



The Costume Fanzine of Record

Yipe!

Volume 3

Issue 1

Worth the Wait





Issue One

Worth The Wait

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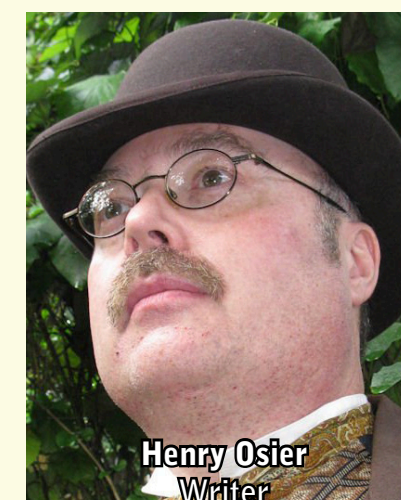
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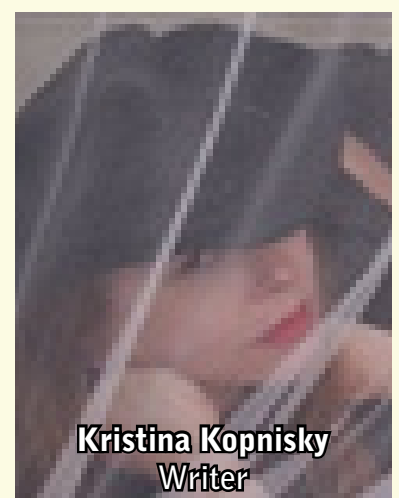
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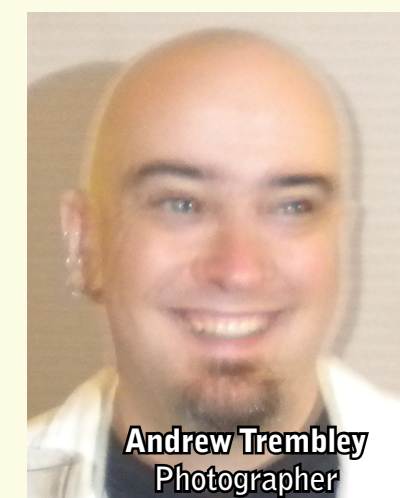
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p8-10 from the collection of
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p30-33 from the collection of
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Letter from the Editor

Well, the wait is over. We held that gun to your collective heads and said we were making changes, but you didn't think we had the guts, did ya? DID YA?!

Mette floated the idea of changing the zine focus to pandas. After a few bottles of Jameson, España reminded us the stupid things were placidly not breeding themselves away from the brink of extinction, so the future of that theme felt limited.

Kevin chimed in with something about how we were the only costume fanzine in regular publication, blah, blah, blah, and we poured some more whiskey. We later recalled that pearl of wisdom and decided to get ourselves back across the border, return the stolen donkey to its rightful owner, and start writing about costuming again.

But now it's DIFFERENT.

We were doing some great things with the layout, but it was distracting from the main event: the pictures. Sure, framing them in colorful wallpaper's nice, but, when you pick up one of those expensive full-color photography books, the last thing you see is busy little patterns framing every glossy image.

So, welcome to the cleaner, simpler *Yipe!* Hope you enjoy it.

Send all complaints to:
Jason@yipezine.com



My resolutions all happened in September when I got laid off, so December 31st simply meant a nod and a, "yes-more of that definitely" with fingers crossed.

Still, I do have a full slate of conventions and plans that seem more urgent now the calendar reads 2011 and 'next year' is suddenly this year (and it is always sudden, somehow).

Gallifrey, Nova Albion, Worldcon are all biggies and fabulous ideas with nebulous strategies are no longer enough now the convention dominoes have started to fall with Anime LA kicking off the season.

This is the year in which I make my first reproduction costumes, and, since a little knowledge is a dangerous thing, I have not one but a whole bushel of them planned;

Gallifrey One

One of my favorite Doctor Who companions seems to be somewhat neglected in the cosplay I've seen so far. Rather, one of her two incarnations has. Romana, the Time Lady companion to the Fourth Doctor during the Tom Baker era

was played for one season by Mary Tamm and then regenerated into Lalla Ward.

Both versions were costumed by June Hudson, and, admittedly, Ward had some wonderful outfits, but (since I am neither petite nor blonde) I have always identified more with the original.

The advantage to this cosplay is many of her outfits can be put together from regular clothes. The

disadvantage is that my favorite of her outfits is probably far beyond my costuming abilities... but that doesn't mean I'm not going to give it a shot anyway.

And, if that's not enough, I have also been watching another British television show of the same era called Blake's 7. Interestingly, June Hudson also did costuming for this series.

The main villainess on the show, Servalan, even

wears a cloak seen on Romana I on Doctor Who. In addition to this happy overlap, Servalan is a fantastic character and possibly my spirit animal. She also dresses like an evil drag queen, so I couldn't resist trying my hand at her (God knows I have the heels for it).

The problem was choosing which one of the myriad elaborate outfits would be both recognizable, within my means (good feathers cost money), and



not completely beyond my skills. Over the next four weeks, I get to find out whether or not my reach exceeds my grasp.

So, that's two characters which, with any luck, I will have four to six outfits for-plus props. Normally, that wouldn't be intimidating... except I've never really done reproductions before.

The Gally crowd is wonderful, and I have no doubt they will forgive any errors or inaccuracies, but I know they will drive

me nuts because I've been driving myself crazy over them already.

The Nova Albion Steam Punk Exhibition

This one should be much easier, since most of the outfit is already done and the character is out of a book rather than a visual medium: Briar Wilkes from Cherie Priest's 'Boneshaker'. This one is mostly about the props and accessories (plus it should

be reasonably comfortable and allow me to put off cutting my hair between now and the convention). The question is, will anyone recognize it?

I have also promised myself I will finally complete a project I have been poking at on and off for well over a year now: the Un Lun Dun inspired Obaday Fing Designs dress which I started building in my head after submitting a Fashion Folio design from the same source at Costume-Con 27. Assuming that both

of those come together, it's tempting to try to find a good costume to fit the Wild Wild East theme, though that one is trickier and time is short.

Which brings us to...

Worldcon

I feel as though I should simply use Reno as a place to show off the costumes I've made for the other conventions. After all, most of the people who will see me in them at Gally will not be at Nova Albion, and vice-versa.

But it also seems a shame not to make something special... hmmm, perhaps something for the Hugos... or something thematic for the party I may or may not be co-hosting with Leigh Ann Hildebrand. Hell, maybe I can go through the Yipe! archives for inspiration, something in a rockabilly theme perhaps?



COSTUMERS TNG

by Kristina Kopnisky

In this world of mall clones and fashion television dictates, it can be challenging to encourage our young fen to be who they want to be. This statement could apply to society in general. For the sake of this piece, I will be talking about what adult fen can do to encourage the young fen to explore the whacky and sometimes daunting world of costuming.

It is vital we nurture our young in this avenue. Costumer populations have a tendency to rise and fall. Sometimes the population dies to the point of extinction, at some events. This is a tragic occurrence.

Fen who have been dressing whacky are called on to lead by example. Not just at cons but at other events and hopefully in mundane instances (when it is appropriate). Wear that little bit of snazzy bling the next time you pop out to the market to grab snacks before the newest Doctor Who episode. Going out to dinner or to



catch a movie? Why not throw on that cool hat you picked up in the dealers room or the blindingly pink faux leopard blazer you spent hours working on? You don't need to go all out and channel your inner Liberace. If it makes you feel good, and is venue appropriate, you should wear it. You did put resources into obtaining it and deserve to enjoy it when you can.

Encourage the young to explore alternate ways of costuming. Literal interpretation is not the only way to go. Riffing on a theme or creating an alternate version of a character can unleash creativity they may not know they had. Being locked into perfectly recreating something from someone else's imagination can sometimes be stifling. Some of the best costumes

I have seen were based on puns or tweaks of the original work.

Having said that, there is an upside to trying to perfectly recreate something: It encourages a love of learning. A great amount of pride can be had from taking the time to research how to create a perfect period piece. The same amount or possibly even more can be derived from figuring out how to create a prosthetic to scale. Research and learning don't have to be boring. In the realm of costuming they can be fun and exciting. The payback is often more direct and immediate, too. Not only do you get to see it come into reality as you are building it, but there is a great exhilaration when others smile with recognition of what you have created. The research skills picked up in the course of learning to do a costuming piece can translate to other areas of life.

I am not usually one for competition. I do feel that, in the case of convention costume competitions (typically called masquerades), competition can be good. I am not talking about catty, snarky, bitchy, political competition. I am referring



to the type of competition that encourages creativity, good craftsmanship, and maybe even collaboration. It has been my privilege to be a clerk for a few masquerades. One of the common things that people who do not enter these competitions (and

sometimes those who do) do not realize is the judges are looking for ways to recognize the work you have put into your creation. They want to reward that sweat and effort! This is doubly so in the case of the youth categories. If a young fan can overcome their

stage fright and is willing to show off their work, they most likely will get some sort of recognition.

The key to this is keeping it fun. Take them to events when they are young and let them experience the thrill of getting people to smile because of how they are dressed. Take them to reenactment events where they can see folk dressed in costume and having fun. Bring them to cons. Stay on the lookout for other events where costuming is an integral part of festivities. Here in the DC area, members of the 501st and similar groups create photo opportunities at one of the annual Halloween events put on by the Smithsonian. If it gets to be a chore or embarrassing to dress up, it's not worth it. If little Jean-Luke or Galadriel feel more comfortable in their pajama pants, slippers, and hoodie, we as adults have the responsibility to accept it. If they don't want to dress the part of Sam Wise to compliment your Frodo, it's not a sign they have stopped loving you. Buck up, dress up, and show them how much fun it can be to dress silly in public (especially at a con). Hey, you might even get a hall costume award in the process.





PROPS: ACROSS THE BOARD.

by Tadao Tomomatsu

So hello Fans/Cosplayers/
Costumers and Model
makers.

My name is Tadao
Tomomatsu. Jack of Most
Trades, Actor, and general
Propmaker/Modder.

I kindly thank people and
the editors for asking me
about making props and
such. Oddly, I feel woefully
underqualified. In a certain
reality, I've only started.
Professionally: Just helping
on sets/props/wardrobe in
several films and TV shows.
But nothing so fun as
"SF/F", etc.

So... where to begin?

Well, before we get into
the nitty gritt (and, yes,
there may/will be GRIT),



I have a few thoughts.
There are people who can
make costumes, people
who hobby, people who are
Costumers, and people who
Cosplay.

There are as many categories
in manufacture/type of
props as there are SF/F
Fans.

Everyone has their own
ideas, and, for the most part,
everyone has their own style,
as well.

I break propmaking down

into several categories with
regards to Props and Styles.

The general Styles (usually
in the "gun/beamweapon"
category):

REALISTIC: These are
those things when you want
to be a "GI.Joe", Resident
Evil, Black Widow, SG-1,
P.I., O'Connel from the
Mummy, or "Re-Enactors":
Civil Wars, WW II, etc.

These are the "Realistic"
types: Often toy/
electronic, "cap", replicas or

"AIRSOFT" replicas.

They range from pistols,
guns, rifles, machine guns,
revolvers, and chainguns
all the way to knives and
swords:

These are Extreemly
Realistic, plastic or metal,
and can (at a distance or
up close) to the Mundane/
Police officer/Security
officer appear VERY VERY
realistic be mistaken for a
"Real Weapon".

This also includes replicas/

non-firing/ blank firing/
black powder.

--Even with an orange tip
and sometimes cammo or
such, these will often be
mistaken for real guns.

--EVEN the painted
“martial arts guns” (those
rubber looking blue/red
ones) often worn by crews
who do Stargate, Military,
Anime etc.

In a confined Convention
space (say a hotel), it is one
thing. But, to walk about
outside an event often raises
eyebrows and will cause
embarrassment for Officials

and Mundanes.

Just a note: due to the
current world situation, it
is always advisable when
leaving a confined event
area to leave these realistic
weapons behind or descretly
stowed and locked in a
vehicle.

Oddly, this includes
oversized “Rambo
Knives” or even Samurai/
European swords for
costumes like the “Three
Musketeers”, “Zorro”
, general Rennaisance
weapons, double-handed
broadwords, and claymores.

“Realistic” weapons or
airsoft replicas can be found
in multiple places in brick
and mortar stores or online.
Some are rather fantastic
themselves and loan
authenticity to characters
(both real world characters
and anime).

MODDED

These can be “Realistic”,
Retro, Modern, Cyberpunk,
Steampunk, Steamjunk, etc.
constructed by modifying
existing props.

Modded props are only
limited by imagination, so
let’s talk about some thing

you’ll need before you start
modding.

THE ABSOLUTE BASICS

(or the handy stuff you’ll
need to do almost anything):

-Some sort of art blade/box
cutter/exacto knife (easily
bought at the 99 cent store).

-Or, occasionally, those
pointed nail scissors (flat or
curved).

-Good pocket knife/
leatherman thingie/
reasonably short kitchen
knife.

-Hot Gluegun/Glue sticks
(can be found at 99 cent
stores/Big Lots. Good sales
at Walmart have 100 sticks
for \$3).

-Sponge with a rough side
(99 cent store).

-Sponge Sandpaper (found
at most hardware stores).
It looks like a stone block
but really is a brick of foam
with a sandpavery, plastic
surface (a little expenseive,
but worth it in the long
run. Also is reusable and
washable).

-Goggles. Doesn’t matter
what kind (also from 99cent
stores).



-Gardening/welding/leather
gloves. You are working
with sharp objects and
need a good grip. These
also double well with some
cooking where you have to
grab something hot for a
short while (and I do mean
short, unless you get the
insulated ones).

-Rubber gloves/disposable
gloves. Very rarely (not for
this basic project).

-Resperators. Any kind
from the cheap medical to
painters to full filter types
(depends ABSOLUTELY
on the airflow of where you
are working).

PAINTS:

Note: Have some cardboard,
cardboard boxes, lids or
something you don’t care
about (not cloth) to paint
your projects on and let rest





while drying.

Spraying tends to be drippy after/before, so save some old junk mailers or newspapers to work on.

PAINT BRUSHES

The kids collection at the 99 cent store works well for little detailed works. Grab an unused, non-drinking

cup (paper, not styrofoam).

-Water to cover the brushes (small pinch of salt- yes, really).

-Odd paint cloth: random non-useable bits of cloth to clean paints off brushes.

-Small plate (paper or otherwise) for mixing colors or resting the current in-use

brushes on.

PAINTS FOR DETAILS

Usually, I buy Testors paints for specific ideas. Some prefer the “Warhammer” paints (Kinda expensive. Really good, but expensive).

-Testor Colors:

Odd basics: Black, gold, copper, silver. Sometimes yellow, grey, red. These basics cover certain ideals of Steampunk, Retro, Cyberpunk, old fashion’d western, or even modern. Note they will spill and the caps stick. Putting them all on a small tray or plate is helpful. I also have some oil paints and acrylics.

This entirely depends on your artistic abilities and the outlook for your props.

-Black or Silver Sharpie markers: I usually use this for details or outline, but I freestyle. This is for those who want accuracy or fine lines. Up to you.

Oh, yes; as I also said in the paints section, they do smell and you can get a bit high in the wrong circumstances.

I recommend the fine point black sharpies. The blunt ones are a bit wide.



SPRAY PAINTS

-MUST BE USED OUTDOORS

Don’t think about using them indoors. Even if you have to step out on the back/front door balconies, you need open air space.

The garage is fine, but not closed (it stinks and you really don’t want to be breathing in the fumes). Hence the respirators or filters.. and, even then, filters get clogged, and you’ll have

a hard time breathing.

Spray paint also drips, so watch the floors, and, if a neighbor is nearby or within a 10 foot radius: STOP.

The ariation spray goes everywhere. Try not to be in the cloud as it happens. Oh, and you’ll want grubby clothes.

Spray paint cans average from 3-7 dollars depending where you go. In California, have an ID ready when purchasing. I tend to buy

Rustoleum- suitable for plastics, as it generally is an all-purpose (I’ll use it on metals, too).

-Absolute must buy: Clearcoat/Crystal coat (sometimes refered to as a primer). It’s also used as a clear top coat to protect the general paint job (also kinda handy for keeping paints off).

SPRAY PAINTS FOR PROPS

I purchase the following for

the following:

-Hammered copper/brass or Hammered black: Steampunking. This is sort of a “crackle” finish. There is also a full Marble or Crackle Finish: This is for old/used/ancient weapons and undersea-style things.

-Silver: Shiny, chrome-like for Retro/Steel and Futuristic works.

-Copper/Brass: Detailed work: Steampunking.

-Red: Retro/Cyberpunking

-Flat Black: For ‘realistic’ modern weapons painting

-Textured: The tan, sand texture gives more of a sand/stone look. Alien planet and/or handles for weapons for “gripping”. This can also be overlay painted so it’s not just “tan”.

-Blue Paper tape/Tape. They do come in packs. Both electrical tape and duct tape leaves heavy residues (bad unless you are going for a “goed” gun look. Definitely blue painter’s paper tape or painters masking tape (masking tape is ok).

Tune in next Yipe! for more of Tadao’s thrilling adventures in “PROPS: The Soda Pistol.”



Costume has been a part of the World Science Fiction Convention since the very beginning, when Forrey Ackerman and Myrtle Jones appeared at the 1939 Worldcon in New York wearing costumes which he designed and she constructed. There have been prizes for costumes since the second Worldcon in Chicago. The Masquerade (not, as the name would suggest, a masked ball, but rather a costume competition -- they called it a masquerade in 1940 and

the name stuck) has evolved into one of the two traditional big evening events at the Worldcon.

The Masquerade is a unique entertainment created by fans, for fans, live and in person. Think of it as theatrical haiku: in 30 to 60 seconds, each entry does their best to conduct the audience into *their* fantastic vision, with no reward beyond applause and (perhaps) a piece of paper from the judges. Some contestants spend a year or more designing and

constructing their entries!

The Masquerade stage will be crossed by characters from all genre of speculative fiction -- characters meticulously recreated from film, television, anime, comics and art, others lovingly brought to life from the pages of literature, and still more springing entirely from the imagination of their creators. Expect to laugh, to sigh, to gasp in amazement -- there is no other art form quite like this thing we call Masquerade!

For those watching the extravaganza, the venue (the Tuscany Ballroom at the Peppermill -- more about that below) is spectacularly well suited to viewing the show, with plenty of room for seating, good sight lines and excellent technical support. It's on the non-smoking second floor of the Peppermill, and we're already planning accommodations for attendees with impaired mobility and other special needs. In addition to the Masquerade itself, we hope to have some

local surprises to keep you engaged while the house fills and the judges deliberate. Expect an enjoyable evening in pleasant company!

If you're considering entering the Masquerade, take the time now to check out the rules as published on the renovationsf.org website. They are based on the International Costumers' Guild Guidelines for Fairness in Competition, which we (Andy and Kevin, your Masquerade co-directors) actually helped develop.

Even if you've never been in a masquerade in your life, you can enter the Worldcon Masquerade. Some of the best Worldcon entries have been first-timers -- all it takes is a good idea and some passionate execution. If you have questions, contact us in advance (masquerade@renovationsf.org) and we'll help you out.

We firmly believe it's our job to put on the best show possible, which means it's entertaining for the audience,

fun for the contestants, enjoyable for the judges, and satisfying for everyone working on the staff. Come on out and explore the Universe with us!

About the Masquerade Venue and Stage

Space is big. You just won't believe how vastly, hugely, mind- bogglingly big it is. I mean, you may think it's a long way down the road to the chemist's, but that's just peanuts to space.

Douglas Adams

We felt much the same way when we first saw the Tuscany Ballroom, where the RenovationSF Masquerade will be held. The ballroom is nearly 63,000 square feet, with 25 foot ceilings. **25 foot ceilings!** Rock concerts are routinely staged in this room.

We're going to take advantage of the flexibility of the space (it can be subdivided into as many as 18 smaller rooms) to build a venue uniquely suited to the Masquerade. Air walls will be installed to carve out two large areas for

official and fan photography. Floor-to-ceiling drapery will be set to allow costumers to move between the photo areas and backstage *without ever leaving the 25-foot ceiling zone*. Ceilings in the green room are a more modest 13-20 feet tall; we expect to have the use of a 13' roll-up door between the green room and the backstage area. There is one set of normal height doors between the front portion of the green room and the larger back section with the roll-up door.

The stage itself will be built



on a 40 foot x 60 foot set of 48” high risers. Ceiling-to-stage drapery will be used to establish the back stage wall and wings; you can expect the usable performance area of the stage to be 30 feet wide and 20-30 feet deep. We are investigating several options for getting costumes onto the stage including ramps or stepped risers; more details will be forthcoming.

The Peppermill has a large array of lighting instruments

available for our use that mount to rigging already in place at the stage end of the ballroom. Technical details about lighting and sound will be available at a future date.

Preliminary Stage Design for the RenovationSF Masquerade

The Tuscany ballroom offers us a remarkable space in which to present a Worldcon

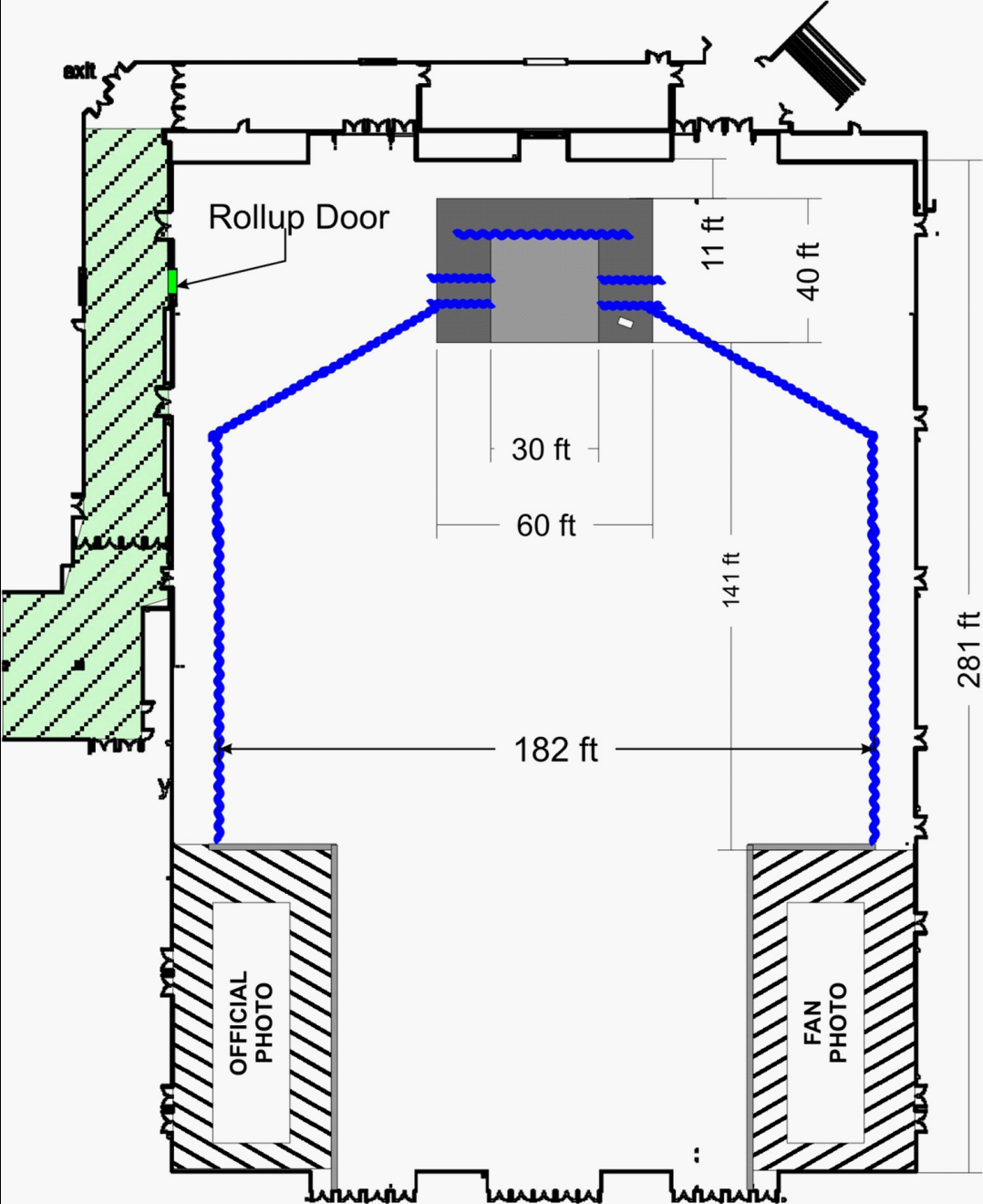
masquerade, perhaps second only to a dedicated theatrical space with banked seating for staging, and with some definite advantages over most theaters for our traffic management and photography needs.

In its fully undivided state, it offers 63000 square feet of floor with a ceiling height of 25 feet and completely unrestricted sight lines. This is far more acreage than we need to seat our audience,

so our first step is to use the available airwalls to subdivide out the two back corners of the hall for use as our official and fan photography areas (each approximately 45x90 feet in size). A gap will be left in the airwall near the structural wall of the ballroom. Note -- we might consider use of the narrowed region of the hall for some pre-show activities or a cocktail area without seating.

The stage platform will be 4 feet high, 60 feet wide and 40 feet deep, placed 10 feet away from the rear wall of the hall. This puts the platform in the optimal position for lighting using the rigging already installed in the ballroom, eliminating the need for light trees and keeping sight lines clear.

The portion visible to the audience for performance will be a region 30 feet wide in the center, and 20 to 30 feet deep. This provides plenty of room to place the MC on downstage left (or right) of the action on stage, and to leave a rear safety apron behind the upstage drapery, reducing the risk of anyone inadvertently stepping through the drapes and off the back of the stage. We are still investigating our options



(ramps, steps, etc) for access to the platform, but the backstage area is large enough to permit several possibilities.

Drapery is key to the rest of the design. The Peppermill has informed us they have an essentially unlimited supply of 25 foot long drapery which can be hung from anywhere in the ceiling grid. We will use this drapery to create the back wall of the stage and the entrance wings on stage

right and stage left; the MC's podium will be placed in front of one of those wings, providing a concealed space for the MC's prompter. Costume entrances can be stage left, stage right, or both sides. Drapery will also be used to create angled walls to either side of the stage, and to create corridors between the backstage area and the airwall gaps opening into the photo area. *This means that*



once a costume enters the main ballroom, it need never leave the 25-foot ceiling area until after official photography, the stage appearance, and fan photography have all been completed!

We will be using the small foyer and service area to the left of the hall (stage right) as the contestant Green Room. Ceilings in that area are 11+

feet high. Once they have passed through the standard height doors into the service area, entrance to backstage will be through a rollup door that opens almost to the ceiling. This means tall costumes can be assembled back there without having to pass through low doorways into the main ballroom.

For the latest information, visit the Masquerade pages on the renovationsf.org website.

Kevin Roche and Andrew Trembley

Masquerade Co-Directors



THE HUB

AN INSIGHT TO COSTUMING IN THE MIDWEST

by Henry W. Osier

Let me introduce myself to those of you who do not already know me. For events that have happened, I am the Chairman of Costume-Con 28, which was last May here in Milwaukee, Science Fiction and Fantasy Masquerade Director for Costume-Con 23 in Ogden, Utah, Assistant Masquerade Director for ChiCon 2000, the World Science Fiction Convention in Chicago. For events yet to occur, I am running the Historical Fashion Exhibition at Military History Fest 7 in Chicago this January, the Hall Costume Chief for Costume-Con 29 in Hasbrouck Heights, New Jersey at the end of April, and the Masquerade Director for the North American Discworld Convention in Madison, Wisconsin in July. On top of all that, I am the Règle Mystique des Balles et du Drap for the Armed Costumers' Guild and The Speaker For Cheese for the Chicagoland Costumer's Guild. I have judged many masquerades, both big and small, all over the Midwest for many years.





Now that you know who I am, I imagine that you are wondering why I have decided to call this The Hub. I was trying to think what to call this column that would encompass as much as possible that does happen here in the Midwest. Which lead

me to thinking about all my costuming friends in Milwaukee, Madison, Chicago, St. Louis, Des Moines, Minneapolis, Michigan, Indiana, and the ones I have heard exist in Ohio. I include many Historical Reenactors in the general heading of

costuming friends, by the way, because there are some who are serious to extremely serious when it comes to their historical garb. I realized that I am sitting in the middle of a big wheel of costuming activity here in the middle of America. So, The Hub sounded like an

appropriate name for this.

Having Costuming as an activity for so many years has made me aware of it happening more than people are aware that it does happen. To me, Costuming is dressing purposefully for the situation or location in a way that is beyond the conventionally thought of ways to dress. Near where I live, for an example, is a small light house museum. One of the volunteers regularly dresses like a light house keeper with an appropriate jacket and hat. Recently, two friends came to a role playing game we are in, which is set in 1872 London, dressed as their characters might. A few years ago, when they had a "cattle call" for extras for The Public Enemy, there were a few of us who debated about going down to give it a shot because we knew we could put together outfits that were close enough to period. We didn't, because we just did not have that much free time in our jobs. To clarify, I wear a tuxedo on New Year's Eve no matter where I go. I do not consider that Costuming. That's just me dressing up nicely for the night of merriment. If I were to get my Cowboy outfit on just to go see the True Grit remake on opening night, or even



wear a robe and my green and grey scarf to see the latest Harry Potter movie, that would be Costuming.

With that some what defined, I want to tell you that there is a great deal of

Costuming going on here in the MidWest. With the holidays looming large on the near horizon, there is a bit of a lull going on. But we are planning for events coming up. Such as Capricon 31 in Chicago in



early February. Although it is not a major costuming venue, it does occur there. A week after that is Military History Fest 7 in Chicago. Basically, it is a convention for historical reenactors of any period. The real fun of the event, besides cross-period shopping, is watching reenactors wearing as many different period costumes as they

possibly can. Does that sound familiar to anyone who has been to Costume-Con, Costume College, a science fiction convention? And at the end of February, there is the Echoes of the Past Trade Fair in Oshkosh, Wisconsin. Although it caters to Civil War and prior, it does have a few informative panels and draws many reenactors all

weekend. At the beginning of April in McGregor, Iowa, there is The Traders Jubilee, which is organized by River Junction Trading. It is an Old West event, but still its fun and costuming occurs.

Many of the groups in this part of the country have smaller events that occur all the time. There are guilds of the International Costumers' Guild in Madison, Wisconsin, Minneapolis, St. Louis, and Chicago, and they all meet regularly and have various small events, such as photo shoots and how-to meetings. And then there are the Steampunk groups that keep creating themselves in the area. They are very keen on getting on their garb and gathering anywhere they can. Last fall, the Steampunk Chicago group organized a gathering at Lincoln Park Zoo that drew in people from Milwaukee and Indiana. Reenactors are also busy with our major events. Such as a group here in Milwaukee, the West Side Soldiers Aid Society, that routinely has events, including Civil War Dance seminars that are open to anyone, whether they are dressed correctly or not. I know that the Renaissance Faire people stay in touch with each

other and do start getting ready for next summer's season after the holidays. And the various Society for Creative Anachronism groups have their major and minor events.

One thing that I am aware of here in the Midwest is the cross-over between the specific groups, and the acknowledgment of the occurrence. In the Madison Area Costumers Society, I know there are reenactors, anime fans, "rennies", SCA and just plain science fiction fans in the group. But they all help each other out with the various projects they are working on. And this happens with all the groups. I know that there is cross-over on an individual basis on the coasts, but I am not sure it occurs in the groups in those areas. This merging is an aid to everyone here. Not just for resources and assistance, but for ideas and knowledge. If someone is trying to make something, they don't have to search the internet or take an expensive class, they just have to put the word out among their friends and in their groups. At Chicago TARDIS 2009, one of the other judges said to myself and the other judge after the masquerade that she thought it would be fun to judge next year in the grand



Timelord outfit, with the big collar. She found the plastic to use, made a mold, figured out how to make it, and taught us how to make them. From that, we have learned how to make costume bits from that

plastic. Who knows what we are going to do with that knowledge, but we have that knowledge.

Costuming, on the non-professional level, is happening here in the



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MidWest all the time, in many different groups and places. Us that have been doing it for years keep bumping into each other in the places we go to get our supplies and making new connections. And new people keep popping up from places we do not expect. I heard that one new group here in town is coming together has its roots at a major company in downtown Milwaukee via the person who pushes around the snack trolley. A particular fabric store in St. Louis has become a hub for people in that area because of the better quality and variety of fabric, and that someone working there has a relative that is a major costumer. I'd like to think that having Costume-Con 28 here in Milwaukee drew a few more out of the woodwork.

Till next time, remember "Costumers make clothes for imaginary people" - Celestine Ranney



10

QUESTIONS FOR A COSTUMER with Mette Hedin



#8 - Debbie Bretschneider

Encountering Debbie Bretschneider throughout a convention is a bit like time travelling. During one single weekend she is likely to appear as characters from both the past, current and imagined future. She is one of those tireless costumers with an unusual range and versatility, as she moves with ease between a number of genres, in both original and recreation costumes, or even original recreations. She navigates both masquerade and hall costumes with equal ease. Recognizing her at a convention therefore sometimes requires a well developed sense of facial recognition, although her great smile often gives her away.

1. *Why do you costume?*

It started out when I met my husband Rick in 1977, he had gone to Baycon since the beginning. I started going with him and I saw these people in funny costumes, and starting going to costuming panels. Then I started costuming and finally worked up the nerve to enter the masquerade. I essentially became exposed to the costuming community and gradually fell into it.



2. *Do you work on things for a deadline or year round?*

I want to work on things year round, but it ends up being on deadline. I am going to a particular convention and I am trying to get things done by then.

3. *Recreation or Original?*

Definitely original. I didn't even think of making a Star Wars Jedi costume until the prequels came out, and all of a sudden there were 100's of jedi's. To try to recreate something like that and if you don't get it right you have the other costumers saying "that's not right, that's the wrong color", so I am not touching that. I do historical costumes, which is sort of recreating, but I am not really recreating from a picture or a specific outfit, more of the style of the era.



4. *What is your favorite material right now?*

I am more of a classical fabric costumer, I haven't really gotten into the foams and armors and making things out of plastic. I am more old school fabrics with lots of trim and bling. I don't really have a favorite fabric, I have some I dislike, such as the slippery shiny metallic fabrics, because they are just horrible to work with.

5. *Loner or Collaborator?*

Loner. I do have a group I am in currently, where hopefully we will put something together for Westercon, but we are each making our own costumes and then coordinating at the end. I have always done my own thing. My husband is not into costuming at all, and I haven't been invited into a group before, so there haven't really been an opportunity.

6. *Has a costume ever brought you to tears?*

Not really, no tears but generally more cursing. Wanting to wad up the whole piece of fabric and throw it away, that has happened in the past. Then you unfold it and smooth it out and go back to sewing, have a glass of wine and think about it some more.



7. *Make or Buy?*

I make as much as possible, I will buy vintage dresses from the 40's and 50's and wear and I'm also not going to make gloves, but I try to make as much as possible.

For the vintage outfits, I wear a lot of 40's/50's vintage because they are still fairly readily available. You can't really get much earlier stuff around here, unless you want to go to the east coast or pay a lot of money. I've worn the vintage clothes at science fiction conventions, and they almost have a pulp fiction or old comic feel to them, so they work there too.

8. *What costume are you the proudest of?*

The bright green dress from *Wicked* (Baycon 2006). I was basing it off of the emerald city people in *wicked*, but it was an original based on a couple of different patterns, and I created a hat for it. I used several different fabrics and had to find a couple of different of patterns with the look I was going for, and it was a lot of work. And it was a shiny slippery fabric. I thought it came off really well. I keep buying more accessories to go with it.



9. *What costume would you rather forget?*

In 2000 or so I had this idea of attempting to do a Star Trek Victorian that was half Star Trek and half Victorian. I don't remember why, but it didn't come out very well and no one got the joke.

10. *Historical or Science Fiction/Fantasy?*

I like to do both. I did the whole jedi family for world con san jose, and *Wicked* is more fantasy, but then I also enjoy vintage clothes and the historical costuming.

Letter from the [evil] Editor

A New Year. Resolutions and all that... and the first costume-construction frenzy of the year.

Hence the enpurpled version of the articles I've written for the Renovation Progress Reports. I promised my division heads that I'd plug the Reno Worldcon Masquerade in Yipe. I think that counts as fulfilling a resolution. :-)

I was thrilled to finally hear from the lovely ladies who produce the Modern Mixers in Edinburgh; they are definitely the sort of people I love to hang out with. I hope you enjoyed this first installment -- I believe we can expect continuing reports from them, giving Yipe! a more truly international outlook.

I'm deep in final construction of my Secret Project TDK for the Gallifrey One masque, which is why this column is more of a sticky-note than a letter; as of this writing I have only 2 weekends left to finish and one of them is Corflu (where, by the way, you will find me for at least part of that weekend. Gulp!).

As always, SEND US STUFF. Photos, especially! We haven't quite managed the multilocal skills necessary to photograph the events we aren't attending...

Send all complaints to:
Kevin@yipezine.com





From: Chris Garcia

To: editors@yipezine.com

As I understand it, this issue came out with minutes left in the year 2010. The ability to publish in the last moments of a given period is called publicity. Sometimes, I has it, other times...

Jason: In tribute to our esteemed colleague John Hertz, we've recently taken to releasing our issues at the end of the month.

Yeah... that's the ticket...

On to the content

I loved the jetpack article,

which reminds me of my favorite jetpack: the one from Arrested Development which turned a visit of a group of visiting Japanese businessmen into accidental Kaiju. It was the strange battle between an over-sized mole played by Byron 'Buster' Bluth, and George Michael Bluth in the jeypack that was supposed to be for his Grandfather that really made me think.

Jason: It's almost criminal we didn't include that jetpack among our photos. Kevin will be jailed and beaten for his lack of vision.

They have a Bell Jetpack in the Smithsonian. I'll have to check that out the next time I'm out that way.

Rayguns. I loves them. We all do. If there were more rayguns around, there'd be a lot less war and a lot more Space Age Warriors. I want one of the Dr. Grodbout guns so bad. I love the styling. The funny thing about rayguns is the casual inhumanity of them.

Jason: I like where this is heading.

Think about it: the jetpack has real peaceful applications, like Megaopolis construction or firefighting, but rayguns, or at least the stylish kind? I mean yeah, you've got the large, stick blender-type rayguns that they always show in futuristic mining applications, but the ones that look all wiggly and stunning only have

war-like applications. They're designed to put the fear of Ghod into those who attend the same watering holes. Violent things, rayguns. Violent but necessary.

Jason: The judges award you 5 points for spelling the name of a popular deity with an extra 'h' for emphasis.

A better hand? Maybe, if they're like the one that Ash got, but a better eye, now you're talkin'! Think about it, you've got an eye that you can twist around in all directions and could swap out for targeting or microsurgery or displaying the odds at a race track, now that'd be sweet!

Jason: Ever since I was exposed to a sweet children's movie called "Predator", the need for replacing one's eye with a gun seemed less useful than shoulder-mounting a cannon that auto-targets anything you look at.

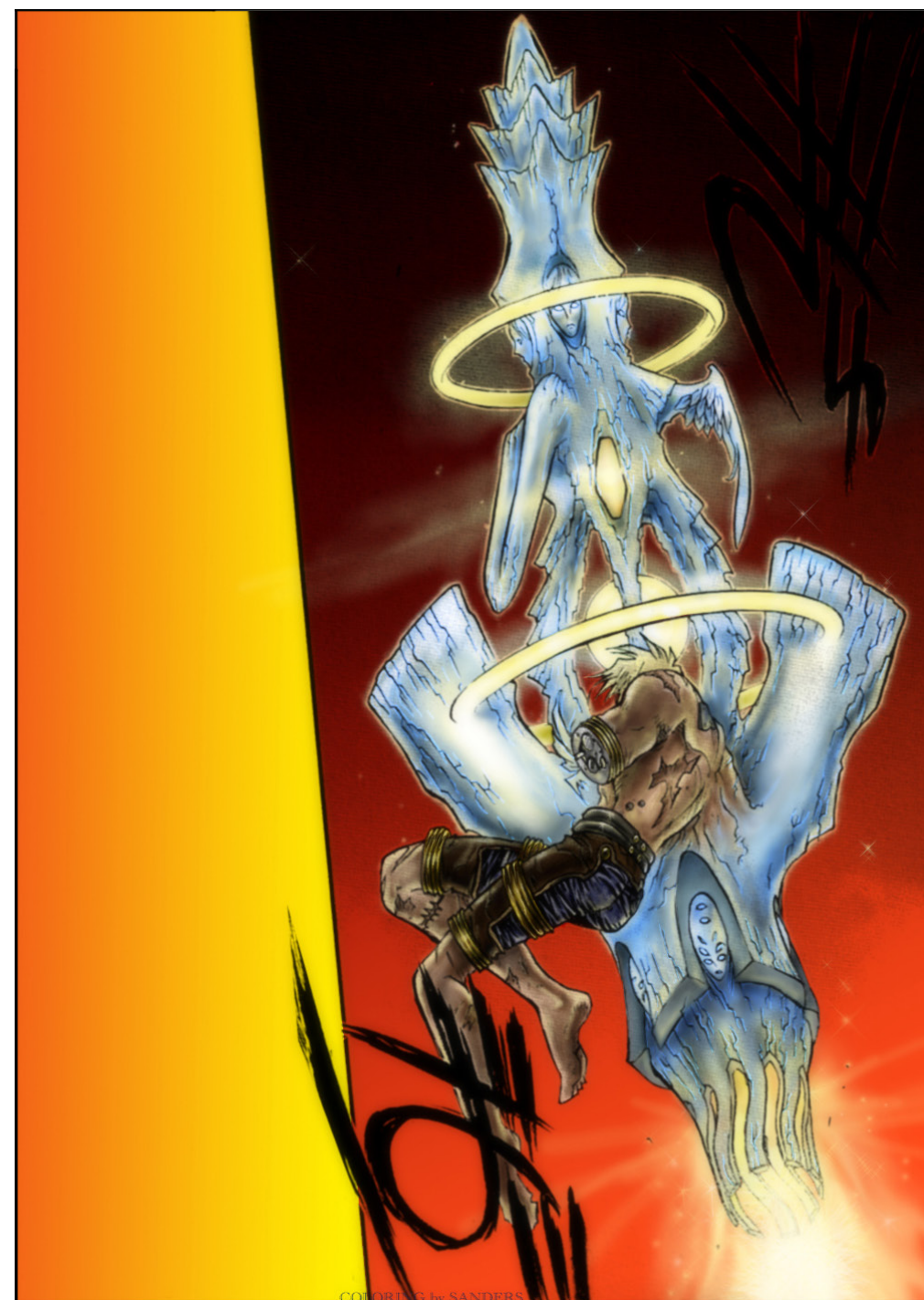
I am reminded of a movie where the villain, who we didn't see for most of the film, would change out his hand for various things, including a cheese knife. What movie was that? Maybe I'm thinking of Doctor Claw? No, it was definitely a live-action film. Spy Hard? No, I never saw that, and I'll swear I didn't as

long as I live! A Flint movie? Oh, forget about it!

Jason: I think the butler in "Hudson Hawk" only had blades mounted to his arms. The bookie from "UHF" could swap out his hand for a cleaver. In "Repo Man", Agent Rogers had an apparently indestructable metal

hand. There's also Harry Potter's Wormtail, with his "better" hand that never seemed to do anything. All interesting, but they felt more like replacements than upgrades.

I will concur that Bill Howard is fearless when it comes to costuming. I mean, the man's shown more skin than



Tempest Storm on laundry day. I echo Thad's sentiments on a Mark Twain suit. In fact, on ANY white suit. I've been wanting one since birth. I could pull one off, no? I mean, I just need some more grey in my beard, a bit of whiskey in a glass and a rocking chair and I think I'd legally be defined as a Kentucky colonel.

Jason: You're not a Kentucky Colonel? My world is shaken.

You know what I want for Christmas? Another season of Sealab 2021, a new Talking Heads album and a low-fat pudding that doesn't let you down in the flavor department.

Jason: I see your requests and raise you one last "Frisky Dingo" season, a new Boston album, and a pudding that comes in containers resembling monkey heads so kids can pretend they're eating monkey brains.

Alright, I'm off. My microwave johnnycakes are ready!
Chris

Tue, January 18, 2011
10:37:41 AM

JUNK Yipe! Vol. 2 No. 12



...
From: Lloyd & Yvonne Penney <penneys@bell.net>

To: editors@yipezine.com

1706-24 Eva Rd.
Etobicoke, ON
CANADA M9C 2B2
January 18, 2011

Dear Yipers:

Thanks for Yipe! Vol. 2 No. 12. So, Christmas is past...did you get what you wanted, did you get what you deserved,

and were you good?

Jason: Santa got me some great DVDs I already owned, but Amazon gladly took them in trade for some new camera equipment (hence our recent abundance of lovely pictures).

Yeah, like I've gotta ask these questions. Lumps of coal for everyone. Santa is the personification of holiday cheer? I've met a bartender who looked like Santa, so I guess we'd have to adjust the definition of holiday cheer.

Jason: The judges deduct 5 points.

But, I am glad it's all done. The tree is packed away again, all the holiday foods are eaten and enjoyed (burp), the bills are paid, and life is getting back to normal. Yvonne was laid off before Christmas, and has now started a new job with a candy company, I have found some great jobs to apply to...maybe I'll just win the lottery and be done with it?

Jason: Woah, woah. Back it up: is there free candy in our future?

Did any of us ever get what we really wanted for Christmas? I'd make up a list of neat stuff I wanted from the good old Sears catalogue, and did I ever get what I wanted? Nope, not ever. Yvonne does, though, and she gives me a list to follow, and I get her just what she wants, so it's not too late to have a happy childhood.

Jason: Awww, that's sweet. Now what about the candy?

I've got the 12 episodes of Commando Cody: Sky Marshal of the Universe, starring Judd Holden/Holdren (depending on where you look on the DVD), Aline Towne, and William Schallert, who I



think is only in the first episode before his agent pulled him out of it. The DVD is from Bill Mills in Las Vegas. Yup, 12 exciting episodes, but only if you were living in the 50s. They are fun to watch, if only to see how quaint they really are. I never thought a rocket backpack was all that practical, Unless you've got shielding that might cut back

on thrust, I figure you'd seriously toast your buns and the back of your legs. I think I'd prefer some antigravs.

[Kevin] One of the interesting aspects of the Rocketeer jetpack was the fact that they actually added some baffles with the professed effect of diverting the exhaust slightly backwards and away from

the wearer's legs. Whether it would actually do any good is of course questionable, hence my suggestion that leather breeches would be more practical. The Bell rocketbelt solved this problem by putting the propulsive nozzles way out to the sides.

The space guns look like fun, and I think I had a couple when I was a kid. In this steampunk era, Guns like this could be punk'd up to look vaguely brassy or coppery, but these are valuable relics of that space toy time, and I wouldn't want to ruin them. There's plenty of old and new toys that can fill the steampunk bill. I must be in the minority in that I don't want a gun as part of my costume. I like to keep my hands free. Take from that what you will.



Yay! There's Dawn McKech-nie! I've already written that I like steampunk because much of it is based on regular clothes. I can still buy off the rack, but if I gain any more weight, I might not be able to make that claim. Yvonne's made her own clothing for a long time, and we've imposed the visual pain of our Hawaiians on Dawn and others for as long. Yvonne has been more generously built in the past, so when she made clothes at that time, she'd make a test garment out of muslin based on the pattern, and her mother would take measurements and make adjustments so that Yvonne could make a final garment that fit well. She also would take a store-bought garment that fit well, and when it was

too worn to wear, would take the garment apart, and make a pattern from it so that future hand-made garments would have the same fit. Dawn, if you need a second pair of eyes and second pair of skilled hands to help you with fittings, let Yvonne know, she'd be happy to help.

Jason, you got a glowing recommendation from Chris Garcia? Hey, Chris, give me one, too, I haven't been to Chicago since the last World-con there. We're not far away, and we're generally housebroken. For the most part.

Jason: Note that said recommendation only glowed due to its highly radioactive nature.

The 2014 CostumeCon hasn't had any local announcements, at least nothing I've heard, but then we don't see Dawn and Barb with any regularity, to our regret. The word about the upcoming CostumeCon in Toronto must get out, but will be done only with the advice of Dawn, Barb and Maral. Ladies, we'd like to be on board to help out.

And, with that commitment (proof that I should be committed), I come to the end of another fannish letter of comment. Enjoy the second coming of Jerry Brown, let's see



if he can undo some of what Ahnuld did. Stay warm, eat your toast, and see you with the next zine that comes down here. Many thanks.

Yours, Lloyd Penney.

P.S. We are finally on high-speed, so our new e-mail is penneys@bell.net. I guess I'd better reset the automatic reminder to it goes to the right address. L

Tue, January 4, 2011 7:54:21 PM

response to holiday Yipe

From: Barbara Johnson-Had-dad

To: editors@yipezine.com

Dear folks of the ever-quest-ing coyote,

First off - happy holidays and may the faerie lights stay lit all year. [Or so they would if I had cosmic powers.] The pretty gift-wrap around the zine's margins was marvellous - and who knew red snuggies could look so adorable?! Full of love here.

Jason: The red snuggies were a must after our first view-ing party for the Star Wars Holiday Special. Nothing better than substituting blan-ket-robos for a full Wookiee bodysuit to cut costs.

The rest of the content was fun to read. Bill Howard looked very snacky. All the pictured costumes looked awesome and I really wish more men would wear kilts as daily wear. Sighs.

Jason: With the recent hur-ricane winds in my neck of the woods, this seems like a bad idea...

I do have one question though: if Kevin could get an 'Acme jet pack' - would he really want to use it [especially given the zine's totem animal]?

Barbara Johnson-Haddad

[Kevin] It's quite simple. You just have to sign the NPA (Non-Pursuit Agreement) with regards to Road Runners and sapient leporimorphs. This prevents the internal sensors from shifting out of space opera physics mode and into Looney Tunes physics mode.

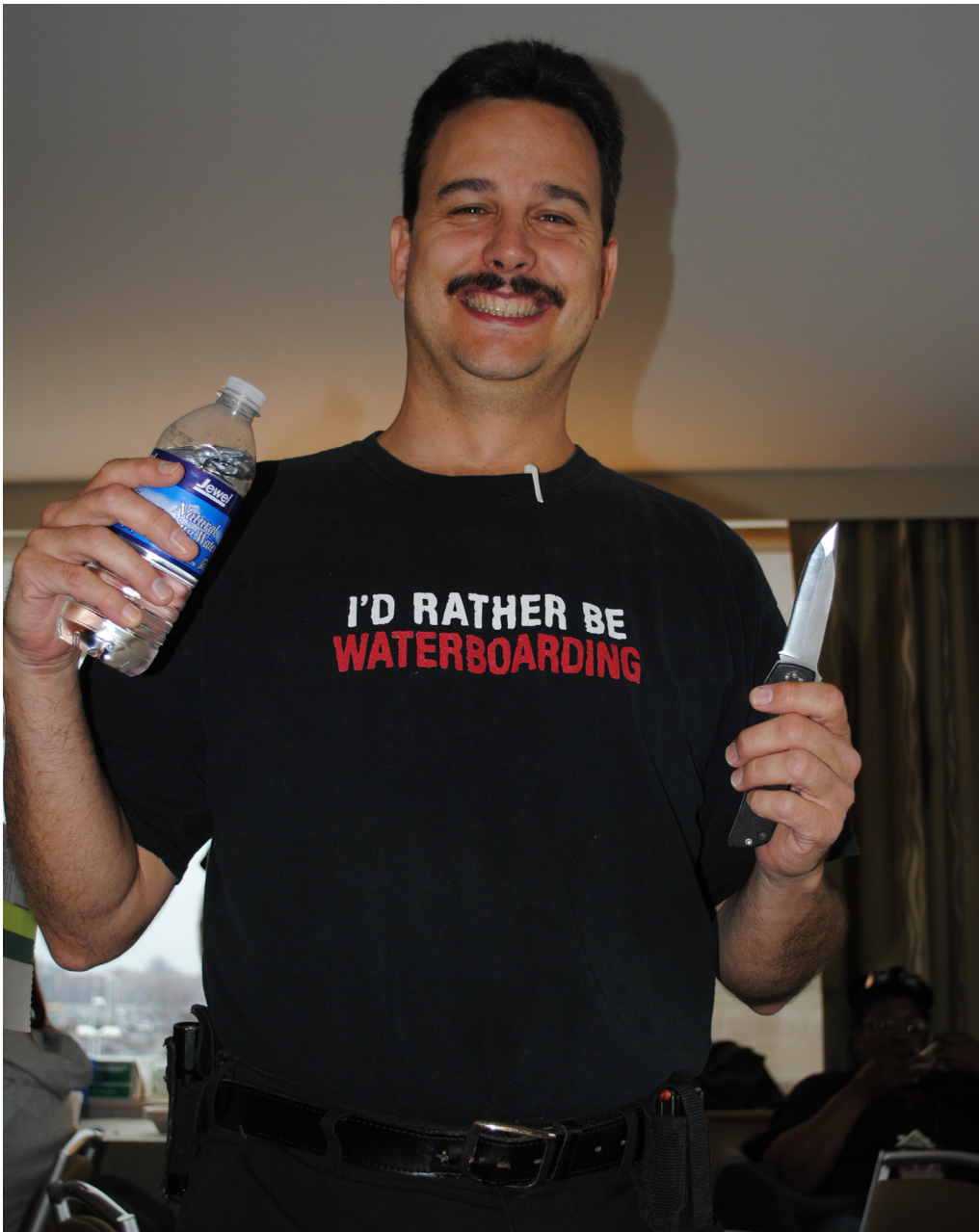
News from Chicagoland Costumers Guild

To: editors@yipezine.com

From Barbara Wright

Chicagoland Costume Events
Oct – Nov 2010

Windycon
Windycon was held at the Westin Hotel in Lombard. The theme was "The Lands of the Fae and Back Again.". The children's programming included constructing wings from coat hangers, old tights and lots of glitter. Pleated paper wings were another option.



Members of the Chicagoland Costumers Guild helped the children with their construction.

The con provided a large room for costume panels. Sewing machines were available along with donated fabrics. A number of hall costumes were constructed, as were a couple of masquerade entries. Animal X was the costume guest of honor. Individuals in costume

had the opportunity to "Come Tread the Fairy Path" prior to the masquerade. This was a walk across the stage while the flashbulbs popped and an opportunity to have front row seats for the rest of the show.

Photos are online at <http://chicostume.org/photos/Windycon36>

Jason: I have to say I was truly impressed by some of the

oufits at WindyCon. Maybe it's my overexposure to vacuumforming and wonderflex, but seeing those wispy faerie outfits was a lot of fun.

Chicago Tardis
Chicago Tardis was the weekend after Thanksgiving. There were costume panels and a masquerade. There were 27 entrants – 18 novices, 6 jour-

neyman and 1 master. More costume related panels are planned for next years. Especially one related to presentation.

<http://www.flickr.com/photos/rachelsodyssey/5218560891/>



Fri, January 7, 2011 4:42:25 PM

Small historical clothing museum in Sacramento opening soon

...
From: Kim Yasuda

To: editors@yipezine.com

Joann Peterson of Sacramento City Drygoods is putting together a small museum showing some of her original garments from Regency to 1920s. Several delicate bonnets and head-dresses. Silk dresses so sheer that you could see through them for the 1910s and 1920s. Bustle dresses. Men's wear from Regency to Victorian and a Victorian waistcoat with embroidery. I love being able to see actual garments and see how fine the fabric was and how small the cartridge pleats were. Small intimate space with the clothes close enough to touch, but I didn't dare because I wouldn't want my fingers to be the ones to shatter original silk.

Might want to put this in your tickler file for when she starts giving tours and find out times and entrance \$.

Kim



February 2011