

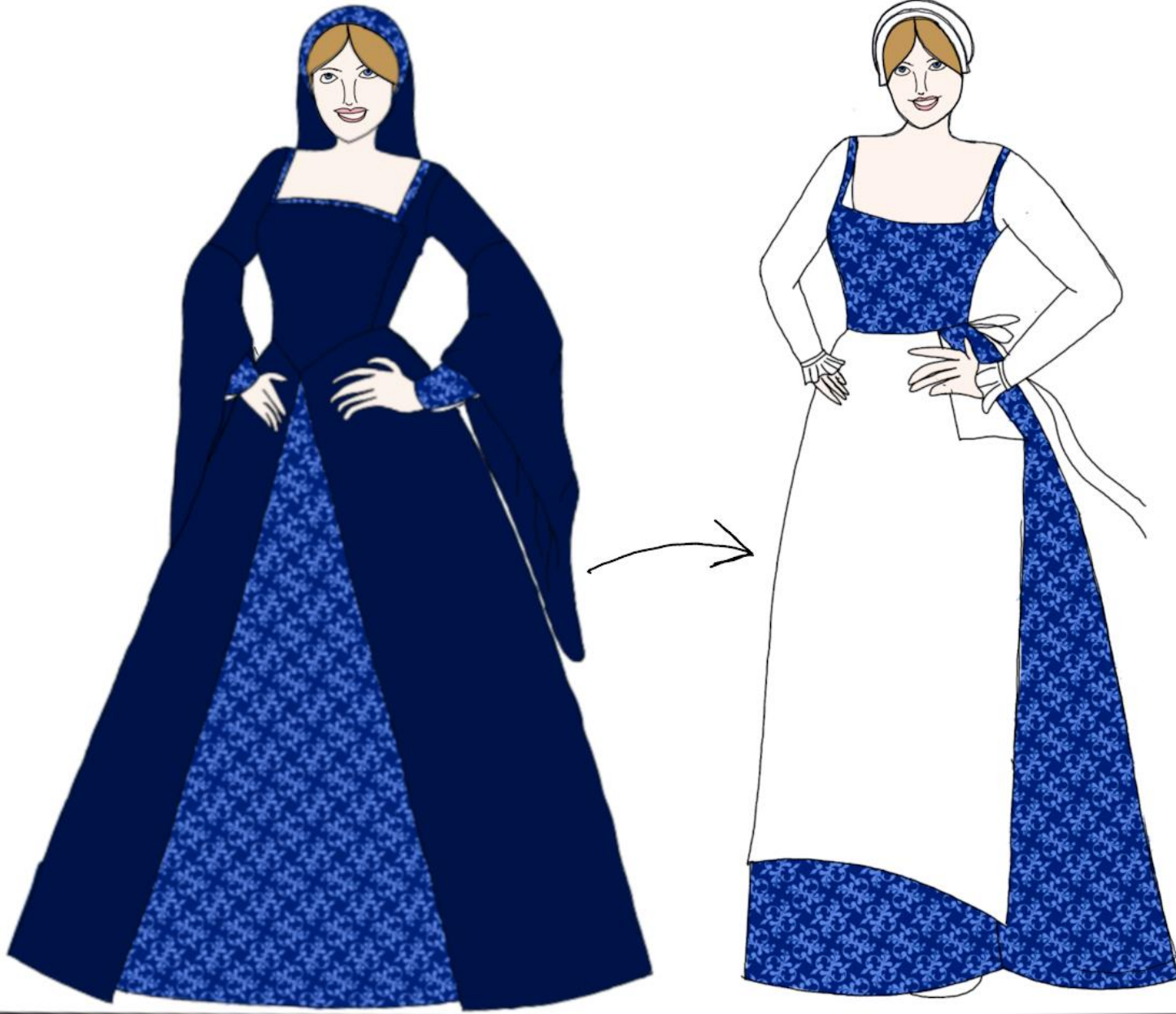
Witchfall – Costume Bible

Scarlett Wood – N0990947

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Design and Final Costume Image



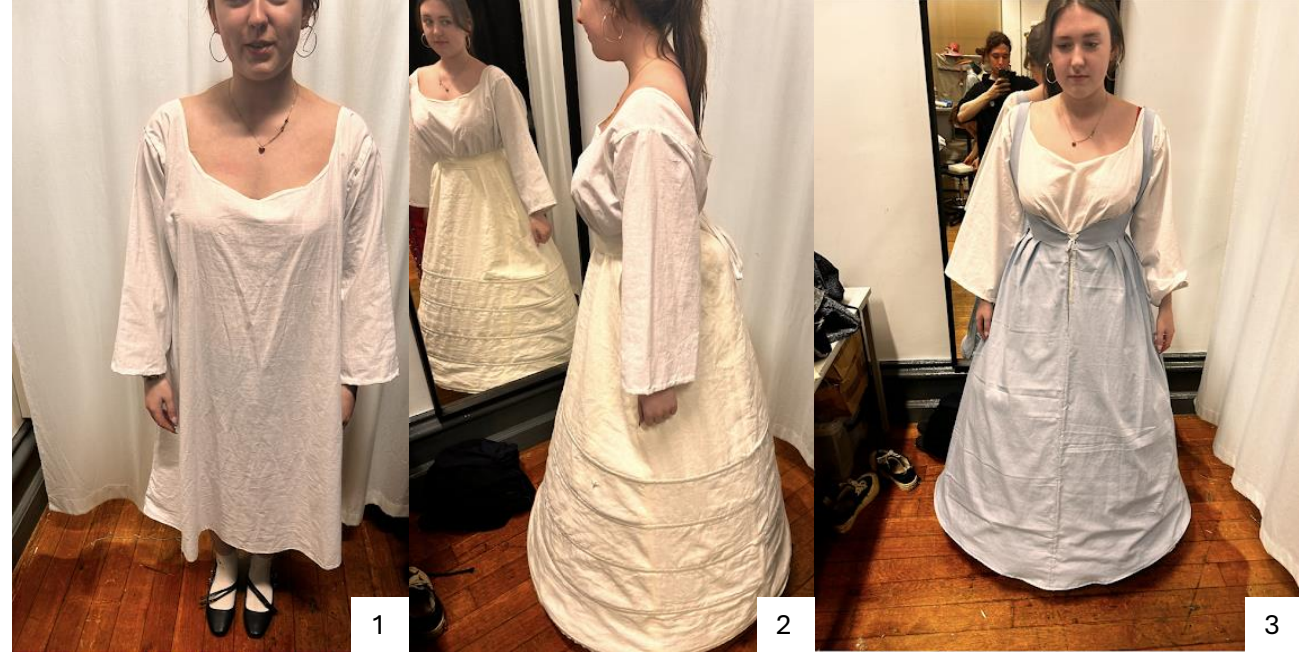
Final Costume Images



Project: Witchfall – Netflix Mini-Series
Source Material: Witchfall by Victoria Lamb
Character: Meg Lytton
Model: Meg Elliott
Designer: Scarlett Wood
Maker: Scarlett Wood

Continuity Card

1. Shirt – worn against body, hangs freely from shoulders.
2. Farthingale – worn over shift with bum pad to back. Secured with ties that wrap around front and back.
3. Petticoat – worn over farthingale, has a bodice and skirt and fastens at front with lacing through eyelets.
4. Kirtle – Worn over petticoat, laces up a centre back
5. Gown – worn over kirtle. Forebodies lace up in front, and then placard is laid over to hide this and secured with pins.
6. Foresleeves – worn over arms, (should) tie to ties inside gown sleeves at elbow
7. French hood (Unmade) – worn over head with hair tucked up behind veil
8. Coif Cap (Unmade) – worn instead of French Hood for later scenes. Sits on head with hair inside.
9. Apron (Unmade) – Worn over kirtle without gown in later scenes
Ties around waist with knot at back.



Order of Dressing



- 1. Shoes** – slipped onto feet and buckled up
- 2. Shift** – pulled over head and arranged so that it hangs loosely off shoulders
- 3. Farthingale** – put on over head. Secure tightly at high waist with ties. Secure back ties around waist at front, making sure bum pad is centered. Then secure front ties at back.
- 4. Petticoat** – place over head, making sure model's arms go through armholes. Situate straps on shoulders and arrange skirt over farthingale. Lace up front tightly and secure with knot. Shift may need rearranging.
- 5. Kirtle** – Again, Place over wearer's head and direct arms into armholes. Arrange skirt over farthingale and ensure petticoat straps are hidden. Model may need to rearrange their chest to allow for kirtle to sit comfortably. Lace up as tightly as possible in back.
- 6. Gown** – pull onto wearer as if a coat. Make sure to cover kirtle straps with gown. Forebodies lace up tightly in centre front, then lay placard over and secure at side with pins. Make sure not to prick the model. Skirt can be arranged to liking.
- 7. Foresleeves** – Pull onto the wearers arm. These should tie into the gown sleeve via ties at the elbow. Arrange so the middle puff at wrist sits on top of arm

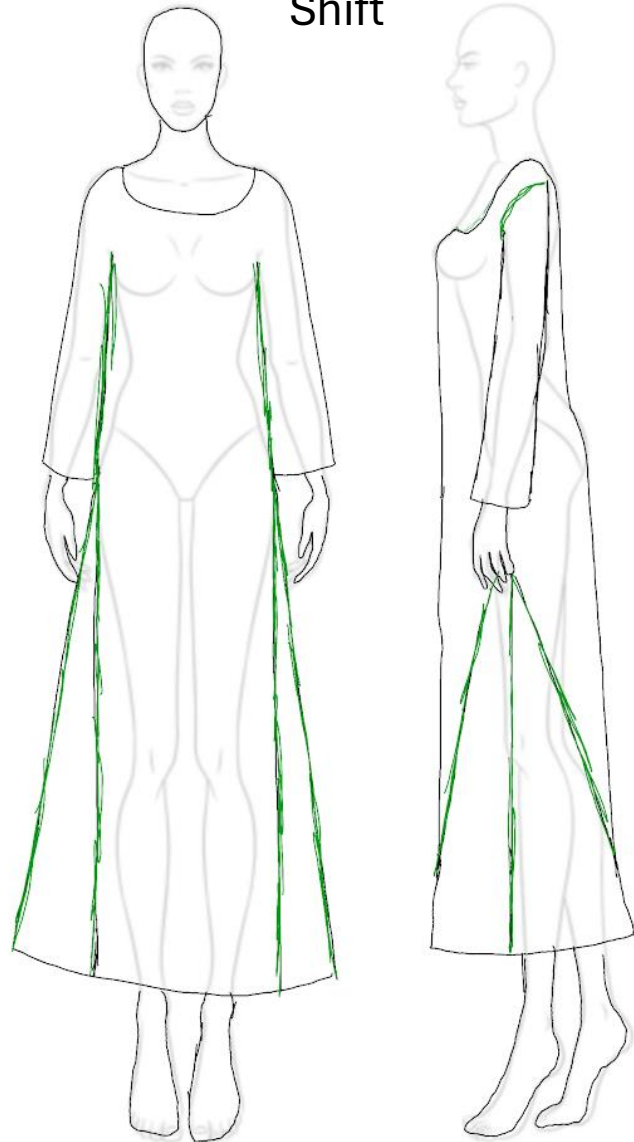
Inventory



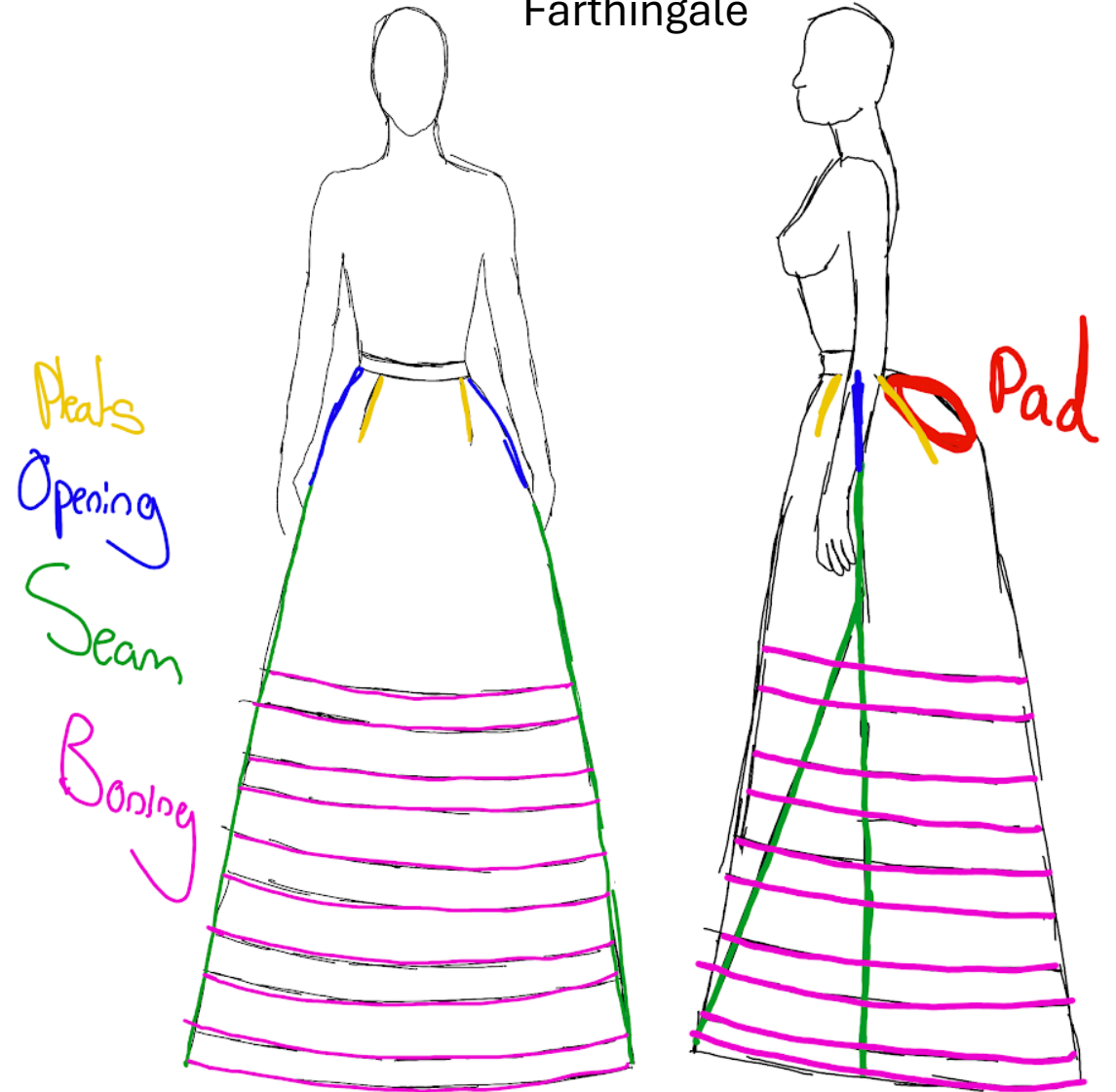
1. **Shoes** – footwear, worn on feet, **bought**.
2. **Shift** – Base layer, worn against, **made**.
3. **Farthingale** – Foundation garment, gives structure to skirts, **made**.
4. **Petticoat** – worn over farthingale, smoothens out shape, **made**.
5. **Kirtle** – Worn under gown, made of decorative fabrics. Increases volume of skirts and laces up centre back, **made**.
6. **Gown** – Overdress, worn over kirtle. Laces up in centre front as is covered by placard, **made**.
7. **Foresleeves** – Worn over arms of shift, ties into gown sleeve, **made**.

Tech Drawings

Shift

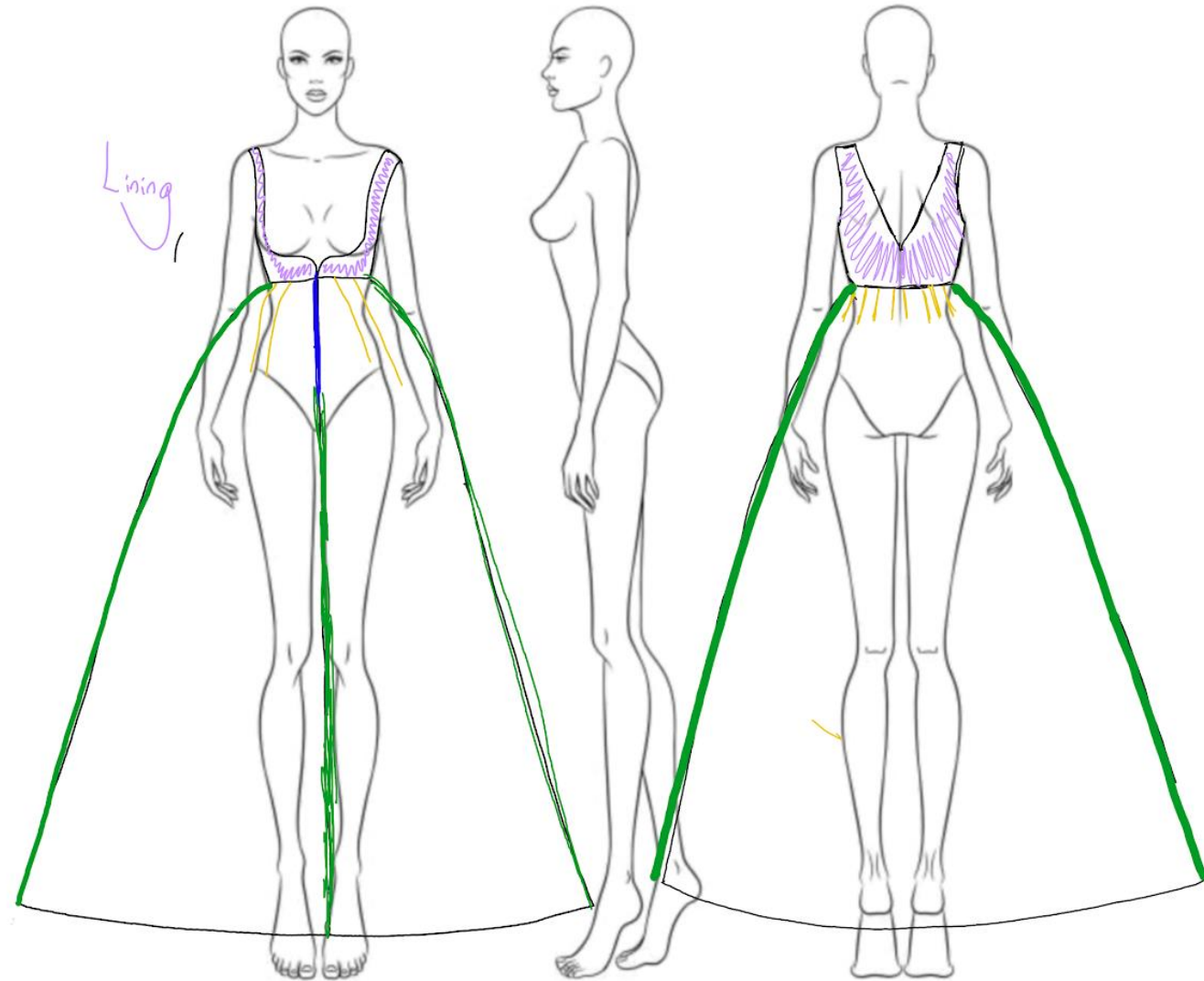


Farthingale

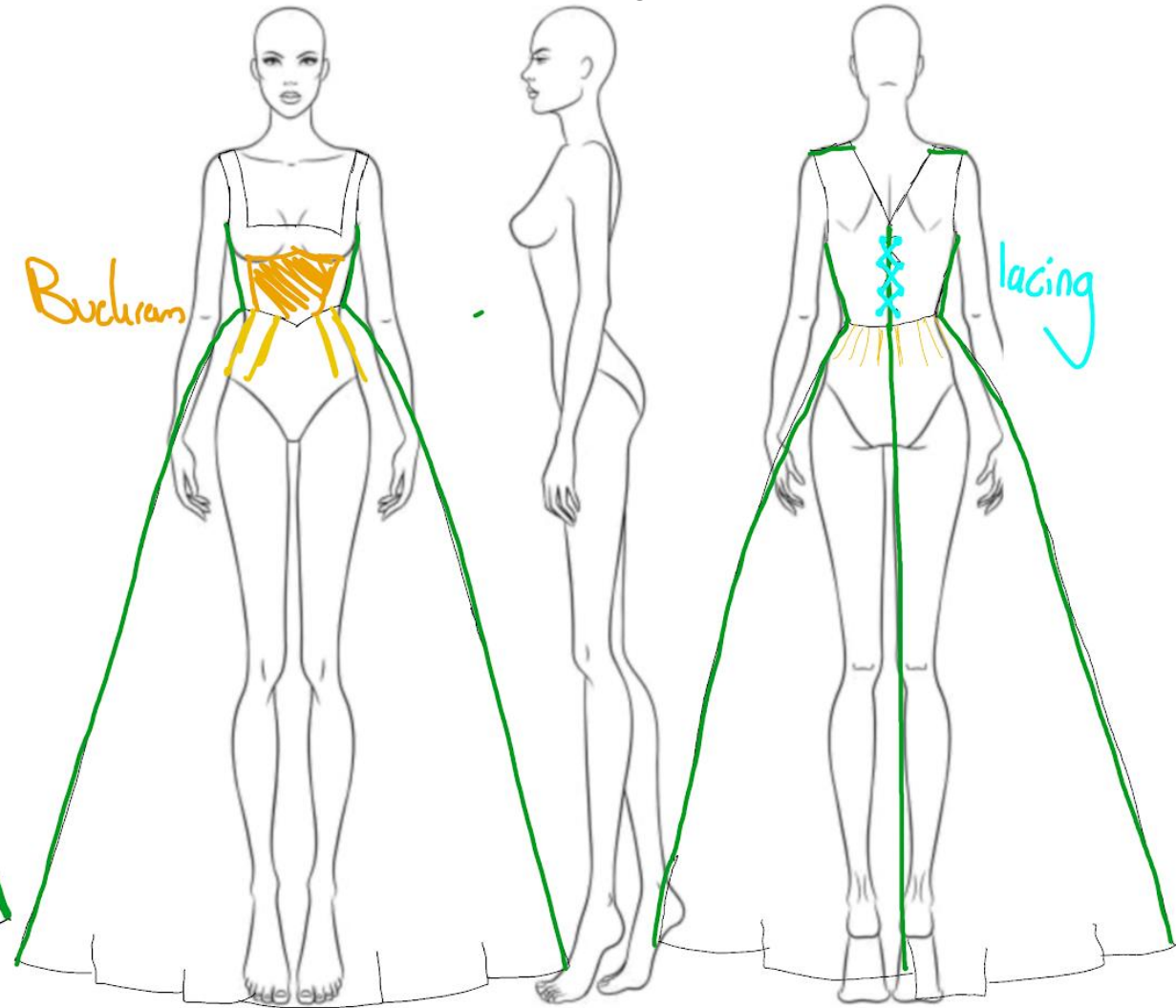


Tech Drawings

Petticoat



Kirtle



Tech Drawings

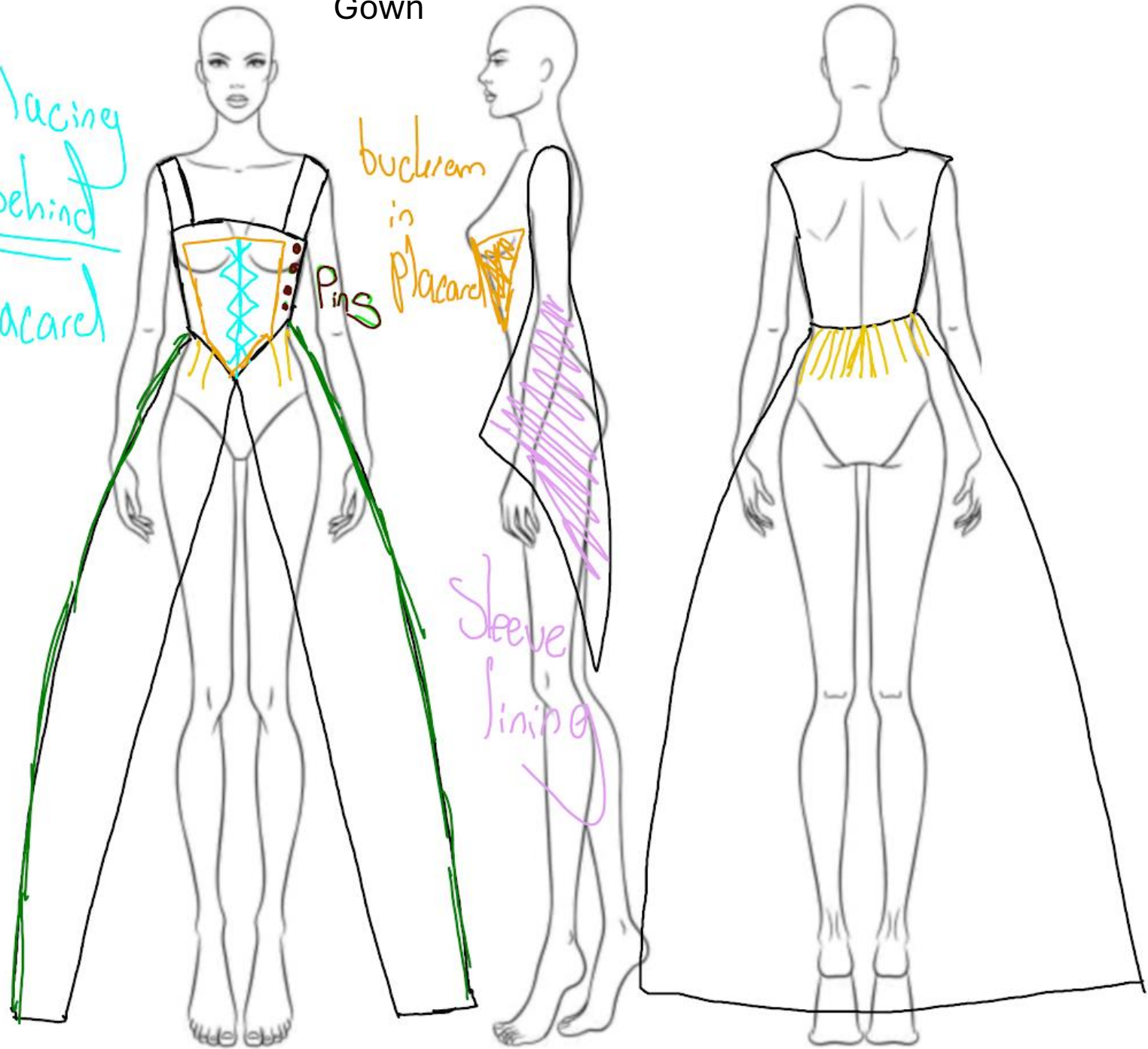
Gown

lacing
behind
Placard

Pins

buckram
in
Placard

Sleeve
Lining



Actors Measurements

Actor: Meg Elliott

Character: Meg Lytton

Project: Witchfall

Height: 5'6"

Bust/Chest: 101cm

Waist: 81cm

Hip/Seat: 106cm

Waist to hip: 24cm

Shoulder to Bust Point: 31cm

Shoulder to Waist: 40cm

Cross Front: 44cm

Front Length: 31cm

Point to Point: 22.5cm

Shoulder: 15cm

Shoulder to Shoulder: 46cm

Cross back: 35cm

Nape to Waist: 39cm

Armpit to waist: 22cm

Outside Arm: 63cm

Shoulder to Elbow: 37cm

Inside Arm: 49cm

Upper Arm: 28cm

Wrist: 16cm

Waist to Knee: 63cm

Waist to Ankle: 111cm

Waist to Floor: 116cm

Neck Size: 34cm

Shoe Size: UK 6

Head Circumference: 56cm

Ear to Ear: 30cm

Front to Back: 29cm

Body Rise: 37cm



Method of Make: Pattern Drafting



Note: The patterns I have chosen for this project are from *The Tudor Tailor*. This is because this book has helped throughout the research portion of this project. This book's main focus is also recreating historically accurate Tudor garments. As historical accuracy is a focal point of my project, I thought these patterns would be the best choice.

1. Scale up the patterns from the book. Patterns scaled up were farthingale, petticoat, kirtle, gown, and coif cap. Only the bodices of the petticoat, kirtle, and gown were patterned as the skirts could be draped later.
2. Once sized up, the model's measurements were compared to the measurements given in the front of the book. From the measurements, it appeared my model was 10cm bigger in the bust and waist than the book.
3. Before resizing, pieces for the bodices were traced so the originals could be kept as blocks and used again.
4. Patterns were resized using the slash and spread method to add 10cm into the waistline and the bust. This was done to the petticoat, kirtle and gown bodices.
5. To resize the farthingale, 1cm was added to each side of every piece, making the waist the same size as my model.

Method of Make: Petticoat Toile



1. After sizing up the pattern, the pieces were laid onto calico. They were traced around and a 2cm seam allowance was added for fitting.
2. After tracing, pieces were cut out.
3. Pieces were then sewn together with a long stitch leaving the front open, allowing for the model to get into the garment.

Method of Make: Kirtle Toile



1. After sizing up the pattern, the pieces were laid onto calico. They were traced around and a 2cm seam allowance was added for fitting.
2. After tracing, pieces were cut out.
3. The front of the kirtle should be stiffened with canvas or buckram. For the fitting, a piece of thick canvas was cut to fit. This was done by cutting the outlined section of the kirtle front pattern out and cutting the canvas out without any seam allowance.
4. The canvas was then attached to the inside of the kirtle front with 5 columns of machine stitches.
5. Kirtle toile was then assembled, sewing the front to the sides and back leaving the centre back open.

Method of Make: Bodice Toile



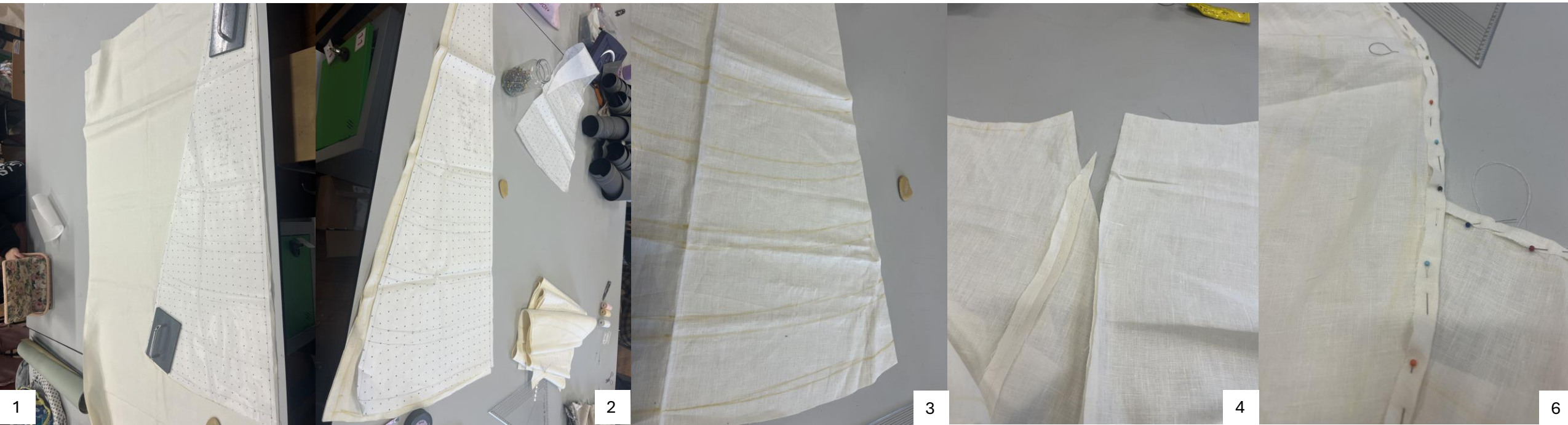
1

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1. After sizing up the pattern, the pieces were laid onto calico. They were traced around and a 2cm seam allowance was added for fitting.
2. The placard, the piece that lays over the forebodies at the front of the gown, should be stiffened with buckram. The same steps were taken as with the kirtle toile, stiffening the front with canvas scraps to give a similar effect.
3. After the canvas was added to the placard, the centre back was sewn up, then the side back sewn to back pieces. The side pieces were then attached.
4. To attach the forebodies, the placard and side front were placed right sides together, with the forebodies piece placed on top. These were then sewn together so the placard was caught in the side seam.
5. The other forebodies piece was sewn to to other side of the bodice, right sides together. When turned right side out, the placard lays over the forebodies and pins under the arm on the opposite side to where it was attached.
6. The forebodies are left open to allow the model access to the garment.

Method of Make: Farthingale



The farthingale did not need a toile making, as there are pleats in the waist that will allow for alterations. The farthingale also ties on, allowing it to fit several sizes.

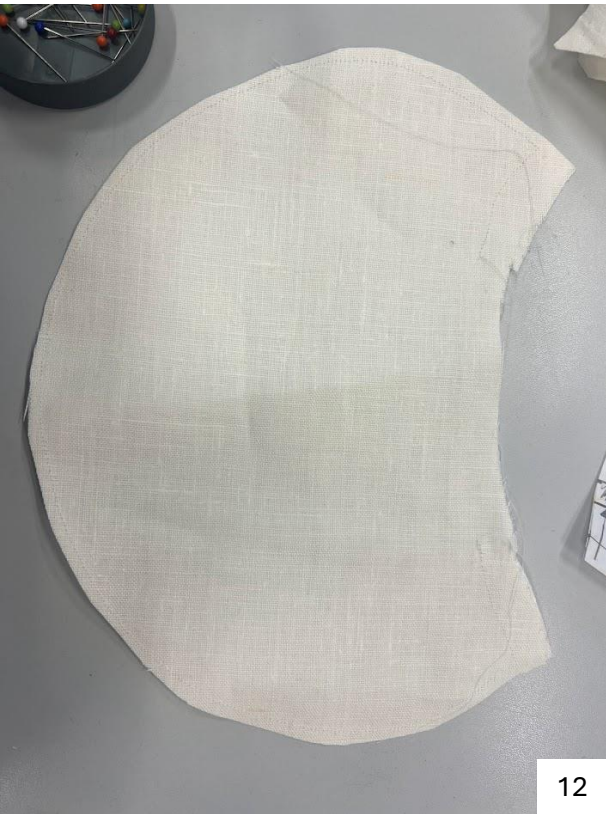
1. After drafting the pattern, the pieces were cut out and laid on the fabric. These were then drawn around and a 1.5cm seam allowance added.
2. The pieces were then cut out.
3. Boning channel markings were transferred from the pattern onto the fabric.
4. The pieces were then sewn together along the sides.
5. The seams were pressed flat, then the seam allowances were then overlocked. Although this isn't a historical finishing, I have chosen to do this due to time constraints and also for reinforcement. The fabric I have chosen is a sturdy, non-stretch canvas fabric but it frays along cut edges easily. Overlocking stops this happening and is a shorter solution in time than historical hand finishing. As it is a supportive garment and will not be seen, I believe this to be the best way forward.
6. Once the sewn seams were overlocked, the bottom a single turned and hemmed on machine.
7. Boning channels are inserted by pinning herringbone tape along the marked channels. Excess is left at either end of the channel to overlap and encase the boning later.
8. Starting from the bottom-most channel, pin into place and then attach via machine. Two rows of stitches are needed, and the bone goes in the middle of these between the tape and the fabric. Stitch-lines should be the width of the bone apart (10mm here.) The bottom-most channel covers the raw edge from the hem, meaning it did not need to be finished.

Method of Make: Farthingale



9. With the channels sewn. The bones can be inserted. This is done by feeding the bone from the spool through the channel until it lays without gathers and sticks out the opposite with extra. The ends of the boning are laid over each other and taped to stay in place. I originally used masking tape to keep the bones together, but it was not strong enough and so had to use white duct tape instead.
10. To finish the channels, the ends of the boning channels are folded one over the other and the ends tucked inside to make them neat. They are then secured by whip stitches.
11. Once all bones are sewn in, the pleats can be sewn into the top. In hindsight, it may be easier to do this step before inserting boning.

Method of Make: Farthingale



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12. To make the bum pad for the farthingale, cut 2 of the bum pad pieces. Sew these around the edge leaving a space for stuffing at the top.

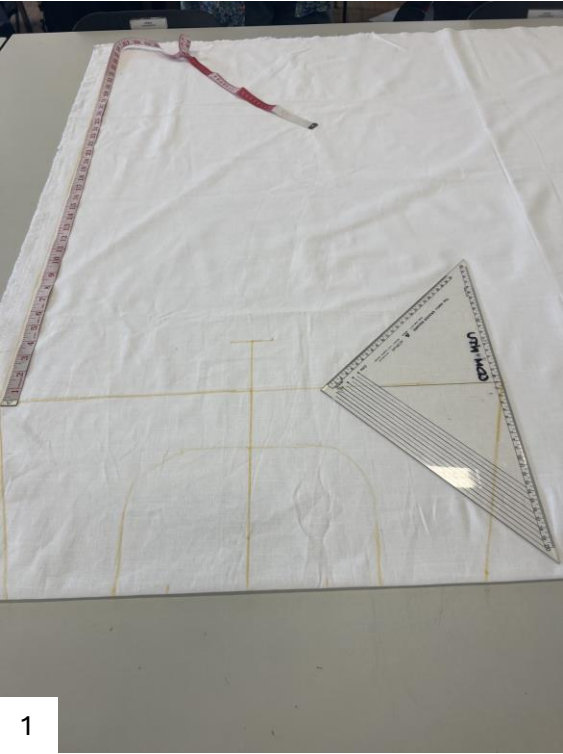
13. After sewing, stuff the bum pad. I originally used fabric scraps for this but found them to be too weighty and dense which pulled on the back of the farthingale causing it to warp. I restuffed my pad with wadding which worked so much better.

14. Once stuffed, sew closed using a backstitch. Then backstitch to farthingale.

15. Make waistband by folding rectangle of fabric and sewing short ends catching ties in. Then sew to right side of farthingale. Fold over and slip stitch to inside tucking seam allowance under.

16. Farthingale side seams where openings are were rolled and slip-stitched down

Method of Make: Smock



The smock did not need a toile making due to it being a loose garment. I chose not to make a pattern for this as well because it is made of simple shapes without curves.

1. Draw the pattern onto the fabric, adding a 1.5cm seam allowance to all sides. The body of the smock is cut with the shoulder and neckline on the fold of the fabric.
2. Once drawn, the pieces can be cut out.
3. To prepare the sleeves, the gusset must be sewn in. This is done by lining up the gusset with the long edge of the sleeve and sewing from the shoulder line to the corner of the gusset without extending into the seam allowance below the point.
4. The gusset is brought to the other side of the sleeve, with the gusset folding diagonally. This is then sewn in place along the length of the sleeve, stopping when the needle hits the corner already sewn.
5. The sleeve is then sewn along the rest of the length, starting right after the corner and going down to the wrist.

Method of Make: Smock



6.a-d. Next, the gores of the shift must be sewn into place. This was done with French seams as it is a more historical way of finishing garments. It also gives a cleaner look. These are sewn to the sides on the back and front.

7. One side of the shift is then sewn up. The side seams were sewn normally to be hand finished later so that inserting the sleeves was easier. The side seams are sewn up leaving room for the sleeve to be inserted.

Method of Make: Smock



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8. After sewing up one side seam, the bottom of the shift was hemmed with a rolled hem. The other side seam is then sewn.
9. The sleeve is then sewn in, pinning the gusset into the seam and top of sleeve to the shoulder.
10. Turning right side out, the neckline can now be cut out.

Method of Make: Smock

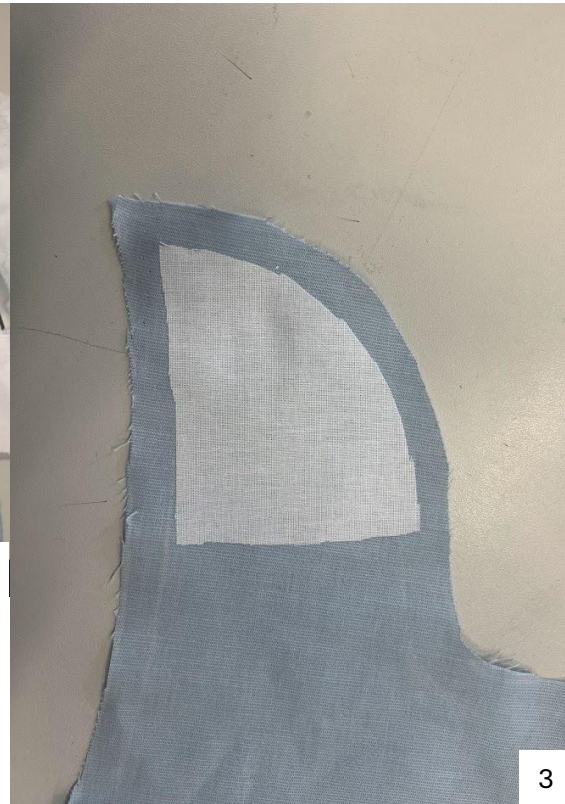


11. To finish the neck hole, the seam allowance was snipped into before double turning and pinning. This was secured with a slip stitch.

12. Finishing the raw hems inside the shift was done to mimic the look of French seams. This was achieved by rolling the raw edge under and laying it flat on one side of the stitching and slip stitching. This can be seen above.

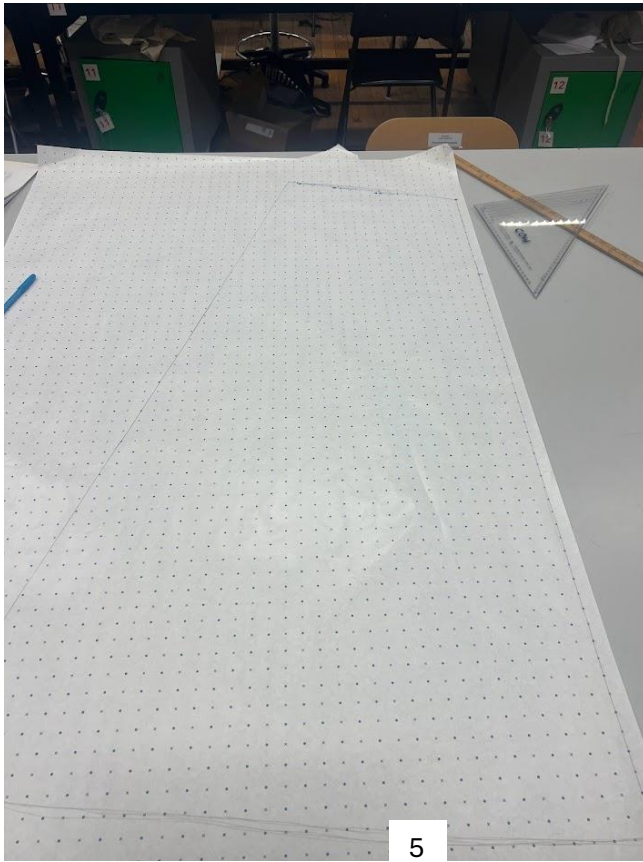
13. To finish the armholes, the ends were rolled and slip stitched – this deviated from my design slightly, but it allowed for my to concentrate time on other aspects of the project.

Method of Make: Petticoat



1. To begin petticoat, but out bodice and lining pieces. I used the same fabric for both bodice and lining.
2. Sew together bodice and lining pieces to create two bodices. Sew centre back and side back seams.
3. To the front, iron on interfacing. This creates strength where the eyelets for lacing will go later. Do this to both left and right of bodice and lining fabric.
4. To attach bodice to lining, sew along neckline front and back with pieces right sides together. Leave shoulder open. Bag out. Sew shoulder seams right sides together, then roll raw edge under and sew down with whip stitches to lining only

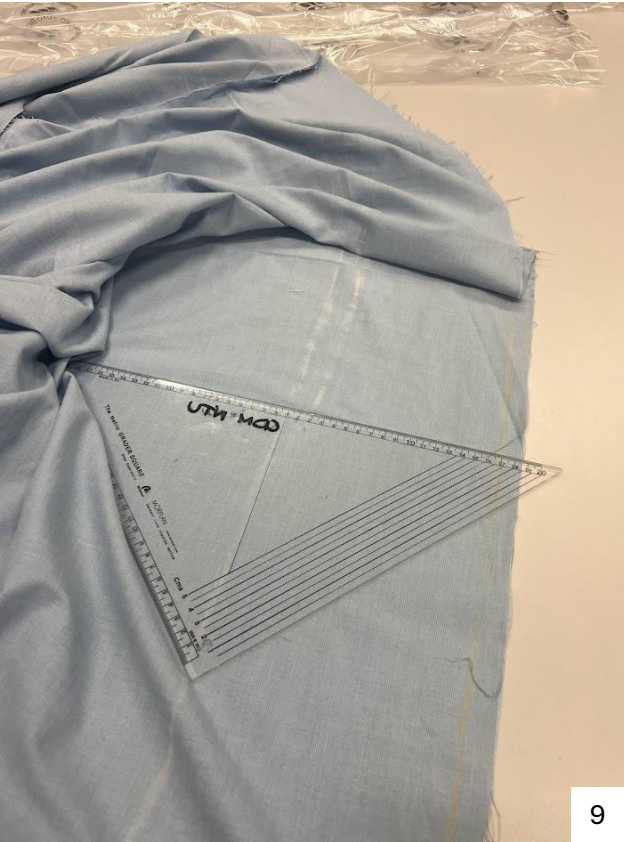
Method of Make: Petticoat



5. For petticoat skirt, draft pattern for skirt pieces. This is done by finding the circumference of the largest hoop of the farthingale. To know the width the skirt panels must be at the bottom. The, take the measurement of the bodice piece. (e.g front) and add to it the sum of the pleats on the pattern. This gives the correct sized pattern.
6. Cut Pieces out, adding seam allowance and extra to the bottom to hem on model
7. French seam side seams, leave front open. Put pleats into skirt at waist. Press then sew in seam allowance.
8. Attach skirt to bodice at waist, making sure not to catch lining. Then straight seam the front of the skirt leaving 10 inch at top for opening.

Note: The first try at this, I miscalculated the size of the skirt making it too small. I redid it but had little confidence so straight seamed and hand finished all skirt seams. This added time to my project.

Method of Make: Petticoat



9



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11



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9. After trying on model, the bottom can be pinned and levelled. Add 2cm seam allowance for rolled hem and cut off excess

10. The insides of the skirt can now be finished. For me, I had to do all three seams. I created fake French seams on the sides by folding the raw edge under and slip stitching down.

11. For the front, I folded each seam allowance down to its corresponding side and slip stitched.

12. Once seams have been treated, the waistline is finished by folding the skirt seam allowance upwards in-between the bodice and lining. The bottom of the lining is folded up and the lining is slip stitched along the bottom to the skirt.

13. Eyelets can then be added to the front where the interfacing is. This can be done by hand or by eyelet press. I chose eyelet press for ease.

14. Hem the bottom either by hand or machine. I chose machine to save time but used a small stitch and matching thread to keep it invisible.

Note: I am glad I got to hand-finish the seams on this garment, as it gives it a more historically accurate feel. For true accuracy, I should've hand worked my eyelets, but I wanted to save time.

Method of Make: Kirtle



1. To begin the kirtle, cut pieces out of top fabric, lining, canvas, and a buckram piece for the centre front. Buckram is to be cut with no seam allowance
2. Attach the buckram to the canvas using lines of stitching approximately 1 inch apart. Slant stitching on sides to allow buckram to curve and lay flat.
3. Lay main fabric on top of canvas layers and sew seam together. Normally canvas would be tacked to fabric before constructing, but my top fabric wasn't slippery. Leave centre-back open
4. Construct lining by sewing side seams together. Then, attach lining to bodice by sewing up centre backs and along necklines with bodice and lining right sides together. Do not sew the ends of the straps closed. Trim seam allowances and bag out. Press.
5. Sew straps to top of front, then finish necklines by slip-stitching lining just below neckline so it cannot be seen.

Method of Make: Kirtle

1. To create skirt, it is patterned the exact same way as the petticoat. Only making sure to times the circumference of the bottom hoop by 1.5 to allow for flowing skirts
2. Once cut out, French seam sides and fold pleats into place. Press and sew
3. Attach skirt to waistline, not catching lining. Then sew up back leaving a 10-inch opening
4. Skirt is hemmed on the model, then cut with a 2cm seam allowance and sewn with a rolled hem.
5. Back seam is treated by folding under seam allowances and slip stitching.
6. Boning is needed to support the lacing in this, sew through all layers 5mm away from centre back and insert boning.
7. The waistline can then be finished same as petticoat, folding skirt up in-between layers and folding lining down over it. Slip stitch down.
8. Place eyelets in as close to boning as possible. I used 6mm eyelets and spaced them just over 1inch apart.

Method of Make: Gown



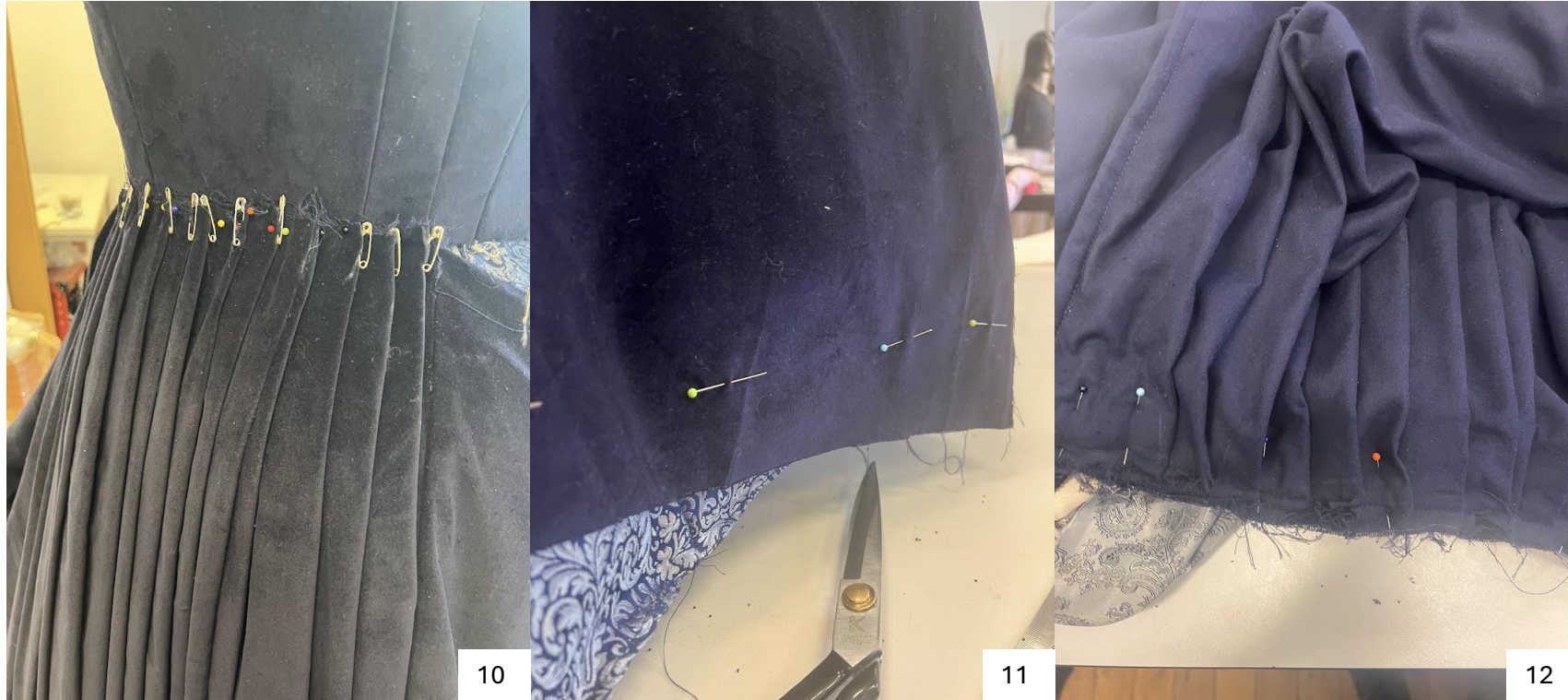
1. To make gown, cut all bodice pieces out of top fabric, canvas, lining and a buckram piece for stiffening placard.
2. Sew buckram placard piece to canvas piece with straight lines 1 inch apart.
3. Sew lining to this along top, side and bottom. Trim seam allowances and press. 3.a shows a problem I kept running into. Due to trimming seam allowances so that pieces would lay flat, the lining fabric frayed out of the seam. I believe I may have cut seam allowances too small, but I think it may also have something to do with the type of fabric or how it is woven.
4. Sew top fabric pieces together to form bodice with canvas pieces behind. Catch the unsewn side of the placard in the front seam where forebodies join bodice side. Do this so that placard lays across front with lining facing the body.
5. Make bodice out of lining fabric.

Method of Make: Gown



6. This and 6.a show to moved placement of the strap. This caused a change in the armhole size and shape that had to be altered in a fitting later. The strap was cut from the stop of the side front and moved to be over the side front and forebodies seam so that id didn't cut into the model's armpit.
7. Bodice and lining are joined along the forebodies centre fronts, and then across necklines without sewing up straps and shoulders. Shoulders were then joined, and the lining fabric was used to hide the join and make things look neat by folding one over the other. Whip stitches secured this.
8. Boning channels were now sewn into the front of the forebodies with the stitchline 5mm from centre front.
9. Eyelets were put in next to the boning, just over 1 inch apart.

Method of Make: Gown

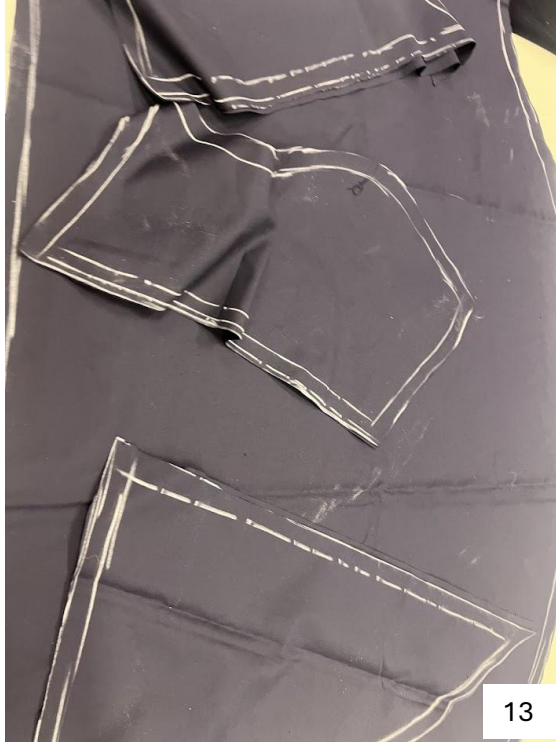


10. The skirt pieces were cut according to the book. They are supposed to be cartridge plated along the back, but I did not have the wadding to be able to put into the pleats. Instead, I decided to knife pleat them.

11. After getting the skirt onto the mannequin, it was obvious that it was too short. A band of velvet needed to be added to the bottom to make it the correct length. To do this, the bottom was hemmed to the same length all the way around. Then the band was attached via a French seam.

12. The pleats were sewn down first before being sewn into the bodice. This is as far as I was able to get with the skirt before I ran out of time.

Method of Make: Gown



13



14

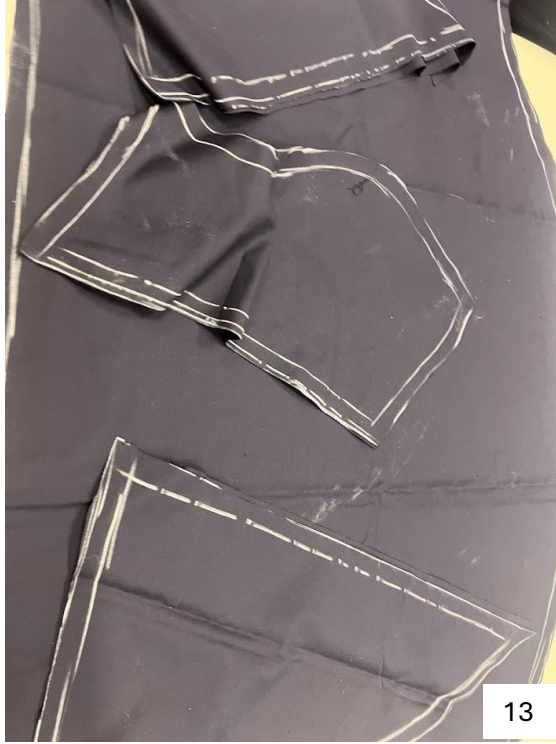


15

13. The sleeves were a challenge. Due to their size, they had to be pieced onto the velvet. Another challenge was that I did not have enough velvet to line the inside of the sleeves. This is important as the sleeves are turned back.

14 and 15. To counteract this, I decided to make the sleeve head out of velvet, but the sleeve underneath on the outside out of a matching navy fabric. The inside of the sleeve would have the head in the navy and the sleeve in the velvet. This meant that when it was turned back the velvet would be seen. I did not get chance to assemble my sleeves.

Method of Make: Gown



13



14



15

13. The sleeves were a challenge. Due to their size, they had to be pieced onto the velvet. Another challenge was that I did not have enough velvet to line the inside of the sleeves. This is important as the sleeves are turned back.

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Method of Make: Foresleeves



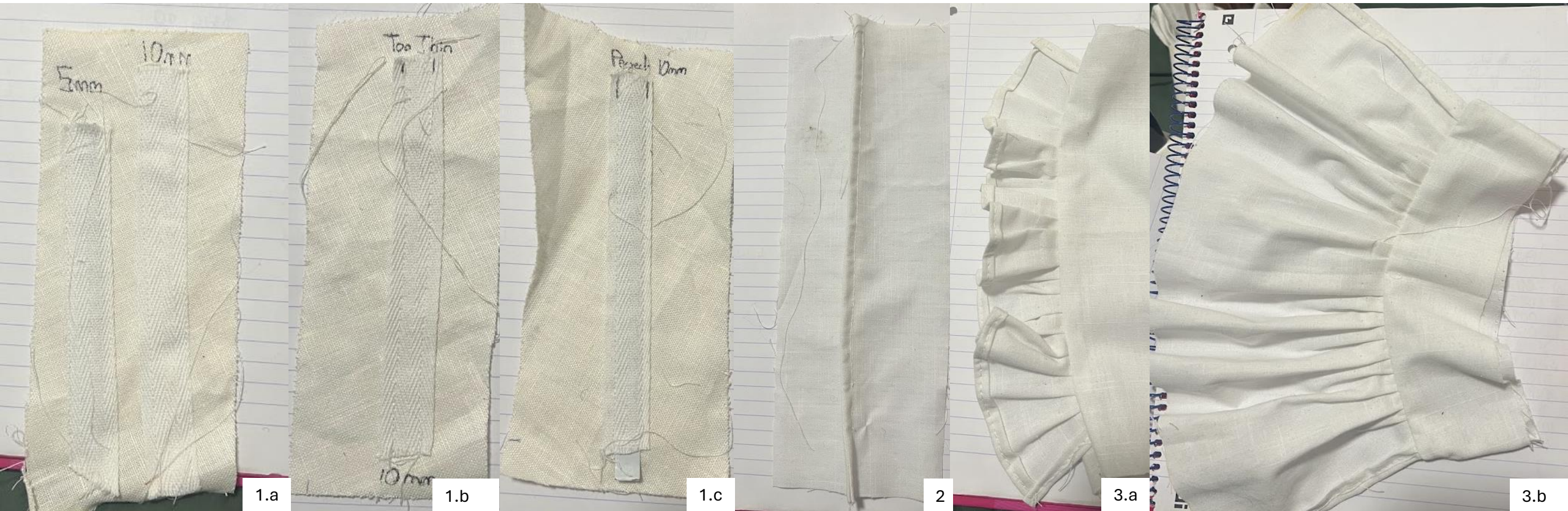
1. To make the Foresleeves, the pieces were cut out of top fabric and lining, with the insert being cut from linen.
2. The holes were finished with a facing. This meant laying a square of fabric on the right side and sewing around the holes. The holes were then cut out and the fabric pushed through and pressed.
3. To make the lined puffs, a square of fabric was gathered on all sides. The linen was pulled through the holes and arranged. To keep it in place, the linen was whip stitched to the holes. To line and finish the sleeves, the lining was laid wrong sides together and the edge was bound in bias binding.
4. Along the bottom, whip stitches were added to join the two sides but leave holes. The idea was to pull more lined through these to create more decorative puffs, but this never happened.

To complete the sleeves, ties needed to be added to the top as well as inside the gown sleeve to allow for securing the Foresleeves in place.

Reflection

- I have some really mixed feelings about this project. There are some things that I am really proud of, but I feel they are overshadowed by things that are either missing or not finished.
- I realized at the beginning that the project was ambitious, and I feel as though I worked hard to try to achieve my goal. What I didn't account for was how tricky some of my fabrics were to work with. My lining fabric, for example, was slippery and frayed easily, making it impossible to get a good finish on the bodice.
- Another thing I underestimated was the amount of time it would take to create the garments. Just as I thought I was doing well, another hurdle seemed to come out of the blue. What took most of my time I believe was the hand sewing. That, and the problems with the velvet skirt not being the right length.
- What I am really proud of though is the fit. The garments fit my model so well, lacing closed where needed and hugging my model in all the right places to create the perfect silhouette. The ability to create the shaping through layers rather than a single structural garment is amazing to me, and the size of the farthingale makes me really happy.
- Overall, this project has been a huge learning curve for me in what I can achieve in a given amount of time. Although the timeframe looks large, I need to plan cautiously and really evaluate what can be achieved and achieved well. I am proud of my work, but I am left feeling as though I have not done enough and am not overly successful in creating my design.

3D Sampling

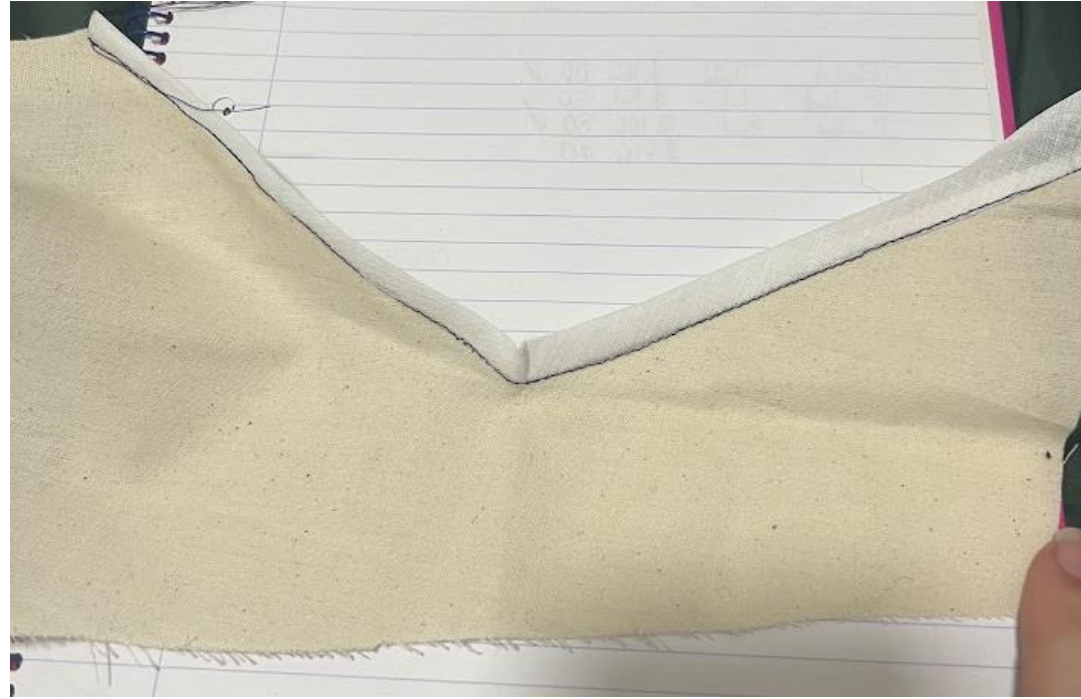


1.a,b,c are boning channel samples to work out the best size for my channels on the farthingale. 5mm, which was too thin. I went up to 10mm which again was too thin. Going outside of the herringbone at the 10mm mark was the perfect size, shown in 1.c

2. Is a French seam sample, just to remind myself how it is done

3.a and 3.b are cuff samples with different size pleats. This is from when I was wanting to cuff my smock. These samples were part of the reason I changed my mind, as I did not like how either looked.

3D Sampling



This is a bias binding sample to familiarize myself with stitching in the ditch as I had had trouble with it previously. I also wanted to see if snipping into a corner would allow the bias binding to lay flat. What I found was that it did help, but a little tuck had to be made on the back for a perfect flat look on the front.

Fitting #1 - petticoat



Back

- Remove 1.5cm from centre back on each piece
- Reshape neckline
- Remove 2cm from strap
- Reshape armhole to line

Front

- Remove excess from front panel
- Shorten front strap by 7cm – round off
- Remove 2cm from shoulder
- Reshape Armhole



Fitting #1 - Kirtle



Front

- Remove 4cm from centre front (2cm on pattern as it is on fold)
- Remove 1cm from side – on back too
- Reshape waist

Fitting #1 - Gown



- Remove 4cm from centre front
- Remove 1.5cm from shoulder (back too)
- Add 2cm to neckline on arm front and back

Fitting #2 - petticoat



- Remove 1cm from shoulder front
- Remove 1cm from shoulder back

Fitting #2 - Kirtle



- Remove 2.5cm from centre front
- Move strap 2cm from armhole top

Fitting #2 - Gown



- Add 1cm to forebodies front
- Attach strap to forebodies top

Fitting #3 – Shift and Farthingale



Fitting done to check that everything would fit with the shift underneath and that the farthingale was the right size. I was happy with how everything looked.

Fitting #4 – Gown Sleeve and Skirt



Skirt too short – needs a band or piecing to reach floor

Foresleeve – fits perfectly, just needs ties

Gown sleeve – length perfect but too tight – armhole too small for gown

Sleeve resized by opening seam and adding extra.

