



Whom?

FEATURED ARTICLES

p04 Femme Six by fierceturtle

p09 Have gun, will travel...

or maybe not by Jennifer Roesch

p16 Second Time 'Round by Palle Madsen

p21 Why I Costume in the Doctor Who Universe

by Mette Hedin

p24 My First Cosplay by España Sheriff

p33 Mutants and Mai Tais by Kevin Roche

p53 The Allure of the Scarf by Mette Hedin

MONTHLY COLUMNS

p03 Letter from the Editor by Jason Schachat

p14 Sheriff Don't Like It by España Sheriff

p42 10 Questions for a Costumer with Mette Hedin

p61 Letter from the [evil] Editor by Kevin Roche

Locs - Editors@yipezine.com www.yipezine.com

The Costume Fanzine of Record



STAFF & CONTRIBUTORS





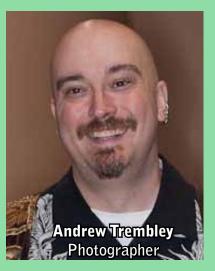












Photograph credits: Jason Schachat covers, p3,10,11,13,14,16-20,24-26,28,29,31,32,61,62 Andrew Trembley p22,38 España Sheriff p30 Christopher Erikson p21 p4-8 from the collection of fierceturtle p42-52 from the collection of Lyn Cherowbrier p34-36 from the collection of Kevin Roche p53-58 from the collection of Katrina Griffiths p53,58-60 from the collection of Tara Wheeler



Letter from the Editor

I love my staff. Really, I do.

And, when they said they wanted to theme an entire issue around the costuming done to celebrate the adventures of a certain time-traveling alien, I thought they were giving me a great opportunity to relax after our redesign and take a little break before the rush of convention season swallowed us whole.

I am a profoundly stupid man.

What was intended to be a 'quaint' issue blossomed into a 'robust' one and quickly spread its root system throughout the entire garden, choking all the other seedlings and wreaking havoc on the water main.

But, man alive, would you look at all those leaves...

This may be the largest issue of YIPE! to date, and I'd like to promise you we won't be making them any larger than this. Nothing would please me more than telling all you fine folks we will never again wander towards a triple-digit pagecount (staying remarkably close even after much pruning). I cherish the thought of being able to sleep or eat or wander into the sunlight or sleep rather than edit a phonebookthick magazine.

But, yeah... no promises.

Send all complaints to: Jason@yipezine.com





I debated for about two weeks and then jumped on the chance. Among other things it gave me the perfect excuse to make the Sixth Doctor inspired outfit that I had been secretly planning ever since I had first seen a Colin Baker story that spring. I started work on the costume in September and put insane amounts of time into it over the next five months. One again C was incredibly supportive of what he called "the ugly coat". Mostly, I think because work was really getting me down and working on the outfit was one of the few things that made me genuinely smile.

There is a reason eventually married him as well!

First I made the shirt and skirt, there were plenty of challenges there including my first ever embroidery and button holes, but things worked out reasonably well and the practice was needed before I moved on to the outer layers.

The fabric I bought online for the vest didn't quite turn out to be the red and white of the original, but if it tends more towards the pink end of the spectrum, it is for a girly Six after all. The biggest challenge with this was the vintage pattern



hand, one of the reasons I hated sewing as a child, was that I was consistently mystified by commercial patterns. Apparently this still holds true.

I had swiped this particular



pattern from my mother at some point in the last ten years, but the original was obviously mid 1970's. Somewhere along the way, one page of the directions had become lost. course this was the page detailing how to make the vest. Rationalizing that I was always more confused that enlightened by the directions, I decided to make do without. Then I did the sizing chart.

remember that pattern sizes have nothing what so ever to do with clothing sizes, so the 12 on the package didn't faze me. (I usually wear a six in tops). The only sizing listed on the chart was by bust size, where it listed a size 12 as being for a 34" bust. I am about a 35", but figured it was close enough.

When I was nearly finished with the first vest, after a call to my mother when I just could not figure out what order to put the pieces together in, I was finally able to try it on, only to find out it was four inches too small in the waist! Who the hell was this pattern fitted to, Barbie? And I had even measured the pieces against a vest from my closet that fit fine, how did that happen? When I went back and looked closer at the vest in my closet, I found that I had compared the front pattern piece to the front of the vast, and the back pattern piece to the back of the vest, and had somehow not noticed that the closet vest also had a 2" side piece under each arm. (major facepalm).

The second attempt at the vest was further complicated by the fact that I decided to add real pockets to the front, instead of the fake ones the pattern



called for. But I still had just enough fabric to do the whole thing a second time, adding an inch to each of the four pieces. With only a little refitting after it was put together, I finally had a vest I think will do the job. Now it just needed buttons, which are proved to be a tricky thing to find, as Six used some odd teddy bear face buttons. Still, I eventually turned some up on the internet, in Thailand no less. One more mountain climbed for this outfit, I was pretty pleased with the results.

Then came the challenge of the "ugly coat'. First I took a jacket I liked the cut of, put it on the dummy and then masked out where all the panel separations needed to be. Then I fitted pieces of scrap fabric onto the jacket until they completely covered one side of the jacket just touching at the masked lines.

Once I had those I laid them out on a beige cotton and added seam allowances. After cutting out two of each, I sewed them together to get a beige version of the coat. Since I then had to adjust every piece at least once, and some four times to get a fit I was happy with, I somehow got too distracted to take pictures of this stage.





When I took the final beige coat apart, I cut the lining pieces using the pattern of several of the panels still together, no need for quite that many separate pieces on the inside.

With all my pieces figured

out, and worried about the differences in weights and weaves leading to a coat the stretched and hung funny, I took all my brightly colored fabrics and used a fusible web to attach them directly to the beige pieces. Then I began to attach them all back together. One problem I ran into was that the combined fabric was too stiff and my seams wouldn't lay flat, so I had to do a bunch of hand stitching to hold them down (must have been a better way to do it). Luckily the lining would hide most of that.

The coat began to take shape. Also, I realized I really didn't know how to build or assemble collars and lapels, but I muddled through with a bunch of fussy hand-stitching to make things lay something close to properly. Then a few finishing touches, belt, pocket, cuffs, and a little beaded strip down the back that I am particularly proud of. Finished!

I learned so much about sewing from working on this. I also learned an even bigger amount of things I now know I don't know, but am sure I want to learn.

Finally the middle of February approached and I packed up my completed

'masterpiece' and flew off to LA for the weekend, secure in the knowledge that dressed in that outfit, the one thing I wouldn't be able to be that weekend was a wallflower.

For now I will just say I had a great time and geeked out majorly over costume stuff most of the weekend. It was worth the money, and the time spent on the costume. Still not completely convinced it was worth the cold I came down with the day I got back, but I am sure I will think it was once I am well again.





It was my first trip to Gallifrey One Los in was Angeles. It also going to be my first time cosplaying, thanks to some prodding from friends and the fact that Saturday's theme was costume day. My only concern about the trip? One specific prop for my Captain Jack Harkness costume: the Webley Mk IV.

As a paintballer and an airsoft player, I knew there were certain restrictions when it came to traveling

with anything resembling a weapon. When I was younger, my family did Civil War reenacting. And because of my dad's musket, we always chose to drive to our destination instead of flying. So rather than have to worry about any problems during my trip to sunny LA, I decided to just go an check the government's TSA website in advance.

On their site, there's basically a long list of items and then it simply says

"Yes" or "No" for carryon and checked baggage. My Webley is officially classified as a display inert replica, with the correct weight and realistic topbreak action, and features operational trigger, hammer, and rotating cylinder. In other words, it looks real but would never be able to fire live ammunition.

The TSA site informed me that I could not bring it in my carry-on luggage (which I expected), but that it was allowed in checked luggage. So I packed the Webley into the holster, placed it into the bottom half of my luggage along with the rest of my costume, and was all set for my upcoming flight.

I also decided to contact the Gallifrey One staff to find out their policy on replica weapons. They had no problems with it and just advised me to check with Ops upon arrival to see if I needed to have it peace bonded or not.

Going from Detroit to Los Angeles was absolutely no problem! I had a great time at the convention, my costume got a lot of compliments, and it was a fantastic way to spend my birthday. Ops only required that I not walked around with the Webley unholstered on any floor of the hotel that wasn't being used for the Con.

Once it was time to return home, I repacked my luggage the exact same way as when I had flown out. I checked into LAX, dropped off my bags, and headed to my gate to wait. After being there for nearly an hour, I was paged to come over to the desk for my airline. They informed me that TSA needed to talk to me about something in





my luggage. At first, I was puzzled and had no idea what the problem could be. And then it hit me: the Webley.

only With about 30 minutes left before my flight was due to board, I booked it back to the TSA desk (which meant having to leave the secured area). As I approached, I spotted at least six LAPD cops, a gentleman in a suit, and a couple of TSA personnel. One gentleman began pointing at me as I walked towards them. Then the fun began.

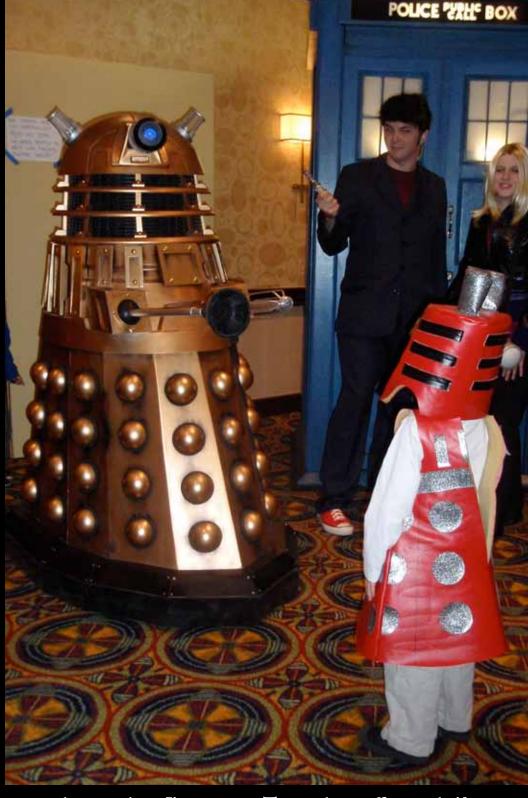
Before I could say a word, I was informed that I had a weaponin my luggage. I told him it was a toy replica that I had used as a prop for my costume at Gallifrey One. One police officer asked for my license, then began running a background check on me. Another was asking a million questions about where I was from, why was I here, what I do for a living, etc.

Meanwhile, TSA was inspecting the gun and taking it apart: all two pieces of it. He sniffed it, they ran a cloth over it, put it back together, and kept "firing" it. The police were upset that I hadn't declared that I had a weapon. One of them fancied himself

a firearms expert and was busy trying to tell me that yes, my gun could be loaded with ammunition and fired. I explained all the mechanics of how the replica "fired", which finally caused him to apologize and admit that he'd been wrong. I couldn't fire life ammunition from that gun if my life depended on it!

By now, TSA was convinced it wasn't real. However, they declared that it was "really cool" and were now taking turns playing with it. One guy pointed it at his friend, yelled "BANG!" and fired. The police were still upset that I hadn't declared it. I explained that the TSA guidelines didn't say to declare it, and that all their website said was to pack it into my checked luggage. Of course, he didn't believe me. So that officer asked the nearest TSA worker, who informed him that I was correct and that is their policy. The two of them quickly got into an argument about the policy. They wandered off still arguing and debating the policy.

Another police officer was asking where I bought the gun, the name of the company, and how much. He tried looking it up on his phone, but it wouldn't load. This was when I became



very happy that I'm an iPhone owner. I pulled up the website from where I'd bought it, showed it to the officer, and he confirmed to the crowd behind him, "Hey guys? It really is a toy! It's right here on this website!"

The police officer who'd taken my license earlier came back and returned it to me. He complimented me on having no record and on "staying clean". That had to be one of the strangest things anyone's ever said to me, so I just thanked him.

Wordmusthavespreadwith the TSA people because now there were a few more of them all wanting to see the toy that was causing the fuss. I had to explain about the costume again and that I had been at Gallifrey One. Thankfully one of the TSA people was a Doctor Who fan because the moment he saw the greatcoat and Webley, he yelled out, "Captain Jack! That's awesome! You were at Gally? I had to work and couldn't go." A couple of the other guys were now geeking out about Torchwood and chatting amongst themselves, busy pointing at the different pieces of my costume.

Time left until my flight boards? Ten minutes.

decided to take the excitement about Torchwood/Doctor Who and to use it to my advantage. Since they'd already determined the gun wasn't real, I gushed about what a great time I had in LA and how I couldn't wait to come back next year for the Convention. But I reminded them that I had a flight to catch, or I wouldn't be able to get back home. The guy in the suit said I was clear and thanked me for being so co-operative. The police told me to inform the airlines and TSA next time about the prop. I just wanted to get to my plane in time!.

I made it through security in record time and ran at full speed towards my gate carrying my Chucks in my hands. As the guy from the airline service desk asked if it was all sorted, the airline was busy calling my name over the loud speakers to make sure I was still flying. I quickly yanked my shoes on as I headed down the boarding ramp, got settled into my chair, and began the long flight back home.

thus And ended adventure until next years Gallifrey One. But next year? I'm coming back armed with multiple print outs about the gun from the website. I'll also check the TSA website for updates and warn everyone who works for anything related to the airlines and airport about my replica gun. So hopefully I won't have to play twenty questions with the LAPD the next time.

Links:

TSA: Prohibited Items

Gallifrey One

My Webley (and other Captain Jack props)







Obsessiveness can be both a boon and the downfall of any creative person. It is what gets you through the frustration of failure and the boredom of all the tedious repetitive tasks, but it also destroys sleep and social schedules, sometimes pushes you too far into projects that are better started over from scratch, and can lead to somewhat irrational decisions at 3AM. Other side-effects include trouble sleeping, weight loss (or gain) and irritability.

One trick that I have found to deal with this is multitasking; having several projects different are equally complex and engrossing all with similar deadlines won't help much with the sleep or scheduling parts, but can save your sanity by allowing you to shift your brain from one type of work to another and let your subconscious work on things from one project while your forebrain is fooled into believing its all about whatever is in front of it.

So it was that after several days in a row of doing little else beyond sewing feathers and sleeping I decided to start in on a very different but still con-related project which I had been turning over in my brain for a few

weeks; a loom-beaded version of the Tom Baker scarf. The project been on hold while the Toho 12 seed beads I ordered arrived but I knew it would take at least a day and a half and had therefore consigned it to the 'if everything else comes together' pile.

Of course, everything else went to shit instead, and time and sanity where both rapidly running out, but at some point after stabbing myself with the needle for the thousandth time I realized I desperately needed to do something else. Anything else.

Now as you can imagine with so much to do before the convention, simply putting my feet up and relaxing with a books or something was entirely out of the question, the guilt alone would kill me even if I could manage to stay still in the first place. So the necklace seemed like the perfect thing; I went to one of the premier Doctor Who scarf resources on the 'net, doctorwhoscarf.com, adapted their very helpful Season 16/17 knitting pattern to fit a beading format and started on the scarf-necklace.

And oh my god, three days of obsessive eight hour sessions of beading are just as insane as three days of obsessive feather sewing. Worse maybe, since every so often I would knock over some beads into the carpet. Tiny, tiny, seed beads.

But, perversely, it worked. I got through it successfully with a result I am reasonably

proud of and which I think I will be making more of soon, and more to the point; by the end of it my brain was thoroughly fed up with beads and ready to go back to sewing the fluffy, forgiving, boas. Stupid, stupid brain.





By Palle Madsen

Having thoroughly enjoyed Gally for the first time last year, I returned to Gallifrey One this year with a much better idea of what to expect, more money, a trunk load of booze, and, of course, costumes. This time around, though, was a bit different, as these were costumes made/assembled/hastily thrown together specifically for Gallifrey One (and not Hallowe'en or burlesque shows as last year's were).

Three days for the show? Fine, three costumes it is,

then.

The first one we decided to do was Avon from Blake's 7, with España doing his arch-nemesis Servalan. This fantastic idea was had, naturally, when España and I were drunk as lords, as all the best fantastic ideas are. I love B7, Avon is one of the greatest characters EVER, and the outfit I did (called the Silver Alpha) is my favourite. So really, this was a very necessary thing to do...despite the hurdles of having to construct props, making the silver tunic, oh, and by the way, my sewing

abilities are *ahem* minor at best? Bah, no matter, we'll give it a go anyways!

The next choice of costumes was Four. I started off watching Doctor Who with Tom Baker (even did him for Hallowe'en in junior high one year), and it's such an iconic outfit! That and my ever-knitting mother could be conned into making the scarf.

I had debated doing Seven, possibly, but it became quickly apparent that Avon and Four were going to take some doing, particularly



Avon and his silver tunic, not to mention the gun and teleport bracelet. So I scratched Seven for another time.

(Doing Ninewas a somewhat late entry, to be honest. I found out that Target had the jumpers he wore in stock; found the right colour...and if I could find the leather coat, no problems! By sheer luck, I did find a pretty close match for the coat, and this made doing Nine the fastest costume I'd ever pieced together. One down!)

So, we're full of beans and it's only April! I moved swiftly on, finding the two belts I'd need for Avon, and a B7 website with instructions on how to make your own gun, gun belt and teleport bracelet. Cool! I also started learning how to use the Dremel I'd bought years earlier, knowing it'd more than likely come in handy. We're full steam ahead....

...and then I took a spill off by bicycle on the way to work on morning, nearly cracking a rib. This, by the way, really hurts (especially when you get the hiccoughs). Still, never mind. Better after a few weeks, and now more costuming, right?

Wrong. I ended up contracting pneumonia, instead. (Not by choice,

mind). That's the better part of a month gone. So sorry. (Although, I did get to finally read a lot of the Doctor Who books I had bought at the con...sort-of win?)

Whatever. After FINALLY getting better, and dealing with those real-world issues that make themselves known at the worst possible time, some real progress was made, albeit in the late, late autumn. We found a fine tweed coat for Four, as well as trousers. A fabric store in the Mission District yielded some really cool material for Avon's tunic. I made teleport bracelets from the cardboard centre of a roll of masking tape. Even more fun was constructing the Liberator sound gun using water bottles, bicycle handlebar grips and a really disturbing-looking Perspex sink plunger handle. Found a great wig for Four. And not to mention Mom coming through with Four's scarf.

It should be noted that my mother likes Doctor Who and Blake's 7 about as much as I do, and can actually sew and use a sewing machine without swearing and wanting to throw it out the window. This was terribly lucky, as I wouldn't have been able to get the Silver Alpha done without her help! We used an old sweatshirt as a



rough pattern, lengthened the body and widened the arms, and then she stitched it together. (The material is unlike anything we'd ever seen before. Mom swears it almost fused itself together upon sewing!)

The results? Well, I certainly

liked them! Many folks loved our Avon & Servalan duet, and people seemed glad to see Nine as well (don't think Nine gets as much play these days, alas). As for Four...well, I loved the overall look, but I was broiling under that wig, the tweed coat, and seemingly

endless loops of wooly scarf. Don't know how Tom managed it for seven years, really. So, eventually I ditched the scarf and wig... and discovered I was not too dissimilar from Jackson Lake in 'the Next Doctor'! Cool, four costumes for the price of three!



Hindsight being 20-20, there are a few things I would have liked to do differently, of course. For next year, I'm going to try and redesign Avon's gun, holster, and bracelet, as well as different boots. (Pursuant to this will be STARTING EARLY). A different vest for Four (as well as Six, if I bring him back). Shorter hair in order to better handle the damn wig! But that's part of the learning process for costume design: (hopefully) constructive criticism from friends and fellow attendees, and inspiration from other peoples' costumes (not to mention copious amounts of Newcastle Brown Ale).

Other convention highlights include meeting John Levene and Ian McNeice, talking about how the BBC needs to remake Blake's 7 a la the revival of Doctor Who, debating comics, being introduced to the mysterious world of podcasting, buying WAY too many books and audios, and drinking enough of the alcohol we brought in order to let my car get a few more inches off the ground. Good times!

Until next year...

Selah.



Why I Costume in the Doctor Who Universe

by Mette Hedin

As few may know, and I don't always readily admit, I started my costuming as a Trekkie in the mid-nineties. I had just moved over from Europe, and looked in awe at all the Star Trek uniforms running around the conventions. Where I came from such dressing up was considered a bit childish at the time, so the dormant costumer in me took to it instantly and joined the cult. I procured a pair of cheap latex ears and taught myself to apply them and made my first proper costume, a Vulcan robe, that I wore everywhere.

For various reasons, most of them with a fairly bitter flavor, the appeal of Star Trek faded completely. I found myself lacking something, and realized that costuming had taken on a life of its own separate from Star Trek, and I needed something to apply it to. It was like being reborn, I had a new set of skills, a number of ideas and infinite freedom. I cheerfully and with great zeal costumeslutted my way around a



number of fandoms, picking whatever tickled my fancy. Never again would I be constricted by a single television show!

So why do I suddenly some years later find that 4 out of my last 5 major costumes

all come from a single show? Because, as smarter people than me have said (I am told it was Matt Hills in the book "Triumph of a Timelord"), the Doctor's Tardis is a "Genre-making machine". The loose continuity and time travel aspect

of the show means that every single episode is different from the one that came before. One week the show is a period drama and the next it is set on a space station. One week it is a slapstick romp and the next it is tear wrenching drama.

Just as the show has a very varied and broad fan base because almost everyone can find something to like in it, so can almost any costumer find some creation that excites them. Add to this the mind-numbing fact that there are 770 episodes (at current count). That means there is an almost endless number of costumes in categories varying from the good, the bad and the ugly. The historical costumer can get excited about "The Girl in the Fireplace", whereas the costumer with a penchant for uniforms can get down and dirty with U.N.I.T. If you like to do street clothes cosplay there are endless possibilities and if you want to build complex armor the Cybermen are only the beginning.

So what is it that excites me so much? I dabbled in makeup as a Trekkie, but the eternal joke is that all the Star Trek aliens look like humans with modified ears, noses and/ or foreheads. The reason is that those are the parts of the face that don't move much, so they're easier to put appli-



ances on. The current Doctor Who special effects company, Millenium FX, have broken so far out of the ear/nose/forehead rut, that it continuously blows my mind. Every new episode of the show has the potential to cause me to sit slack-jawed with the lone thought of "I NEED to make that but how the hell am I going to accomplish it?" spinning through my

head.

I had the pleasure of talking to Neill Gorton and Rob Mayor from Millenium FX at this years Gallifrey One convention and after barraging them with a number of scattered and overly detailed questions throughout the weekend, I was finally able to semicoherently tell them why I called myself a big fan of their work. It was some-

thing along the lines of: "Thank you for being so incredibly creative and talented and for always pushing the envelope. You make me continuously push myself and you make me a better costumer".

So, what makes you costume in the Doctor Who Universe? I await your letters!





My First Cospeay

by España Sheriff

Last year I managed to talk my roommate into attending the Gallifrey One Doctor Who convention for the first time. As expected he had a good time and greatly enjoyedthecostumingaspect of the experience. While discussing this at the end of the convention we decided it might be fun to make some Blake's 7 costumes, a decision which, once made I realized, would finally break my longstanding 'assembly costumer' tradition and transition me into a "proper" costumer doing recreations.

Seeing as that was the case, and with the combined effects of noticing a dearth of Romana I cosplayers at the con plus watching the entire Key to Time series, I decided I may as well jump in with both feet and make myself a Romana I costume or two.

For my main Romana outfit I chose the white dress and cloak from The Ribos Operation partly just because it is gorgeous and easily recognizable



but mostly because the feather cloak would hide a multitude of sewing sins and detail inaccuracies. I also decided to put together a few of her other more casual outfits for the daytime. With a year to find and make everything I was confident I would have something to show for it at the end.

As it turns out I needed every minute of that year, or more accurately; I procrastinated the actual sewing such that I worked right up to the night before leaving for the convention

to finish everything in time.

To be fair, before the actual construction I spent countless hours searching for reference photos and the experiences of other online and costumers then eventually did my own screengrabs of every possible angle I could on every outfit. Then I searched through and at various thrift stores endlessly looking for the basic components and accessories and mostly got lucky, ending with four costumes total; one Servalan and three Romanas.

Servalan's red dress from Gambit; composed of a red sequined late-seventies gown plus a high tulle collar. Aside from some rhinestone earrings which I figured would be easy to find, this costume would be blessedly free of accessories once I cut my hair in the correct style.

For Romana; the white dress and cloak from The Ribos Operation, the salmon trousers and top from the first part of Stones of Blood, and the red skirt



and top from the later part of that same episode.

Servalan was both simpler and more challenging in a way. I cut my hair short to match hers, since it seemed simpler than attempting such a short wig and would make wearing the Romana wig that much easier. Then I searched for an appropriate red sequined dress which I was absolutely certain I would find at one of the places with a better vintage selection such as Held Over or Wasteland on Haight Street. In the end though the only close match I could find was from one of the Chinese stores on eBay-which is all the more amusing since I picture the dress as a pretty classic late seventies/early eighties bit of disco fashion and the dress I eventually got was being marketed very much as a modern prom or evening dress. Not having bought from this sort of source previously I was very nervous as to the quality of the item and shipping times, but once it arrived I fell in love with it and am thinking I might wear it to the Hugos in Reno.

Once that was secured all that remained were the shoes; angle strap heels in gold, which proved impossible to find in my price range so instead



I decided to get some another color and in repaint them. \$3 got me some black leather ones from Community Thrift, which was a momentary conundrum since spraypaint does not take kindly to leather. As it turns out Rub'n'Buff works rather well, so those plus some red stockings, a lastminute pair of rhinestones (again bafflingly new rather than vintage) and I was nearly done but for the most challenging bit, the collar.

Its being transparent meant my options were limited as far as cheating. I found some stiff tulle (and yes, I took full advantage of the doubleentendre possibilities for weeks and weeks) which unfortunately was white rather than red and started by dyeing it with iDye. That only turned it pink so then I used red oil sharpies to hand-dye over that, which was time-consuming but successful. reasonably Some googling around suggested that spraypainting might work as well and so after hand-pleating yards of the damned stuff with an iron I coated it with red spray-paint in the hopes that would both deepen the color and help stiffen it a bit more. In my web searches I had run across a few other Servalan cosplayers who had attempted the outfit and keeping their tulle standing up (see? it's unavoidable) was the biggest issue. Trial and error and a good look at my reference photos revealed a couple of key details; the collar was not in fact attached to the dress as I had first surmised but actually worn as a shrugallowing the tension at the shoulders to help with lifting it, and secondly that the material was not quite a circle but cut at a bit of an angle. Eventually I managed a reasonably consistent lifting effect, although shall attempting to improve on that for the next time, possibly with some sort of under-layer to thicken the fabric and tighten the pleats.

For the two casual Romana outfits I similarly searched the racks at what seems like dozens stores, used and new alike and found that of course the items I expected would be the simplest-such as the maroon jumper-were in fact the most difficult to find. However in the end



I put together reasonable facsimiles and decided on adding a prop to make the ensemble easier to identify. So, a trip to Tap Plastics yielded the materials to put together a Tracer, a wand-like device used in the episodes in question to identify the Key to Time. Along with a pretty decent quality lace-front wig these would go a long way to improving the cosplay.

The Saturday evening Romana outfit, and the most challenging of all, was the Ribos Operation white dress and cloak. I decided pretty much from the start that I would not make the dress unless I had no choice, so I searched high and low-expecting to find something in a renaissance faire, princess or other costumey source that would be modifiable. Instead I found a recent Calvin Klein sleeveless number that was a pretty damned good match to the eye as long as one didn't reference photos have right on hand to compare it to. Two weeks before the convention my roommate's mother brought over her sewing machine to show me how to use it. Once I knew how to put needle to thread I had her check that I was putting things together in more or less the right order and then I started in on the





actual business of building the costume basics.

Iwas unable to find a pattern that had the ridiculously long bell sleeves used in the show so I shrugged and eyeballed it, cutting down two yards per sleeve a bit at a time until they looked more or less right and then attaching them to the dress. workmanship judge would probably laugh me out of the Green Room but without close examination the effect was pretty decent, although I will probably be cutting them back a bit for the next time. One portion that I am particularily proud of, however, was the boots which in the show are cut leather in a crisscross pattern. Boots of this type are nearly impossible to find and at the high end of the pricing spectrum anyway so instead I found some faux leather boots in the general shape I wanted and simply cut the holes with an Xacto knife, the effect was not perfect since they were looser than the originals to start out with and removing the lining made them more so, but now that I know the idea is viable it should be easy enough to find a more suitable pair and recreate the effect.

The cloak presented a similar problem to the dress



where I am not experienced enough to really adapt a pattern and most of everything I looked at seemed very different from what I was attempting. In addition I didn't want to stress too much over the base of the thing when the feathers would likely require a certain amount modification once sewed on. So I once again eyeballed the thing, cut the material a bit oversized to allow for modifications and shrinkage due to feather stitching and then went to town sewing feather boas on. First I used some 22g ones I purchased off eBay, and when it became apparent I was going to run well short some 25g ones (sooooo fluffee could die!) from Discount Fabrics on 11th Street. The difference between the two was not so dramatic as to be easily noticeable but I recommend going for the 25g if you can. I also picked up some loose ostritch feathers to trim the hood and add some longer tendrils for the effect shown in the promotional photos of the original costume but ran out of time before the convention.

As I had hoped, the sewing was not too technically difficult since the lining would hide flaws but it was three or four times

as time consuming as I had expected and I found myself hand-sewing for stretches of five or six hours at a time and pretty much everything I own ended up covered in fluffy little feathers, greatly intriguing my cats.

By the night before the convention the Romana cloak hood had given me a lot of trouble-hanging like a giant shapeless bag over my shoulders and the Servalan collar refused to stay up, and in my frustration I was frankly about ready to give up on both. Instead I worked on the tracer and dress clasp for about an hour and got something good enough for photos, and then miraculously the

last minute cutting down of the collar and sewing in of the hood got them within acceptable parameters just in time for me to get a couple of hours of sleep before hitting the road for the convention!

Looking back, overall the experience of making the costumes was quite fun, I enjoy hunting for the little bits and pieces and coming up with ways to make things. Learning to use the sewing machine will open up a lot of new possibilities and I'm greatly looking forward to building something from a proper pattern with a muslin first like a proper costumer. Perhaps even in time for the upcoming Noval Albion Steampunk

Exhibition.

beyond But the construction what surprised me the most was how satisfying it was to wear a costume that people recognized. And more than that, one which they had an emotional connection to as well. Both the characters that I chose are relatively under-represented (although amusingly this year there were at least two other Ribos Romana's running around, and quite good ones at that) so I actually got thanked more than once for wearing them. It confirmed my decision to costume not just outfits I like but characters I enjoy and my plans for next year are already underway!





MUTANTS AND MAI TAIS

by Kevin Roche

It all started with a tassel.

In Texas.

Seriously. My husband Andy and I had been invited to be Fen Guests of Honor at FenCon VII in Addison, Texas, in September 2010. Before the convention proper started, local costumers took us prowling through their local secret fabric and supply stores, some of which were amazing (yes, in Texas!). In the trim department of one of those stores I found myself face to face with some enormous decorator tassels, that featured square beads decorated with knotted cord instead of simple round beads. I thought to myself, "Those look like little robot hula dancers..." And then the streams crossed.

Stream Number One: one of the people responsible for our being invited to FenCon was Tim "the Dalek Builder" Miller. He has built some beautiful replica Daleks. If, perchance, you don't know what a Dalek is, search for "Dalek Doctor Who im-



age" online and look at the results. I'm referring to the robotic pepper-pot shaped things, which are one of the

most successful (hence recurring) monsters on both the original and new series, dating back to the original 1963 season.

Stream Number Two: Gallifrey One: Catch 22 (the 2011 edition of the February Los Angeles Doctor Who convention that we almost always attend) had as its subtheme "Islands of Mystery."

Stream Number Three: Giant Hula Robot Tassel. In Texas.

Standing there in the store, I had a sudden flash: a Tiki Dalek -- a Dalek, but constructed as though the Professor from Gilligan's Island had built it. And we were off.

By Halloween I had a design sketch ready and started ordering materials. The Tiki Dalek would feature a grass skirt at the base, with coconut shells (56 of them!) for the hemispheres on the base skirt, bamboo cladding for the center shoulder section, and cane webbing for the upper neck section. The signature Dalek gun would be replaced by a tiki torch, and the plunger "hand" would be carrying a fruity tropical drink. A coconut cup would form the "eye," with paper drink parasols replacing the Plexiglas disks on the on the eyestalk of the original. (My original

sketch featured a thatched dome for the head, but a woven wood salad bowl proved both simpler and more effective). I discovered you can't order polished half coconut shells except in lots of 250. (Since I only needed 56, if you, Gentle Reader, have a use for just under 200 coconut shells, drop me a line and we can negotiate price.)

At just about the same time, I learned that Bryan Little, Mette Hedin and Johanna Mead, friends with whom I would normally share such a costume conspiracy, were very likely going to be judging the Gallifrey One masquerade. The project was promptly code-named Secret Project TDK (for Tiki Dalek Kraziness) so that it could be mentioned in ca-









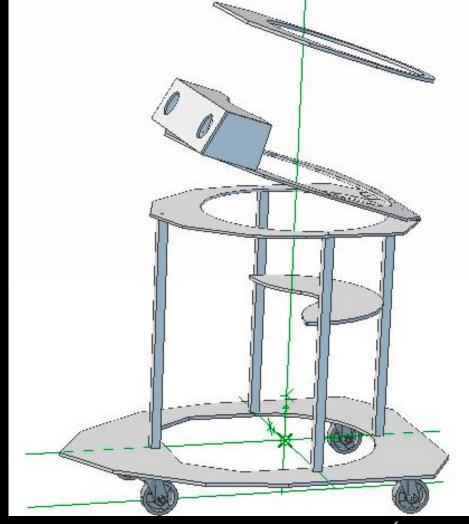
sual conversation around them without giving anything away.

In November I began design and construction in earnest. Those interested in seeing more details can see a diary of the construction process in my LiveJournal via this URL: http://kproche.livejournal.com/tag/project%20tdk.

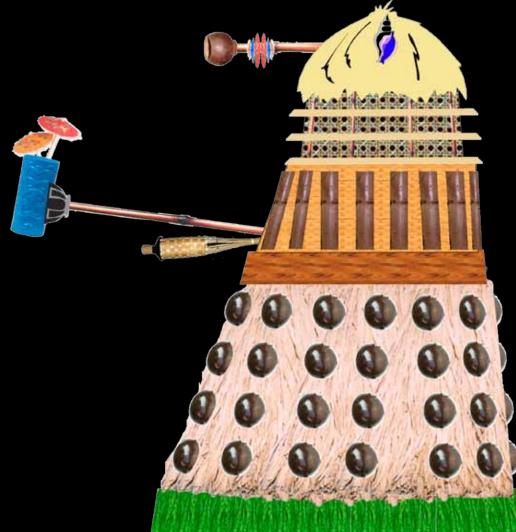
Building TDK proved a new and interesting costume experience. Most of my costume design and construction involves fabric with minor hardware construction; TDK was a full-on adventure in hardware, and I actually used a number of the techniques I've acquired in my research day job building automated vacuum chambers and their support hardware. This is the first costume I've built for which designing a detailed 3D model in advance seemed a good idea. I invested in a copy of Alibre Design, a 3d parametric solid modeling program, to design the interior framework and components. I was very pleased with the results and recommend it highly; there are several versions available including a \$99 home version which includes all the critical features. (I invested in

one of the more advanced versions). I also found a number of places that my pattern drafting and sewing experience could solve problems in a unique way.

One of the first things I did was join and become an active member of Project Dalek (www.projectdalek. com). This is an online community of replica Dalek builders from all over the world, with a huge number of resources and members willing to share their experience with new builders. I downloaded plans for all the different versions of the Daleks as they've appeared on screen to get the critical









dimensions I would need to build TDK, and then at the community owner John's urging I started a detailed build diary there. I did so with some trepidation, somewhat uncertain how my joke build would be received, and was happily surprised to be welcomed with open arms and encouraged at every step. I took the time in my build diary there to especially carefully explain the steps I did using sewing techniques, as I figured a community of hardscape prop builders would likely not have any experience with them. (The build diary on the Project Dalek Forums is more detailed than that in my LJ, but you must be a member of PDF to read it.)

As the convention approached, the other Project Dalek members who were planning to be there all offered to help me on site if I needed assistance with anything. I finally got to meet them in person as they helped me hide TDK under sheets in "Dalek Central." Daleks are too big to go through the standard hotel room doors, so Gallifrey One very kindly provided a space where all the Dalek builders could do final assembly and storage of their replicas. Nigel S., and Pat H. had built a beautiful radio-controlled replica classic movie Dalek named Rel, Steve had brought his human-piloted WWII Ironsides Dalek, and Jerry Chevalier his copper-hued "levitating" New Series Dalek. They were really appreciative and reiterated their offer of help, and we discussed when we might manage to parade all 4 Daleks together at the convention.

I got another hint about how TDK affected folk as I rolled TDK (mostly covered) from my room down to Dalek Central on Thursday. Bits of the skirt were exposed as I moved it, and several dozen people asked me in excited voices if that was "a Dalek wearing a grass skirt?" Every time, I put a finger to my lips and said "Shhh... You've seen nothing!", and every single time they responded in kind, "Of course... we've seen nothing...." (grinning conspiratorially all while). By the time I had TDK safely stowed, I suspect a hundred or so people had an inkling that there was something happening involving a Dalek and a grass skirt, but they all kept their promise to keep the









secret from Shaun Lyon, one of the convention organizers.

When the night of the Masquerade finally arrived, Jennifer Tifft helped me roll TDK through the service corridors into the green room. We were given a few minutes to practice lifting him on stage and for me to pilot him around (this being the first time I was in a space large enough to even try it!) and were satisfied that he'd

While waiting in work. the Green Room, a quintet of young costumers called "Cutesy Who" (3 Daleks, a TARDIS, and a Matt Smith Doctor all done as party dresses) set up camp right behind TDK; it looked like he was minding a trio of baby Daleks. Backstage, while we were waiting for my cue, Chaz Boston Baden started a heroic search for lights we could drop into the dome lenses. He managed to come up with a pair of cyanoluminescent light sticks (one red, one green, for port and starboard) and with some clever application of black duct tape, the dome was lit up for the show.

On stage, TDK stole the show; the audience reaction as he "did the limbo" with MCs Tadao Tomomatsu and Patrick Beckstead was overwhelming. While the judges deliberated, I climbed back into him and took him out to meet the folk who might be

loitering in the lobby. I had an mp3 player and some small speakers hidden in the shoulder section, so as he worked his way down the hallway, the strains of the Herb Alpert version of Limbo Rock accompanied his progress. Unbeknownst to me, many of the other masquerade contestants had formed an impromptu conga line behind me as I navigated my way out to the bar. At one point that night nearly 20 people were dancing behind the Dalek, including a giant rhinoheaded Judoon (and several Amy Ponds)!

I was thrilled when the results were announced and the judges had unanimously awarded TDK Overall Best In Show (for both workmanship and presentation).

Even more important, though was how much fun everyone seemed to have every time TDK came out. I managed just barely (by luck) to get him into a photo shoot with the other 3 Daleks and a K-9, and then Jerry Chevalier took his R/C copper NSD (New Series Dalek) out for a bit while I piloted TDK. Once again, we ended up with people dancing along behind TDK, running up to



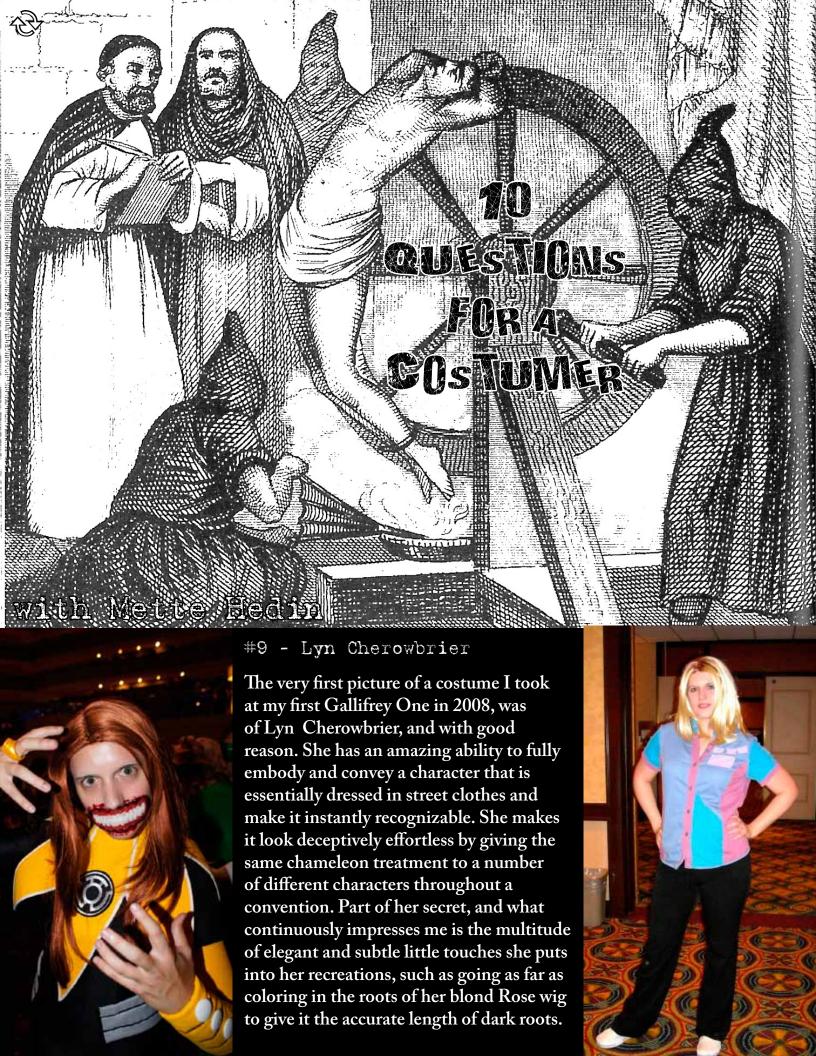
get photos hugging him, "clinking" drinks with his parasol-bedecked Mai Tai, and generally whooping it up. Several times the NSD stopped, rotated its dome and eyed TDK, demanding I "EXPLAIN... EX-PLAIN..." to be answered (to the crowd's delight) by TDK with "EXUBER-ATE...EXUBERATE..." or occasionally "PARTY ON DUDE..." Ian Mc-Neice channeled his Winston Churchill character to pose with the two of us. We even took a turn through the dealers room, where several of the BBC personalities took the opportunity to join in the silliness and pose for photos. Frazer Hines ("Jamie MacCrimmon") couldn't resist the urge to join the dance.

Finally it was time to roll TDK back to Dalek Central, and then, eventually back to our suite for disassembly. Few of my costumes have been just so much fun to take out into a crowd to play with people, and I've made a whole set of new friends as a result of this Secret Project. I've been urged to bring TDK back to Gallifrey next year, and plan to do so. A few modifications and improvements are under way,

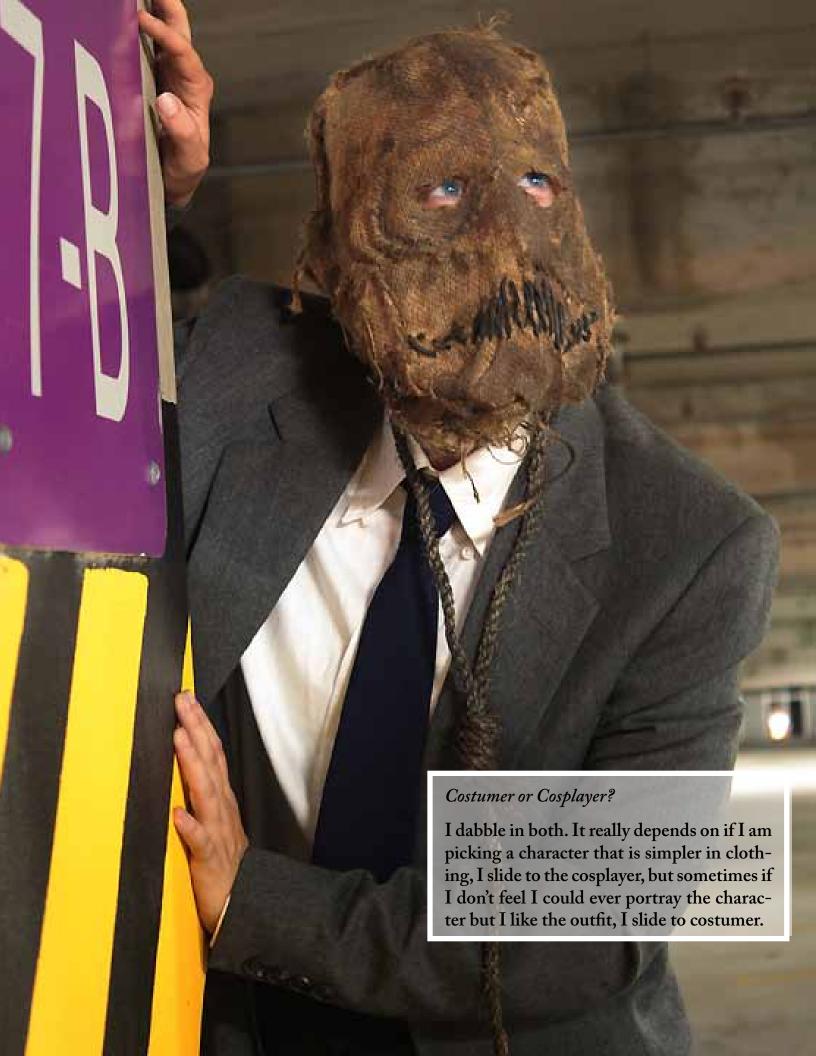
and we have a few other appearances planned for TDK in the course of this year. Don't be surprised if you come around a corner at a convention to be

confronted by this Island Survival Suit playing the Banana Boat Song with a line of fans dancing behind him, and please do join the conga line!





















How did you get started?

Many many years ago I was in a retail store and one of my coworkers and I was talking about Dragonball-Z. She tells me there is a convention happening a couple of weeks later, and wouldn't it be fun if we dressed up as character and went to it. I thought she was on crack, but by the next day I thought it would be kind of like fun and a bit like halloween. I ended up not going, but I did the next year. I dressed up with a group of my friends and went to the convention and it was addictive. People were nice, and talking to you and taking pictures, and I haven't stopped since.







Name: Katrina Griffiths

Number of years knitting: 1

Where you would know her from: Katrina co-hosts the "Bridging the Rift" podcast

Has knitted scarves for: Her brother and her fellow Bridging the Rift co-host Erik.

Allure of the Scarf

The single most iconic costume piece in the history of Doctor Who is the fourth doctor's scarf. Impossibly long and multicolored, it is instantly recognizable even to many non-viewers of the show. The legend goes that the knitter comissioned to make the first scarf used all the yarn given to her, resulting in the original 20 foot monster of a neck warmer that accompanied Tom Baker's debut as the doctor. Over the 7 years of his tenure there were actual several versions of the scarf, as it would both stretch over time and loose segments from damage or be replaced altogether.

Ever since the inception of the scarf, many a Doctor Who fan have coveted the very iconic knitwear, and it has caused more than one to pick up knitting simply out of a desire to have a scarf of their own. It is both a very simple knitting project as well as an endurance test, and yet new knitters congregate around the many scarf resources online while seasoned veterans keep churning out scarf after scarf. Yipe talked to two knitters present at this years Gallifrey One convention about their scarves. Katrina, who picked up the knitting needles in the past year after seeing the scarves at last years convention and Tara who has knitted so many scarves she has lost count.



Number of years knitting: ~26

Where you would know her from: Has earned the nickname "Tardis Tara" by bringing a photo-op Tardis to the Gallifrey One convention. Also known from the podcast "The Happiness Patrol".

Has knitted scarves for: Craig Ferguson, Chris Hardwick, Daphne Ashbrook, Paul McGann, Sylvester McCoy and others.



1. When and why did you start knitting Doctor Who scarves?

I've always loved the look of long scarves, even before I started watching Doctor Who. It was always my mother's mission when I was a child to find the longest scarf she could for winter. As someone who now, fully grown, still stands shorter than 5'5" this has never been overly difficult. I was going to buy a pre-knit Doctor Who scarf, most likely

made in mass quantities on a loom at a Doctor Who convention before a friend stopped me. She said they were easy to make, even if they did take a little bit of time, and that it was silly to pay that much money for something that wasn't even that accurate in colors or texture.

When I got home I did some research and found out that an entire section of fandom was devoted to making Doctor Who scarves and that there were lots of resources available for me to use. I read everything I could on the scarves. I learned that there wasn't just one scarf but eight different variations! Some scarves were longer than others (season 18 is the longest at well over 20 feet) and in April 2010 I acquired the materials to make my first scarf and then went online and learned to knit through videos and written explanations. I haven't stopped since.

2. How many scarves have you made at this point?

I've completed two for other people. I'm finishing my third, which happens to be a season eighteen that never seems to end and I'm starting a fourth as soon as my order of yarn arrives in the mail. The scarf not yet in production will be the first scarf for me. I've found it's very easy to finish a scarf and give it away rather than keep it for yourself but now that I've gotten my technique down pat I'd love to have a scarf to wear to conventions or even just to wear during cold Canadian winters.

3. Had you done any knitting before you started your first scarf?

I'm a newbie knitter. I've only been knitting for about a year and almost the entire time has been devoted to knitting Doctor Who scarves. To be honest I learned to knit in order to make Doctor Who scarves. I had never picked up a knitting needle or show any interest in knitting until I realized that patterns existed for Tom Baker's scarves. I had the horrible preconception that only grannies knitted when that can't be further from the truth.

4. What were the major challenges you first encountered?

The biggest challenge aside from actually learning to knit was finding the

materials. I live in a small town where shipping from any online store is expensive. I went to my local department store; got the best materials I could and started from there. The yellow was almost neon it was so bright, the green was wrong and the yarns were all different brands and different types with different thicknesses. I incorrectly assumed every yarn was the same.

That first scarf was only about half completed before I unraveled it because I hated the way it looked. At that stage in my learning I didn't understand which sides were right and wrong,

how to properly join colors or how to go back and fix mistakes. It had taken weeks of nightly knitting to get to that stage, every stitch far too tight and almost impossible to knit into. It seemed like such a huge set back to undo weeks of work for perfection but I'm very glad I did. That first scarf was given to my little brother, a newcomer to Doctor Who, as a Christmas present and he loves it.

5. What do you enjoy about knitting the Doctor Who scarves?

First and foremost it's a great activity to keep busy with. I knit while watching



TV, listening to podcasts, or having a chat with my family. As long as my hands are empty I like to have my knitting needles in them. Doctor Who scarves are the best project for mindless knitting. With few exceptions they are a repeated stitch that often doesn't change colors for many rows and can easily be learned by motor memory so you don't have to keep looking down to see where your hands are placing the needle.

It has also opened up doors to a part of fandom I might otherwise not have ventured into and a hobby that has expanded beyond scarves. I recently made my first two hats and there are hopes of making socks or perhaps crocheted toys.

The most important thing is my cats love the yarn and love to "help" me knit the scarves.

6. Are there days when you wish they hadn't made the 4th Doctor's scarves so incredibly long?

Yes, definitely yes!

Although that's what makes the scarves unique and different there are times when I wish the scarves were half their size. It's always important to break up knitting a scarf with smaller, easy to accomplish projects to avoid burning yourself out and as a quick self-esteem reward. The season 18 scarf is definitely a scarf that takes some patience but when you knit it with soft chenille or wool it can make a great blanket to keep you warm while you knit it.

7. What advice would you give someone who is thinking of knitting their first scarf, and what resources would you recommend?

If you don't know how to knit, or are a seasoned pro then learn to make a Doctor Who scarf, it's the easiest project for anyone to just pickup and learn. The most complicated thing



about it is changing colors and even that is very simple. Take your time to get the right yarn and try to stick to one brand; it will make knitting the scarf and later washing and blocking the scarf easier.

Get an account with Ravelry.com and search for Doctor Who scarf, your search will be rewarded with lots of groups devoted to those who are in the same position as you and who have had or will have the same stumbling blocks along the road to a finished Doctor Who scarf. Bookmark http://wittylittleknitter. com/ and http://doctorwhoscarf.com/ these websites have done all the work except actually knitting the scarf for you, including yarn and needle recommendations, patterns, and information about the different season variations of the Scarf.

Finally, have fun and brag about your scarf, make one for a friend and wear it to a convention or around town. A Doctor Who scarf is one of the best ways to show your love for the show.





1. When and why did you start knitting Doctor Who scarves?

About 1984, after I'd seen my first episode of Doctor Who. I WANTED that scarf.

2. How many scarves have you made at this point?

I didn't start keeping records until about two years ago. Officially, 51. Unofficially I'm guessing around a hundred. Last year I knitted 21.

3. Had you done any knitting before you started your first scarf?

Nope. Did a 'test' scarf when I was learning to knit (my teacher insisted) that I gave up on as soon as I was confident with the knit stitch. First official finished project was a Doctor Who scarf that I still have. I wore it to my first Doctor Who convention and people tried to buy it off me.

4. What were the major challenges you first encountered?

Stupid mundane people telling me: 'that scarf doesn't have to be that long. Why are you making it so long?'

5. What do you enjoy about knitting the Doctor Who scarves?

I find them very soothing. I know the recipient will be overjoyed. I know people who see it and recognize it will be thrilled. And as for the technical aspect, you can't get any easier than all knit stitch. I put

a good book on my iPad and just cruise along reading and knitting.

6. Are there days when you wish they hadn't made the 4th Doctor's scarves so incredibly long?

I wish the Season 18 wasn't in chenille. I HATE chenille. It's expensive and difficult to knit. Add to that the fact that it's the longest of the scarves at 26 feet, the second widest of the scarves at 11 inches blocked and the additional insult of the slip stitch crochet border which adds at least another day and skein of yarn to the project. The Season 18 is NOT my favorite scarf. DK Wool is soooo much easier to deal with. If Rowan Pure Wool had the right colors for the Season 12 through 17, I'd happily knit in that for the rest of my natural life.

7. What advice would you give someone who is thinking of knitting their first scarf, and what resources would you recommend?

I am very proud of my website, wittylittleknitter.com. I would ask a beginning knitter to consider knitting my Kids Scarf (seven feet) or go for the Season 14 Scarf (nine feet) before going after one of the more ambitious scarves. I like beginning knitters to start out in wool or a wool



blend. I've got several suggestions on my website. Cascade 220 is a great beginner's yarn. Brown Sheep Nature Spun Worsted is pretty good too. A good machine washable blend is the Plymouth Encore worsted.

A worsted weigh yarn and about a size eight needle are a good start for a beginning knitter. The stitches are larger and they will make progress more swiftly than in a sport or DK weight yarn.

I would recommend circular needles rather than straights as they better distribute the weight of your knitting. I'd also recommend stretching exercises before and after knitting sessions. And please, please, please, keep your knitting loose and comfortable. Knitting is supposed to be relaxing. If you're cramming stitches back and forth across a needle, it's not good for you. Relax! Have fun! Your hands, arms, shoulders and neck will thank you later.

Take lots of pictures and document your work. :)

And if you need help and support, I'd recommend signing up on the fiber site Ravelry. com and joining the Dr. Who Scarf Support Forum and Who Knits





Letter from the [evil] Editor

My costuming life has certainly been interesting for the last few months. Ever since I started working on Secret Project TDK: Tiki Dalek Kraziness, I've had to keep it secret from my friends (and fellow Yipe contributors) Mette and Bryan, because they were going to be judging the show. Now that Gallifrey is behind us, I'm truly relieved to be able to share all the gritty and frequently goofy details with them and the rest of the world.

2011 got off to a very busy costuming start, between building TDK, attending Further Confusion and preparing for and attending Gallifrey, and now it's only going to accelerate. Just looking forward into April, Andy and I will be jetting off to Reno for a Worldcon staff meeting, going to the Nova Albion Steampunk Exhibition, Wondercon, Costume-Con. I'll also be spending more time with my parents; my father suffered a stroke on February 13 and we're making a point of taking time to visit them (Dad is showing daily improvement and is expected to make a full recovery).

I hope you like Jason's new approach to our layout, I certainly like his goal of bringing more focus to the costume photos we feature in *Yipe*. Jason works really, *really* hard to make this magazine as beautiful as it is, and I hope you appreciate that hard work as much as the rest of us do!

Send all complaints to: Kevin@yipezine.com



