

# G \* C \* F \* C \* G NEWSLETTER

Volume II, No. 2 October 1985  
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CONGRATULATIONS to Guild Members Kathy Sanders and Phillip Mercier for their "Best Presentation" at Aussiecon, and to Dorsey and John Flynn for their "Best in Show - Recreation" at Chillicon.

This is going to be an overly long editorial and I promise that it will seldom happen again. First let me apologise for the living up to my family motto "Sero sed serio" in the publication of this issue of this newsletter. Without going into the ugly details, a large number of totally unforeseen business and personal problems got in the way of getting this out on time. We will do what we can to see that this does not reoccur.

Speaking of this Newsletter, in response to Kelly Turner, Cindy Riley, and others who commented on the "format" of the first new issue...sorry about that, but Bobby and I agreed to edit/compile it from what we received in the way of offerings. If we had not reduced the pages and run them "sideways" then we would have had to put out a twenty-eight page issue which would have thrown the Guild deeply into the hole on that issue. Yes, this could be eliminated by our re-typing everything onto the computer, reformatting it into columns, and then reducing as needed...but that is more of a job than we are willing to accept. Kelly Turner has offered to do just that and the paste-ups for future CosMaF pages, and, as you can see from this editorial, we are doing that for anything that we are the original authors of; but if we are going to get out eight issues a year, and run the information that you send us, then we are all going to have to put up with a certain amount of "inconvenience". In other words, if you want to type up your newsletter submittals in column form i.e. 30 characters wide if you are printing 10 characters/inch, 36 characters wide if you are printing 12 cpi, or 45 characters if you are printing 15 cpi, we will paste them up into columns and you won't ever have to turn the page sideways...but we are not going to insist that you do that in order to be printed in the Newsletter, nor are we going to retype everything.

One final note on the Newsletter. The Guild chapters have voted to set the "International portion" of the local chapter dues at \$ 6.00 per year. Our best estimate is that this will pay for printing and mailing of eight - 16 page newsletters per year, and any

surplus will be used to help defray expenses of Guild sponsored functions at the annual Costume Con and Worldcon. It was also decided to amend the By-Laws to allow the local chapters to set their own dues schedules with the proviso that Six Dollars of each annual membership would be payable to the International to pay for the members' newsletters.

This being the case, it occurs to me that we should rapidly consider a further amendment as follows: (under Membership) "All members of a local chapter of the GCFCG shall automatically become members of the International upon payment of their local chapter dues and shall be entitled to receive the 'GCFCG Newsletter' and any other publications of the International made for the membership at large. Additionally there shall be a class of members known as 'International Only' who are not affiliated with any local chapter of the GCFCG, but upon payment of the dues established (currently \$ 6.00 per year) shall be entitled to receive the 'GCFCG Newsletter' and any other publications of the International made for the membership at large."

In this way, those "Interested Parties" who are isolated from other costumers still might be encouraged to "join the Guild" at a reasonable rate for what they will receive. As has been pointed out by several of our more distant members, the original membership rates were set without much thought as to the value to those who were not local and could not attend the various functions.

The following is re-printed with the authors' permission from The Turner's submittal to "Costumapa 12":

### GCFCG--THE NAME

How about making the whole thing the "Fantasy Costumers Guild?" Currently, new chapters are a division of the "Greater Columbia Fantasy Costumers Guild." This sounds like a chapter of a chapter. Which it is in a certain way. If we understand correctly, Marty set it up as a chapter of the Guild that we set up to "run" Costume-Con One. However, our Guild was purely a paper organization--set up to give the convention the look of legitimacy. Now we come full circle. Why don't we give the whole thing a new name; then each division can have a chapter name. Comments?

While the Turners are not entirely correct in their understanding (The GCFCG was never intended to be a chapter of any other organization, but the "Fantasy Guild" portion of our name was a bow to them for CC-1) the rest of their comment has a lot to recommend it. Considering the involvement of many of our members with Historical costuming, my personal choice for a name would be "The Costumers Guild" or "The International Costumers Guild". What do you think? Let's have your comments.

### A GUILD FUNCTION

Following this editorial is an article by Peggy Kennedy offering some firm definitions for the Fantasy & S-F "Divisions". At the urging of many of you, we asked Peggy for such definitions. It has been suggested that a proper function of "The Guild" would be to publish some "Guidelines" that the organizers of Masquerades could use in planning and running their masquerades. Please Note: we are not trying to "take-over" the costuming world! These are guidelines, not rules, and are subject to modification and change as conditions warrant. Peggy's definitions are being offered for your comments (I have a few of my own) which we will print in the next two issues of this newsletter. (All comments should be limited to a maximum of 100 words per submittal, and should be "camera ready") and following the publication of these comments we will send you a ballot for the "Official Guild Definitions". Upon reaching an acceptable wording, all Guild Sponsored masquerades will use those definitions for the Divisions, and we will offer them for use by anyone else who wishes to use them.

It is hoped that by making available such guidelines along with such things as the Judges forms, we might encourage conventions to hold well run masquerades and not reinvent square wheels. Such uniformity in operation will also help to build a crew of people who know what has to be done and can step in and do it no matter where the masquerade is being held. Standard Operating Procedures can make much easier for all concerned and are more likely to encourage rather than discourage S-F convention masquerades.

On that note, turn this 'zine sideways and on with the newsletter.

## SEMIFINAL & PENULTIMATE DEFINITIONS FOR DIVISIONS

by Peggy Kennedy



About five years ago, when I started making suggestions for putting some order into Masquerade Competitions, I had no idea how complicated the whole process would become. A major suggestion, that of Divisions, was received so well and acted on so rapidly that the definitions never kept up with the reality. Janet Wilson and Bobby Gear have asked me to write out Division definitions for Regionals and for Worldcons so that Guild members will have something concrete to argue about and, it is to be hoped, to refine into concepts which we all agree upon.

Before I actually set down what I feel to be proper definitions, I shall discuss them and some reasons for them. Please read the discussion so that you can better understand what I am saying and why.

There are several sources for the confusion as to what constitutes a Master or Journeyman or what-have-you. The first is that the requirements for entering in competition in a given class are not the same as the requirements for achieving the status of that class. Anyone with sufficient talent (or chutzpah) may enter a Masquerade in the Master Division: that does NOT, REPEAT, NOT make that person a Master. It takes winning awards to accomplish that.

Another source of confusion arises from the differing levels of Masquerades. There are Worldcons and there are Regionals, and the requirements are not the same. A Worldcon Novice, as originally conceived, was a costumer who had never entered a Worldcon Masquerade. As regional Cons took up Divisions, their definition became someone who had never entered any Masquerade. I think these definitions no longer serve. A Novice, to my mind, is a costumer who has never taken an award. A Worldcon Novice should be someone who has never taken a Worldcon award. Sort of like a "maiden" in horseracing. By the way, I feel that CostumeCon wins should rank with Worldcon wins. The size of the competition may be smaller, but the level is very high. Winning costumes at CostumeCon, because of the smaller size of the convention, are often on a less grandiose physical scale, but they are also more minutely examined during the judging. Skill in detail is a perfectly acceptable criterion for advancing in status. In any case, while you-all are arguing Division definitions, I would also like to see you argue this point.

An additional suggestion: as we all know, people are desperately seeking equitable ways to reduce the size of Worldcon Masquerades. One way to do this would be to make it an entrance requirement for Worldcon that the costumer have received an award - any award - at any Masquerade before being admitted to the Big Time. Since it is possible that, from time to time, a talented costumer may never have entered a regional Masquerade, I would like to put in an escape clause: if the unqualified (by this rule) costumer can convince the Masquerade Director that he/she would not, in Bobby Gear's words, bore the audience, then that costumer would be allowed to compete in Worldcon.



I shall now skip to the Master Division. There is general agreement that the rank of Master should only be obtainable at WorldCons (and, in my opinion, Costume Cons). As I said above, anyone with sufficient gall may enter in the Master Division - the rules allow a costumer to volunteer up. Additionally, as was done at CC3, professional costumers, i.e. persons who make their living or a substantial portion thereof making (or designing or writing and/or teaching about) costumes must compete in the Master Division. But, and I shall write it large, A MASTER COSTUMER IS A COSTUMER WHO HAS RECEIVED FOR THEIR OWN OWN WORK AT LEAST THREE AWARDS IN ANY DIVISIONS AT WORLDCON OR AT LEAST ONE AWARD IN THE MASTER DIVISION AT WORLDCON. It doesn't matter how many times the costumer has competed against the Masters. No award, no status.

Now defining a Journeyman becomes easy. If you are neither a Novice nor a Master, you are a Journeyman. At least at WorldCons. Some local and regional Cons are now using the Division of Craftsman (there is some dispute about the exact name to use, but the concept is accepted). A Craftsman is a costumer who has taken three or more awards at ANY Masquerades. We used this Division at LastCon T'ree and will be using it at LastCon Fore (Midsummer weekend, 1986, Come One, Come All!).

You get all that? Good. Now, let me summarize.

REGIONAL	WORLDCON
	NOVICE
A costumer who has never taken an award.	A costumer who has never taken a WorldCon award.
	JOURNEYMAN
A costumer who has taken at least one award.	A costumer who has taken at least one WorldCon award
	MASTER
N/A	A costumer who has taken at least three WorldCon awards or at least one award in the WorldCon Master Division.
	CRAFTSMAN
A costumer who has taken three or more awards at regional Masquerades or at least one award in the Craftsman Division.	N/A

## HER MAJESTY'S LOYAL OPPOSITION

I should like to respectfully disagree with a few details regarding Peggy's definitions. While I have no disagreement with the definitions of "Novice" or "Journeyman", I feel that to advance from Journeyman to Craftsman/ Master, one must have three wins at the Journeyman Level for three different costumes.

Why three wins at this level rather than two ? and why specify three different costumes ? ... to encourage participation by good costumes/costumers at smaller regional conventions. Under Peggy's current definitions, a costumer could enter a first time media con with a costume and win going from Novice to Journeyman; enter that same costume in two more conventions and win prizes and all of a sudden they have to compete with the "Craftsmen" at a Balticon or Westercon. Whoops! Is this what we really mean by a Craftsman? That one costume may have been a fluke. And even if not, what if that individual really doesn't feel that they are ready to compete with "The Big Guns", is it fair to force them above their level ?

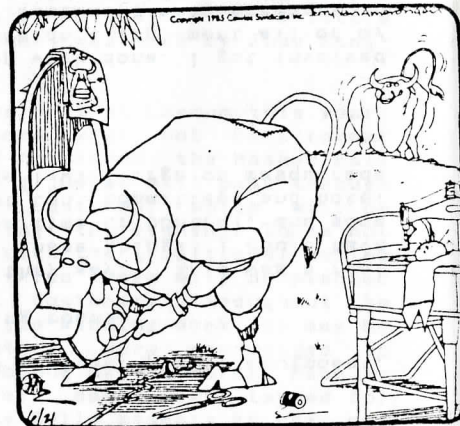
Since many costumers like to "Try Out" a costume at smaller cons before taking it to a large regional or worldcon, to adopt the Definitions as written would almost assure the disappearance of the Journeyman division at all but the Worldcon level. In fact, I'm not certain that even three wins at Journeyman is enough. This is not eliteism... anyone who feels ready can compete up anytime that they want to, and if we provide for too rapid automatic advancement we will end up with a demand for a proliferation of divisions and subdivisions that will make the whole thing unworkable.

Regarding the "Master's Status" I favor keeping this Title for Worldcon's only. This is a form of eliteism. In the theater, you can play "off Broadway" all you want, but you are not acknowledged best until you have made it on Broadway. Why should we be afraid of making something difficult to obtain? The winning is all the sweeter when you finally do triumph that way!

Peggy and I have sounded off, now let's hear your comments.



## THE NEIGHBORHOOD



Shortly thereafter, costume designer Murray Stipples moved back to the city.

## AS PROMISED LAST ISSUE... THE FOLLOWING ARE GARY ANDERSON'S BACKSTAGE COMMENTS FROM WESTERCON

### NOTABLES BACKSTAGE AT WESTERCON 38 by Gary Anderson

This is a sort of random newsnote set compiled by me while thinking over the backstage events at Westercon 38. I will try to organize these in some logical sequence, but don't bet on it.

The Den Mother System saved our posteriors. The real saving grace at this masquerade was the gopher/den mother crew. To you each and severally, I extend a heartfelt thanks. I would list all your names but I don't have the complete list yet, and I don't want to leave anyone out. I'll try to include it in the next newsletter because you deserve recognition.. Among the things I would have done had I been involved in the Masquerade planning earlier is to recruit that crew. There is one fellow whose name I will have before the week is out, and that is the gopher who caught the cat lady when she went flying off stage. (Ken Nahigian - JW) He deserves a hero medal and a big vote of thanks from all costumers for doing the best job of catching I've ever seen. I'll stand you a drink when we meet, and my hat's off to you.

Things that Worked: Big G-for-Gopher badges for both the regular crew and the roadies for the big individually organized groups.

8 costumes per den mother, maximum.

Individual gophers for helping the den mothers to bring the costume groups from the holding area to the staging area, and for communication to and from the holding and staging areas

Number cards for each costume, handed to them at check-in (fixed location) and retained right up to stage time.

Writing the number of the costumes each den mother is responsible for onto the den mother's badge.

Having floating help in the den mother crew.

Having a repair table.

Having water and glasses in the holding area and the staging area.

Kicking casual wanderers out of the backstage area (see badges).

Printed summaries of costumes in order of appearance for the judges. (This really cut down the judging time - JW).

Having people write their room numbers or phone numbers on the registration forms so they can be contacted easily.

Things that Needed Pre-Planning: Not enough gopher instruction (yeah, they did it mostly on their own with a little last-minute description of how things were supposed to work).

No tech rehearsal time (more plaudits to the pick-up crew for coping so well).

Insufficient time in general for the preparation necessary to avoid incidents like the cat costume that went flying off stage (it was due to her marks disappearing, and I won't go into

it here, but the next time I'm in charge of Operations there will be a complete stage mark map drawn up at the tech meeting and staging conference, and the last thing to be done before start will be a map check. And another thanks to the Gopher Ghod for the catcher.)

Not having enough chairs in the holding area, a result of ordering them late.

Lack of a good makeup table.

Lack of a secure place to hold costumer props, equipment, supplies, junk, etc.

Lack of really adequate dressing rooms.

All life is a learning experience, they say. This was a real illustration of that fact. Some of these things I could have done something about if I had had more time or control, and some are in the hands of the Odd Ghods of con committees and hotel facilities. But there are some things I will urge on masquerade organizers.

#### LESSONS LEARNED:

First and foremost, get early prep work done. I got involved at the last minute, and therefore couldn't implement all of my fine, fatuous advice below. I would recommend announcements in the PR about the organization, nature, and conditions of the masquerade, and a blurb (to be SASE'd to people who write in) covering quite extensively what you will be responsible for, what the costumer(s) him/her/themsel(f/ves) will be responsible for, and detailed information as to the specifics of organization, including the premeeting, technical capabilities and limitations, and times/places/names for everything. Get the conchair's signature on both these so that the con is committed to public support. This wasn't a problem at Westercon, but it can be, as witness several famous past incidents. (Room? You want a room? How about the basement broom closet from 4 to 5 PM on Friday. After all, you costume freaks are just fringies.)

But to bring things back to specifics, good preparation makes a real difference in the ability to avoid sturm und drang at the convention.

Early preparation should continue at the convention, before the event. Masquerade registration should be separate from regular registration if at all possible, and manned by someone who is knowledgeable about what is going to happen and the rules under which it will be run. A "Just drop the form in the box" registration leaves too many questions unanswered. At the very least, a set of prominently displayed times for help in filling out forms or directions to a costume info source is necessary. Lots of novices out there, folks, who need help at these things. The criticality of this is reduced by the clarity and coverage of the information in the PR's and the mailouts, but some kind of information dissemination is going to be necessary. Changes will happen. And there is the usual 10% who don't read.

Now, all of this is BS if the concom won't go along. So perhaps the most important job is beating your concom into

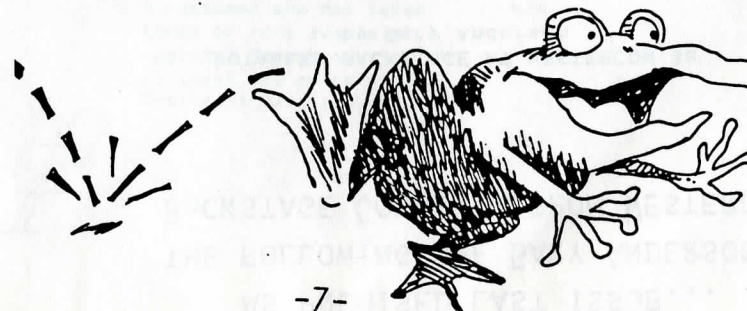
submission, or ensuring their noninterference. (Innocent-looking masquerade director to conchair after he gets the bill for something he wasn't paying a lot of attention to at the time: "Oh, didn't you know that's what I meant by my little article in the PR? But it's just the entire convention center for the day. And it did appear as an official con position under your name.")

Another thing is to get your crew assembled/committed early. While the CCosMaf/Guild is the best source of knowledgeable bodies, a good crew of gophers is your lifeblood, and they can come from anywhere. You need a basic set of "Ook-ooks" (see Ted Hammer or me for explanation, but the name is pretty descriptive) for heavy-duty catching, hauling, lifting, etc., plus some denmotherly types (sex unimportant, but relatively unperturbable) for backstage, a frontstage manager with some stage experience, and a horde of willing gophers. For tech crew you need audio (two tape deck operators and a gopher), a lighting tech plus gopher for each spot, an overall lighting tech, a house lighting tech, and a technical coordinator for the big costume crews plus your own crew. A lot of folks are bringing their own backstage help, and it is a better idea to let them help rather than try to fight with them over who gets to do what. Just coopt them into your tech crew and you will have a leg up. While their first loyalty is to the costume they came with, they are usually nice, helpful folks and you can sucker them into doing a lot of things for which they have the skills.

The other very important agreement you will need from you concom is pre-Masquerade stage time for practice. And I don't mean at 5 p.m. when the Masquerade is at 8. Costumers need to be able to get on the actual stage in plenty of time to identify problem areas, revise choreography if necessary and lay down stage marks. You also need to know if your concom is going to suddenly take up large portions of your stage with paraphernalia for the next event. The sudden appearance of speakers, podiums or screens on stage has mangled more than one presentation. Accurate pre-event knowledge of the real stage dimensions will help you have better presentations.

With a skilled team of willing people who can take responsibility, stay calm and cope with the unexpected, even less-than-perfectly-planned Masquerades can scrape through. But the more pre-planning, the less you have to depend on the kindness of others.

Enough nattering for now. But I thank again all the folks who really made the masquerade at Westercon 38 the relatively fun and fast affair it was, and please feed further suggestion/comments/etc. to this newsletter.



# PSSSSST!



Da Ghodfuzzy



## MUGSHOTS FROM DA GHODFUZZY Notes from the West Coast Chapter of the GCFCG

More Costume Fan Guests of Honor! Victoria Ridenour and Adrian Butterfield will be FGOH's at Fantasy Faire August 31 - Sept 2 at Griswold's Inn, 1500 So. Raymond Ave. in Fullerton. There will also be a Costume Contest on Sunday Sept 1 at 7 P.M. Memberships \$25. info from Fantasy Publishing Company, 1855 W. Main St. Alhambra, Calif. 91801. They will have memberships at the door. We do plan a Guild meeting at this convention, so please try to make it if you can.

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Addenda to the Westercon Masquerade Winner's list:  
Journeyman - Most Beautiful Costume - Mikusan and Kikusan - also included Robin A Schindler

Young Fan - Best Faery Tale - Snow White and Rose Red - the costumes were designed by Melody Rondeau and constructed by Lynn Rodoni

Young Fan - Best Skit - Forward to the Past - the Prince costume was designed by Kendall Pelling with a little maternal help. The Dragon costume was made by Judy King-Renets

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Genny Dazzo, Coordinator of the Costume Ball at Loscon this year, is trying something different. There will not be a formal masquerade, but rather all are invited to attend the Masked Ball in the costume of their choice. Roving judges will pass through the audience and identify note-worthy costumes, which will be shown on stage at some point during the evening. Those not attending in costume will be provided with the traditional emblem of a masked ball - a domino mask. Also there will be planned presentations by notable west coast costumers throughout the evening. These may highlight past prize-winning work or may be something totally new. Those presenting were encouraged to use their imaginations without being bound by the normal Masquerade limitations. A number of CCosMafers have been tapped for these presentations so we encourage the Guild members to come out and cheer them on. Loscon is being held at the Pasadena Hilton, Nov. 29 - Dec. 1, 1985. Memberships \$17.50 through Nov. 1, \$20.00 at the door. Mail to LASFS, INC. 11513 Burbank Blvd. No. Hollywood, Calif. 91601.

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There will be a CCosMaf/Guild meeting at Loscon and probably a party.

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Thanks to CCosMaf Julie Neff for the use of her button-whomper to make the Ghodfuzzy buttons.

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Guild member Peggy Kennedy, author of the Kennedy Compendium, on running a Masquerade has copies available. Send \$10.00 plus \$1.75 for first class handling (\$1.00 for book rate) to Peggy at 7 North Lyons Avenue, Menands, New York, 12204. Or you can get one from Drew Sanders or Bjo Trimble.

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The Equicon committee has asked the West Coast Guild to handle the Masquerade at that convention this year. (CCosMafers Bjo Trimble, Jodi Woodward, and Suzanne Vegas are on the committee). Janet Wilson and Gary Anderson will be coordinating and are asking all Guild members not competing to get in touch with them about assisting (7218 Clarendon, San Jose, Calif. 95129). Equicon is at the same hotel as the later Costume Con 4, the Pasadena Hilton, so this would be a great opportunity to become familiar with the facility.

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Kelly Turner, Masquerade Director for Westercon 39 in San Diego, is looking for Guild volunteers for that Masquerade as well. He plans to use the Backstage system used at Costume Con 3, so we will need a lot of crew to do it right. Volunteer to Kelly at 1950 Avenida de Las Rosas, Santa Clara, Calif. 95054. The next PR for Westercon 39 will contain considerable information on the Masquerade format, rules etc. If you are not yet a member but are thinking about competing, send a SASE to Kelly for a copy of the Masquerade guidelines.

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There has been considerable discussion about our chapter's name - California Costumer's Mafia - with some people concerned about the image we present as a "Mafia". We need the membership's input on this. Please drop a postcard to Janet Wilson stating your views:

- 1) I love the name! Leave it the way it is!
- 2) I don't really care one way or the other. I'll go along with the majority.
- 3) I think we should change the name. My preferred alternative is \_\_\_\_\_.

Some suggested alternatives have been:  
California Costumer's Guild  
West Coast Costumer's Guild  
Guild - West

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If there is enough concern about this issue, we will put the recommended names to a vote at the October 26 meeting. You will be informed via this newsletter and proxy votes will be allowed. For now, please send your input to Janet by Sept. 10.

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The Royal Emporium, 3741 El Camino Real, Santa Clara, Calif. 95051, has sari materials and trim plus "tasty" poly silk blends at about \$3.00/yd, reports Carolyn Martz.

California Costumer's Mafia (West Coast chapter of the GCFGC)  
Schedule of upcoming events:

Fantasy Faire - Guild meeting at the convention - Griswold's Inn,  
Fullerton, Calif. - August 31 - Sept. 2

Renaissance Pleasure Faire - Guild Day at the Faire - Black Point  
Forest, Novato, Calif. - Sept. 14

Halloween Party - Guild meeting and party - site to be announced  
- October 26, 1985 - we need people to help plan this one!

Loscon - Guild meeting and party at the convention - Pasadena  
Hilton - Nov. 29 - Dec. 1

New Year's Eve Ball - site and date to be announced

Equicon Masquerade - Guild function - Pasadena Hilton, March 28-  
30, 1986

Costume con 4 - International Guild meeting - Pasadena Hilton-  
May 23-26, 1986

#### TIMECON MASQUERADE

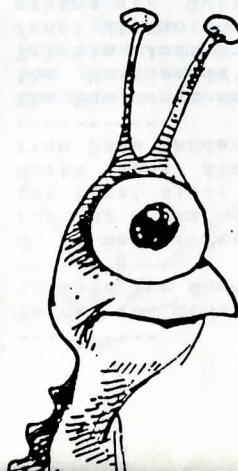
Timecon is a West Coast media convention principally devoted to Dr. Who. It took place July 26-28 at the San Jose Convention center. As might be expected, the masquerade was heavily Who-oriented. The judging, due to the preponderance of Who celebrities on the seven-person panel, was even more so. Although Masquerade director Amy Baldwin, had prize categories for non-Who costumes, all but one of these too, went to Who-ites. The celebrity judges seemed to take their responsibilities a little too blithely, showing up 45 minutes late, staging a miffed walk-out over a mis-communication with Guest Liaison, and then bringing less than their full attention to bear on the contestants. Judges Amy Falkowitz and Barbara Hambly were notable exceptions and set an example one could have wished the other five had followed. Still, due to Amy Baldwin's pre-convention organization and a competent crew including some Guild folk, the masquerade of 37 entries was presented in 50 minutes. The M.C. Dan Coffey or "Dr. Science" on a local TV show, was not present during the technical rehearsal and although entertaining, had a great deal of trouble with the pronunciation of names. I understand that Amy will be recommending that next year's M.C. be a trained SF convention M.C. and that next year's judging panel include more costumers and fewer celebrities. Unless these things change, Timecon will not be a masquerade to target-unless of course, you have a Who costume you're dying to do.

#### TIMECON MASQUERADE WINNERS

Best Child - Harla Meier - Doctor #6  
Runner's Up - Marie Meier - Leela  
Carol Jean Meier - The Empress  
Best Novice - Noel Williams - Nyssa from the Black Orchid  
Best Journeyman - Karen and Kathy Hubbard - Princess Astra and  
Taeyr  
Best Master - Paula Crist - Lydia from V  
Best Literary/Historical - Karen Johnson - Lady Tipperonessa  
Best Original - Janet Barkouski and Lisa Reay - Dr. Mew and Furry  
Best Media - Bill Watson - Zaphod Beeblebrox  
Best Who - Annette Laing and Christy Keith - The Doctors  
Best Presentation and Best in Show - Karvonnen, Clayson, Bruce,  
Lipanovich, Delaney, Sunday, Venronda -The Doctor in the Village

(appologies for any mis-spellings. The computer list I was  
working from was not very good)

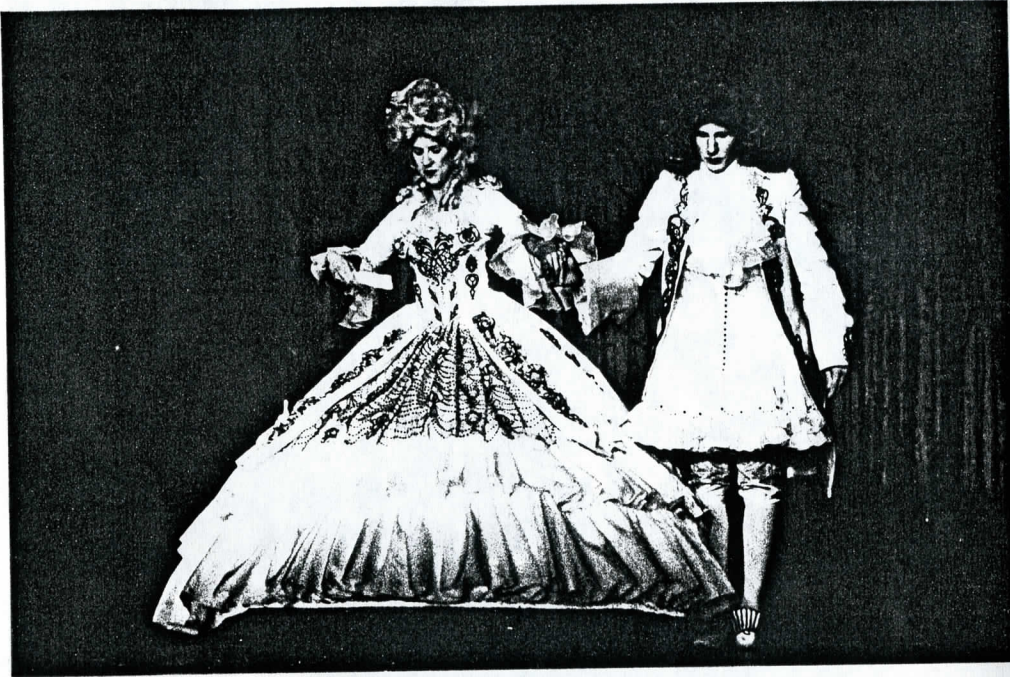
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Fran Evans, Fashion Folio and Show coordinator for Costume Con 4 has advised that there will be a Fashion Show at CC4. She asked Mugshots to remind people that she needs designs submitted and volunteers for models. Designs should be "normal clothes" of the future and should be wearable. She has two new design areas to challenge your design skills: Heavy worlders and Favorite Characters. The latter is designing the regular garb of your favorite Science Fiction character and is a great way to expand your Hall Costume wardrobe as well. Fran also asks that potential models remember to send a photograph of yourself in close-fitting dark-colored clothing (leotard or tight pants and top) against a light colored background. This requirement can be waived for people Fran or Kathy Sanders, CC4 co-chairman, know well, but if in doubt, SEND THE PICTURE. Contact Fran for info with a SASE sent to 11030 Moorpark #28, No. Hollywood, Calif. 91602.



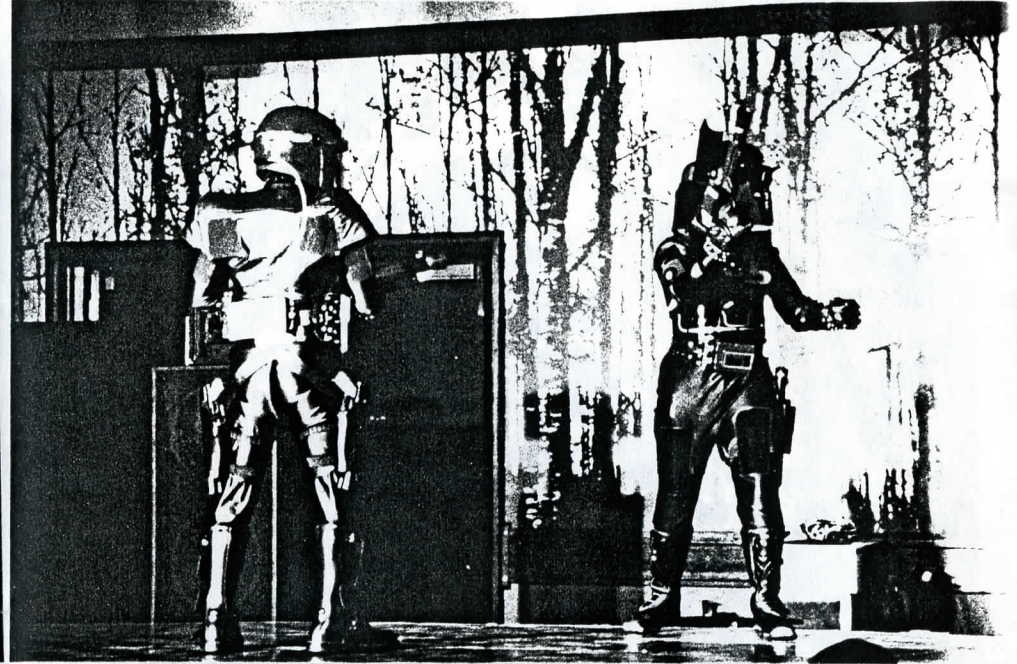
PICTUES ON THE CENTERFOLD PAGES ARE FROM THE 1985 WESTERCON, AND ARE COURTESY OF JANET WILSON AND GARY ANDERSON, WHO FLEW THEM IN AND THUS CAUSED THIS ISSUE OF THE NEWSLETTER TO RUN FOUR PAGES OVER WHAT WE HAD PLANNED.

(SIGH)

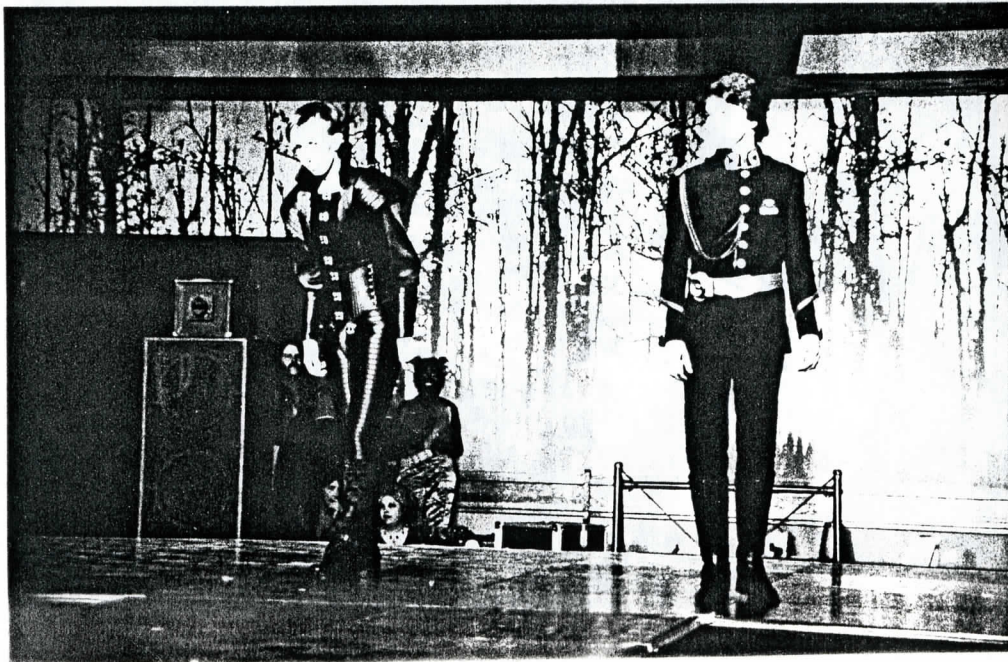
Masters  
RAPE OF THE LOCK - Kathy & Drew Sanders, Best in Class



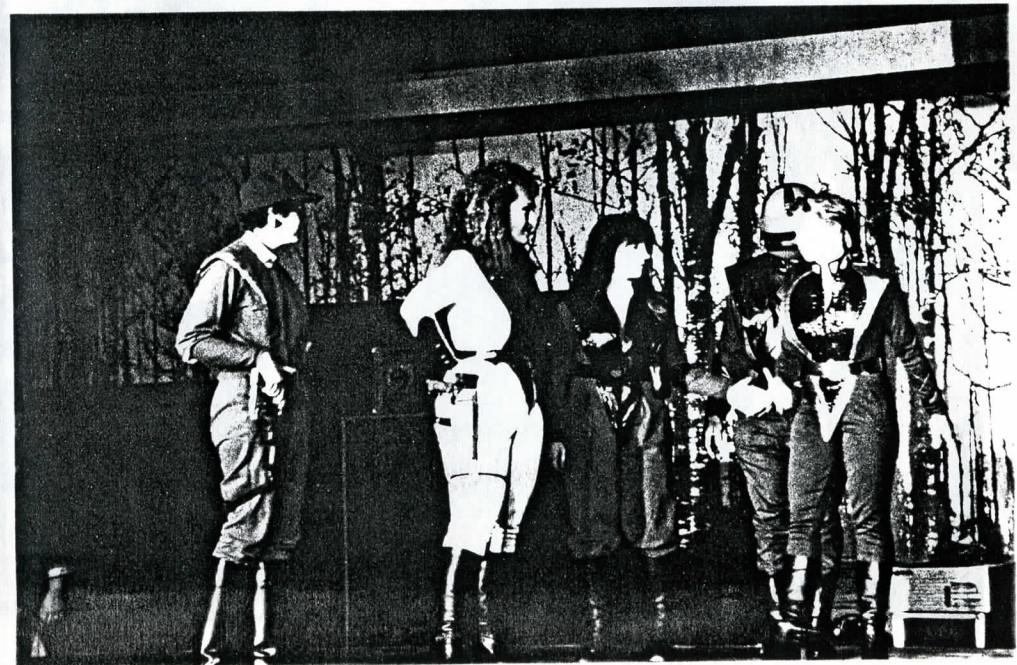
CONFRONTATION- May, White, Coburn, Best High Tech, Masters

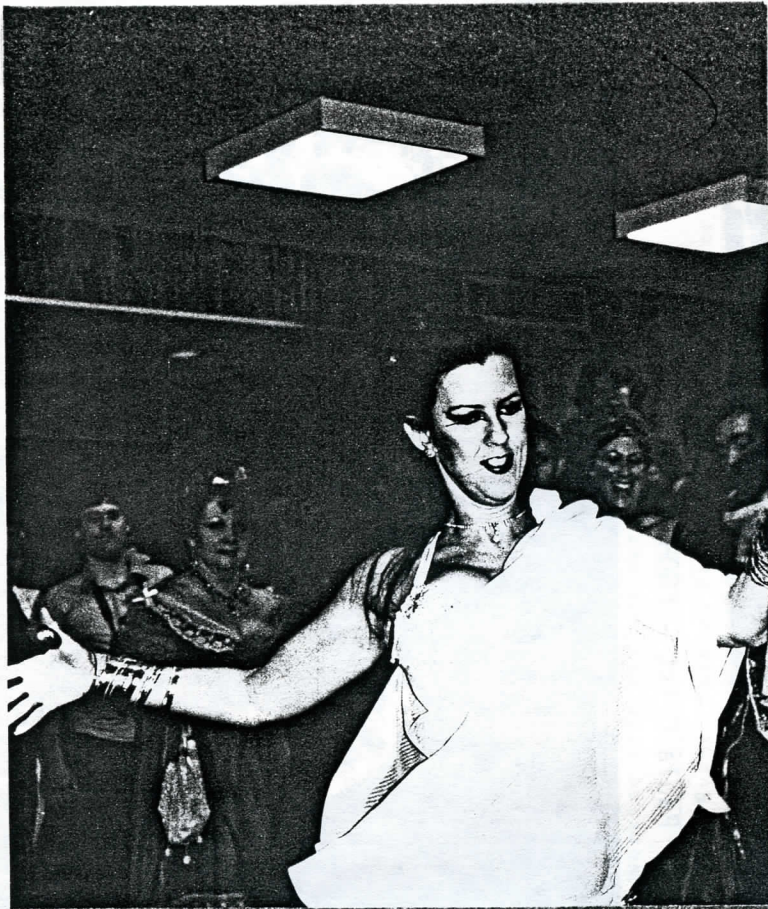


FEYD RAUTHA & PAUL ATRIEDES - Butterfield & Turner  
Recreation - Best In Class



Paula Crist - FGOH









A DOG AND  
HIS GIRL -

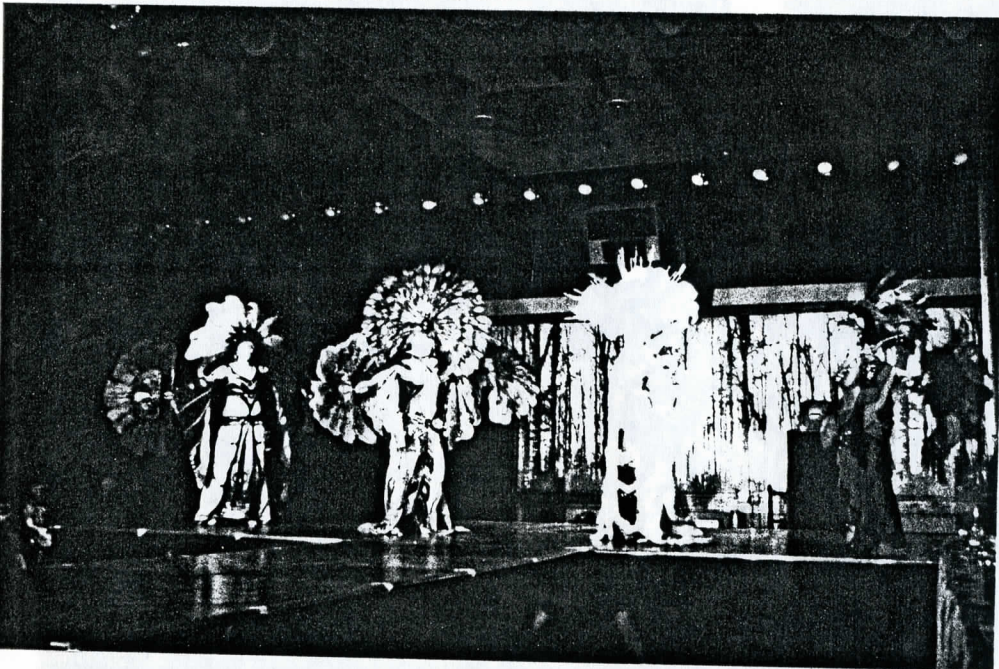
Janet Wilson &  
Ben Camacho

WINTER - Dianne Dawe

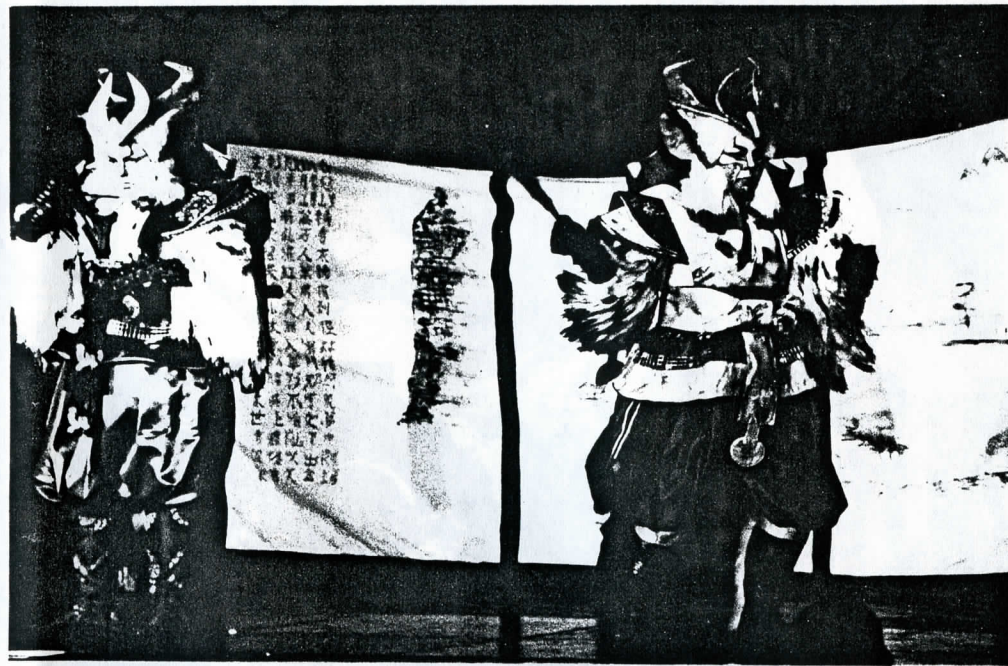
Karen Turner  
SPRING & SUMMER - Alys Hays



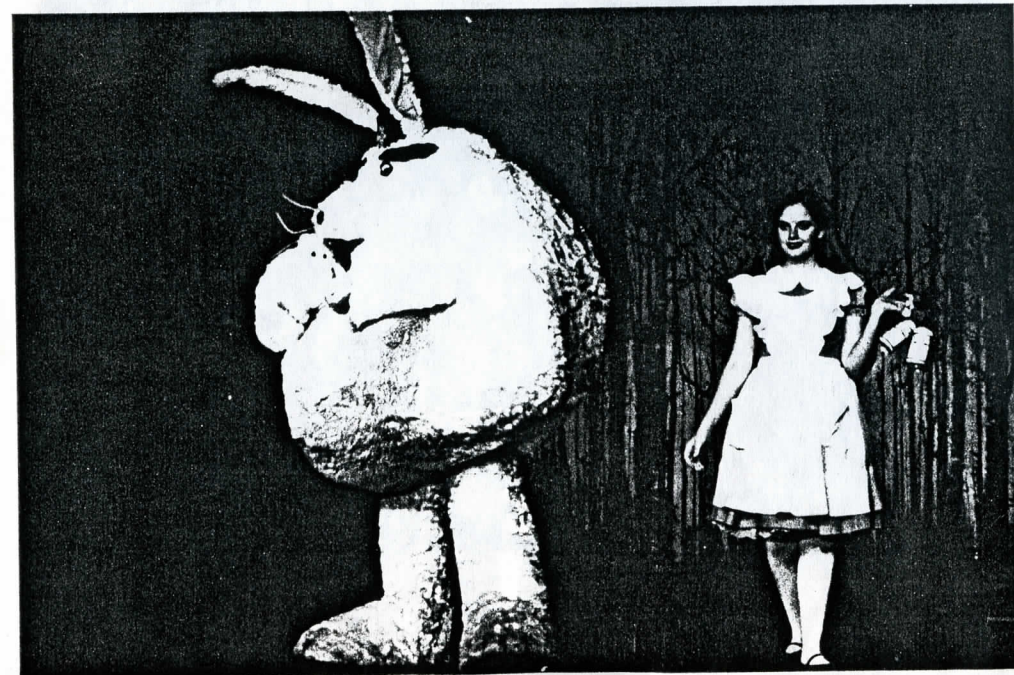
THE FOUR SEASONS- Hays, Turner, Dawe, McDonald  
Best In Show



Journeyman  
KIKUSAN & MIKUSAN - Frankel & Schindler- Most Beautiful



I'M LATE, I'M LATE - Comacho & Trimble Most Humorous  
Journeyman



ENCYCLOPAEDIA GALACTICA, DISC 302 - Bigglestone, Robins,  
Goodman , Best in Class; Journeyman



# CONFEDERATION

There does not appear to be much hard and fast information available concerning the Masquerade at Atlanta, however the following is known.

1.- All entrances to the Marquis Ballroom where the Masquerade will be held will be through standard height (6'8") Double wide (6") doors.

2.- The MAXIMUM height of the ceiling is 18'. Since they are planning for a four foot high stage, this means that the Maximum vertical clearance from the stage will be 14'.

3.- The Marquis Ballroom has a useable floor area approximately 100'x250', which means seating for less than 3,000 people with a stage in place.

Beyond the above facts, nothing is cast in stone, but the following is either rumor or the current plan.

4.- The set up will be a scaled down version of the one used at ConStellation, with a "backstage dressing area", and a "T" shaped stage.

5.- Given the size of the room, the stage will probably be 18' deep by 24' wide with a six foot wide runway coming off downstage center. Currently the plans are for the runway to be on two levels, dropping to 2' high eight feet out from the stage, and continuing at the 2' height to the end. No decision has been made currently as to the exact length of the runway.

6.- Since the ballroom will only hold between 2,500 and 2,800 in the audience with the Masquerade stage set up, the committee is attempting to arrange to pipe live video of the Masquerade into the Embassy Ballroom and into all the room TV's. Since, at last report, the hotel contracts had not been signed this is not yet definite.

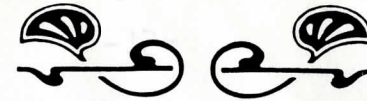
7.- At this writing, the Con-Com plans to move the Masquerade to SUNDAY night! The reasons for this move involve quite a bit of convoluted reasoning involving "better press coverage of the Hugos" (both Hugos and GoH Speech would be held on Saturday); protection of 501-C(3) Status; and the opportunity for the contestants to have an extra day to prepare, and the tech crew to have more chance to rehearse. These latter points puzzle me since the stage will not be set up into the Masquerade configuration until Sunday Morning at the earliest.

If you have any strong feelings on this, I suggest that you write them directly to :

Penny Frierson and Ron Zukowski  
Co-Chairs Confederation  
2500 North Atlanta Street  
Suite 1986  
Smyrna, GA 30080

and send copies of your comments to Sue Phillips and Maurine Dorris at the same address. NOTE: This is a NEW address for Confederation, and all correspondence with Confederation should go to this address.

While nothing may be set in stone, it could be quick drying cement if you don't make your voices heard.



THE TENTH AUGUST PARTY COSTUME CALL Aug. 3, 1985

This Star Trek convention has been a fixture in the Washington, D.C., area since it was started by some University of Maryland students ten years ago. The con-com is essentially the same as it has been for the entire decade and this makes for a very friendly, relaxed feeling. We enjoyed sitting in on some good fannish programming and listening to Somtow Sucharitkul holding forth. The art show was primarily Trek-oriented, but there were some lovely water colors of fantasy subjects (especially a fox and elf composition) by a woman whose name I have lost - however, I hope she exhibits somewhere when I have some money!

The Costume Call was set for 8 P.M. T.J. Burnside had things well under control, and directions to the contestants were given with great dispatch. We actually rolled into action at about 8:30. The large, 2ft. high platform was beautifully lighted to allow for video taping (Ghods bless video - the necessary lighting does great things for costumes). Rick Kolker is an able and relaxed M.C. who was well aware of his contestants. There were many interesting costumes, about evenly divided between Original Fantasy/SF and Recreation. Since our Sainted Leader John did not give me this assignment until we were in the midst of a spirited "Floating Trivial Pursuit Game" several hours later, I neglected to write down the names and placement of the contestants - however, some stick in memory.

Suzanne Elmore of Baltimore had beautiful beadwork on her "Morgana" which was not in competition since it had previously taken a "Best in Show" elsewhere. There was a "Pegasus Pup" who was hand made, hand embroidered and hand feathered, cared for by her very talented designer and builder. Four young medieval ladies portrayed two wizards, their apprentice and their servant - the servant triumphed because, at the end, she had "all the fans". Another woman with considerable imagination portrayed "Fashions from 2020". I particularly appreciated all of the humorous presentations.

There was, however, one major glitch that should have been handled some other way. The contestants were to leave the stage and proceed to the judges table where the judges (The aforementioned Somtow, Ann C. Crispin, Howard Weinstein and someone whose name shall be forever indecipherable) were asking questions and inspecting the costumes close up. Although this was, once again, very relaxed and friendly, it was pure hell on those awaiting their turn to exhibit. Someone would go on, exit stage left, and talk to the judges for a couple of minutes. That dead time caused the audience to begin talking, the waiting contestants to chew their fingernails and the M.C. to stand there with nothing to do. Several of us wondered if this could not have been done beforehand, or if we (the contestants) could not have waited out in the hall and talked to the judges after the show was over. The audience was "lost" during the pauses and had to be pulled back for each new exhibit.

Considering that the contestant seating was excellent and our treatment in every other way was most pleasant, it's a shame that the delays had to occur. The only other problem was in the photo area at the back - it would have helped if some of the chairs had been removed so that the photographers didn't have to lean over one another to take their pictures.

On the whole, August Party was a good experience - especially since my "Iris, Goddess of the Rainbow" won Best in Show.



Bobby Gear

## COSTUME PHOTOGRAPHY

by Linda Sweeting

### WHICH CAME FIRST ... THE DRAGON OR THE EGG?

Capturing the gestalt a costume with a camera can be a very complicated endeavor. Two separate fields of study come in to play, the art modeling and using a camera. This article will cover basic aspects of modeling, the second will focus on photography.

### MODELING YOUR COSTUME - INDIVIDUAL:

Photography is a two dimensional art form, costuming is three dimensional. There are certain things an individual should do to project a certain kind of image. Photographs never tell the absolute "truth" so the way one presents their costume to the camera determines how much the missing dimension is noticed. Practice and a sense of self-confidence is invaluable. There are no "hard and fast" rules. Evaluate your past experiences and adjust your technique as needed. Remember, you are always your toughest critic.

### PROJECT YOUR COSTUME/CHARACTER & ACT "NATURAL"

Before you can create an illusion for someone else you must create one for yourself. Take some time and decide who it is you will become. Costumers frequently spend months creating their costumes and spend only minutes creating their persona. Some very simple costumes have been prize winners solely because their presentation was compelling, and vice versa. There is a fine line between "projecting" and "pretension". One can always sense the false, even if you can't explain it. Play to the camera as you would to an audience, keeping in mind the camera is a very sensitive recorder.

### PRACTICE IN FRONT OF A FULL LENGTH MIRROR & FRIENDS

What you "see" in a mirror isn't always what you get in a photograph, however, it is a fairly good barometer (selective perception is amazing). Try out every "pose" (including facial expressions) you can think of in front of a mirror before you try out a carefully selected assortment on your friends. Describe the effect you are trying to create and listen carefully to comments.

Ideas for poses you may wish to try out can be found in any "how to" modeling book or "high fashion" magazine.

### GET "USED TO" YOUR COSTUME ... LOOK COMFORTABLE, EVEN IF IT HURTS

Presentation is everything photographically! A still or video camera always seems to magnify every little lack of familiarity one has with the costume. Know how the skirt/cape/tail/whatever flows and make it work for you, not trip you. Use appropriate gestures to emphasize any part of your costume of which you are especially proud.

### MOVEMENT/GESTURES ... OVERSTATE SUBTLY

Stage presentations demand larger than life make-up, expressions, gestures, etc. The camera is just the opposite. It is sensitive to the slightest nuance, especially in close-ups. Avoid staring directly into a camera, unless you want a menacing effect. A still camera is usually much more forgiving than video. Actions or poses that are not physically comfortable can appear very natural. Experiment, and learn from your "mistakes". Often the most successful picture is created from something unexpected. Width, depth and angles are always distorted by the camera. Practice poses from a "high fashion" magazine and see if you can note the subtle differences in perspective.

### POSTURE/STANCE ... ACTIVE IS MOST INTERESTING

Try not to "plant" yourself firmly in place looking straight at the camera. A documentary photograph of your costume does not have to look like a "mug shot". A mentally comfortable pose is much more important (and evident) than a physically comfortable one. Try not to concentrate on the camera, that will help make you nervous. If you are shooting stills try to get a dialogue going with the photographer. If you are prepared with a variety of poses ask the photographer which one s/he would like to use. Depending on the situation (say a hall photo) the photographer may be thrilled to take a variety shots. If you are shooting video try to appear unaware of the camera, while presenting your best spiel.

Posture and stance are integral to the effect you create. The most interesting image is usually created when it looks like one is "doing" something, instead of just passively standing there. A very pleasing look is created when you stand with your back straight, feet together, but not touching. You should choose a front foot and point it toward the camera. Rest your weight on your rear foot and point it away from the camera. There should be about a 30 degree angle between your feet. Leaning toward the camera is usually seen as aggressive, leaning away can lend an aloof or startled effect.

### MASCULINE/FEMININE "POSE" AFFECTS IMAGE

In our culture certain things are considered macho and other things are considered lady-like. "Masculine" is usually defined when the body creates lines which are angular and a "feminine" pose is created when the body lines are curvy. To assume a "standard" masculine pose shift your weight to the rear foot and tip your head toward your lowest shoulder or square it on your shoulders. The face and body should point in the same direction (almost). This means if you place one foot toward the camera and allow most of your weight to fall on your rear foot, the shoulder on the side of your rear foot will (probably) be a little lower than your other shoulder. If you think it looks odd, don't worry, it will appear natural from the camera-point-of-view due to a distortion of perspective. Make sure you feel comfortable, balanced and natural.

The main difference between a "masculine" and "feminine" pose is a change in the head position in relation to the shoulders. As an experiment, look at yourself in a full length

mirror, and put your right foot forward, rest your weight on your (left) rear foot. Your left shoulder should be slightly lower than your right. Tip your head slightly to the left. This pose should appear more masculine to you than if you tip your head toward the right. In the first pose an angle should be created the head, neck and shoulder, in the second an "S-curve" should be created. Use the lines and angles created by your poses to your best advantage and make sure they convey the impression you want. There are no "hard-and-fast" rules you must follow. Experiment and see what works best with your costume.

When devising poses for the photo area try to invent one pose where you face to your left, one to the center, and one to your right. Only display the back of your costume if it is important and try to devise your pose so that your face shows.

#### "FLATTERING" ANGLES ... WHICH WAY TO FACE

Cameras, especially videos, add pounds more often than they take them away. Loose fitting, baggy, or other non-defining garb tend to add "weight" photographically. Facing, with a 3/4 turn, toward or away from the camera tends to "flatter". If you wish to appear thinner, twist your upper body (slightly) in the direction your rear foot is pointing (this is the natural tendency) and direct your face toward the camera. Don't press your arms tightly to your sides. It may feel "funny" to hold your arms slightly away from your body, however, if done correctly, your arms will appear less "phat" and your look will be more "active". Highlighted tones advance, or look more noticeable, in photography. This is why a straight frontal flash picture tends to make one look wider.

In most "standard" poses the model weights the rear foot. This usually looks balanced and puts a flattering line on the stance. However, don't limit yourself. It is always more interesting if you appear that you are "thinking/doing" something.

#### EYE CONTACT - FOCUS ON "SOMETHING"

Professional models always appear to be looking at something, never "off over there somewhere". Looking directly into the camera will give the illusion that the eyes are following you in the finished photograph. If you wish to look toward the camera, but avoid the "staring back" effect, focus slightly above, or to the side of of the camera.

#### MODELING YOUR COSTUME - GROUP:

All of the considerations for the individual model should be attended to by each person in the group, in addition to other complicating factors. Distance is distorted by the camera. What may feel "too close" probably looks good photographically. The morale support and comfort level generated by a group is generally makes it worth the trouble.

#### COORDINATE CHARACTER "PERSONALITIES"

Create a group persona by adding the sum of the individual personas. Create visual group dynamics. How do the various poses

flow together? Do the curves, lines, and angles complement and draw the eye to the most interesting parts of the picture? Who likes/hates/??? whom. The most interesting photographs tell a story.

#### ARRANGE BY LOGIC/COLOR/SIZE/???

Determining who goes where can be tricky. Try to create a complementary visual flow with your arrangement. Begin with one person and add the rest. Make each person responsible for their "part". Create several different arrangements. Have an outside observer evaluate and help you select the most effective left, right, front, and back (if needed) poses.

#### PERSONAL SPACE ... FEEL "CROWDED" & BE ABLE TO SEE THE CAMERA

You may feel like sardines, however, the camera will make it appear that you are just good friends. Add a little more space inside the group and the camera will make it look like you are strangers. Camera perspective can be interesting.

Make sure each person can see the camera and that others in the are not blocking important aspects of the costumes you wish to be seen.

#### TOUCH IS EMPHASIZED BY 2-D PLANE

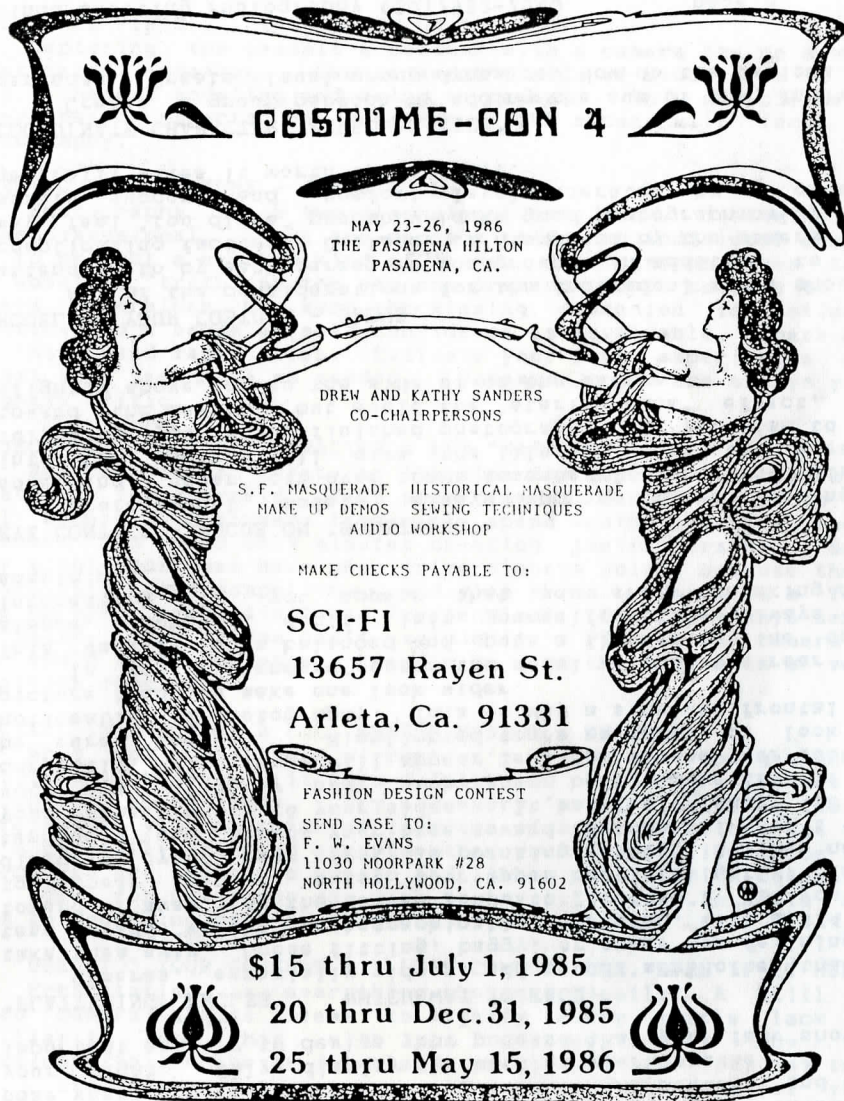
When there is any contact between individuals make sure the touch is light, unless you wish a "strong" effect. Nervousness can cause one to be stiff. Try to relax, cameras are very sensitive recording devices and will pick up any distracting nuances.

#### THERE ARE NO "HARD AND FAST" RULES ... LEARN FROM YOUR MISTAKES

Costuming is supposed to be fun. Modeling your costumes should be enjoyable too. A relaxed approach is more likely to elicit success than failure. If you don't like what you see, try it again. Film is expendable!



The East Coast Costumers League Cordially Invites You To—



**COSTUME-CON 4**

MAY 23-26, 1986  
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\$15 thru July 1, 1985  
20 thru Dec. 31, 1985  
25 thru May 15, 1986



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MEMBERSHIPS:  
\$15 THRU DECEMBER 31, 1985.  
\$20 FROM JAN. 1 THRU MAY 31, 1986.  
\$25 FROM JUNE 1 THRU DEC. 31, 1986.  
\$30 FROM JAN. 1 THRU APRIL 1, 1987.  
(NO MAIL-IN REGISTRATIONS ACCEPTED  
AFTER POSTMARK DATE OF APRIL 1, 1987).  
\$35 AT DOOR FOR ALL 3 DAYS / \$12 PER DAY  
SUPPORTING MEMBERSHIPS: \$15.00

MAKE CHECKS AND MONEY ORDERS PAYABLE TO: COSTUME CON 5.  
MAIL TO: COSTUME CON 5, C/O E.C.C.L., 24 PATTON DRIVE, SAYREVILLE, N.J. 08872. (SEND S.A.S.E. FOR MORE INFORMATION)  
FOR INFORMATION PERTAINING TO THE FUTURE FASHION DESIGN CONTEST, SEND S.A.S.E. TO: K.C. KOMINSKI, P.O. BOX 20328, GREELEY SQUARE  
STATION, NEW YORK, N.Y. 10001.

FOUNDING CHAPTER NEWS & NOTES

The August meeting of the Founding Chapter was held at the Gear's after a washout by rain the previous week. The meeting on the 25th included an unfinished financial report on CC-3 as well as John Flynn's first performance as Chapter President. We also voted to accept the petition of the Tidewater chapter. Following the business meeting we partook of a covered dish buffet provided by the attending members.

Our September meeting was combined with the local Renaissance Faire. The day began with a sumptuous Renaissance breakfast feast hosted by Susan Raleigh at her home. The weather was such that we could picnic outdoors (with a well-organized Bee mafia!) and enjoy Susie's medieval recipes and some excellent home made mead contributed by Dick Roepke. In a short meeting held at the breakfast, we voted to follow the vote of the West Coast Guild in naming Marty Gear as Chairman of the Board of the International. We also voted to allow any Guild chapter to set their own membership fees so long as the International gets enough (\$6 yearly now) to send out the Newsletters. We then adjourned to the Faire, where a wonderful time was had by all.

Our October activities will include an early Halloween party on Oct. 18th, a visit to The Power Station on Oct. 20th and a group attending Rovacon to present workshops, a costume show, and a scholarship.

SEE YOU THERE !

\*\*\*\*\*

Jennifer Ketchum has a costume on exhibit at the Pen-dragon Gallery in Annapolis until the end of this month. This is the first costume ever accepted there for exhibition, so if you have a chance, go there and comment to them so that they will want to give this art form greater exposure. This particular work called "Anemone", has been sold, but is still well worth seeing.

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Helpful Hint #1

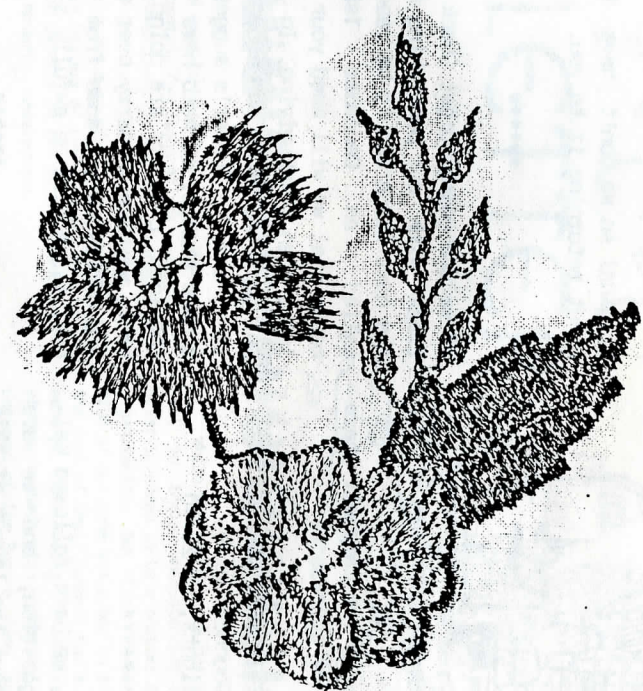
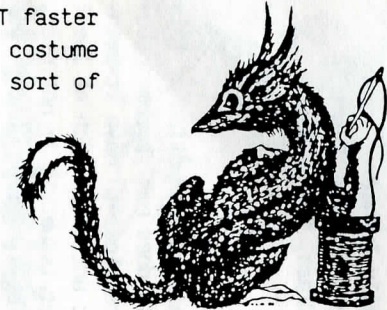
When using Fray-Chek, keep a bottle of alcohol nearby. If you miss your target, or drip in the wrong place, a quick swab with the alcohol will dissolve the stuff and prevent a spot from forming.

\*\*\*\*\*

If you have a chance to learn machine embroidery, its a good bet for hall costumes or for small con costumes which will be seen under intimate circumstances. Many fabric shops

offer classes from time to time and it's a LOT faster than hand work if the costume lends itself to this sort of decoration.

BBG





L\*A\*S\*T M\*I\*N\*U\*T\*E S\*T\*U\*F\*F

Linda Sweeting and Tom Campbell have moved, so the new address is:

LINDA SWEETING PHOTOGRAPHY  
5607 Goucher Drive  
Berwyn Heights, MD 20740

\*\*\*\*\*

As you can see, we have followed Kelly Turner's suggestion, and we are working to improve the layout of this Newsletter, but we need ARTWORK! (The clip-art book will only go so far) Any thing that any one wants to send us will be greatly appreciated, and will get used. Preferably the art should be black & white, and we would prefer a photocopy rather than your

# End Notes

original so we don't have to worry about returning it to you.

\*\*\*\*\*

If we are going to get back on the track with our publishing schedule, the next issue should be ready to be mailed on **December 1st**. This means that we will need your input no later than Thanksgiving. In addition to your comments on Peggy's definitions and The Turner's suggestion for a name change, we need news on what the local chapters are doing. At present, we have no carry over articles, and unless we get some from you the next issue will be awfully slim.

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The Turner's and Dawe's will continue to edit The Whole Costumers Catalog so please send your information directly to:

Greater Columbia Fantasy Costumers' Guild  
P.O. Box 683  
Columbia, MD 21045

Kelly Turner  
1950 Avenida de las Rosas  
Santa Clara, CA 95054

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Finally, regarding production of this Newsletter. It does not become economically practical to have it printed in offset until we reach at least 500 copies per issue. It is not practical to use bulk mailing until our U.S. mailing is at least 200, and there is no advantage to 3rd class postage. Since I own my own copier, the current production costs are approximately 1.25 cents per 8 1/2 x 11" side for an average per issue cost of approximately \$ 0.60 including postage. Using the copier, a Canon 210, does give us the ability to reproduce photographs so that they are at least more or less legible without special preparation. This is a hint, in case any of you want to share a photo with us...we will return them to you.

