

Moresca

Clothing & Costume

914-331-6012



WELCOME TO MORESCA '96

This supplement was mostly shot on February 3, the Hall deep in record snows. Inside, however, spring was already hatching out, budding and blossoming in a surge of manifestation of dreams, decades in the soil of my life:

My shy little egg, barely peering out of page 33, three years ago, unfolded into the enchanting creature on the cover and on many of the pages following:

We were barely out of the Hall when its transformation into THUNDERWORM INN began, a lifelong dream finally translated into blueprint, lumber, steel, pumpjacks and the orderly chaos of construction:

Another lifelong urge that's had to live with denial suddenly found a door into existence as MORESCA CAPERS, or CAPERS for short, a partnership dedicated to the production of "small objects to worship at your own risk", carefully crafted icons of silliness and mirth.

These wonders are now launched into their own orbits, free to fly, nurtured as needed, while I return to Mothership MORESCA, where new designs of clothing and costume continue to emerge out of our constant dialog with life, with suppliers of cloth, trim and equipment, with yourselves, your dreams and colors and shapes, with all the people who contribute their time and skill to turn the ideas into products and conveying them to you, who then make it feasible with your chosen patronage:

I love the way it all works!



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ON THE COVER, THE MAX

our very latest bodice. Boned in 1/2' steel front and back, it's astonishingly comfortable. The three openings, strategically located, and the adjustable shoulder straps make sizing easy and fit precise. Comes in a multitude of new and plentiful brocades in many colors, canvas-lined, edged with bias. Worn here over our OFF-THE-SHOULDER SHIFT, see pages 42 & 43. S, M, L, XL, THE MAX, H-150

ACKNOWLEDGEMENTS:

Photography: Bob Barrett

Models and Operators, in order of appearance:

Johanna Dun-Jones

Kurt Ward

Rhona Goldsand

Sarah Jenkins

Laura Anderson

Claudia Matthews

Jackie Hillenbrand

(Toby Stover)

Jerrod Brady

Mitchell Schleede

Jens Olsen

Yourij Donskoj

Kip Powell

Abraham Powell

Diane Ladner

Sara Wexler

Ginette Murray

Bessie Tice

(and Robert Maloney, photographed by Bill Milliot)

Thanks, again to all who came and made it happen, and to **Bob Barrett**, our most excellent photographer, for his superb equipment and kindly tolerance of amateur models and chain-smokers.

Design, concept, artistic direction: Lena Dun



THUNDERWORM INN

Buried in time, in reality, it emerges, ancient as imagination, takes shape and quickly shrouds itself in encrustations of centuries, millennia, who knows... The ancient inn of the cross-roads of our souls, where anything might happen, because the danger of that, is the meaning of the cross-roads, the meaning we seek for when we dare dream of it.

It keeps emerging, because there will always be pilgrims, wayfarers, who know they are wayfarers, always in search of The Inn. It's perhaps The Inn that matters more, not Jerusalem or Compostela, Mecca, Samarkand, Novgorod or Cathay. They matter, oh yes, of course they do, that's why we went, we thought. But by the hearth, when old pilgrims tell their tales and children's eyes grow round and shivers of adventure course down their spines, it's The Inn by the wayside that whispers of grand and strange things awaiting the traveller on this, or any other planet.

We want to know that they reached Jerusalem, Cathay, Mount Doom—the end of the Quest—and achieved whatever it was that made it so important to go, to journey, but what befell them there is so remote, personal, concluded.

The entrance to "the Forinn Office",
Thunderworm Inn.

The Inn, however, is still there, waiting for the next story to unfold. It is **now**, tonight!

THUNDERWORM INN is located on a world-warp along the Thunderworm track, which the Innkeeper maintains, with some difficulty, is long since abandoned...

It comes from a long line of such places, which are more than just food and shelter, lodged on some crucial tangent or intersection, like The Prancing Pony in Bree, in Eriador, The Cantina on Tatooine, Ric's Cafe Americaine in Casablanca...

The staff is "the kind of riff-raff you get in a place that unstable, reality-wise", (Innkeeper).

The food and drink, however, are superb.

The many intertwining strands of events; food being served, strange intrigues, the ceremony itself or the chaotic interruptions, each gradually attain a shuddering peak of solemnity, satisfaction, hilarity or devastating loveliness; all apparently quite accidentally, as if at odds with someone's, perhaps the Innkeeper's, well-intentioned plan.



Thunderworm Inn during construction:
The upper level, looking north-east into the dais and center aisle.

"Euridice's starry looks and innocent laughter ravish the eyes of Orpheus, captivating his mind."

— Greek vase

"Between poetry and religion the worldly wisdom of living plays its comedy. An individual who does not live either poetically or religiously is a fool."

— Søren Kirkegaard



DEACON SHIRT

Black or cream rayon blend with a nice heavy drape for a thin material, pleated onto small square yoke, Renaissance style.

S, L. DEACON SHIRT A-11

As for the muse...turn right.

**Venetian conspiracy. It's the night before the Carnival.
The muses invoke the enigma.**

THE CAPE DRESS

Revealing, with monastic overtones. The one a man tends to get for his woman. Soft weave heavy cottons. The waistband laces firmly in the back under the full length cape. Generous hood. Oatmeal, black, nutmeg, moss, other colors as available. SS, SM, SL, MS, MM, ML, LS, LM, LL.
CAPE DRESS, BD-83



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Her Moment.

"All our loves and woes shall have a part in this comedy of errors."

— O.P.R.

THE "MEGA"

gets married. Besides a standard "MEGA" in white, we now also make them with brocade bodices with the cotton twill skirt and sleeves either one or several colors. Custom options as feasible. See pages 12 and 13 for all general information.

THREE SHIFTS

THE SHIFT

On page 4, here shown in black.

OFF-SHOULDER SHIFT

By request of our Maryland crew and customers (I am warming up to it). Can also be worn with the shoulders covered, for a crisp, square neckline, see front cover. Sheer cotton in white or black, gauze and other colors as available. Elastic neckline and cuff. S, M, L.

OFF-SHOULDER SHIFT, A-9

A-LINE SHIFT

Similar to one we had years ago, with gored sections to maintain width at the hem without much fullness at the top. Fabrics as in OFF-SHOULDER SHIFT, pleated onto small, square yoke and permanent small cuffs. S, M, L.

A-LINE SHIFT, A-8



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CORDUROY BODICE

Top left & bottom right. Cut and constructed exactly like our WOOL BODICE on page 8, in corduroy for warmer weather and more color choices. Comes in a variety of mauves, black, navy, cadet blue, deep red and others as we get them. S, M, L, XL.
CORDUROY BODICE, H-151

**S.B.MUCH ADO**

Our only below-the-bust bodice, with a small point in front and a ducktail in the back. Steel-boned openings are placed to make sizing and fit easy and comfortable. Comes in our cotton twill, samples on page 12, in many colors as available, mostly combined. S, M, L, XL.
S.B.MUCH ADO, H-141



All dressed up and
somewhere to go.
Surrender to
tambourines:
Tremors of mirth.



GYPSY SKIRT This page.
Five tier skirt, rippling cascades
of black rayon blend, joints
bound with multi-colored or
all black satin bias, flares into
bout 20 yards at the hem.
Reversible to all black. Elastic
waist. Sometimes available
with heavy lace around hem.
MS, ML, LS, LL, XLL.
GYPSY SKIRT, E-107

GYPSY SKIRT WITH LACE, E-108



NO-NUN SKIRT

Page 44, top left. Got its name from my main supplier trying to describe the fabric, the black rayon blend, on the phone. It's cut much like our WOOL SKIRT on pages 8 and 9, but has elastic in the waist, being lighter, and bias around the hem. Rhona is wearing it with the hem tucked up into the waist on the sides, a wenchy touch.
NO-NUN SKIRT, E-100

V-DIP SKIRT

Page 44, bottom right. Here in linen, pleated into a bias-cut yoke, trimmed with bias, elastic waist. Red, navy, black, other colors as available. S, L. V-DIP SKIRT, E-99

S.B.MOIRE

Cut and construction like the S.B.TAFFETA, see page 7, which it's replacing, being a stronger material needed for the stresses on a bodice. Comes in many colors, solid and mixed. Sizing and stock number, see page 7.

**YOKE SHIRT**

Hopsacking and other soft gauzy cottons, pleated onto a doubled yoke with a soft collar and wide cuff, trimmed with bias around armhole; neck and cuff trim extends into ties. See also pages 48 and 49. Usually available in red, purple, navy, forest, teal, brown, burgundy, natural and in a black, hand-woven Tussah silk. S. L. YOKE SHIRT, A-13

Suddenly, as the wine was passed around, Rat-wife divined the origin of her recent craving for pickles.

FROUD DRESS

Named after Brian Froud, whose drawing inspired it. An easygoing and quirky linen dress for the great sorority. Ties in the sides adjust size. Cute pointy cuff with ties, bias trim. Comes in black, navy, brown, red, salmon, cream, cheddar, a few polka dots and combinations of most of these. ONE SIZE. FROUD DRESS, A-7

Optional with FROUD DRESS comes a HARNESS

that ties over it, or over a shift. It consists of a front, back, epaulets and arm cuffs. Lined with canvas, it's available in Bengalines and velveteen in many colors. ONE SIZE. HARNESS, H-152



Faced with yet another interdict, the partisans ponder their next move.

ARCHER'S JERKIN

The basic thing. Close fit, with peplum and epaulets, laced front, laced or panelled sides. In corduroy, with corduroy or cotton bias trim. Comes in solid black, forest, cadet blue, navy, various mauves, deep red, and several parti-color combinations. S, M, L, XL.

ARCHER'S JERKIN, H-150



SHIRT, see page 46

KNICKERS, see next page

Gepetto thinks he might settle for a real girl.

KNICKERS

or Short Breech, roomy nethers, pleated into below-the-knee laced cuffs, elastic waist. Comes in the same solid or parti-color corduroys as ARCHER'S JERKIN, preceding page. S, L. KNICKERS, E-102

SHIRT, see page 46



(NEW) SIMPLE TUNIC

The SIMPLE TUNIC, formerly only in XL, is now also available in a smaller size.

All linen, it comes in black, navy, red, jade green, natural, cheddar, brown and several of our custom dyes. S, L.

(NEW) SIMPLE TUNIC, B-33

**LACED BELT**

Bottom left. Canvas-backed, three-section wide belt, curved to be worn either side up. Studded with steel washers, also placed below edge for suspending a purse or knife. Mostly black, red or both.

M, L, XL.

LACED BELT, H-153

BALDRIC, see page 15

A tense moment in the day for the healing order of Blueberry Munchkins.

LONG SIMPLE TUNIC

Linen. Comes in navy, jade green, red, natural, solid and combinations, and some of our custom dyes. S, M, L. LONG SIMPLE TUNIC, B-35

LINEN SCAPULAR, HOODED

With epaulets. Same colors as above, some combined. S, L.

LINEN SCAPULAR, HOODED, A-23

SCROTUM BAG

Attached to its own tie-belt, perfect for potions.

SCROTUM BAG, O-209

SCRIP, see page 36





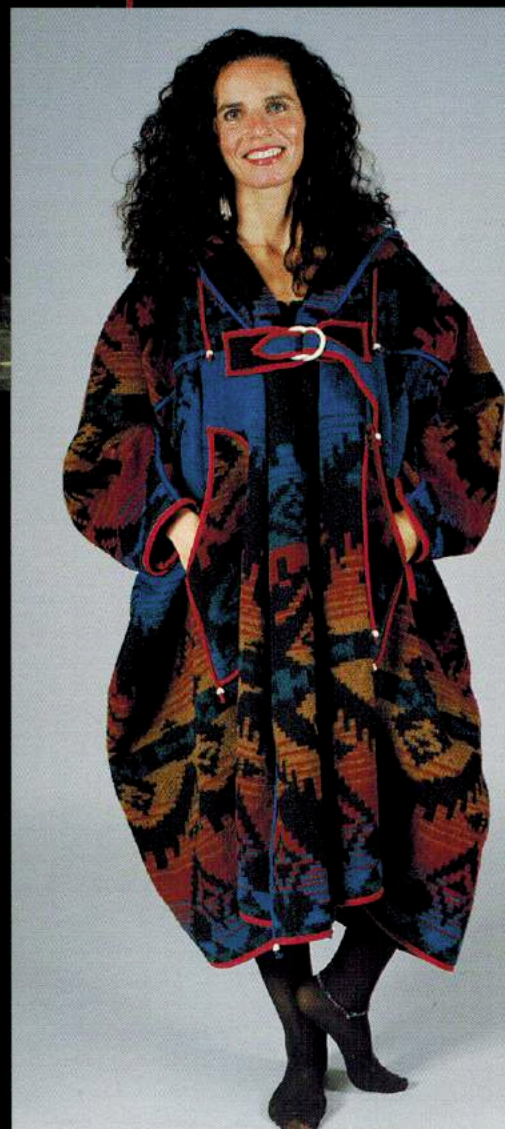
WINTER STREETWEAR

BIG COAT, top and right.

A take-off from an old Miyake pattern, made in various heavy woolens. Generous, drapery cut, big pockets and hood, simple two-ring closure. Trimmed with bias and finished with beads. ONE SIZE.
BIG COAT, FIGURED WEAVE A-15; BIG COAT, SOLID, A-16

LYCRA HOSE AND TOPS, opposite.

All come in sizes S & L, cotton/spandex hose also in M. Colors as available.
VELOUR/SPANDEX HOSE, PARTI-COLOR OR SOLID, 2 PANEL, E-116
VELOUR-SPANDEX HOSE, PARTI-COLOR, 4 PANEL, E-117
COTTON/SPANDEX HOSE, PARTI-COLOR OR SOLID, 2 PANEL, E-118
COTTON/SPANDEX HOSE, PARTI-COLOR, 4 PANEL, E-119
VELOUR/SPANDEX TOP WITH RUFF, SOLID OR PARTI-, H-154
VELOUR/SPANDEX TOP WITH CAPELET, SOLID OR PARTI- H-155
COTTON/SPANDEX TOP WITH RUFF, SOLID OR PARTI-, H-156
COTTON/SPANDEX TOP WITH CAPELET, SOLID OR PARTI-, H-157



Between the cramped quarters and limited time, the troupe had to rehearse four numbers at once.



914-331-6012



ABOVE: Jackie, Diane, Jerrod, Rhona, Jens
Kip, Sara, Ginette, Bessie, Laura
Johanna, Lena and Mitch
Hi Mom!

THE COMMEDIA GOWN

For Punchinello, made in a soft
weave cotton in colors as available.
Trimmed with contrasting bias,
tied at the neck and buttoned
with a huge button. ONE SIZE.
COMMEDIA GOWN, A-17



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