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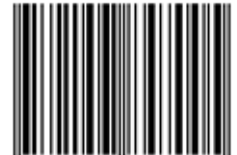
The Costume Fanzine of Record

Volume 3

Issue 4

Riveting!

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Issue Four

Riveting!

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The Costume Fanzine of Record

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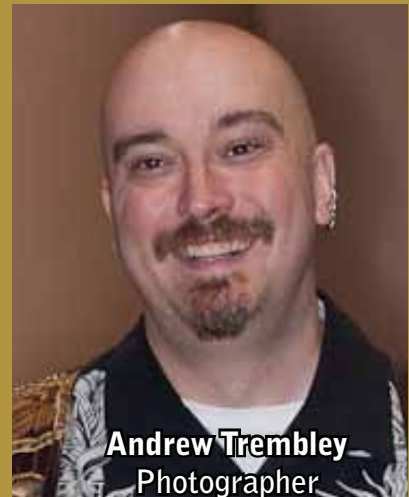
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Letter from the Editor

Confession: There are fewer rivets in this issue than initially promised.

I made a statement last time we devoted an issue to Steampunk about the color brown and its all-consuming, soul-crushing prevalence throughout the 'zine.

It is with great pride I announce we have 85% less brown in this issue than last year's. How? Science. Science and bludgeoning.

Sadly, this extraction also affected our rivet quotient. I know what you may be thinking, you mouthy ingrates: "Gee, editor, why don't you just change the title, then?"

You got some nerve, you know that?

And, really, when's the next time we're going to label our 'zine "Riveting"? we may be a bunch of pretentious, booze-swilling, overgrown children, but...

Fine, maybe we would use that on our "Ode to Pulp Retrofuturism" issue, but now I've leaked that, I think we won't even put it out.

Nope, not gonna do it. You had a good thing, but you just had to make me go and spoil it, didn't ya?

Keep this up, I'll cut the Historical Costuming issue, too!

Send all complaints to:
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Another Day, Another Dollar Spent *on Corsets*

by Mette Hedin



This is a convention report of sorts, of the Nova Albion Steampunk Exhibition, but first of all, I need to start out with a disclaimer: I am not a big fan of steampunk. I consider myself a modern woman, and so I don't have a big Victorian wardrobe to draw from. Brown is probably my least favorite color, and I'm not that fond of brass either. Whenever steampunk has caused me to costume it has been in my occasionally contrary way, first by creating a pulp genre costume to offset the steampunk explosion, and later by adding a highly sarcastic "Steam-punk" costume to my wardrobe.



So, you might ask yourself, what on earth would I be doing at a steampunk convention? The reasons are many:

- ◆ Even if it isn't a costume I would wear, I always enjoy other people's creativity.

- ◆ I like to show up at unexpected places, such as for example furry conventions, to expand my horizons, as a sort of costume-culture exchange student.

- ◆ My editor told me I had to write a steampunk article, and when Jason's not happy, ain't no Yipe writer happy.

- ◆ Oh, who am I fooling... I like a good party as much as the next girl, or perhaps more at times.



So I went to Nova Albion, my third steampunk convention ever, at the Hyatt Regency in Santa Clara, but this time with a mission. I was going shopping! Well, window shopping anyway. I had come to look at what was offered for sale costume-wise. What has increasingly been fascinating me and what makes steampunk conventions so unique, is the massive and ever expanding commerce aspect. This is probably the only type of convention you can arrive at in normal street clothes, and leave in a complete costume, should you so choose (and have the large quantities of money required). I am myself not a big fan of buying costume pieces. When I enter masquerades, I can't use purchased items and I get far more satisfaction when wearing a costume that I suffered through the making of. If don't mean any offense or disrespect with this, whatever floats your costume boat is fine with me, I don't care if you bought every last scrap you wear, as long as you are adding to the costume decoration of a convention. All I am saying is, the monetary-fueled path is not for me personally.

For those so inclined however, Nova Albion offered a vast opportunity to adorn, embellish and outfit your-





self. This year's dealers room didn't actually fit into one single room, but had to be spread over 3 separate areas in order to fit all the vendors. Compared to last year, the combined space taken up by dealers doubled at least. A large number of vendors were selling a great variety of items: clothes, corsets, watches, helmets, jewelry, props, hats, replica guns, parasols and many other things. Much of the merchandise is made on a small scale and many of the pieces are still highly unique due to their assembled nature. While some vendors do make things from scratch, many have simply come up with new ingenious ways of combining old salvaged pieces and equipment with various items of clothing which means that even though you may not have made your own costume piece, it is still frequently a one of a kind item. This makes the genre in comparison quite democratic; if you feel you lack in talent, experience or resources, it is quite easy to compensate.

Wandering the crowded aisles between the diverse offerings, I suddenly realize a greater truth behind why the genre is such a draw. It is potentially incredibly liberating. I normally operate in the frequently rigid constraints of recre-

ation costuming, where pieces have to mimic an original design as accurately as possible. In the steampunk genre however, there are not that many specific characters to recreate, but rather a vast fictional world to populate. This means there is no real right or wrong when designing your own steampunk persona. As long as you are in some sort of vaguely semi-coherent outfit, it doesn't really need to be all that historically accurate. You could for example claim you just invented "steam velcro" and claim it s made from ostrich feathers should you so desire.

These days there is not even the constraint of the victorian era clothing limitations as evidenced by the fact that many convention attendees had branched out past the traditional western European culture for their costume inspiration. This years convention really expanded the geographical world of steam-punk by venturing into India, China, Japan and the middle east amongst others, making the population far more diverse than I have ever seen before.

Adding further to the diversity in the costumes was the disappearance of two major and personally annoying



trends of past years. Firstly, goggles are on the way out. My first year at the convention, half the dealers room consisted of various types of goggles, and very few costumes dared to venture into goggle-free territory. Now, not having goggles is the new black and few vendors offer very many of them, likely partially caused by a great goggle saturation, and I for one am excited by this. Secondly, very few people now glue some gears to their clothing and call it a day. There has been a fairly significant (and justified) backlash against the simple but extremely silly practice of making form out of functional objects. If your gears move or perform some real function, keep them, otherwise, leave them at home.

All in all it was an enlightening day, and while I didn't exactly come home with a box of corsets personally, I did take home a greater understanding and appreciation for the genre. I realize now that much of my early disinterest was directed at a costuming sub-culture that was in its infancy, but is now growing up fast. All you have to do is look at the overwhelming percentage of the Nova Albion attendees that showed up in some degree of costume, far greater than any other convention I think I have ever been to, to see that this is a force to be reckoned with. I myself am still not joining the steam powered revolution anytime soon, but while I work on overcoming my aversion to clothing in the color brown, I will leave you to some window shopping of your own in my pictures from the convention.



STORMING THE CASTLE



So, I've worked in front and behind the camera in the "Biz" for a while... but here's one I didn't notice:

This is a story from several months ago. Okay, last year.

Three Crows Plus (as I call it) of FB/Emails/Tweets from my friends telling me to get my butt onto the all call for Steampunkers on Castle... **OR ELSE.**

So, I did. Submitted, had to re-sign with Central, and (a scant two days before the



shoot) I was in.

Now, Castle is on ABC: an Action/Adventure/Mystery/Comedy-- making it an AD-MYSTDRAMEDY?? --set in New York City and starring Seta and Mr. Nathan Fillion.

<http://abc.go.com/shows/castle>

<http://www.youtube.com/watch?v=aQPXgNp70x0&feature=related>

or wherever ABC is showing it.

So, here is where I see the dif-

ferences between the Coasts. No, no rivalries, here. Just honest points. The show consulted mostly the East Coasters who are Steampunks with the rest of us filling in.

East Coasting is more fully long tails and canes. A bit more "dandy." The Gentlemanly/Womanly Style to reflect the "cold" nature of the Eastern seaboard, I suppose. The waitresses were like those pics in the opening of "Cheers". But, of course, wearing leather bodices with shoulder straps.

Darker and with GREAT, heavily embossed gearwork. Not real gears but pressed, colored and a bit showy (necessary for the scene we had in the club) with white, ploofy shouldered blouses.

The waiters were done up like footmen with a Napoleonic flair. Those Napoleonic side-





ways general hats. There's a metaphor for clubs requiring a uniform in there somewhere...

Then the rest of us show up from all across the board. As far away as Arizona and the East Coast. From as far up as San Francisco and Seattle and as close to home as LA and San Diego.

Several of us (and I use the term loosely) had our own takes. And the Costume Director had his...

Some were the Easter Parade. Full St. Louis/Easter Parade styles. Green and gold. Full bodices with brass scalloping, topped with an old fashioned miner's lamp on a mini-bonnet tophat with frills.

Some of us had the long coats and ghostbusting backpacks along with us. Others went with the Western style, from riverboat gamblers to steam slingers. Saloon patrons, dancer styles from the gold rush era, and the League of S.T.E.A.M. from SD with our West Coast Flair.

We even delved into the Avionics of Balloonists and the London/UK frills and lace



styles. Brass, buttons, gears, greeblies, copper, and gold.

To each their own (just ignore the asian guy in the back.)

Thanks to League of S.T.E.A.M., Legendary Costume Works, Brute Force Studios, Pat, Michael, Shawn, Nola, and Crew for not knowing I um "borrowed" the pics.



Sheriff

Don't

Like

It

My slow descent into the bowels of costuming continues apace.

For the longest time I would (discreetly) roll my eyes at people who had created elaborate personas, RenFaire types mostly who could recite the names of ten generations of fictional ancestors for the non-existent people they were pretending to be for the day. Some part of me felt towards these antics the way non-costumers no-doubt feel about those of us who dress up funny and lower the tone at geek events.

We become what we hate, pride cometh before a fall, and many a mickle makes a muckle... no, scratch that last one. Point is; as Alexandra Wallace would probably say, I have had an epiphany and although I failed to actually costume as planned for Nova Albion, I have to my utter bewilderment and, yes, shame., come up with a 'steamsona'

by
España
Sheriff



for myself. Despite my scoffing I suddenly and unexpectedly discovered how and why this can be fun and more than that, incredibly helpful to the costuming process.

Let me start from the beginning; I was on the Internet (never a good start), trolling for images of 19th Eastern designs and fashions in hopes of finding inspiration for a Nova Albion costume, since this year's theme was 'Wild, Wild East'. Now, I figured there would be plenty of Chinese or Japanese inspired outfits since they are probably the most familiar to people and also had the advantage for locals of both a large Chinatown and Japantown right here in San Francisco to go hunting for fabric, clothing and accessories in.

In addition, I dearly wanted to use the long white feather cloak I had made for Gallifrey One, so I also figured I would specifically focus on cultures with snowy climates since the look and feel of the cloak is very similar to a fur coat. One thing lead to another, as it often will on the nets, and I ended up reading about the 13th Century Franco-Mongol alliance attempts, which I had never heard about, and their connection to the legend of Prester John which has always intrigued me. The alternate history timeline possibilities sprang pretty much full-formed into

my brain at that point and I couldn't stop thinking about it.

Regardless of whether I do ever complete my Iberian Ambassador to the Court of Prester John outfit or not, the realization of how this backstory would inform the design choices not just for this one outfit, but for any number of variations on it, was a revelation. With a history to draw from the field narrows from a million possible choices to just the ones that fit within the logic of the persona you have created and the setting which you are exploring.

Now, my character doesn't have a name, I won't be cosplaying or putting on a funny accent, my choices are strictly for the purposes of building a logical and interesting aesthetic. But nonetheless

I now understand how one gets there from where I am, and how that might be a fun place to be.





10 Questions For A Costumer

with Mette Hedin



Phil Gust

When you see Phil Gust in costume, generally as one half of a costume pair next to his wife Kathy, he often cuts a pretty striking picture of a distinguished gentleman in his finest, regardless of the genre or time period he is recreating. What might surprise you is that he is a relatively new costumer, especially as he has already amassed a considerable portfolio of costumes that are impressive for their range, subtlety and elegance. It turns out that he is also an incredibly reflective and thoughtful costumer, as evidenced in his equally elegant answers to our 10 questions.





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

I don't do costumes specifically to do them, so there is usually an event and a deadline I am working towards but the deadline tends to be 6 months or a year out. Sometimes I do procrastinate, Kathy is whacking me right now to get a costume piece cut out which has been sitting for a week and a half waiting to be cut out.

2 *Recreation or Original?*

It is a little more satisfying for me to do recreations, because I like to see how close I can get to things, but I have to admit after we did the costuming by the book panel (a costume design panel at Baycon based on John Carter of Mars), I came up with a couple of costumes I really liked, so I think I want to do more original costumes. The problem with original is you have to explain to people what it is, if you have to explain what it is with recreation, you have done something wrong.





3 What is your favorite material right now?

I have a whole pile of unfavorite materials, but my favorite is metal. I have worked with metal a lot in terms of costuming. I have had to do a lot of metal embossing, it is usually pretty satisfying to do. You're essentially don't get a chance to make a mistake, it is very dangerous, you have to get it right the first time because if you don't you have to start all over again. Theoden's vambraces or greaves, that pattern was insanely complicated and it took me on the order of a week to emboss it, so I had to work very slowly and make sure I made no mistakes. The metal embossing I am the most proud of is on the cheek pieces of Gamling.



4 *Loner or Collaborator?*

I like collaborating, working in a team is always fun for me. It is the energy you pick up from other people working on other pieces on the same thing. Sometimes when you work alone you can get stuck on pieces, but when you work with other people they cheer you on, and you can cheer them on, and you can show pieces to them. When we worked on the L-11 project (11 versions of princess Leia), each of us were working on pieces for other people where we had expertise, and that was kind of fun.



5 Has a costume ever brought you to tears?

I'll tell you this, there are probably two senses of crying over costumes. When I was building the arch angel Michael for costume con 26, the wings were just absolutely giving me fits, because it was one of those impossible materials, and the sewing machine was puckering it, and Kathy had to step in and help me out. That is the closest I have ever come. In the good sense of crying, the first costume I ever built that was just pure sewing, was Lon Chaney's Phantom of the Opera, and it turned out exactly like it was supposed to, it was the first time I felt I really could build a costume, and that was pretty emotional.

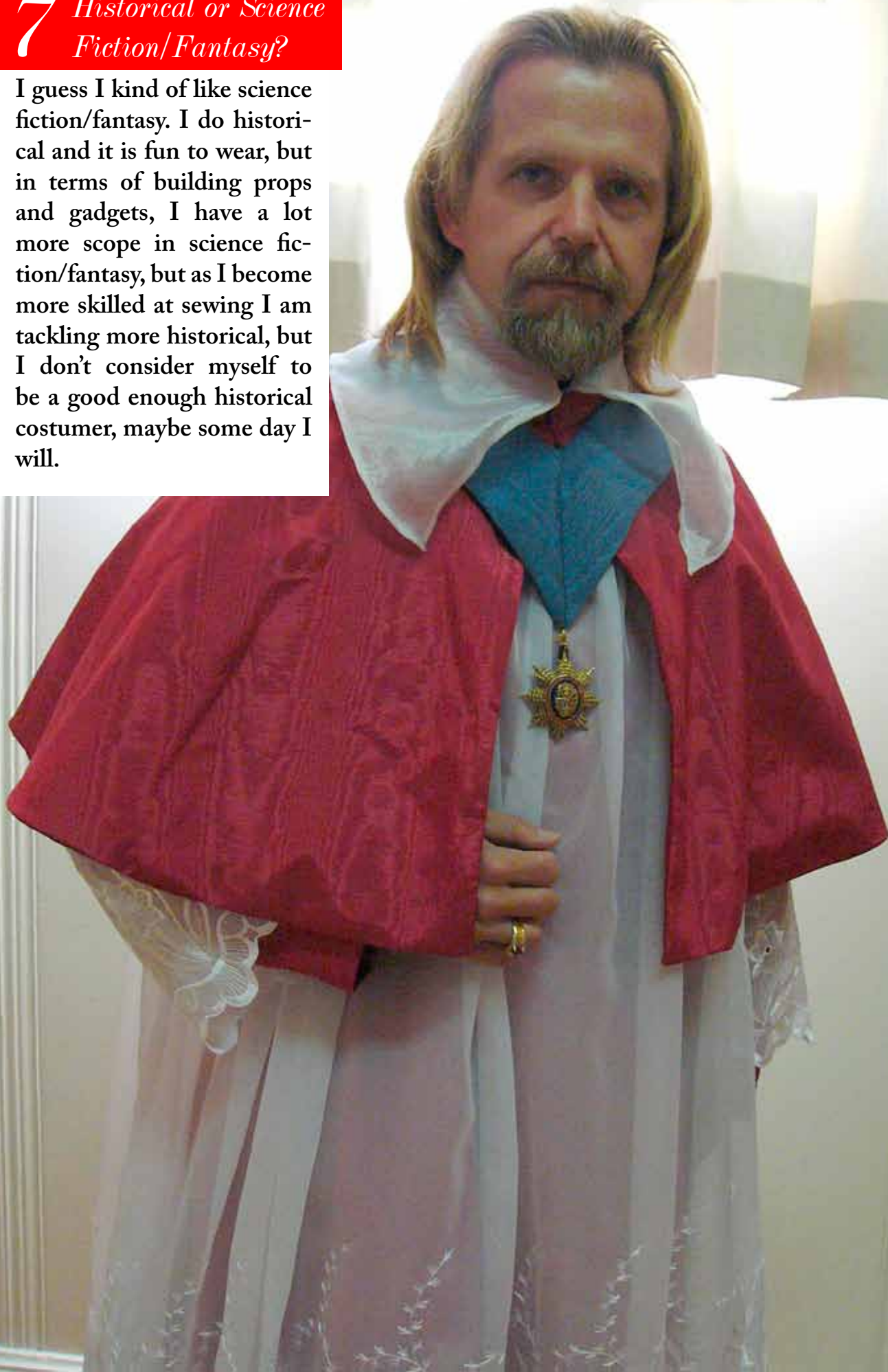


6 *What costume are you the proudest of?*

I guess the Rohan costumes are probably the ones I am the proudest of. Just the whole process I had to go through to make it, there were so many things I had to learn that I knew absolutely nothing about, like reproducing heavy brass armor but make it light enough to wear. There was a lot of research to find out what all the pieces looked like, how big they were supposed to be and how they fit together and after all that the final effect it had when people finally saw it, was something I hadn't expected. I knew it was going to be a nice costume, but when people actually saw the king of Rohan in his golden armor actually standing there, that was pretty magical. The original designer Daniel Falconer got to see it, and he was pretty impressed with it. I actually consulted with him before I even started it on a lot of the aspects, and he got to see the photos of the final costume, and he was pretty jazzed about it, to see the end result a year after my original questions.

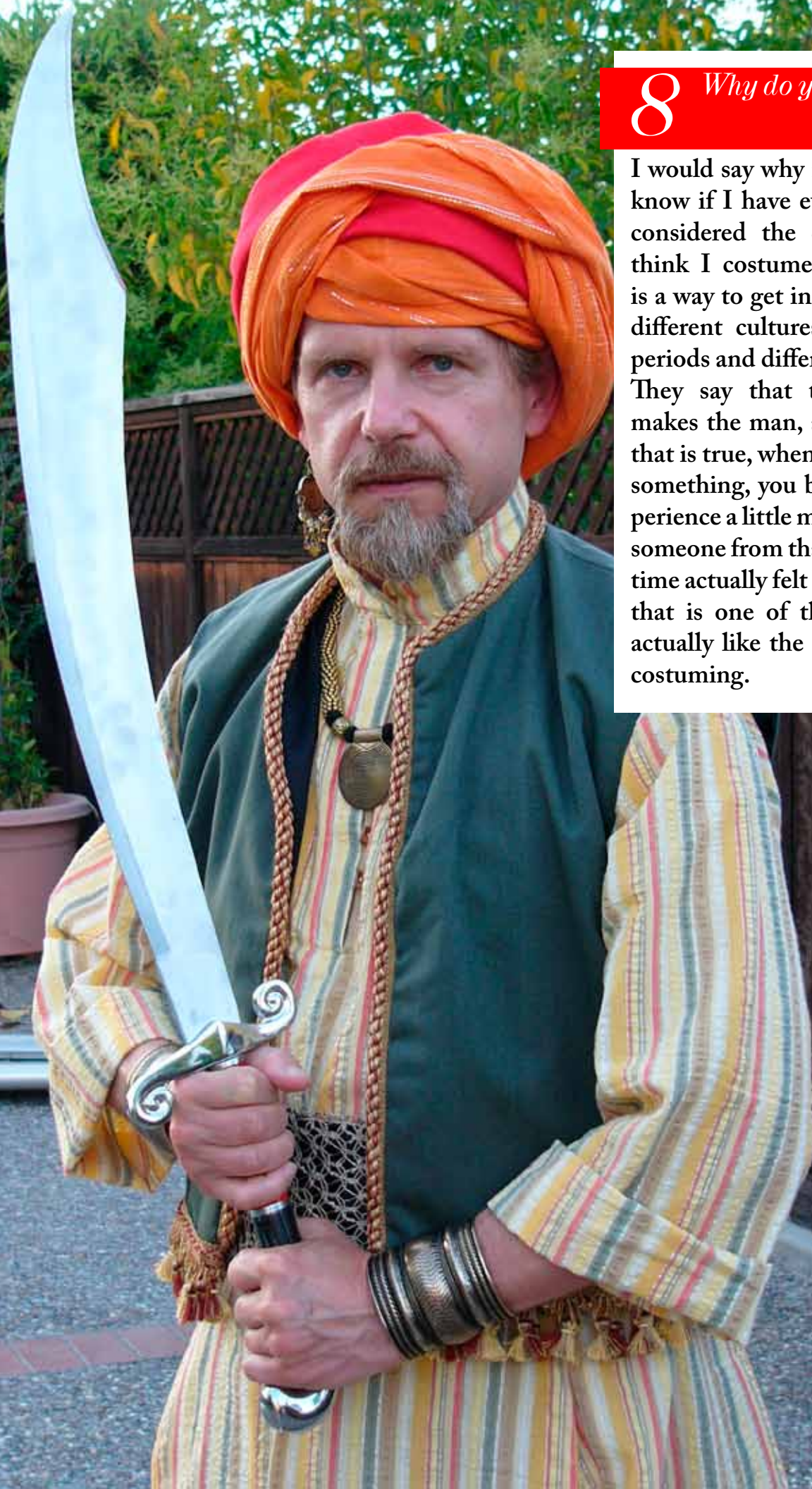
7 *Historical or Science Fiction/Fantasy?*

I guess I kind of like science fiction/fantasy. I do historical and it is fun to wear, but in terms of building props and gadgets, I have a lot more scope in science fiction/fantasy, but as I become more skilled at sewing I am tackling more historical, but I don't consider myself to be a good enough historical costumer, maybe some day I will.



8 *Why do you costume?*

I would say why not? I don't know if I have ever actually considered the question. I think I costume because it is a way to get in touch with different cultures and time periods and different people. They say that the clothes makes the man, and I think that is true, when you put on something, you begin to experience a little more of what someone from that place and time actually felt like. I think that is one of the things I actually like the most about costuming.





9 How would you like to improve?

One of the things I am still not good at is patterning. If I want to do a certain look and there is no pattern that is exactly right, Kathy has been doing that for me a lot, she has to walk me through how to pattern, because I don't feel confident about it yet, I hope to get more confident. I would also like to get a lot more intuitive, I still feel a little too restrained in terms of what I am willing to try and going off script. If it is starting from scratch and I am still a little restrained about it.



10 *What about steampunk makes you want to costume?*

I think coming up with new takes on the genre that is not what people have done before. Yet another top hat with gears is not what I am interested in. I am more a character based person, so I am more interested in how you take a particular character or occupation and figure out how to overlay steampunk on it, such as how to reinterpret existing occupations and people in the steampunk universe. I like pushing the edges a little bit. There was a color panel at the last Nova Albion, because the whole idea of using bright colors is something I hadn't even thought about, so what kind of person would wear colors and what I can do about it. It is sort of like discovering dinosaurs don't have to be grey!

NOVA ALBION

IN COLOR



by España Sheriff

The best thing about this year's Nova Albion was that the theme, Wild Wild East, despite my concerns not only didn't produce any major awkward cultural embarrassments (that I know of) but it seemed to give permission for costumers to expand their repertoire of colors and fabrics beyond their usual comfort zone and let loose with fanciful silks and satins in a whole rainbow of vibrant colors previously reserved mainly for their jewelry.

Now, in my opinion that whole 'goths discover brown' cliché is a bit of a dismissive exaggeration, while it is true that you are likely to find a generally darker palette in Steampunk, mainly in an apparent effort to simulate the photographs of the era, and mourning black was a huge part of the general Victorian style, there have still been quite a number of gorgeous boldly hued creations

at every event I've been to and the black + bright color trope seems more prevalent than anything, especially for men's vests. Leather accessories are probably where brown is the most visible since most of us are probably used to black dominating. The difference this time was the sheer volume, I suppose it is simply difficult to contemplate historical eastern fashions and come out with something terribly dark.

As I had expected there were quite a number of Chinese and Japanese inspired outfits, with kimonos, hakama and cheongs in luscious silk brocades a-plenty. But there were also a fair amount of other styles from all over Asia, the Near East and even a few from the Middle East. Over the course of the weekend I saw saris and cholis and a host of garments whose names I don't know and whose origin I can only guess at. I even shared the elevator with a gentleman dressed in a Mongolian deel that made me doubly annoyed I hadn't completed my own planned outfit, which would also have pulled from that culture.





In fact I'm ashamed to confess that I failed to come through on any of the handful of costumes I had planned for the weekend. All the same, I overpacked outrageously and felt reasonably comfortable in a blue and gold Indian-inspired outfit that got a surprising amount of compliments—mainly for the color combo, I suspect, which was eye-catching even in the brighter-than-usual plumage surrounding me that evening.

In addition to the brighter fabrics, there accessorizing benefited from the theme as well and I saw a much larger number of fans than in previous years. The fan is one of my favorite steampunk-appropriate accessories since they can be found relatively cheaply, come in a huge variety of styles and colors and unlike most goggles serve a valuable function when the rooms fill up and it starts getting warm in all those layers. Hair pins and jewelry also reflected the theme with a lot of jade and more beadwork and layering of necklaces than is generally common with the more Western looks, plus a few nose-chains, bindi and henna hand tattoos no longer restricted to just the belly-dance types.



Looking around at the rainbow of colors it struck me that ironically, the costume I had envisioned for myself would have been all-white, a color which doesn't seem to be all that popular despite it's historical accuracy. I assume this is for the same reasons that I don't wear it often, it stains so easily, which when you're talking yards of lace or overskirts is extra annoying.

Hopefully those who haven't embraced the full spectrum of possibilities previously will feel inspired by the weekend and confident that there is no 'uniform' for steampunk and we will see both an increased palette of colors but also of cultural representations going forward.

WHERE'S WIKI?



L

Look at that!
What could it be? It is
a Dalek!



R

Oh No! We should run.
We should run fast. We
should run far!



Wait! That is not a bad Dalek.
That is TDK, the Tiki Dalek!
TDK is fun. He does not ex-
terminate, like bad Daleks.
He exuberates instead!



Look at TDK
go!
Go, TDK, Go!



See TDK visit Nova Albion. What shall he do? Whom shall he meet?



TDK shall go shopping!

Shop, TDK, Shop!



Look at all the steam-punk people stop and laugh.

Laugh, goggle-folk, laugh!

B

They take pictures.
They bring their babies to see the Tiki Dalek.



S

Someone has called for The Doctor.

Silly goggle-folk. The Doctor is up on the Lanai Deck of the TARDIS, making Mai Tais. Shake, Doctor, Shake!



W

Where shall TDK go next?
Look, he is going to the concert.
There is no music yet.



P

TDK has music!
Let's go on the
dance floor and
play Tiki Music!
Play, TDK, Play!

L

Oh, look, it is Lee
Press-on. Hi Lee!
Let us take a
picture together.



B

Now it is time to let
the concert start. TDK
shall go downstairs to
the bar.

Elevate, TDK, Elevate!



D

Here is the Doc-
tor!

Hello Doctor?
Where is my Mai
Tai?

Spoilers, Doctor,
Spoilers!



B

Now it is time for bed.
TDK must go back to his
secret room.

G

Good Night, Doctor!
Good Night, Babies!
Good Night, Steampunks!

B

Elevate, TDK, Elevate!
Pleasant dreams of
waves and Mai Tais!





****JUNK**** Yipe! Vol. 3 No. 1
 From: Lloyd & Yvonne Penney <penneys@bell.net>
 To: editors@yipezine.com

1706-24 Eva Rd.
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March 12, 2011

Dear Yipe!ers:

Great!, it's Yipe! time, Vol. 3, No. 1. Greetings to the whole evil bunch, including Tadao, who helped me set up the rather silly discussion of the Royal Canadian Mounted Star Fleet without him even knowing. Yay, Facebook!

facebook: This message not approved by Facebook,

its investors, subsidiaries, or slave holdings. Yes, we make \$5 every time you watch "The Social Network." [now available on Blu ray and DVD]

Seeing how much whiskey went into production, maybe you should have changed this to a whiskey fanzine? A cleaner, simpler Yipe! with a cleaner, simpler editorial staff. Couldn't be better.

Jason: You say that, but you haven't tasted our whiskey issue yet.

Hello to España, and I know what you're talking about re being laid off. For me, it's ten months now. I may have some work this coming Tuesday, but I am not getting a break. The resumes flow out, and hardly a nibble. In the meantime for me, it's been more and more voicework (if only that paid), and thinking about more steampunk costumes.

Should we get to Reno, we will have to see if we have the luggage space to bring costumes with us. Airlines are allowing less and less luggage, and seeing I usually haul a lot of paper home with me (flyers, fanzines, etc.), there might be stuff I'll have to ship home.

Jason: I'd suggest sewing the

'zines into your clothes lining, but nowadays the airlines will call you fat and make you buy an extra ticket.

It has been a while since I've seen a Worldcon masquerade. I've been busy with fanzine stuff and various special ceremonies. I remember being disillusioned with masquerades because they were turning into small theatre, and the props were sometimes overshadowing the costumes they were supposed to complement.

Jason: I freely admit that, as a guy, my eyes become wide and childlike at the display of blinking lights, rotating gears, and plumes of fire.

I think the level of costuming I'm at now, just wearing them and having some fun, in my preferred level now. Some great space Andy and Kevin have for the masquerade.

That Garcia guy loves his guns, don't he? He's just trying to ensure a little more job security at the Computer Museum, that's all.

Jason: He's a madman, I tells ya. They say he sleeps with a small thermonuclear device strapped to his chest... when he sleeps at all.

A white suit...I couldn't walk ten feet without a stain appearing on anything white that I own, so a white suit ain't happening. At all.

Jason: A white suit requires a healthy complimentary tan, which is why they're usually not a good idea for fannish fashion.

My letter...Jason, you didn't answer my most important question...were you good?

Jason: Oh, baby... you gotta ask?

Yvonne is working for the Alan Candy Company, a Cana-

dian company that was once a part of the mighty Cadbury conglomerate, but is now independently making quality candies and chocolate bunnies just in time for Easter.

Jason: I have a hard time refusing the chocolate crucifixes I see at some stores around this time of year. The sacreligious paradox is divine.

Snuggies. Just part of the entire downfall of civilization. It's the end of the world as we know it, and I feel fiiiiiiiiiiiiine.... Jason, it is impossible to look serious while wearing a Snuggly, and you ought to know better.

Jason: Modeling myself on strict Nietzschean philosophy, I deny the existence of any fact I find inconvenient.

Hey, I just ran out of fanzine! What gives? Guess you lot better get back to the fanzine mines and start putting out another one of these, hm? If you don't, I'll get Craig Miller after you, and then you really will be in trouble! Don't make me come down there... (Thanks, see you with the next one!)

Yours, Lloyd Penney.



THE
D
K



April 2011