to serve as their parliamentarian and advise them as they rewrite their bylaws and create standing rules (a process I recently went through with the

Peninsula Wearable Arts Guild). Doing so is actually proving to be a great warmup for doing the same for the ICG.

And it is NEVER TOO EARLY to start thinking about nominating members for the ICG Lifetime Achievement Award. Nominations will be due no later than mid-February, 2023. More details on the process can be found at <https://costume.org/wp/icg-lifetime-achievement-award/>

### Where are we going / Where have we been?

Besides the costumed tomfoolery coming up at the end of October, Andy and I are going to try a new-to-us, slightly smaller furry convention, PawCon, here in San Jose the first weekend in November. We've heard good things about it, and it's at the Doubletree, the venue for Costume-Con 39 next year. The theme this year is Pawston Paradise, a riff on the hotel in the movie *The Fifth Element*, and we're really looking forward to it, as well as to seeing how the current management at the Double Tree deals with a small, enthusiastic, costumed horde.

We're already planning for Further Confusion in January, Gallifrey One in February, and, yes, Costume-Con 39 in April, where I appear to already be entangled in at least two serious costume plots.

All our travel and convention plans are, of course, still contingent on the state of the public health situation, but we're staying up to date on our boosters and masking up to manage risk as best we can.

And finally, a follow-up on our Chicon and Rodeo trips:

First, a couple snaps of Rainbow Dash on the mezzanine at the Hyatt Regency in Chicago. He proved quite comfy to wear, and got lots of smiles... and I had laid in a supply of My Little Pony stickers to give away, making MLP fans of all ages quite happy.



*Kevin Roche as Rainbow Dash at Chicon 8*

It was even more comfortable when I figured out how to pop the lenses out of the lens holders for the goggles and put just the holders back in – then I could actually see, as the goggles fogged up quite quickly when I donned a KN95 but was only moving at a

walking pace (since galloping or flying would likely have been a violation of the convention Code of Conduct)

When I arrived at the convention there were only a few entries in the Masquerade, and I rather quickly realized I really wanted to put my Merman across the stage again now that I'd solved some of the wearability problems I experienced at Costume-Con 40.

So with Andy's blessing (and backstage support), I entered Making Waves, and took Best Reproduction in the Master Division.

This photo is of me with Courtney Rayle in her marine-themed *The Ocean Goddess*. She took Best in Show Workmanship with this fabulous piece!



*Kevin Roche with Courtney Rayle at Chicon 8.*

## Guest Editor's Letter

*By Philip Gust*

Welcome to the November-December 2022 issue of *The International Costumer*, the newsletter of the International Costumers' Guild (ICG). As a member of the ICG Publications Committee, I have been your Guest Editor for the most recent ten issues while we look for a permanent editor. This will be my final issue.

As Kevin Roche pointed out, this may be your final issue too. After publishing calls for two years for volunteers who have experience writing or editing for a newsletter, or are interested in learning, no one with the skillset or interest has stepped forward.

As a volunteer-run organization, the ICG relies on members for everything we do, from the officers, board, and committees to functions such as the ICG Archives, our IT, website, and social media operations, and the *International Costumer* newsletter. Without dedicated volunteers, none of this would be possible. Increasingly, fewer and fewer members are taking on more and more roles. Unless more members become workers rather than lurkers, that is unsustainable.

I am willing to collaborate with anyone who volunteers as editor(s) (this could be a shared role) for several issues to help them get started. We even have some articles to run in the next issue. All we need is you.

The Publications Committee has begun to discuss the role of newsletter in our organization as a way to disseminate information, and

to consider other ways to accomplish that going forward. Many organizations are having similar conversations. As a first step, we surveyed members about the newsletter and how they currently find ICG, chapter and SIG, and costuming-related information. Thanks to the 57 members who responded.

We learned what members value about the newsletter, and that many thought it was an effective way to communicate information about the ICG, its chapters and SIGs, and its members. Many respondents also told us they would like to receive the online edition as an attachment to the announcement email rather than as a link to it on the ICG website so we are trying that with this issue.

Based on our discussions and the survey results, the committee will submit a report to the ICG board in November with options and recommendations about the newsletter and other ways to communicate ICG, chapter and SIG, and member information going forward. We will encourage the board to share this with chapter members and solicit feedback.

In this issue, Chicagoland Costumer's Guild reports on running the masquerade at Chicon 8. A member's review of a new book on cosplay and its history discusses what she liked about the book and some shortcomings, and recommends members consider reading it.

Finally, I want to mention the Silicon Web Costumers' Guild's next webinar on Dec. 18 is "Tech Couture," blending traditional sewing techniques with computer assisted fabrication and wearable electronics. ICG members will be notified when registration opens.

## Chicagoland Costumers' Guild at Chicon 8

*By Patrick J. O'Connor, Chicagoland Costumers' Guild*

Early in 2021, the Chicagoland Costumers' Guild agreed to run the Chicon 8 World SFF Convention's Masquerade event. The subsequent months were pretty tough; we lost the late Susan Edmunds, who would have been our Masquerade Director, but proceeded with the two-person team of Susan Finkle and Renata O'Connor who succeeded admirably in the roles of co-Directors.

The Masquerade took place on Saturday, September 3, 2022 in the Grand Ballroom of the Hyatt Regency Chicago hotel. Sixteen entries (one with 12 members!) arrived to compete, and despite a few glitches here and there, everything proceeded as hoped, and the event ran on-time (!).

Master of Ceremonies William Dezoma has impressed all of us with his Emcee-ing skills at Chicago TARDIS and other local cons, and we are grateful that he agreed to be our MC.



*MC William Dezoma. Photo: Al Bogdan.*

He opened the Masquerade at 8:00PM and introduced each entry in a delightful and entertaining fashion. (*Shown also: Trophy designed by James Brown.*)

The Young Fan entry **Hinata Hyuga and Naruto** (Sinead and Aine Randle) led the entries and took the Best Young Fan Award.



*Young Fan entry: Hinata Hyuga and Naruto. Photo: Al Bogdan.*

Entry 2, **The Predator and Dutch**, (Amanda Tomaszewski and Brian Tomaszewski) took Best in Class, Novice, with an outstanding 'Predator' costume.



*Entry 2: The Predator and Dutch (two views shown here). Photo: Al Bogdan.*

Entry 4, **A Tale of the 9 Lives that Sailed the 7 Seas**, (Janine Wardale, Theresa Halbert, Tina Riggs and Lisa Satterluand) won Best in Class, Master, and Workmanship Award for Best Hidden Details.



Entry 4: *A Tale of the 9 Lives that Sailed the 7 Seas*. Photo: Al Bogdan.

Entry 5, **Tech from the Bad Batch**, (Betsy Scott) took Best Novice, Workmanship, with a costume that presented an impressive use of 3D Printing.



Entry 5: *Tech from the Bad Batch*. Photo: Al Bogdan.

Entry 7, **Post-Apocalyptic Plague Shaman**, (Snail Scott) Best Journeyman, Workmanship, Best Organic Character, and our own CCG 'Cement Overshoes' Award. Costume entirely made of aluminum pull-tabs and other 'found art' items that would normally be located in a 'recyclables' bin.



Entry 7: *Post-Apocalyptic Plague Shaman*. Photo: Al Bogdan.

Entry 8, **Ocean Goddess**, (Courtney Rayle) Best in Show, Workmanship.

Entry 9, **Professor Percival R. Smythe III**, (Jim Phillips) Best Narrative.



Entry 8: *Ocean Goddess*. Photo: Al Bogdan.



Entry 11: *Steampunky Brewster*. Photo: Al Bogdan.



Entry 9: Professor Percival R. Smythe III. Photo: Al Bogdan.



Entry 15: Making Waves. Photo: Al Bogdan.



Entry 13: Sadric the 86th and his Empress. Photo: Al Bogdan.

Entry 11: **Steampunky Brewster**, (Rosemary Williams with electronic programming by James Williams) Best in Class, Journeyman.

Entry 13: **Sadric the 86th and his Empress**, (Pierre and Sandy Pettinger) Best Workmanship, Master.

Entry 15: **Making Waves**, (Kevin Roche) Winner: Best Reproduction. ...Kaleidoscopic! In the Master Class, of course! Cheers!

Entry 16: **Arwen's Lament**, (Ellen Rustad, Kevin Rustad, Keith Nelson, Jen Curti, Kyle McDonald, Melody Hubertus, Alexander Johnson, George Richard, Bill Hendricks, Rich Schreiber, Amada Marquez Simula, Frost Simula and Rae Lundquist) Best in Show, Workmanship: Best Documentation, Excellence in Workmanship for Hobbit Feet



Entry 16: Arwen's Lament. Photo: Al Bogdan.

## Book Review: *Cosplay: A History*

By Jennifer Skwarski, *Silicon Web Costumers' Guild*



*Cosplay: A History* by Andrew Liptak was published by Simon and Schuster in July 2022. I first found out about it from a Facebook post on the ICG's group page. Those who posted about it were a bit skeptical as to what it would actually contain and wondered if the author would get the history correct.

Well, I'm glad to say that the history does seem to be correct. I'm no expert in this matter so I would be interested in hearing someone else's review who knows more than I. Also, he's got *a lot* of history in there. Things like costuming used in women's rights marches, mummer's parades and the costume ball given by Jules Verne and many guests dressed as characters from his novels.

I haven't quite finished the book yet (I have about 70 pages left out of 350) so I'm not going to get really in depth here, I'd like to at least give you a taste of some things I really liked and some things I thought that were lacking in the book.

### Areas I thoroughly enjoyed

There is a section on identity which I found very informative and edifying. Here, Liptak talks about racial, ethnic and gender identities and sexism. He covers how these subjects were treated in the past and how things are changing today.

Liptak covers historical costuming by talking about recreation groups such as the Society

for Creative Anachronism but also includes living history groups such as those centered around historical events or historical sites. The people, particularly those involved in living history, talked with him not only about adherence to accuracy in their costumes but the important use of storytelling when interacting with the public.

The chapter on copyright and intellectual property was very interesting. Here, Liptak gives us some history on how costumers, manufacturers and rights holders have handled licensing, copyright and violations thereof. He talks to a number of those involved in these legalities and how this area has changed in recent years.

Another favorite section of mine was where Liptak covers technology, giving the evolution in materials that are available to costumers as well as the evolution in making techniques. He talks about the influence from industrial manufacturing and how these tools and resources are more readily available to today's costumer.

### Subjects I thought were lacking or had been omitted

Someone else who has also been reading this book mentioned the lack of index. Initially I didn't miss it, but when it came to wanting to re-read sections I remembered and really wanted to zero in on something specific, the fact that there was no index was painful. I still haven't found one of those bits.

There is a lack of anything on furies, steampunk and other historical costuming beyond historical recreation organizations and living

history. In an interview with Liptak on the podcast *Stuff You Missed in History Class* he states there were areas he didn't get to due to lack of time. He also talked about wanting to do more research to cover those areas and possibly another book in the future. I would enjoy reading more on these areas if he decides to pursue this.

Liptak spends a lot of the book talking about and talking with other people (in addition to himself) who are involved in the 501st Legion. I can see his reasoning for doing so as he has been a member of the organization for many years and so has easy access to its resources. Not to say that I found any of it uninteresting, it's just that I found that the 501st worked its way into whatever was being talked about and that gave me a real feeling of the whole book being a bit unbalanced.

Much of the "recent" fannish history of the last 20 years or so presented in the book emphasizes costuming that you see at Comic-Con, anime and entertainment/media conventions. These are almost entirely recreation costumes or costumes inspired by already existing characters. I'm in no way denigrating these types of costumes, I've made a lot of them myself, but Liptak omits the rich plethora of original design costumes which many create having drawn inspiration from many wide and varied sources. This is the one big disappointment I have with this book.

So, should you read this book? Yes, I think you should. And I think many interesting future conversations can be had from it.

## About the ICG

The International Costumers' Guild (ICG) is an affiliation of hobbyist and professional costumers, dedicated to the promotion and education of costuming as an art form in all its aspects. The ICG is incorporated as a U.S. 501(c)(3) non-profit, educational organization.

### ICG Online

**ICG Website:** <http://www.costume.org/>

**ICG Facebook group:** <https://www.facebook.com/internationalcostumers>

### ICG Gallery

<https://gallery.costume.org/>

### Members-only Google discussion group:

<https://groups.google.com/a/costume.org/g/cos-chat>

### ICG Board meeting Google group:

<http://groups.google.com/u/6/a/board.costume.org/g/meeting>

### Use Amazon Smile to support the ICG:

<https://smile.amazon.com/ch/52-1656188>

### Board of Directors:

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### Guidelines Committee:

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## ICG Member Benefits

Member benefits include participation in local Chapters and in Special Interest Groups (SIGs), voting rights, eligibility for grants, online forums, learning and volunteer opportunities. Members also have exclusive early access to the latest issue of the *International Costumer* newsletter.

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## About the *International Costumer*

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

### Online Submissions

We welcome short costuming articles, book reviews, event reports, and news items. Submit your copy as rtf, doc, docx or txt files to the editor at [newsletter@costume.org](mailto:newsletter@costume.org). All graphics formats are accepted.

### Contacting the Editor

Please contact the editor to report problems, or to offer comments and suggestions: [newsletter@costume.org](mailto:newsletter@costume.org).

### Newsletter Delivery

The *International Costumer* is available as both an online and print edition. The online edition is fully searchable and annotatable, includes full-color images and active hyperlinks, and is available immediately on publication.

Your preference is part of your ICG membership record. To update your information or change your preference, contact your local chapter. Returned copies of the print edition cannot be re-mailed.

Members who have an e-mail address on record are notified when a new issue is available. The online edition is at <http://costume.org/wp/the-international-costumer-newsletter/>. The password for this issue only is "Finale2022".

### Editorial Board

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