

# The International Costumer

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The newsletter of the International Costumers' Guild, Inc.

*Vol XXII Issue 4 - August 2023*



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## From The President's Desk: On Vacation (finally!)

By Kevin Roche

*Hej dag! Vi ska på semester!*

In English (more or less): *Hi! We're going on vacation!*

Andy and I chose not to attend NASFiC or the Chengdu Worldcon this summer, and instead have been planning a 2-week trip to Iceland and Sweden. I'm composing this from the lounge at SeaTac airport as we wait for our plane to Keflavik to board.



This is actually our first vacation in perhaps 15 years where we are simply traveling for the fun of it. While we are attending events (we'll be in Stockholm for all of their week-long Pride Festival) *we aren't volunteering for any of them!*

This doesn't mean we're exactly costume free, I made the shirts shown here to have some more comfy cotton bright rainbow wear for Pride, and several of the places we're going encourage dressing in theme, including Lasse i Gatan, a *pirate* themed restaurant.

I'll post more photos once we're home (or watch our socials).

Also this month I've written a post about Richard Man, ICG member nominated for the Fan Artist Hugo. (Richard is one of several costume-active fans nominated in that category this year — both Alison Scott and España Sheriff, at least, have been known to costume — but Richard has been active with the Guild and with Costume-Con for years.) Give it a peek!

## Happy 90th Birthday, Bjo Trimble!

By Philip Gust



The Silicon Web Costumers' Guild is proud to send our best wishes to member, and fandom and costuming legend Bjo Trimble on her 90th birthday on August 15, 2023.

Bjo remembers that she met future husband John Griffin Trimble under Forrest J Ackerman's piano, where several fans had taken refuge during a particularly crowded party. "John was in the Air Force, so he and, I traded Stupid Office Stories and discovered we liked each other a lot."

John and Bjo Trimble. Photo: Bob Paz via Facebook.

Bjo helped revive a flagging Los Angeles Science Fiction Society (LASFS) in the late 1950s. In 1958, she put together the "Worldcon Futuristic Fashion Show" at Solacon, the 16th World Science Fiction Convention. The designs in the Fashion Show were determined by a mail-in contest and published in a booklet. This is the same Design Contest / Fashion Folio / Fashion Show format that is now used by Costume-Con. She ran it once again in 1966 at Tricon, the 24th Worldcon, where she also gave fandom a glimpse of three early Star Trek costumes. When she was the Masquerade Director for the Denver Worldcon in 1981, judging using the Division System was tried for the very first time.

Bjo also started and directed "Project Art Show", the first modern convention art show, in 1960. its success led to art shows becoming a profitable part of most conventions, both large and small.

In 1993, Bjo and John received the ICG's [Lifetime Achievement Award](#) for their contributions to the costuming community.

She and John are best known as part of the "Save Star Trek" campaign, which was generally credited with allowing the series to run for a third season rather than being canceled after two. They also helped with the campaign to have the first of NASA's Space Shuttles named Enterprise. In 1982, Bjo published a memoir of her experiences in Star Trek

fandom entitled *On the Good Ship Enterprise: My 15 Years with Star Trek*.

Bjo is also known for her dyework and fiber arts, especially in the use of natural dyes. The Trimbles, owned and operated the Griffin Dyeworks & Fiber Arts until 2015.

Congratulations, Bjo, and thanks to you and John for your many years of service to the communities whose lives you have touched.

[See “FANAC Fan History Interview with John and Bjo Trimble” in the [May 2021](#) issue of SiW’s *The Virtual Costumer*.]

## Meet Richard Man: ICG member, photographer extraordinaire, and 2023 Hugo Fan Artist Finalist!

By Kevin Roche

*Disclaimer: this post is a personal one, and is not intended as an official endorsement of a Hugo Finalist by the ICG or its president.*

It’s always fun when people you know are named as finalists for prestigious awards; I’ve been fortunate to know many of the writers, artists and fans who have made it to the final ballot and, sometimes, go on to win a Hugo Award at the World Science Fiction Convention. It is even more fun when it is someone you have been nominating for years. This year, I have *THREE* friends who I know costume and are all finalists for the Fan Artist Hugo Award. It happens that one of them is my friend and Silicon Web Costumers’ Guild Member Richard Man.

I no longer remember at which convention I first met Richard and his wife Karisu, we’ve been friends for decades. I’ve watched his kids grow up, invaded their lovely home many times for wonderful potluck gatherings, and sung up the sun more than once with them at the winter solstice. Besides being a technical and programming whiz, Richard’s love for the visual arts is broad, including not only costuming, but also includes brush calligraphy and of course photography. His eye for what the camera can capture is inspiring, and, in fact, I asked him and Karisu



to photograph our wedding at Natural Bridges in 2005; the featured image is his work.

Richard also specializes in working with large format cameras and films, which lend a richness to his work that is amazing.

Richard also deeply tied into our costuming community, both as costumer and photographer. He’s great at putting subjects at ease and capturing the essence of their costume art. I asked him to be official masquerade/cosplay photographer at Anime Los Angeles\* when Andy and I were asked to start up their competition, to run our whole visual archive department at Costume-Con 26, and then to be the official Masquerade Photographer at Renovation (Worldcon) in 2011. I turned directly to him for my portrait for the ICG Lifetime Achievement Award. His talents continue to be in high demand, he was most recently the official photographer for Costume-Con 39.



While Richard’s nomination for the Fan Artist Hugo has focused on his ongoing *Worldbuilders of SF and Fantasy* project, he has several other community portrait projects underway, including *Cosplay Transformations* (obviously on point for the ICG and fan’dom), and *Hearts on Our Sleeves*, featuring wonderfully heartfelt portraits of transfolk.

Obviously, I’m a bit biased, but if you are unfamiliar with Richard’s work, I urge you to visit his site at [richardman.photo](http://richardman.photo) and browse the galleries. He and Karisu have assembled a focused portfolio for the nomination you can download at

<https://richardman.photo/pub/RICHARD-MAN-HUGO-VOTERS-PACKET.pdf>

If you like his work and are an eligible Hugo voter, I hope you will take the time to consider him for your ballot. (In the spirit of full disclosure, I also know España Sheriff and Allison Scott, so half the Fan Artist Hugo Finalists this year are my friends. Do go look at ALL the finalists work before casting your ballot. I certainly have my work cut out for me)

\*One of the features of his shooting ALA for us was how much we (Richard, Andy, and me) stressed to the contestants that they had the right to withhold consent to casual photography, that “No means No” and we were all empowered to eject any creeper photogs who might bother them. It was the first time some of them had ever been told they had those rights.

## 2023 Lifetime Achievement Award Group Photo

By Philip Gust

This portrait by Richard Man was taken at Costume-Con 39 following the 2023 Lifetime Achievement Award presentation. It includes 2023 co-recipients Christina and John O’Halloran, and the past LAA recipients who helped present the award that evening.

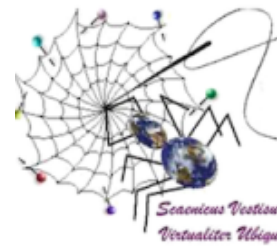


Photo: Richard Man. ©2023, used with permission.

## Silicon Web Costumers’ Guild Announces Second Season of Webinar Series

By Philip Gust

The Silicon Web Costumers’ Guild (SiW) has announced the second season of their webinar and workshop series, “Silicon Web Costumers’ Guild Presents” with speakers presenting on a variety of topics about costumes and costuming.



Four webinars are scheduled for the fall 2023 semester. See the chapter [Calendar](#) page for details. The webinars are at no cost thanks to sponsorships and donations, and the use of the Zoom platform, available to all ICG chapters and SIGs. ICG members will receive announcements by email on how to register. Webinars for the spring 2024 semester will be announced in November.

## WorldBuilders of Science Fiction and Fantasy

**(Sept 10 2023)** Hugo Award nominated photographer Richard Man will talk about his latest project, “WorldBuilders of Science Fiction and Fantasy.” Starting in 2015, Richard set out to photograph SF&F genre creators: writers, artists, occasionally editors, etc, Using a traditional large-format 4”x5” film camera. this painstaking photography process captures the essence of the person in front of the camera; a picture that can tell a thousand-word story. Richard is a [finalist](#) for the Best Fan Artist Hugo Award at the 2023 Worldcon in Chengdu China in October 2023. He is believed to be the first photographer nominated in the Fan Artist category. Worldcon members are eligible to [vote](#) for Hugo Awards through September 30, 2023.

## Beetle Wing Embellishment

**(Oct 8 2023)** Delicate and luminous beetle wings have been used for embellishing costumes and accessories for at least 150 years. J. Leia Lima Baum, a fashion consultant whose interests are equally divided in the past, present, and future of fashion, offers a pictorial overview of beetle wings throughout history in various cultures, followed by the Indian tradition of metalwork embroidery and its subsequent spread worldwide. She with also have a live demo of techniques. Her award-winning research and handwork involving beetle wing embroidery have been shared at academic symposia and conferences worldwide. Visit her [website](#) for more information.

## Inside the ICG Pat and Peggy Kennedy Memorial Archives

**(Nov 5, 2023)** The International Costumers’ Guild’s Pat and Peggy Kennedy Memorial Archives is the world’s largest collection of

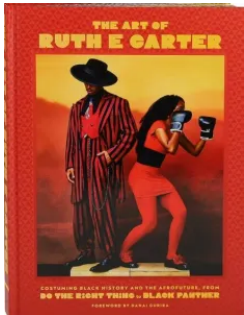
photographs, video, and paper ephemera records of the costuming art in relation to Science Fiction conventions. In this webinar, the Archives team will talk about their work preserving the history of costuming, including some recent projects, their processes, the equipment and software they use, and how the digital and physical collection is stored. This is your chance for an inside look at the ICG Archives and what the team does.

## Reenactress: A Female Civil War Reenactor's Documentary

**(Dec 10, 2023)** Over 250 Civil War soldiers were actually women disguised as men. The number is so vague because the historical record is incomplete due to these heroines' amazing ability to pull off their disguises. In her first feature-length documentary, *Reenactress*, director and re-enactor J.R. Hardman explores the history of women warriors who fought bravely in the service of their countries on both the Confederate and Union sides. In this webinar, J.R. will discuss how she was inspired to make the documentary and talk about the process of bringing these historical figures to life through reenactment.

## First Look: Ruth E. Carter: Costuming Black History and Afrofuturism

By Kathe Gust



Admirer's of Ruth E. Carter's design work may be interested to know that she has a new book out. *The Art of Ruth E. Carter: Costuming Black History and the Afrofuture, from Do the Right Thing to Black Panther*, came out in May 2023. Afrofuturism is an aesthetic in which futuristic or science fiction themes incorporate elements of Black history and culture. The hardcover book celebrates her entire three-decade career to date, beginning with her early work for Spike Lee and continuing to *Black Panther: Wakanda Forever*.

Included are anecdotes on working with many of the stars she has dressed over the fifty plus films she has costumed to date, averaging 2.5 movies per year. It has many sketches, mood boards, film stills and behind the scene photos which illustrate both her design process and collaboration methods.

Carter is currently working on designs for "Blade", a Black half-vampire, half-human character from the Marvel Cinematic Universe, to be released next year.

The book runs between \$30 and \$40 depending on where you purchase it. Bookplate autographed copies are currently available from <https://premierecollectibles.com/ruthecarter>

*The Art of Ruth E. Carter: Costuming Black History and the Afrofuture, from Do the Right Thing to Black Panther*

Publisher: Chronicle Books (May 23, 2023)

Language: English

Hardcover: 152 pages

ISBN-13: 978-1797203065

## In Remembrance: Bill Laubenheimer

By Philip Gust



Photo: Richard Man

We are saddened to report that Bill Laubenheimer, the husband of Silicon Web Costumers' Guild VP Carole Parker, passed away on July 19, 2023 while attending Pemmicon, the Nasfic being held in Winnipeg, Manitoba.

Bill was an experienced software architect and expert in software patents. In fandom Bill was known for their love of filking and writing songs focused on programming. Bill was the LepreCon 32 Music GoH.

In addition to many other accomplishments, Bill also regularly attended costume and sci-fi/fantasy conventions with Carole, and sometimes even participated in masquerade entries, such as "Alien Anthropologist" at Costume-Con 25.

Bill will be missed by their many friends and admirers. We offer Carole our love and support.

## Deborah K. Jones 1948–2023: In Memoriam

By Eleanor Farrell

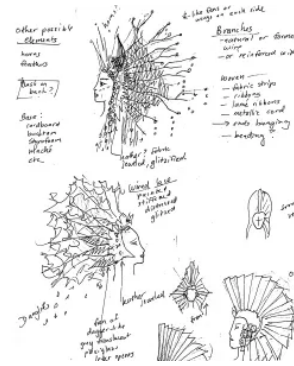
I am very saddened to report that Deborah K. Jones, respected and admired by all in the costuming community for her exquisitely crafted and thoughtfully choreographed masquerade presentations, passed away peacefully on July 8, 2023, following a three year bout with glioblastoma. Debby had struggled with a number of medical issues over several decades, but always with a positive attitude and quiet fortitude, and never lost her sense of curiosity and creative drive. She is survived by her husband Terry and their two children, Rhiannon and Bryan.

I met Debby (who later also became known as “Deb” to friends) in Honolulu in 1974. Both of us were graduate students at the University of Hawaii, brought together by our associations with the Astronomy department (Debby’s husband and my housemate). We formed a tight and lively social circle, sharing our passions ranging from music and art to books and movies, from hiking, camping and beach jaunts to festive holiday feasts. Debby’s artistic imagination and talents in design ignited my own interest in costuming, and we tackled our first collaboration, hooded robes in individually chosen color schemes, which we entered into a costume masquerade at Mythcon 7 in 1976 as sisters of the Bene Gesserit.

After Hawaii, our lives took us in separate directions, geographically, but we managed to keep our costuming dreams alive through correspondence and occasional meetings. While living in Canberra, Australia, where her husband Terry had a post-doc position, Debby explored the blossoming fabric arts movement in that country, learning new techniques in fabric manipulation and dyes and innovative use of materials.



“Sisters of the Bene Gesserit” / Deborah K. Jones and Eleanor M. Farrell / Mythcon 7 / Sacramento, CA 1976 (Photo source: Eleanor M. Farrell)



Sketches for “Alliance” / 1987 (Image source: Eleanor M. Farrell)

be surprised by the final pieces we had created. A scribbled note in Debby’s hand on one of these ancient documents asserted “Costume as collage!” and that’s a good summary of her creative process: mashing up historical and ethnic designs, experimenting with different embellishment techniques, adding music, literary, and pop culture nods. Debby’s work continually took her to new heights; one of her later projects was creating digital costume using fractals.

I recall how excited Debby was to discover CostumeAPA and to learn that there was a convention solely for costuming (!!). We attended Costume Con 3, in Columbia, Maryland, in 1985, thrilled and terrified by the creativity and construction skills surrounding us at every turn. But these were, in fact, our people, and the beginning of many friendships and satisfying creative experiences to come.



“There and Back Again” / Costume Con 25 / St. Louis, MO 2007 (Photo: Kerry Gilley)

I visited one Christmas and we spent several days in the back yard experimenting with batik on a bolt of silk we bought in Sydney, which eventually became our first Costume Con masquerade entry, “Airs of Sea and Fire.” Apart, we would continue to collaborate through letters (often laced with sketches, fabric scraps, photos torn from magazines, and cassette mix tapes with music cues), riffing off each other’s nebulous visions until we met up at a convention, eager to be surprised by the final pieces we had created. A scribbled note in Debby’s hand on one of these ancient documents

asserted “Costume as collage!” and that’s a good summary of her creative process: mashing up historical and ethnic designs, experimenting with different embellishment techniques, adding music, literary, and pop culture nods. Debby’s work continually took her to new heights; one of her later projects was creating digital costume using fractals.

Debby’s superior talents and her dedication to exploring her craft far surpassed my own, as she went on to have many award-winning presentations — some solo, some with her daughter Rhiannon and son Bryan (costuming was a Jones family affair, as Terry often

contributed with his woodworking and other technical expertise). Debby frequently contributed to the Future Fashion Folio at Costume Con, served as masquerade director and judge, and was recognized with a retrospective exhibit in 2005 at CC23. Her “Best in Show” wins include competitions at Costume Con (“Broken Wings” CC5, “Alliance” CC7, “Alice’s Restaurant” CC8, “There and Back Again” CC25), as well as Worldcon (“Dread Warrior” Noreascon 3 1988, “Our Lady of Shadows and Dreams” ConAdian 1994) and smaller local cons over many decades.

Whenever Debby was participating at a convention, attendees knew that they would be seeing something original, something surprising, something whimsical, something awesome. Her contributions to the costuming community cannot be measured, and she will be greatly missed.



“Alice’s Restaurant” / a large band of misfits / Costume Con 8 / Ontario, CA 1990 (Photo: Steve Jacobson)



“Our Lady of Shadows and Dreams” / ConAdian (Worldcon 57) / Winnipeg, ON 1994



“Alliance” / Deborah K. Jones and Eleanor M. Farrell / Costume Con 7 / Albany, NY 1989 (Photo: John Upton)



“Dread Warrior” / Noreascon (Worldcon) / Boston, MA 1989 (source: fanac.org)

# About the International Costumers' Guild

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 a U.S. 501(c)(3) non-profit, educational organization.

## Benefits

Member benefits include participation in local Chapters and Special Interest Groups (SIGs), voting rights, eligibility for grants, online forums, social media, learning and volunteer opportunities, and announcements about ICG business and activities. Chapters and SIGs are eligible for tax-exempt status, Quickbooks, web hosting, Zoom, and Google Workspaces.

## ICG Officers

- **President:** Kevin Roche ([president@costume.org](mailto:president@costume.org))
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