

# Costume Design and Production

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Today I will be presenting some of the projects that I've completed as a DRAM 1342 student and as a work study student in the costume shop.





# Iconic Character Project

For this project we were tasked with picking an iconic character. We would then have to recreate the characters design to fit in three different styles:

Historical

Modern

Dance



# ICONIC CHARACTER : BELLE

## Character Evaluation:

Belle is the female protagonist from Disney's *Beauty and the Beast*. Belle's character design uses a warm autumn inspired color palette. She has hazel eyes, chestnut hair and in the design I have chosen a beautiful and iconic yellow dress that I adored growing up. The dress is created using a fitted bodice with semi-sweetheart neckline, off the shoulder drape sleeves and a bell shaped skirt. Her hair is pulled back, with a section of it being put up in a bun and tied off with a yellow ribbon. She doesn't have much for accessories, just some plain yellow/gold stud earrings, yellow over elbow gloves, and yellow shoes to match. While not official parts of this design two elements from the movie which are related to Belle that I will be using are roses and books.

# HISTORICAL BELLE



**Historical Period:** 18<sup>th</sup> Century France – Rococo Style

Historical Belle will be wearing a beautiful deep yellow Rococo style gown with ruffles, a floral pattern, and a mid-size pannier underneath. During this time the higher your social status the wider your silhouette would tend to be; since at the time in the movie when Belle wore her original dress, she was still technically a commoner I chose to go with a pannier & dress that are on the narrower side. Her hair is up in a simple French pouffe and she accessorizes with some nice yellow Rococo style shoes as well as a hand fan with a beautiful rose design.

# MODERN BELLE



While not 100% modern to today, I chose to go with a 1950's inspired design because I know a few people who still wear this style daily and I think it would be fitting for Belle.

Modern Belle wears an A-line rockabilly swing dress that has a sweetheart neckline and empire waist. To go with this is a casual and slightly messy side bun updo. She accessorizes with white & yellow saddle shoe style pumps with a heart cutout, a gorgeous, beaded red rose shaped purse and for the final little touch a phone with a library/book design case.

# DANCER BELLE

Dance Style: Ballet

Ballerina Belle wears a stunning yellow/gold tutu dress that features a floral brocade bodice, adorned with lace and jewel embellishments as well as golden lace off the shoulder sleeves. The skirt of the dress is made from tulle and has a gradient yellow to white color.

Her hair is in an updo that features a braid that ends as a bun at the back in the shape of a rose with a crystal in the center.

To accessorize she wears a vine shaped headband, yellow ribbon pointe shoes & for the final magical touch some crystal tights for that extra sparkle.



# Costume Design Project

The goal for this project was to design a costume for ourselves. We had to sketch the costume, as well as write a short description explaining our design concept. For extra credit we could build the costume. I chose to design the Infinity version of Hatsune Miku, the title character from a video game by Sega. When finished, I will compete in this costume in the next cosplay contest that I enter.





# The Costume Sketch

Hatsune Miku's costume design is mostly black with some white embellishments. The only pop of color comes from her beautiful hair with corkscrew pigtails which are a gradient from purple to medium blue and ending at light blue.



# Costume Breakdown

I broke the costume down into its constituent parts in order to figure out exactly what I needed to make.

- Black strapless dress with black and white sleeves
- Black lace up vest
- Black collar
- Blue ombre wig with two long, curly pigtails.
- Black headset that has ear cups shaped like cogs.
- Black hair ribbons with a rose on each for her pigtails
- Black tie with silver tie clip
- Black thigh high stockings with white ruffles at the top
- Black platform Mary Jane style shoes

# Building the Bodice

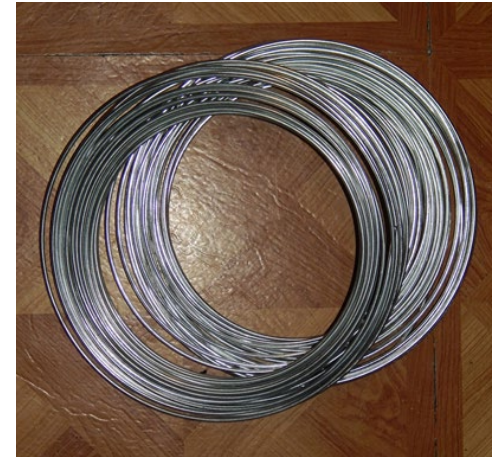


# Adding the Skirt and Ruffles



# Building the Wig—Phase One

To create the wig I bought a short light blue wig to use as the base, 2 long light blue ponytail clip-on hair pieces, blue and purple dyes, two blue pool noodles and some 12 gauge wire.



# Building the Wig—Phase Two

The wig needs to be ombre dyed from purple at the top, to light blue at the bottom. To accomplish this, I cut the base wig into three sections. I left one section alone, and then dyed the other two sections dark blue and purple. I also divided the ponytails into three big chunks of hair and followed the same process as with the base.



# Building the Wig—Phase 3

In order to sustain the crazy curls at the bottom of the pig tails, I used the pool noodles as a base. I ran a long piece of wire through the wall of the noodle so that I would be able to bend it into the correct shape. This is as far as I have gotten in the process.

The next step will be to cover each noodle with the hair from the ponytails that I dyed. Then I have to sew the base wig back together. I am using a heavy duty skull cap that I made from Worbla to stabilize the pig tails from underneath as they are attached to the base wig. Eventually the whole thing will have to be treated with spray glue rather than hairspray in order to make the hairstyle permanent.



# Building the Headphones

Hatsune Miku's headset is inspired by steampunk so the ear pieces are shaped like cogs and all the gears are on the outside of the headphones. To make the headset I used a pair of old black headphones which no longer worked and two gas caps from a lawnmower. I took the headphones apart in order to use the inner workings, the headband, and the ear cushions. I replaced the round ear pieces with the gas caps and glued the inner workings of the headphones to the outside of the gas caps. Then I glued the ear cushions on the inside of the gas caps. Lastly I cut a slit in the gas caps to slide in the headband from the old headphones.







# *The Tinker of Tivoli* costumes

Due to the pandemic last spring, our production of *The Tinker of Tivoli* was cancelled. Although the costumes had been designed, the fabric purchased, the patterns created, and the pieces cut out, the costumes were never built.

Due to my advanced sewing skills, I was chosen to help build the costumes. I built 18 garments for the opera which included women's blouses, skirts, bodices, aprons, and hats.



Butcher's Daughter



Baker



Baker's Daughter



Candlestick Maker's Wife



Cobbler's Wife



# *The Merry Wives of Windsor*

The costumes for our last production this season were mostly pulled from stock. However, there were several pieces that we built from scratch or were altered heavily to be brought into the correct silhouette for the Elizabethan period. I worked on the female characters: Mrs. Ford, Mrs. Page, Ann Page, The Hostess, and Mrs. Quickly.

# Redesigning Stock Pieces for Mrs. Page and Mrs. Ford

Mrs. Page and Mrs. Ford's costumes were originally designed for the Ugly Stepsisters in our production of *Cinderella* in 2010. The skirts were built to accommodate hoops which made them a good choice. In order to bring them into the Elizabethan silhouette both costumes needed major alterations. Making the transition even more difficult was that since the original production was so long ago, no more of the original fabrics remained, so new fabrics had to be incorporated into the designs.

- The necklines were recut to be squared off rather than rounded.
- The short, puffed sleeves were removed to add in shoulder wings, and then were restitched back into the armholes.
- The elastic was removed from the short sleeves and a lower sleeve was attached.
- A peplum was added to the hem of each bodice.
- A second skirt was made to either go over or under the original skirt. Upper class Elizabethan women always wore an underskirt and an overskirt which revealed the underskirt by forgoing the center front panel.



Mrs. Page and Mrs. Ford's costumes consisted of:

- Original Bodice
- New Shoulder wings
- Original Upper sleeve
- New Lower sleeve
- New Peplum

Mrs. Page's original skirt was made into an overskirt by removing the center panel. That fabric was used for the peplum and the lining for the shoulder wings.

Mrs. Ford's original skirt was used as her underskirt, and new fabric was made into her overskirt.

The necklines have yet to be recut and neither the sleeves nor the skirts have been hemmed yet.



Mrs. Page



Mrs. Ford

Foundation Garments are essential to create the correct silhouette. In the Elizabethan period upper class women wore elaborately embroidered corsets and plain farthingales.

Ann Page's costume was built entirely from scratch. It consisted of:

- Bodice
- Shoulder wings
- Upper sleeve
- Lower sleeve
- Peplum
- Underskirt
- Overskirt



Foundation Garments



Ann Page

Foundation Garments are essential to create the correct silhouette. In the Elizabethan period lower class women wore plain corsets and hip pads. All of the fabrics for The Hostess and Mistress Quickly's costumes were originally purchased for *The Tinker of Tivoli* and designed to be worn by different sized actresses. The bodices and skirts were built according to the measurements of the new actresses. The aprons and hats didn't need to be altered.



Foundation Garments



The Hostess



Mistress Quickly



Thanks for watching my presentation.

