Process workbook

Scenic art and costume

Proof of AI statement

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Introduction to costume

Costume is something in which I have a strong interest and a little experience, though most of my practice is from tailoring and altering clothes as opposed to making them from scratch. The pictures below are a few of my old cosplays; who mushroom hats of my own design, and some pre-existing characters from shows I enjoy. For every costume I sourced clothes from charity shops which I altered to fit myself and mismatched with other clothes; sewing them together or outfitting them with decorative elements of my own design and creation.



The clothes we chose to wear reflect the way we feel and the way we want others to feel about us. Our first impression of people is likely to be influenced by their appearance. Costume has always been an essential ingredient of theatre performance because humans are so good at understanding the message it gives.

The costume designer and company

Actors - The best way to understand how costume works is to watch the way an actor behaves in a fitting in the wardrobe or fitting room. Their first concern is for the practicality of the costume. Does it allow them to move in a way they will need to move in performance?

Directors - The way directors address the issue of costume can vary and depends on both their knowledge and interest in the subject and the power of their visual imagination. Some directors visualize the whole play in ecat detail even before the first meeting with the designer: other; others have no clear visual picture to accompany their understanding of the characters. Directors tend to choose to work with designers whose imagination and working practice complement, and bakence with, their own.

Set designers - In many cases, the same designer will create both set and costume and there will be no possibility of a clash of styles. Excellent communication is vital when the two are designed by different people. Tradition has created an unspoken agreement, based on practical necessity, that the set designer leads the process. The set is fixed, while the costumes move around, using it as a background.

Lighting designers - in a film, the camera directs the viewer's eye to particular details; on a stage, the lighting, and the way it affects colour and texture, influences the audience's choice of what to look at. The power of light montage is bumped up by the effect light has on the emotions.

(Tina Bicat, 2006)

Costume making equipment

Flexi curve
Needle + thread
Pins
Tape measure
Elastic
Ruler
Chalk
Tracing wheel
Safety pins
Rotary cutter
French curves
Calico fabric
Carbon paper





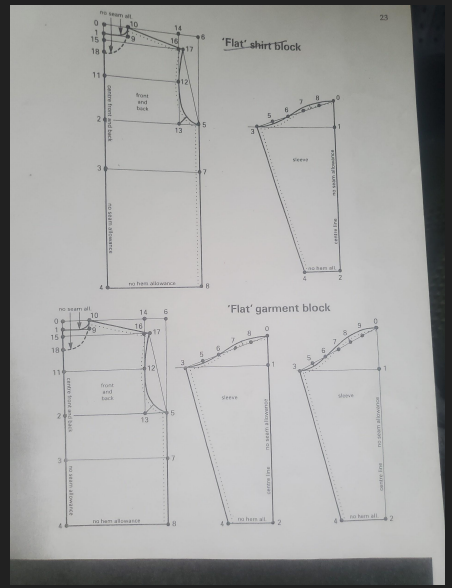


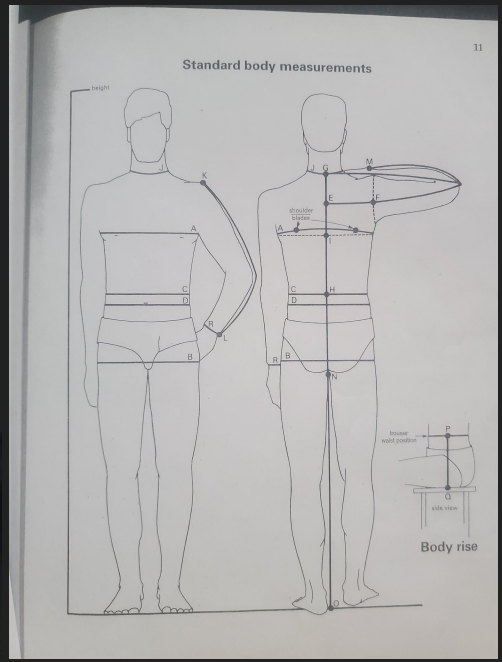
Making process

Design
Casting
Measurements
Patterns
Toile
Fitting toile
Adjusting patterns
Cut out in final
abric
Sew together
Fastenings
Final fitting
Final decorating

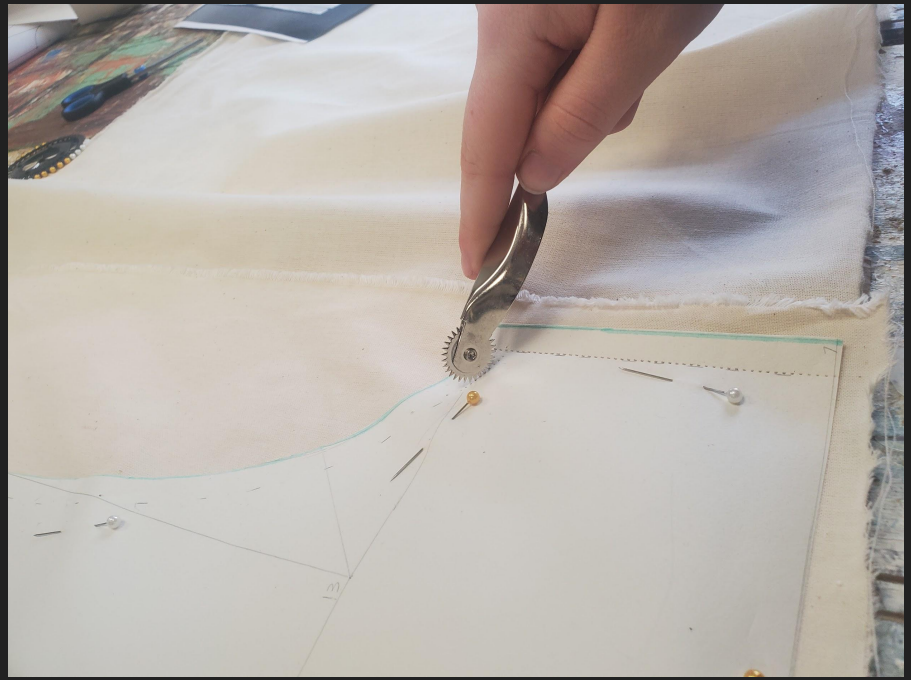
Making a shirt

Following a pattern
I chose to make the male Tshirt, therefore I needed to learn how to follow a pattern. The first thing we did was take our own measurements and then - if we were following a pattern for ourselves - would select the size that fits our measurements closest on the patterns sizing table. However, this time we were making a shirt to best fit Dave, as he would be the model for our final project. To follow a pattern, we followed the very specific instructions on the sheet in order to construct the ‘blueprints’ for the pattern for this we used light pencil on paper with the assistance of rules, tri-squares and french curves. I found this particularly fun because I always enjoy a fun challenge, especially one that involves maths.





Marking the pattern on calico

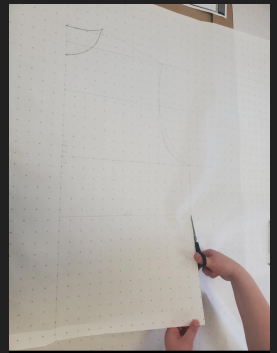


The next objective was to print the pattern onto fabric through the use of a tracing wheel; in all simplicity the tracing wheel is a glorified spiky pizza cutter which effectley prints coloured carbon paper onto the fabric when you sandwich the fabric between the paper and tracing wheel and print the pattern onto the fabric. We had to repeat this method twice so that both sides were marked. It was advised by Alice that we mark the outside of the pattern with one colour, and the inside markings with a different colour to decipher the different types of markings.

Cutting the pattern

Using industrial magnets attached to fabric scissors is a quick and effective way to cut around the marked pattern, leaving seam allowance for when the two sides of the pattern are eventually attached. It's very important that materials and tools used for cutting costumes are high quality; for example fabric scissors, while more expensive, create a much cleaner cut in comparison to other craft scissors. We follow the marked lines until the whole pattern is cut then move on to sewing the calico.







Sewing the calico

After attaching both sides with pins, the next step is to use the sewing machine to attach the waist and shoulders together; sparing the arm and neck holes. Unlike the woman's shirt, we had to cut two separate sides for the front and back, with the only difference being in the front and back neck holes. The machines we used were singer sewing machines, and I had used similar singer sewing machines in the past, and therefore had basic knowledge of how they worked. Although at one point I was rather stumped by how to thread the bobbin and had to turn to youtube to help which in hindsight was a very simple solution of clicking the bobbin winder once to the right.



Reflection

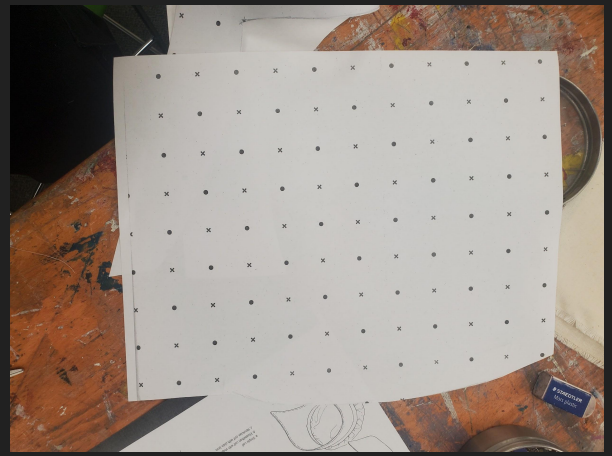


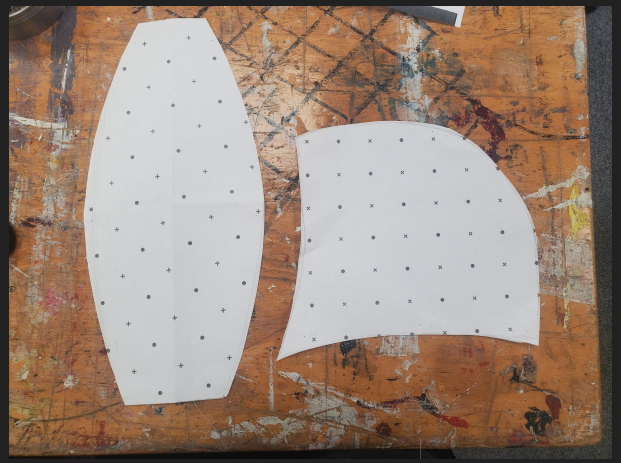


Once I had sewn my garment together I noticed one key design flaw; I couldn't fit my head through the head hole. Given this was an important aspect for wearing a shirt I tried to backtrack to find where I had gone wrong and figured it must have been at some point while marking out the patterns; I must have miscalculated the size from point 1 to 18. This however, was a simple solution as all I needed to do was to re-cut the hole, just ensuring that both sides were symmetrical; so I folded it carefully, making sure not to also cut the back hole and pin the front half before re-cutting the hole. I also realised that I did not take enough photos for my process workbook so I will have to remember to do that next time. Overall I really enjoyed this challenge even though it was just to learn how to follow a pattern to fruition.

Making a medieval coif

As a member of the Caramathern medieval society I am an avid enjoyer of medieval craft and found this project very entertaining. Additionally, after gaining the skills from the previous shirt project I found this rather easy and it didn't take me long to finish marking this old fashioned headwear. Unlike the shirt, this time we were using pre-marked pattern paper which is essentially paper with 1in naked dots to make pattern transcribing easier. We did a dot-to-dot to mark the coif pattern onto the paper before following the same steps as for the shirt.





Waft, weft and bias

How a pattern is cut onto the fabric affects how stretchy the garment is due to how the material has been woven. For example cutting the pattern on the bias will give it more stretch allowance than if it was cut on the waft or weft due to the restriction of the fabrics woven construction. My first encounter with this method was during the construction of my coif; as the central strip is cut on the bias while the two side pieces are marked on the direction of the weave to give them less stretch.



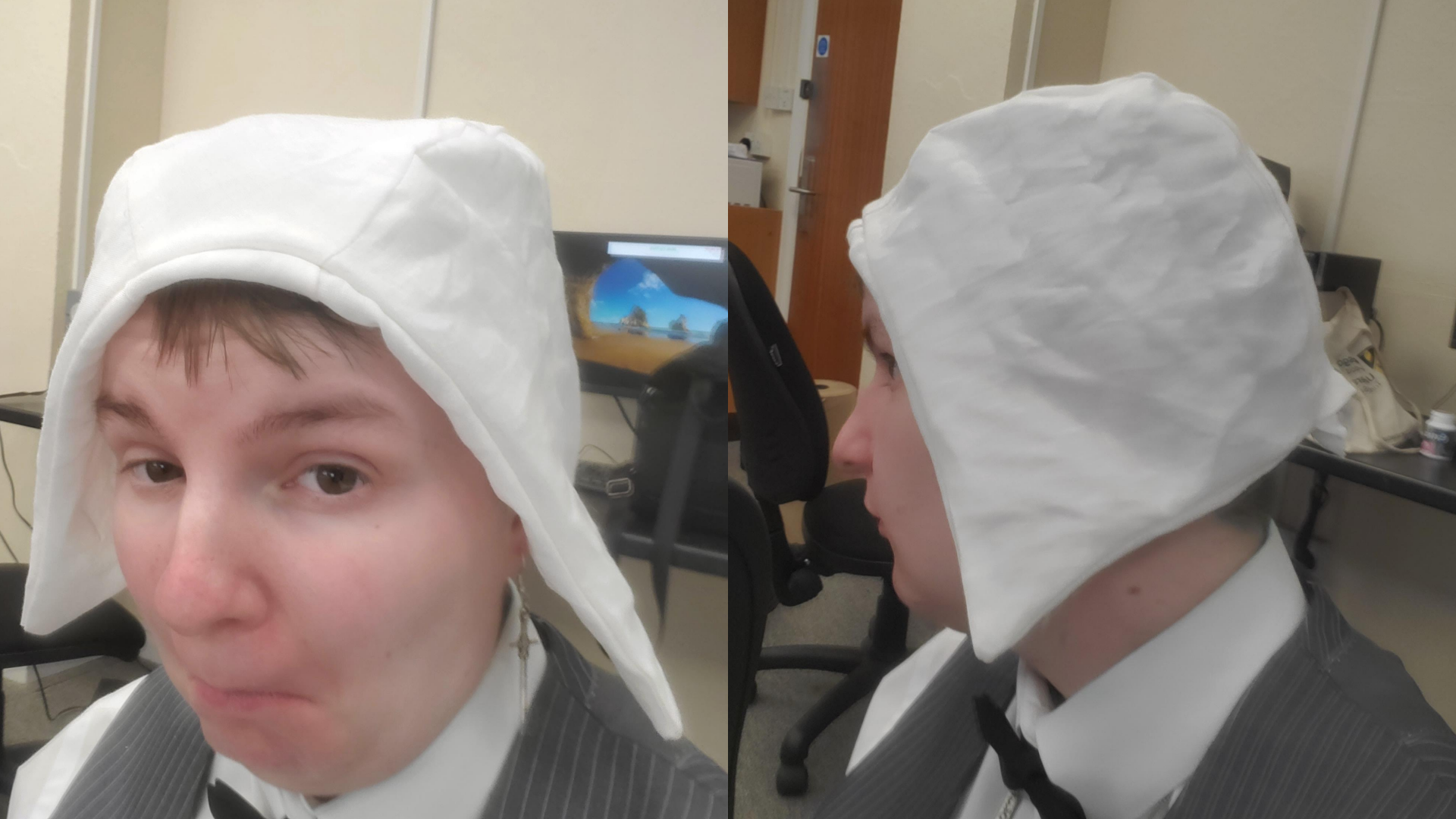
Piecing the coif together





Because of how the coif is designed, it requires an inside and an outside layer consisting of two side pieces and one centerpiece each. These are then sewn together, leaving a small gap in the back so that it can be turned inside out, returning the seams and impurities to the inside before hand sewing the last hole.

For the majority of the coif we used a sewing machine to attach each side, however, my stitching was very messy and wonky so I had to pick and redo it a couple times. I think I struggled with this because the machine I'm used to back home has a much more sensitive foot pedal which means that I'm used to working a little slower to be able to work more neatly but I got it all neat enough in the end.





Practice samples

In order to improve our sewing capability we experimented with practice samples of different shapes and size lengths to stitch on the sewing machines and the overlocker. Personally I found the zig zags, and of course the straight lines the easiest while the curves were a lot harder to get along with, especially due to the speed of the machines we were using ai found them particularly difficult to control.





I've never used - or even seen an overlocker before. I found it to be a very interesting and quite a strange contraption; commonly used in costume making to sew and fix a seam in place. Overlockers are made up of four threads that come together within the machines apparatus and are pulled together to create a finishing seam along an edge, cutting the fabric as it does so and cocooning the fabrics edge rather like a spider to a very long fly. I found it rather entertaining to use and enjoyed the fluidity of its motions as it ate along the fabric, similarly to a sewing machine.





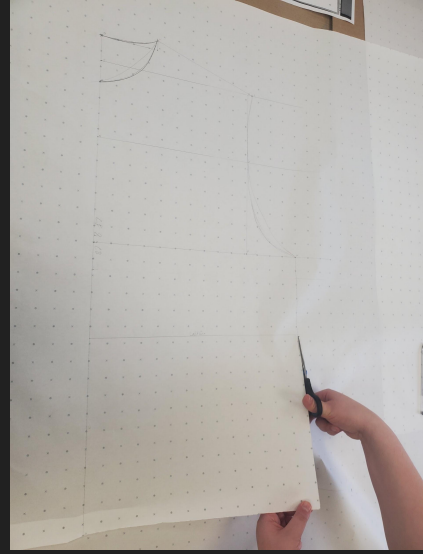
Main costume project

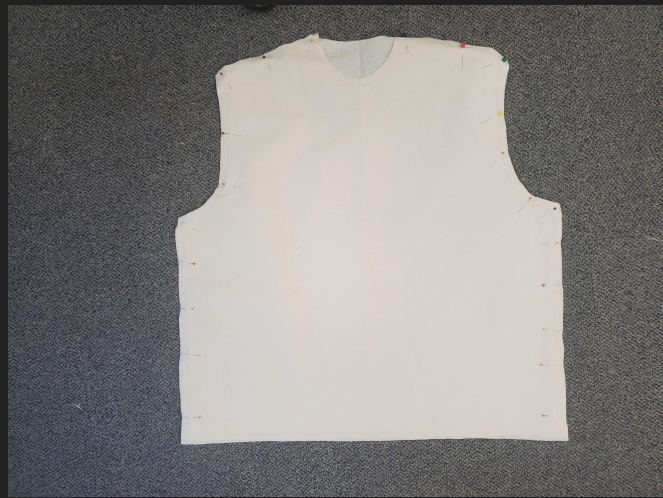
We were commissioned by ferryside lifeboat to design and build a new mascot costume. The ferryside lifeboat charity was founded in 1835 and , while they're independent lifeboats, they do work alongside the RNLI and local lifeboats like tenby. They're self funded, self reliant and volunteer only, 'Ferryside Lifeboat is one of around 80 independent lifeboats operating in the UK. Watching over the Three Rivers estuary, our volunteer crew operate 24/7 with HM Coastguard to save lives at sea.' (Ferryside lifeboat, 2026)

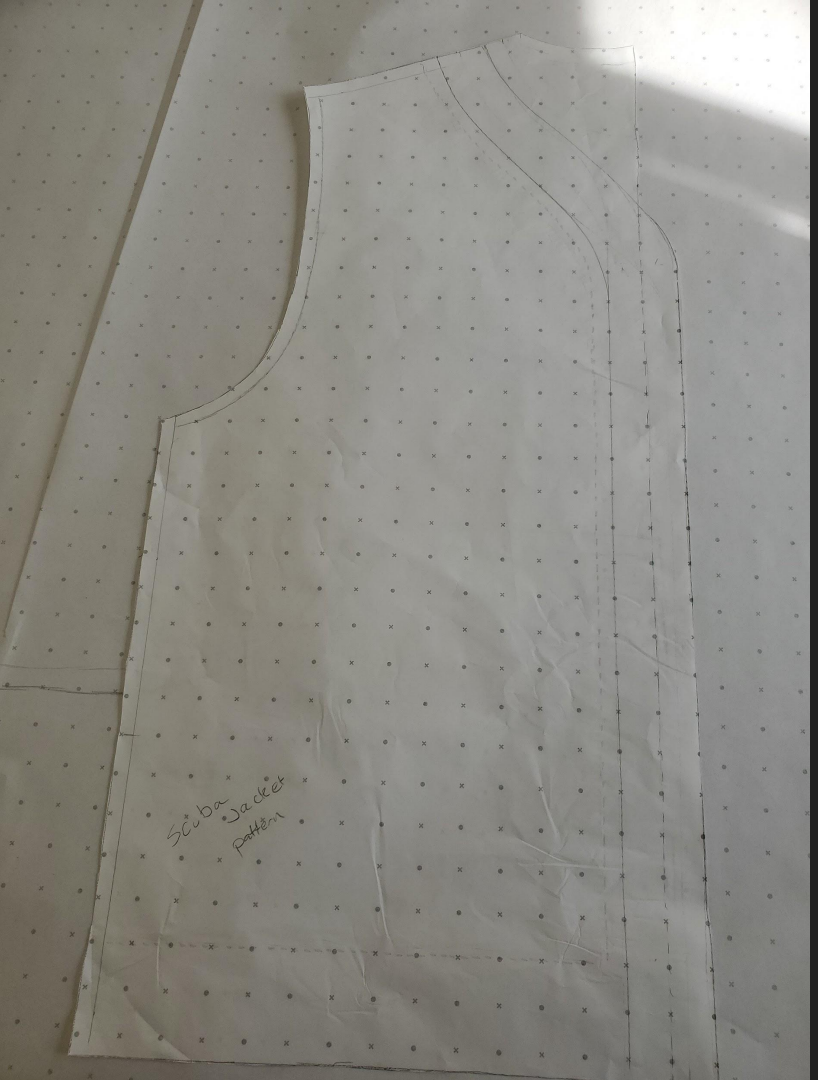
Our project consisted of designing, creating and constructing a mascot costume inspired by the real uniforms of the ferryside lifeboat uniforms. Because of the local ecosystems, they wanted to have the mascot be a key animal of the welsh waters and so decided on a grey river seal. However, the references we were provided were AI generated and I decided instead to draw my own reference without use of AI 'art'.

Creating undershirt base

To begin with we created a shirt pattern based on the shirts we made in the first project; using the same flat overgarment block as a pattern with Daves sizing for reference. We cut the pattern from the pattern sheets and sewed a simple rudimentary undershirt so that we could effectively establish the correct sizing deeded for the official costume. Without Dave, we used my classmates Oscar (for chest size) and Ellis (for height) to test the sizing and concluded that the reference. This proved as a pivotal point of reference for sizing and shape of the airtex wading and how it would sit on the body. Additionally, the skills that we learned from making the first shirt lead to this collective shit being produced a lot faster and easier.







Making the scuba jacket

This was the garment that I took charge in; designing and making the yellow jacket from scuba material. Originally, we read through metric pattern cutting for menswear by Winifred Alfred; studying if any of the jackets within this book fits the design we were looking for, however, we decided at the end of the day that none of the jackets looked quite right. Therefore, using the ferryside facebook page as reference for the jackets design I created a pattern from the original undershirt pattern. I edited this design by widening the width by 1cm, in addition to the seam allowance and creating a lapel-like centre fastening. We decided that the mascot would be male, therefore the left centre would sit over the right to fasten; other things we would need for this jacket would be simple sleeves, a waistband and collar, so I marked where these would sit, leaving 1cm seam allowance and made the sleeve pattern - which was essentially just the same pattern as the calico shirt, making the pattern a lot easier for us to follow.











Working with the scuba

The material we were provided for the jacket was scuba; which is a waterproof, stretchy material and ‘is a versatile double knit stretch fabric, perfect for figure hugging fashion garments, sportswear, and stylish clothing with elegant drape. Made from a blend of 92% polyester and 8% elastane, this fabric has a smooth, spongy feel that holds its shape beautifully while offering flexibility and comfort’ (Fabricuk.com - (KBT Ltd), 2026) - making it ideal for the circumstances that the suit will be worn in (wet weather by the sea). we cut around the pattern I made, dividing the main section of the jacket into three elements; the two front panels and the back panel, before cutting two sleeves and the placket. We started by sewing the shoulders along the seam allowance which Alice then secured with extra seams alongside the first. This method was repeated with each if the seams that I sewed to neaten the inner seams and proving extra security. I attempted to replicate this method with Alice's sewing machine but quickly found that I couldn’t keep such easy control of the material and decided against ruining the jacket further.



Working with the scuba

We attached the sleeves to the shoulders; pinning first to ensure they would sit central to the shoulders. This was one of the most difficult seams to sew because the fabric kept slipping under the needle and I had to unpick the seam four times (I really did not enjoy doing it) but eventually I mastered it and could move on. Once the sleeves were attached we sized it up on Oscar to see how it sat before we started sewing up the side seams. We pinned along the sides of the jacket and the sleeves and sewed them up, ensuring that the wadding could still fit comfortably underneath before we started working on the lapel and fastenings. We decided to use velcro to fashion the two sides together along the placket and so we pined the inside seams from the bottom of the jacket, around the back and down the other side and sewed them together. After this I pinned down he crease and marked center where the velcro would sit. It was the type of velcro where one side was sticky with adhesive glue and the other side just clung to everything it touches - especially if you were wearing a woolen jumper.



After stitching the velcro in, the rest of the placket equidistance around the inside seams before the final detailing of the sleeve and bottom seams were attached by Alice and I was able to hand stitch the final impurities such as small holes in the armpits where the sleeves meet the arm holes and where the inside of the scuba is visible and just needed a little touching up.

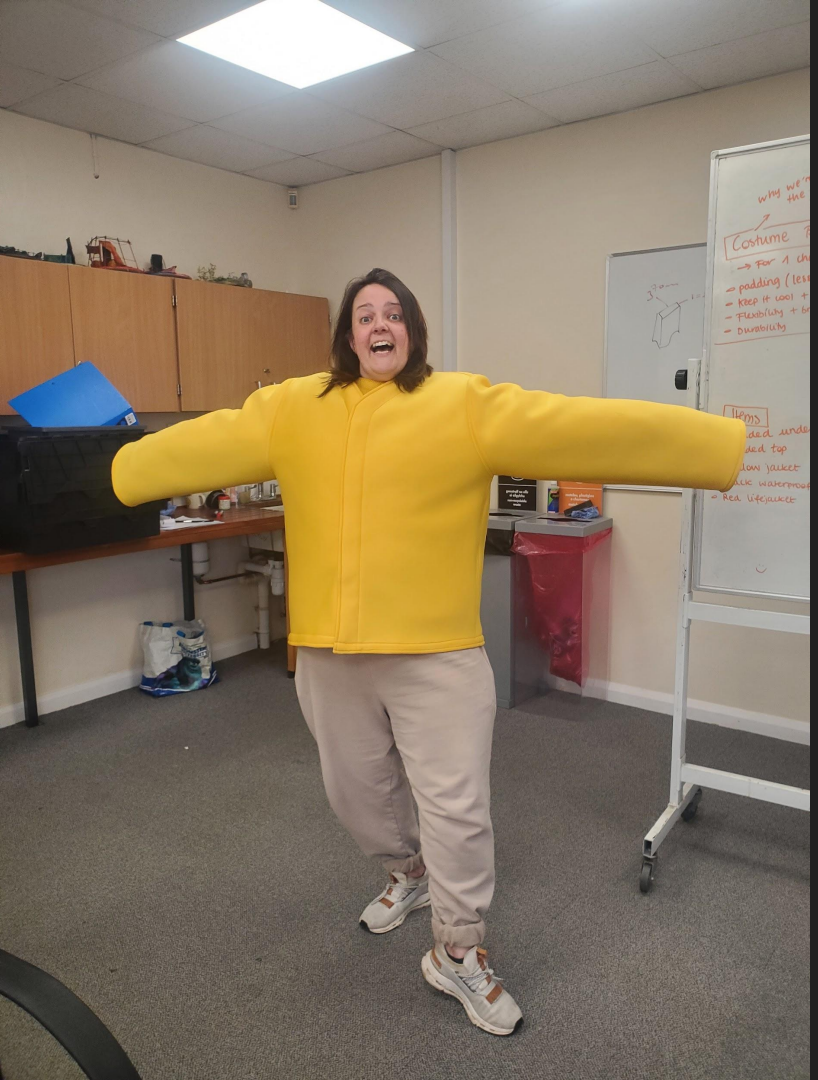




Regular size/proportion checks

Through this process it was highly important that we would keep verifying that each of the costume elements was able to fit together on our wonderful model Oscar. This ensures that each of the elements would fit together and on the model. Overall the outfit consisted of the airtex wading shirt and trousers underlayer, the yellow scuba jacket and the red scuba lifejacket. This also helped us measure up what else needed tweaking and how far way from finishing each of the compartments was.









The finished tops

After easter there were still some finishing touches that needed to be done, but luckily we had Alice's help to get these elements finished and polished. The wading undershirt was made of dacron sandwiched between layers of airtex to form a shirt, this sits underneath the jacket to give it that signature mascot plush. Overall I think both elements ended up very pleasing sat very nicely together, despite the difficulties I had with the fabric when making the shirt - but that is pretty standard for stretchy materials - and the problems I know Felix and Eirys had with the airtex not playing well with the sewing machines.

The making of the lifejacket

The final elements to go on top of the jacket was the ferryside lifeboat jacket; also made of scuba, this jacket had a plush layer of dacron inside to provide the thickness of a normal working lifejacket and the seams were overlocked before binding was positioned along each edge. However, not enough binding had been cut to go around all of the seams to I had to make do with the misshapen cut offs. Overall, I think it worked quite well along the seams and hid the wobbly stitches where the scuba and dacron had not played well with the sewing machines.

The iconography on the left of the jacket was done by Trick and Kate by choosing a text as close to the original text used by ferryside lifeboats as possible and creating a stencil of the lettering to paint onto a piece of scrap fabric which was then cut out and placed onto the jacket to replicate the real-life jackets of the lifeguards.
Additionally, a belt will be placed around the waist with belt loops made from scuba fabric to keep it in place.









The underlayer and black airtex

The trousers were made in the same way as the shirt; sandwiching dacron wadding between two layers of black airtex.
Much like the shirt; in the making of the trousers, a pattern was cut as instructed by the book Metric pattern cutting for menswear and replicated onto calico before using that as a reference for the airtex trousers - four parts were cut for the two parts of the two layers which were sewn together and overlocked.
In the top left is the glove/flipper which is made in the same way, using the last of the dacron and airtex scraps and paired in two halves to form the shape.





Medieval war tunic alterations

As a member of the Carmarthen medieval society I'm involved in reenactments; this involves portraying a character from the 12th century as historically accurately as possible, this include the clothing techniques, materials and weaponry we use. As part of my impressions representations I am involved in combat and therefore need a war tunic.



I obtained a second hand tunic from one of the seasoned professionals of the society who had a few going spare and after trying it on we decided alterations were necessary to make it fit to my body. The tunic was too tight in the chest, with the gores (triangles going down the legs) sitting too far down and the diamonds (which sit in the armpit) serving no help.
I removed the diamonds and gave them to a friend who's diamonds were too small for his arms and proceeded to resew the armpits without them. I unpicked the gores and pinned them higher up my waist to help ease the tension in the chest before sewing them to the front and back panels

Finished product

This was the first ever tunic I had any hand in making and I found it quite enjoyable to be making a medieval garment with such unique styling and I found it interesting to consider the history of clothing. Tunics were the standard garment used by nearly everyone in the 12th century in Wales and it wasn't until much later that they decided to follow the norman traditions of breeches. Back then, the expectation was to wear linen braies, ‘the most innermost layer of clothing for men, long loose underpants made from linen. They were worn under and filled in the gap between single leg hoes in the 13th and 14th centuries. As hose became fuller, braies got shorter and smaller’. (CADW,2017)





Medieval under tunic

From scratch, I had to make a medieval under tunic using 100% linen as per the strict rules of reenactment clothing/equipment which has to be made of the same materials as were used during the 12th century. My measurements were taken and from them I was able to cut out the front and back panels, sleeves, diamonds, and gores from scrap material from the medieval society cupboard. Diamonds and gores are no longer commonly used in clothing, but in the early medieval centuries they allowed extra movement in the arms and legs because typically clothing was one large item as opposed to lots of small garments put together like this day and age. The under tunic serves as an underlayer for a war tunic or an over tunic to help insulate and generally contains the least amount of fabric possible in order to save money because they were the clothing commonly worn by peasants with little to no money.



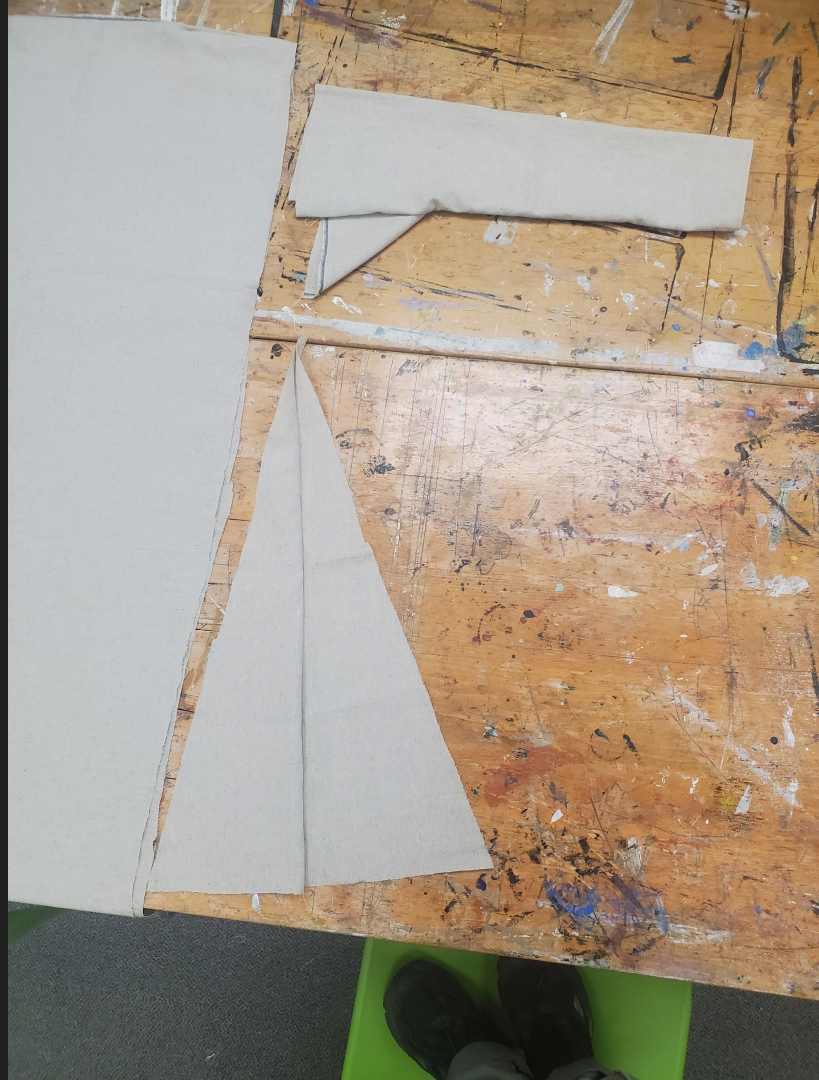
The arms

I started by sewing the arms together; these consist of two separate pieces of fabric - the sleeve and the diamonds that fit into the armpits. I used simple stitches to attach these components, however, it is often common practice in medieval societies to hand stitch their tunics to make them a authentic as possible. I decided against doing this due to time constraints and i found this was also a good practice on the universities sewing machines.



Sewing up the gores, front and back panels

The front and back panels are the main body parts and are, put simply, just long rectangles. Attached to them are the gores (triangle-shaped lengths of fabric) and the arms. The sleeves are attached to the very top of the front and back panels, then I wore the make-shift dress to work out where the gores needed to attach to sit at the top of my waist. The gores allow optimum movement for the legs, therefore sits down the length of the leg and at the hips where they need the most width.





Finished tunic

I only used a simple straight stitch to attach these components, making sure to backstitch at the beginning and end of my lines to ensure stability so that they don't come undone





After attaching the sleeves, diamonds and gores to the front and back panels I only had the outer seams for the neckline, sleeve and bottom seams left. For this, I was instructed I had to use authentic 100% linen thread (unlike in the hidden seams where moden nylon thread is acceptable because no one can see it) and, to make it as seamless as possible, I had to hand stitch, taking up only one or two threads of the linen cloth from the outside layer.





Medieval over tunic

This tunic was made in the exact same way as my undertunic, however, the differences lie in the material type and purpose; over tunics are designed to be the overlayer of a medieval outfit; they are often dyed because they allowed individuality and personalisation that would be seen by everyone, unlike an undertunic, ans are either linen or wool. My overtunic is 100% authentic wool, dyed a lovely deep brown. The process of putting this tunic together is almost identical to my undertunic, so I found it very interesting to see how the materials material qualities differed.





Sewing process

Much like with my undertunic, I began by sewing the sleeves and diamonds; pinning them first to ensure I sew the right places. I then sewed the shoulders so that I could size it up and pin where the gores needed to sit on my waist. Unfortunately, st this time I did not have access to brown thread so I had to use white nylon thread for the hidden seams (I could get away with this because the seams are not visible, however, if I were to recreate this in a more professional environment I would ensure it would colour match to the material) but for the neckline, sleeve and bottom seam I had to use brown wool thread. When sewing with wool, its very important to coat the thread in a layer of wax to stop the thread from fusing to the garment; the wax creates a protective seal. Personally, I did not enjoy this step in the process because you have to be very particular when using wool to sew; not pulling it too tight or it would snap, or so loose that it could get caught and snag.







Other elements in my costume



Shoes - I bought my shoes pre-made, however, a few people do make their own. Medieval shoes are leather, with simple leather binding for laces that wrap around, intertwining in the shoes material. The bottom is held together with iron pins, and you can see on the base of my shoes where slats have been added for additional stability and grip.



Belt - this was my favorite part of my costume to make. I started with a long strip of natural, vegetable stained leather before using a prong punch to create holes for the belt head to be attached to the leather and holes for the point to sit. Special, waxed thread is used to sew with leather and it's a very different method to sewing with regular material as you have to tie the thread together inside of each stitch you perform. As a peasant I am only allowed to have simple patterns in m belt so, using a needle, I etched a vine pattern into the flesh of the leather before using a block of beeswax and a wooden block to smooth down the edges.









Other elements in my costume

Cloak - like my over tunic, the seams of my cloak had to be sewn carefully to be close to invisible with beeswax-coated wool thread. My cloak is a 1m × 1m square of a yellow/orange wool which is on the small side of cloaks but because of my conveniently small height it is quite a suitable size for me

Hat - as a low-level peasant, on top of my coif I am expected to have either a hat or a hood, which looks rather like wearing a long pointed sock. I chose to wear a hat in my impression and was provided a premade hat with the only work needed being a new seam along the base. The hats are made by cutting a selection of cone shaped segments of wool and sewing them together similar to a rugby ball. To sew the seam, while it is preferred to use wll, unfortunately, I only had authentic linen thread. I sewed part-way into the wool, being careful not to be seen on the outside as seen in the top left picture.





My impression

An ‘impression’ essentially means he character you present. My impression is Bran (meaning raven, or inspired by the giant Bran from folklore).

An impressions garms can tell a lot about them; simple cloaks and over tunics with little or no embroidery represent the clothing of peasants with little money (like me), the more time you spend in Historia Normannis - the medieval society - the more highly ranked you can become. Impressions are also limited in the colours they’re allowed to wear; browns and soft pastel dyed fabrics are allowed, however deep or bright colours like red or purple are only for people who can afford them, such as lords and knights. This is because dying fabric in such ways is very expensive for people of the 12th century.

Belt length is also a key tell of a person's status in society; peasants who can only afford a limited length of leather will often have a very short tail on their belts while lords will flaunt their money with extra lengths of leather, which is an expensive material for this era.



Reenactment vs film/theatre



(Historia Normannis 2025)



(Historia Normannis 2025)

Historia normannis (my medieval society) is often considered like medieval films or theatre and while it is all performance there are some key differences; the first one being historical accuracy. Historia normannis prides itself on being 100% authentic - from the clothes, to the common practices and hierarchy everything is just how it would be in the 12th century, this is governed by a set of strict rules on what you can and can't do or wear. On the other hand, medieval theatre productions are all about the theatrics and, while often appearing historically accurate, the costumes are made for convenience of the stage and are not authentic - if they were to wear 100% natural wool they would cook under the theatre light. Additionally, the focus would be on the lords and ladies dresses; peasants would be background characters and therefore their costumes would be bland to not draw attention away from the main characters. In film it is similar; while they have more detailed costumes they are also not entirely authentic and will perform in the cliche expectations of a medieval british society. Additionally their garments are often not entirely accurate and are almost always drab and colourless, when in reality peasants prided themselves on the colour they had access to and were quite bright and beautiful outfits.



Theatrical Traders Association 2026)



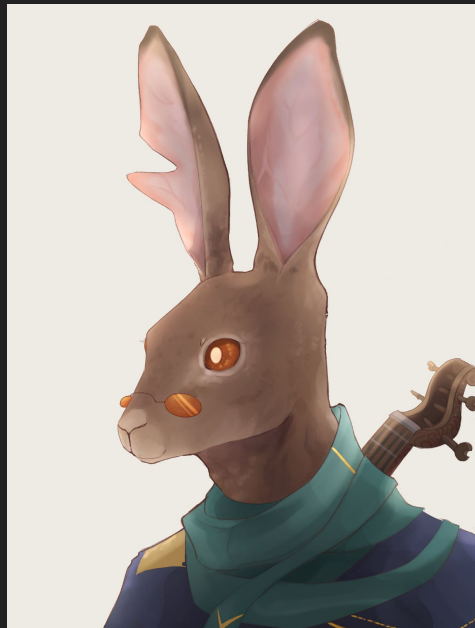
(Black death 2010)



Making a cosplay

This is my dnd pc (playable character) Kipart Whittlebee III (Kip).

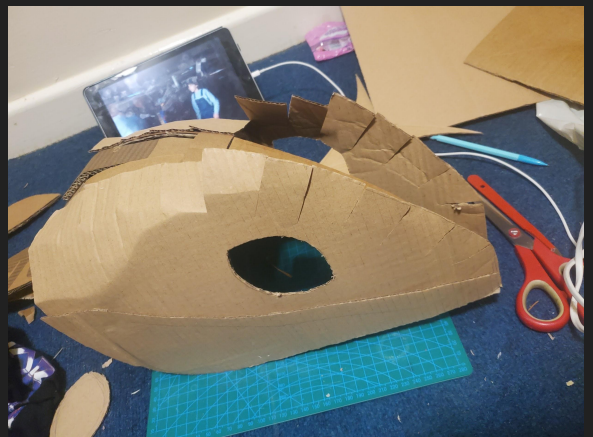
Since making and designing him for our campaign I've wanted to cosplay him for a comic convention. He's a harengon bard (Imagine a hare with a lute) with a medieval/fantasy aesthetic, wearing cooler tone colours, leather straps and gold detailing. Orange and teal is my favorite colour combination so I was sure ro sneak that in there in the form of his color blind glasses and scarf.



Making the mask

Kips head is the main element of this cosplay and therefore the centre piece meaning I put the lost time and effort into it. I've never made any sort of animal mask before this module so it was a very fun experiment. I started by forming a base out of cardboard strips to sit perfectly tailored around my head before forming the basic skeletal shape of the hare head; using pictures of hare heads from both frontal and side views in order to achieve the right length and width. I created sides with a thinner layer of cardboard with eyes cut out using a craft knife and the cut slits in the sides so that they could fold in and create a dome shape. For the nose I wanted to create the shape of a rabbit-like nose so using pva glue and toilet paper I built the structure so that I could accentuate the shape under fabric.











Paper mache and eva foam

After creating a cardboard endoskeleton I applied a few layers of paper mache; using techniques I was taught as a child in arts and crafts classes - watered down PVA glue and the lidl weekly that I have been slowly collecting since the beginning of the year. I did this to build up the shape and stability of the mask. To make the ears I cut the shapes out of eva foam because its a very handy material for costume/cosplay construction and is a strong, hardy and easily malleable material which is why I decided to use it for this task. I then cut a slit in one of the ear (where kip survived an attack and was left with a scar) before I cut out four segments of fabric for the front and back of both ears. If i had more time I would have sewn the ears together, however, considering the fact that I had less than a week before the convention I was making this costume for and I was only able to work in the evenings due to my internship, I resorted to using hot glue to stick the fabric together. This meant that they were a lot messier than I would have liked but they did the job.







Adding the material

Due to the lack of time, my original idea was to simply drape the fabric over the base, with PVA glue sandwiched underneath. However, I found that this did not work because the fabric would not stick to the glue and became really gunged up with glue. Luckily I had bought enough fabric in case of a mistake so I instead resorted to hand sewing. I made a pattern from scrap fabric and then transferred it into the material I was using for the mask and sewed them together with cotton thread, draping it over the endoskeleton before using hot glue to attach the material edge to the inside of the cardboard mask.

I then attached the ears. I originally wanted to use magnets to stick the ears on to make them easily removable for ease of transport, however, I quickly discovered that this wouldn't work and with the com bring a day away I decided the best thing o do was to use hot glue again to attach the ears to the crown.









Adding detail

Once all of the material had been stuck down I went on to add detail. I looked at hares fur patterns and tried to replicate them as best as I could on my mask with only a few hours free before the convention. I used a 1:1 ratio of acrylic paint to fabric freshener to create rudimentary fabric paint and used a thin detailing brush to create hair strokes and using a synthetic sponge I applied a white and pink mixture to the inner ears and around the underside of the eyes, as well as a darker shade of brown around the nose and within the nostril markings. This was the final step in the making of my mask and was probably the easiest; it was time consuming but straight forward and rewarding.





Final cosplay details

Thanks to the photography skills of my friend Will Montague; to whom the photos are credited, I was able to get some great photos of the whole cosplay together. Within this cosplay I focused on sustainability and therefore he outfit is nearly all sourced second hand from charity shops or my own wardrobe - this works great for the most part, however, when searching in wardrobes and charity shops you are much more restricted in colour and design unlike if you were to make your own garments where you can alter them to your exact vision.
The jacket was one of the key items of clothing for this character and was the only one I purchased from vinted and adorned with gold chains and detailing that I found in various charity shops and antiques shops.

The scarf was purchased from the blue cross charity shop.
The shirt I bought from a car boot sale and is part of my everyday wardrobe.

The belts I found in various charity shops.

The trousers are also part of my regular wardrobe, however, needed some patches where they had been worn down over time which I decided would work well for the character.

The gloves are my mothers old winter gloves that she was going to throw away so I decided to mend them and use them for this cosplay.





Final impressions

I absolutely loved this module; one of the reasons I wanted to become a set designer is to build worlds and stories and through the scenic art module I feel that I have helped to build and construct a concept of environment, age and experience through texturning, painting and ageing. The only aspect of this module that I didn't enjoy was the time consuming aspects but that's because I like to keep busy and I'm just going to have to learn to be patient sometimes.

I already knew I loved costume but I found it extremely valuable to learn about the professional practices of costume as opposed to the sourcing and basic creating that I have become accustomed with being a cosplayer. I loved the collaboration of both scenic art and costume because I feel previously all of my painting and my costume making has just been me working on my own, and while I found it difficult to share the responsibilities I've found that I really enjoy working and problem solving alongside my classmates.

This has been my longest and most jam packed module so far - mostly because of everything else that I have been able to put in outside of my classes - but also because I have enjoyed it so much that there is just so much to write about; my experiences, successes and failures and enjoyment of our projects. Overall I would have to say that my favourite part of the module was decorating the gravestones and - even though it's not technically part of the module - making my Kip cosplay because it was through these projects that I could express myself and my own visions most effectively, playing into my strengths and painting story of my own imagining without having to stick to the constraints of the regular world.

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