



INDUSTRY PROJECT COSTUME BIBLE

Scarlett Wood - N0990947

Contents Page

- Design and Final Costume Image - **Page 3**
- Continuity Card - **Page 4**
- Order of Dressing - **Page 5**
- Inventory - **Pages 6-7**
- Actor's Measurements - **Page 8**
- Technical Drawing - **Page 9**
- Plan of Action - **Page 10**
- Method of make - **Pages 11 - 23**
- Reflection - **Page 24**
- Final Costume Photos - **Page 25**
- 3D Sampling - **Pages 26 - 27**
- Fitting Notes - **Pages 28 - 30**
- Budget and Costings - **Page 31**
- Maintenance Notes - **Page 32**

Design and Final Costume



Project: Patterns for Performance Competition
Production: Corpse Bride
Character: Emily (The Corpse Bride)
Model: Frankie McBride
Designer: Scarlett Wood
Maker: Scarlett Wood

Continuity Card

- 1) Bustle - Worn against body, secured at waist with ties
- 2) Petticoat - Worn over bustle with gathers to back. Secured at back with skirt hook closure
- 3) Skirt - Worn over petticoat with gathers to back. Secured at back with skirt hook closure
- 4) Swag - Worn over front of skirt, attaches either side of skirt with poppers on the waistband
- 5) Bodice - Worn over top half, arms through armholes. Secured at back with hooks and eyes
- 6) Back Overskirt - Worn over the back of the skirt. Secured at waist to inside of bodice with poppers in centre-back and sides.
- 7) Wig - Worn over a wig cap. Can be secured with elastic and clasp in wig at back of head
- 8) Shoes - Worn on feet. These can be stepped into
- 9) Gloves - Worn over hands. These are pulled on

Order of Dressing

- 1) Shoes - These are slipped onto the feet
- 2) Bustle - Wraps tightly around waist with bones portion hanging down the back of the wearer. It secured by ties which should be tied tightly in the front with the twill tape ties.
- 3) Petticoat - Worn over the bustle. Place over wearer's head and bring down the body. Waistband should sit on high waist with gathers in centre back over bustle for fullness. Petticoat may need arranging to lay properly. Secure closed with the hook and bar closure on the centre back.
- 4) Skirt - Same as petticoat. Place over head and bring down securing at high waist. Gathers should lay at centre back over petticoat gathers. Secure closed with hook and bar closure in centre back on waistband
- 5) Swag - This piece is attached to the skirt via poppers at either side of the wearer on the waistband. The swag will need to be pulled taught to sit properly and not sag. The gathers will need arranging on the front so that they curve into proper "U" shapes and not stick out.
- 6) Bodice - slide this onto wearer with arms extended, and pull up to body. Strap should sit on the edge of the shoulder, and the "V" should be in the centre of the body. Pull down on the "V" to make it sit right. This bodice is closed in the back with hook and eye closures.
- 7) Back overskirt - worn over the back of the skirt. Attach to the inside of the bodice at waistline with poppers. There are two poppers either side of the bodice closure to support the weight, and two on the side fronts of the bodice to cover the gathers on the side of the swag. This folds at the back will need arranging to lay properly.
- 8) Wig cap - Make hair as flat as possible by either plaits, hairspray, or both. Then place wig cap over the hair and secure with Bobby pins to stop it from moving.
- 9) Wig - Place over the wig cap, using two fingers inside to pull the front down. Arrange to sit like normal hair on head, and use the clasp in the back to secure.
- 10) Gloves - slide onto hands, pull up arms.

Inventory



Bustle

- Foundation layer of costume
- Worn against body - tied at waist
- **made**

Petticoat

- Worn over bustle
- Used for smoothing bustle and adding volume
- **made**

Skirt

- Worn over petticoat
- Secured at waist with closure in center back
- **made**

Swag

- Worn over skirt at front
- Secured either side of skirt at waist with poppers
- **made**

Bodice

- Worn on top half of body
- Closes in center back with hooks and eyes
- Boned
- **made**

Back Overskirt

- Worn over back of skirt
- Secured at waist to inside of bodice with poppers at side front and center back
- **made**

Wig/Veil

- Veil is attached to wig
- Goes on head over wig-cap
- **Wig - sourced**
- **Veil - made**

Inventory



Shoes

- Have a 1.5 inch heel
- slip onto feet
- Size 6 women's
- **Sourced**

Gloves

- Come as pair
- Have been distressed to look slightly different o each other
- Worn on hands
- **Sourced**



Actor's Measurements

Character: Emily, Corpse Bride
Actor: Frankie McBride
(Inches)

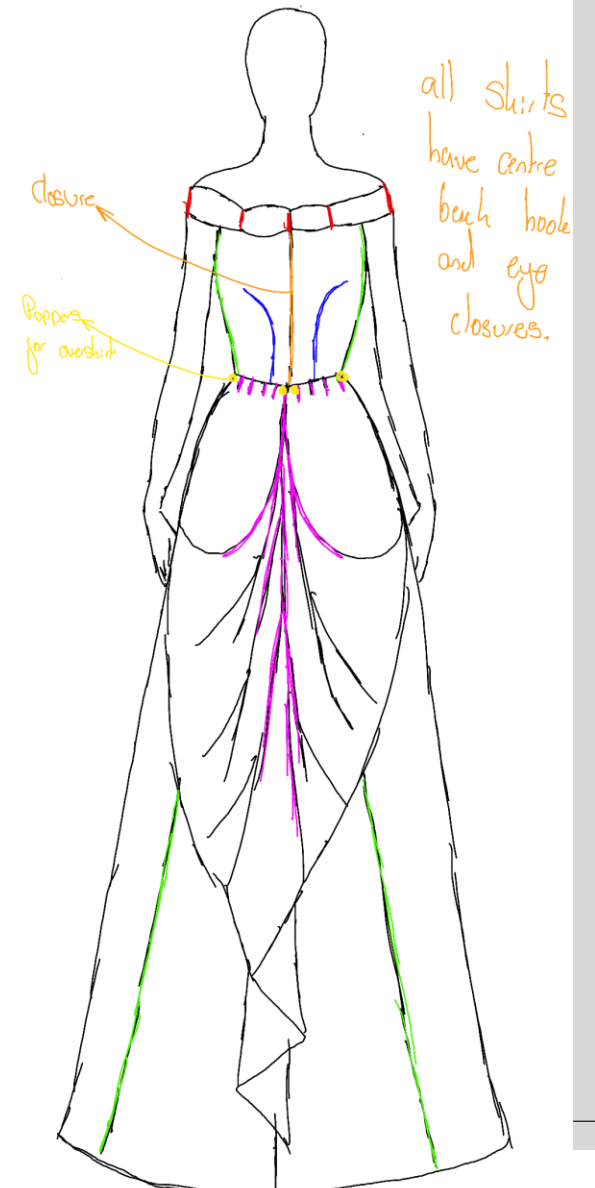
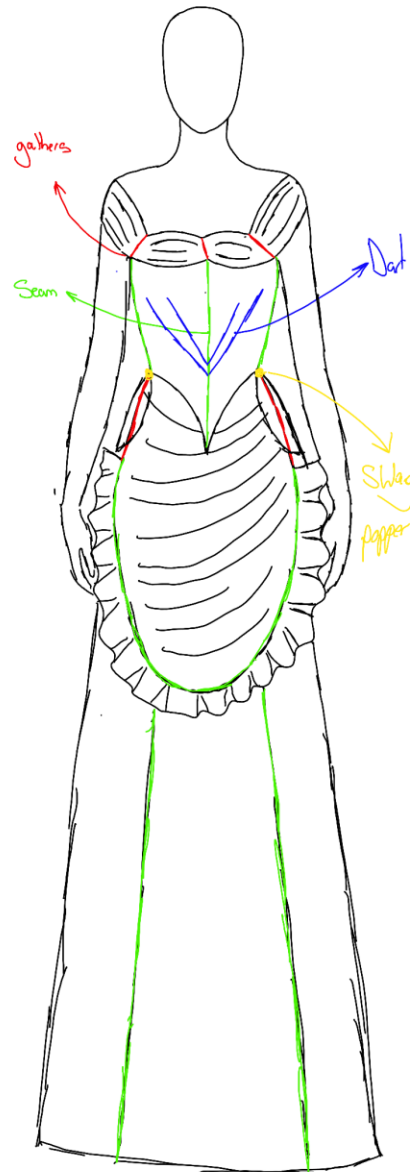
Date: 14/11/23

Bust/Chest : 35
Waist: 30
Hip/Seat: 40.5
Waist to Hip: 10
Shoulder to Bust Point: 11
Shoulder to Waist: 17
Cross Front: 16
Front Length: 13
Point to Point 7.5
Shoulder: 6.5
Shoulder to Shoulder: 17.5
Cross Back: 11.5
Nape to waist: 15
Armpit to Waist: 7.5
Armhole Depth: 7.5
Inside Arm: 18
Upper Arm: 12
Waist to Knee: 25
Waist to Ankle: 42
Waist to Floor: 45

Shoe Size: 6 UK
Glove Size - M



Technical Drawing



Plan of Action

Week commencing:

- 6th November - Select Patterns, draft patterns, alter patterns to fit model
- 13th November - Begin bodice toile, Fit to model, make alterations and alter pattern
- 20th November - Bodice toile 2, make bustle, petticoat toile

Did not make petticoat toile as could fit normal petticoat

- 27th November - Fit second bodice, fit bustle, fit petticoat - make alterations

Petticoat and bustle fit with no alterations needed - made skirt

- 4th December - Make petticoat, make skirt, make swag, fit everything

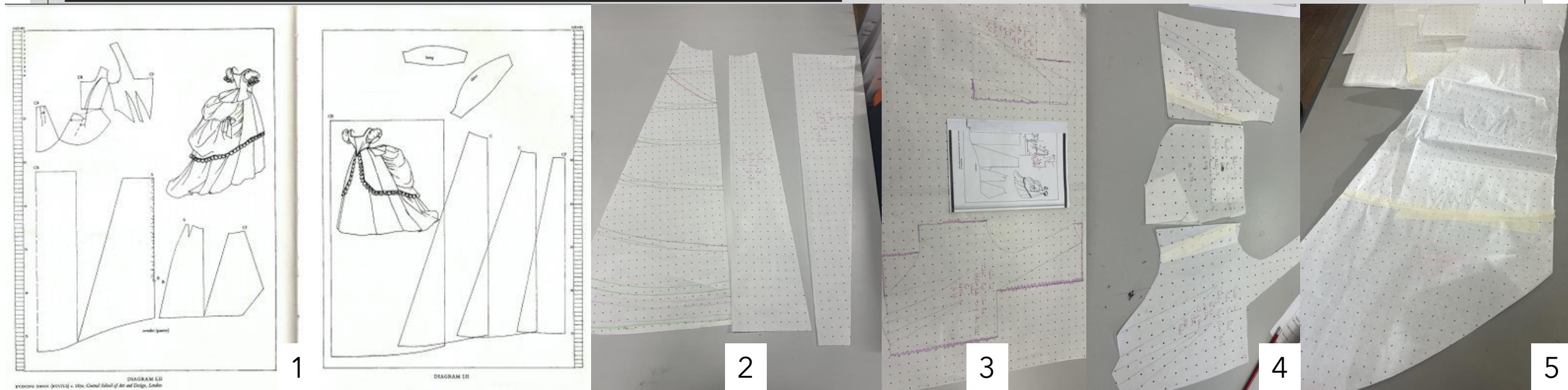
Petticoat and skirt made, spent time draping swag and making final bodice

- 11th December - Make alterations as necessary, make final bodice

Final bodice already made - hand finished this and made neckline ruffle

- 18th December - drape and complete bustle skirt
- 25th December - **Christmas break** had to put on closures over Christmas break on skirts and bodice
- 1st January - Any hand finishing, break down dress
- 8th January - **hand-in Monday at 2pm**

Method of Make - Patterns



- 1) Selected pattern to be basis of my costume - this is an 1870s dress from *Cut of Women's Clothes* by Norah Waugh
- 2) Scale up bustle pattern to measurements in book - these would fit model so no alteration
- 3) Scale up bodice pattern using measurements in book
- 4) Alter pattern by widening waist, chest, and lengthening body so that it would better fit model
- 5) Scale up skirt straight to model's measurements - lengthened skirt but waist seemed to be fine.

Method of Make - Bustle



- 1) This is the pattern I used for the bustle - from *Corsets and Crinolines* by Norah Waugh
- 2) After sizing up, cut out pieces. Sew two back pieces together and mark boning channels. Cut tape to size and pin in place then sew this down
- 3) Insert boning - I used metal as it is sturdy. This can be cut to size by marking and then bending to snap the boning
- 4) Sew inside panels together, then attach to sides of boned panel along with side panels
- 5) Hem bottom of bustle
- 6) Attach small waistband to top, then sew on twill-tape ties

Method of Make - Bodice Part One



- 1) After sizing up and altering pattern to fit, sew marked front darts and press away from center seam
- 2) Sew back darts, these can be pressed towards center back as they are not bulky
- 3) Sew pieces together starting with centre front, then side seams. Mark boning channels in important areas
- Centre front, side seams and centre back. Sew these in place.
- 4) Sew shoulder seams, then add boning.

Fitting One takes place here

Method of Make - Bodice Part Two



5



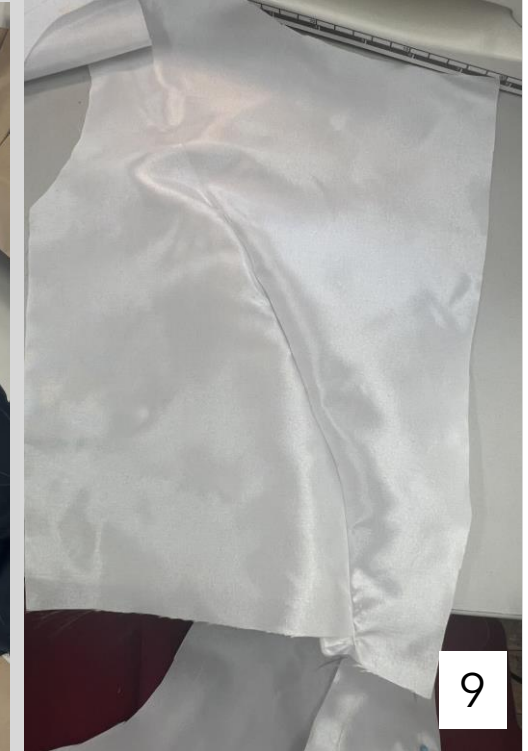
6



7



8



9

- 5) After fitting, alter paper pattern accordingly and mockup new bodice repeating previous bodice steps
- 6) Fit this bodice, altering accordingly again (**Fitting Two**)
- 7) Make Further changes to paper pattern, then begin to cut out of real fabric
- 8) Once cut out, draw darts and seam allowance onto pattern
- 9) Sew darts as prior - as this is main fabric pinning and tacking before sewing is important

Method of Make - Bodice Part Three



10



11



12



13



14

10) Repeat steps of bodice to make a lining with lining fabric - cut out of fabric, sew darts, sew side and front seam. Then, mimic placement of boning from first fitting bodice. Sew tape onto lining.

11) Measure out boning, this can be cut to length by marking and bending to snap the bones

12) Hand sew down the ends to the boning channels in the centre front - this cannot be machine done as it will sew through underneath boning channel and close it. Then insert boning.

13) Sew shoulder seams of lining. Then sew shoulder seams of outer fabric. Place the two bodices right sides together and sew along bottom of bodice and sides. Turn so seam allowance is inside. Hand sew neckline by folding seam allowance in and whip stitching the pieces together

14) Cut into seam allowance in armholes. Double turn tabs to conceal raw edges, whip stitch to lining only.

Method of Make - Bodice Part Four



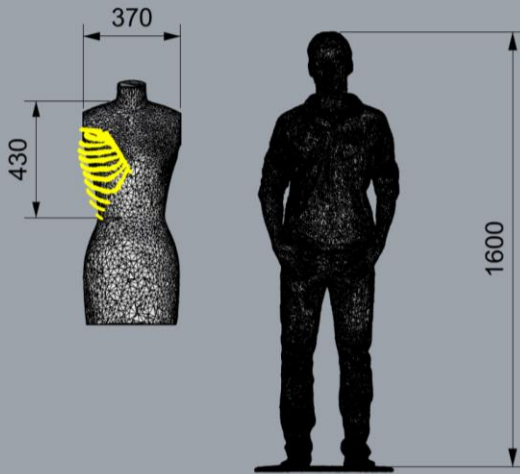
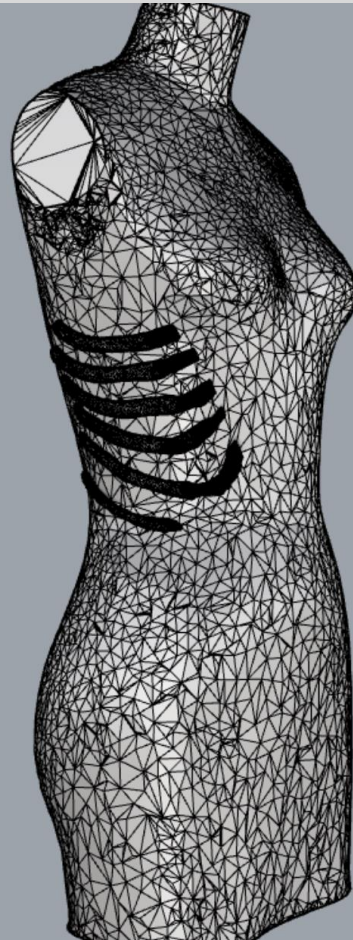
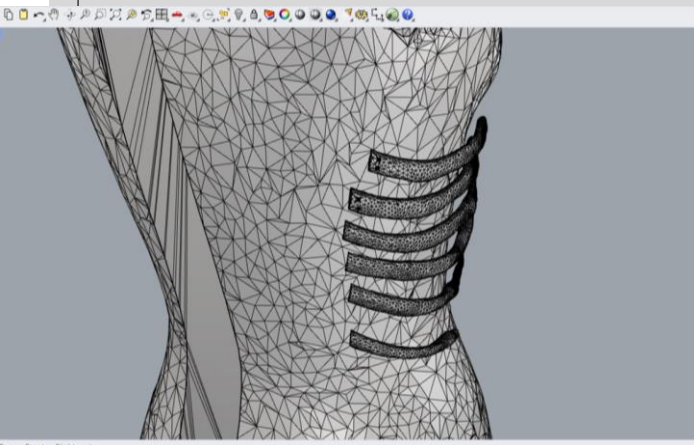
15) To make Neck ruffle, cut rectangle of fabric and fold in half. Sew lengthways to make tube. Turn right side out.

16) Pin ruffle to neckline, marking where gathers should be. Sew gathering stitches at these markings and gather up. Top stitch on machine to keep in place. Put back on bodice and hand sew these down.

17) In centre back, cut off excess fabric and gather down. I first tried hand sewing this straight to bodice folding seam allowance under but didn't like the way this looked, and it wasn't even.

18) Decided to bind the edges for a much cleaner look - sewed bound edges to centre back of bodice, then sew hooks and eyes on centre back closure, making sure they are as close to the bodice as possible.

Bodice Notes



On original design, I had planned to have ribs exposed on the side of the bodice. I was unsure of how to do this and was told 3D Printing could be a good option. Here are some images of a 3D model ready to print of the bones. I did this with a friend who had knowledge of 3D modelling software.

I was also told that 3D printed bones may be heavy and attaching them to the bodice would be hard. My next idea was clay, realized this would have the same issue.

I finally settled on papier Mache, as research showed this had been done in theatre before. Unfortunately, due to time constraints I never got to try this, but I think it could have been a good idea and worked well

Method of Make - Petticoat



- 1) After cutting out pieces, sew together along seamlines leaving back open 6 inches from the top. Sew gathering stitches along top of back panel and gather down as far as they will go
- 2) Cut out waistband, sew to top of petticoat on right side making sure to catch gathers.
- 3) Flip waistband inside and fold up seam allowance. Slip stitch into place. Hem bottom of petticoat (unnecessary but did anyway)
- 4) Distress hem by cutting into it making jagged shapes and cuts. Do over bustle to avoid cutting too high on the back and revealing bustle. Attach hook and bar closure to centre back at waistband

Method of Make - Skirt



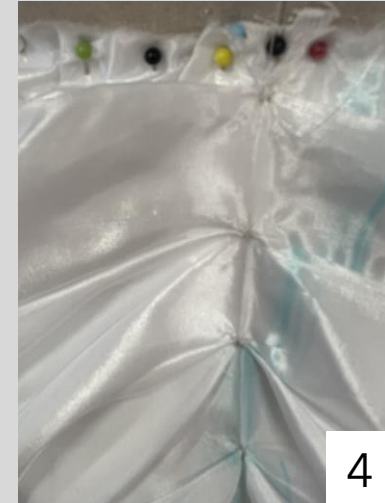
- 1) Pattern for skirt is same as petticoat, but 20 inches should be added to centre back for train. This can then be curved off to match front.
- 2) Assemble in same way as petticoat - sew sides seams, gather back, add waistband
- 3) Cut away excess on front that it falls just before hitting the floor - for me this was 2 inches
- 4) Attach hook and bar closure to back of skirt on waistband
- 5) Distress in same way as petticoat. Then, use a paintbrush to add dye around distressed edges (I did not water down my dye as it was pastel)
- 6) Finished product after drying and dyeing

Method of Make - Swag



- 1) Pin two pieces of thick tape down either side of the mannequin. Find the centre of the piece of fabric and pin to centre front.
- 2) Begin gathering by hand, pulling the fabric to create the desired shape the front. Pin these gathers into the tape ONLY at sides.
- 3) Once reached desired length, take tapes off mannequin with fabric attached. Top stitch gathers in place with a small stitch to the tape.
- 4) Cut away excess, then bias bind the edges to make them neat.
- 5) Fold top edge down and slip stitch to finish top. Sew poppers at top of bias binding, and in the corresponding places on the skirt waistband to keep swag attached to skirt.
- 6) For ruffle, gather rectangle of fabric down double length of bottom edge, sew this to bottom edge after hemming rectangle.
- 7) To distress swag. Cut up into ruffle, cut along seamline where ruffle is attached. The ruffle should hang down like in design.
- 8) To achieve blue coloring, apply dye with a paintbrush and light strokes to the edges of the ruffle, and where the cut is made. Swag is finished after dyeing.

Method of Make - Back Overskirt



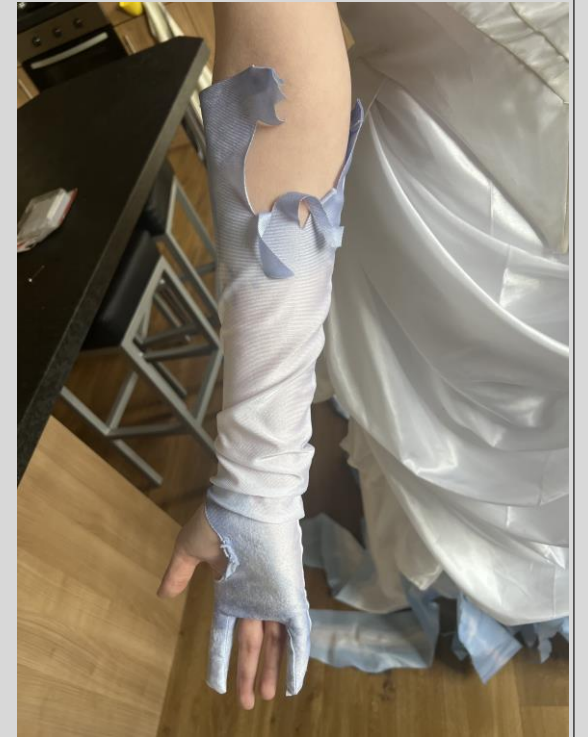
- 1) Back overskirt is made in a similar way to swag. Drop a tape down centre-back over bustle. Pleat top of fabric down to fit waistline, with edges finishing on side front - make sure these will cover the edges of the swag to hide binding.
- 2) Begin pinching and pleating fabric upwards onto the tape, creating shape you want. This is trial and error.
- 3) Once done, hand sew pleats in place so they will not move
- 4) Photograph in case anything slips, then take of mannequin and sew waist pleats down on machine.
- 5) Bias bind top of pleats on waistline. Hem sides and bottom with a small rolled hem. Sew poppers onto the bias binding on the right side at centre back and side front where overskirt finishes. Sew corresponding popper pieces to the inside of the bodice at the same place.
- 6) Achieving the blue colour is the same as swag. Apply dye using light paintbrush strokes all along edges.

Method of Make - Wig and Veil



- 1) For veil, cut tulle in a jagged way - like petticoat and skirt
- 2) To achieve coloring, use acrylic paint with acrylic medium to get desired colour. Light brush strokes with little paint on the brush will colour net without creating large blobs.
- 3) For wig, this was pinned to a wig head and pulled into a ponytail. This was then twisted up into a bun and secured with hair ties. To stop it from moving too much it was sprayed with generous amounts of hairspray
- 4) Veil was attached to wig with hot glue as there was not a proper wig cap to sew it to. This was done inside the bun to keep the glue from being seen

Method of Make - Accessories



As both the gloves and shoes were sourced, it was just a case of applying dye as desired. It was done with a brush to control where dye went. To distress gloves I cut the fingers off with scissors and cut into them.

Reflection

- Overall, I am really happy with the way my project has turned out. I have tried some new skills, and with varying levels of success.
- One thing I do need to note is the fabric choice. I had originally wanted the entire costume to be made from the same fabric as the skirt. However, when I went to buy this fabric there was only 6m left and I couldn't find anything like it. The best I could find was the polyester taffeta I used. This made things tricky as the taffeta didn't behave at all like my original choice. It was not a good choice for drapery or dyeing. In future, I need to spend more time researching fabrics and making sure I know how much I need and buying it all at once.
- Breaking down - this was new for me, and if I'm honest I'm not overly happy with the result. I did what was achievable with the time that I had, but it needs to be elevated more and worked into to properly fit what I had in my head. I think more colours in the dyeing and more attention to the distressing would elevate it a lot. But what I have managed to do fits well with my design.
- Design - not all my project matches my design perfectly. This is due to stylistic choices I made through construction, as well as my design being hard to replicate. The back overskirt, for example, was designed with heavy falling pleats from the centre back. I tried to recreate this as best I could but found it nearly impossible to do. I also had a train, but this was removed as I loved how the drapery looked without it. A lot of my feedback was about how my construction differed from my design - going forward I need to be more conscious about how I draw things and how that will translate into construction.
- Time management - I need to better my time management skills. I took some photos of the model in the costume, and used them as final photos but there is still some dye work to be done. I am not happy I had to do this, but due to time constraints this was the best I could do. For my next project, I am going to plan my time better so that there is buffer time that allows me to finish everything and get it photographed perfectly.

Complete Final Costume

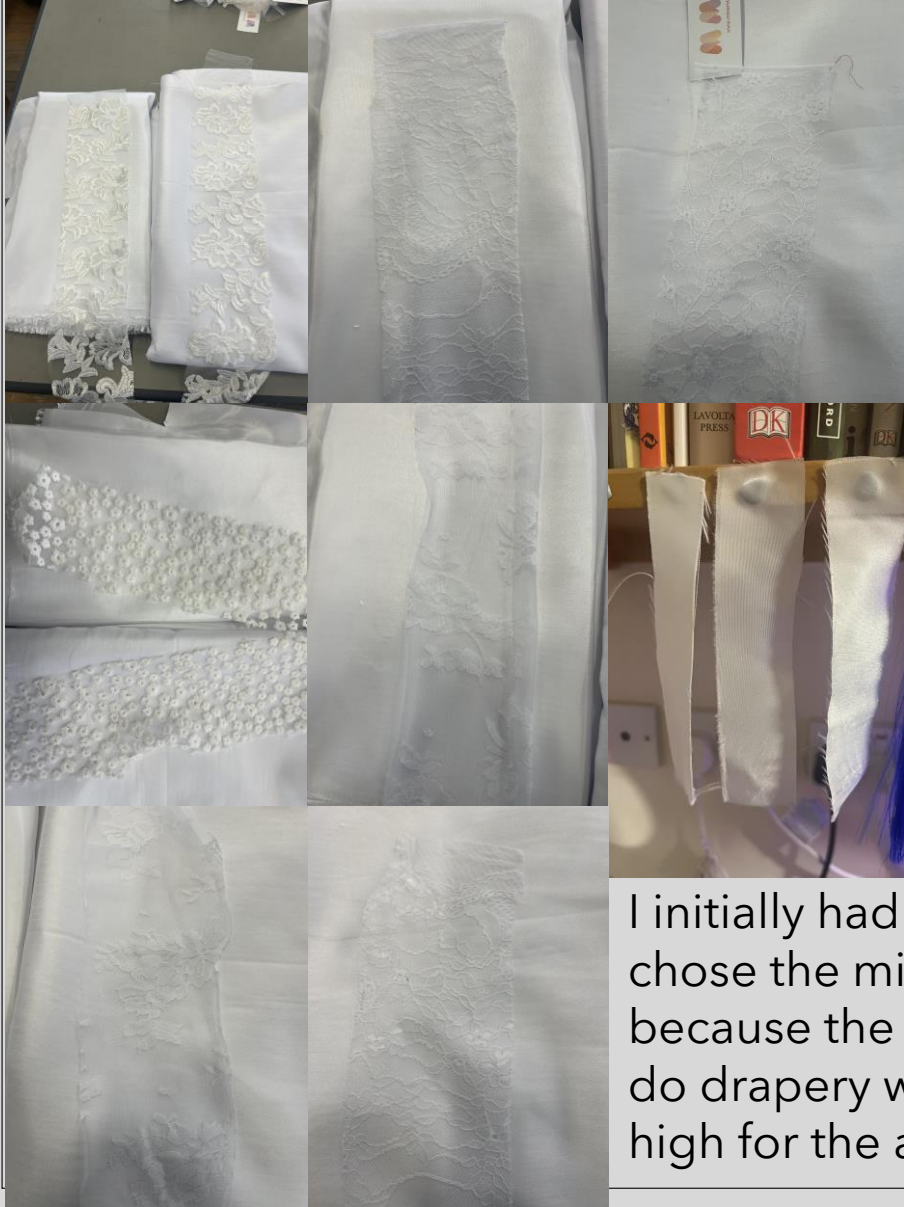


Unfortunately, these photos of the completed costume had to be taken on a mannequin as dyeing on swag, overskirt, and bodice were done after model had tried on for the last time.

Costume Close-Ups



3D Sampling -Fabric Samples



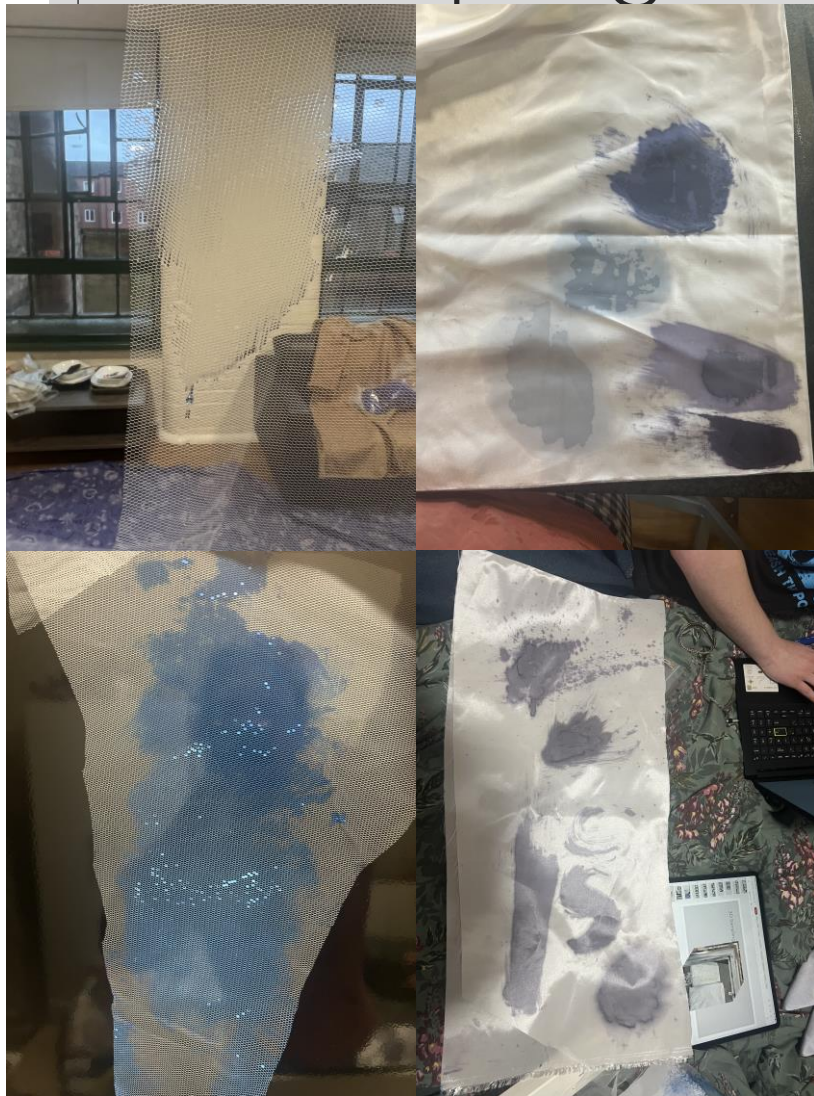
Early on I was trying to decide if I should add lace to my bodice and overskirt. I tried a few samples on the fabric I had, but I couldn't find one that I really liked. I had also never designed a lace on the bodice, and so this idea was scrapped

This is a sample of the neckline ruffle. I was trying to work out how wide the fabric needed to be to achieve what I wanted. This sample (10cm when folded) was only just too small

I initially had three fabric choices but chose the middle and left. This is because the right one was too heavy to do drapery with, and the price was too high for the amount I needed.



3D Sampling - Fabric Manipulation



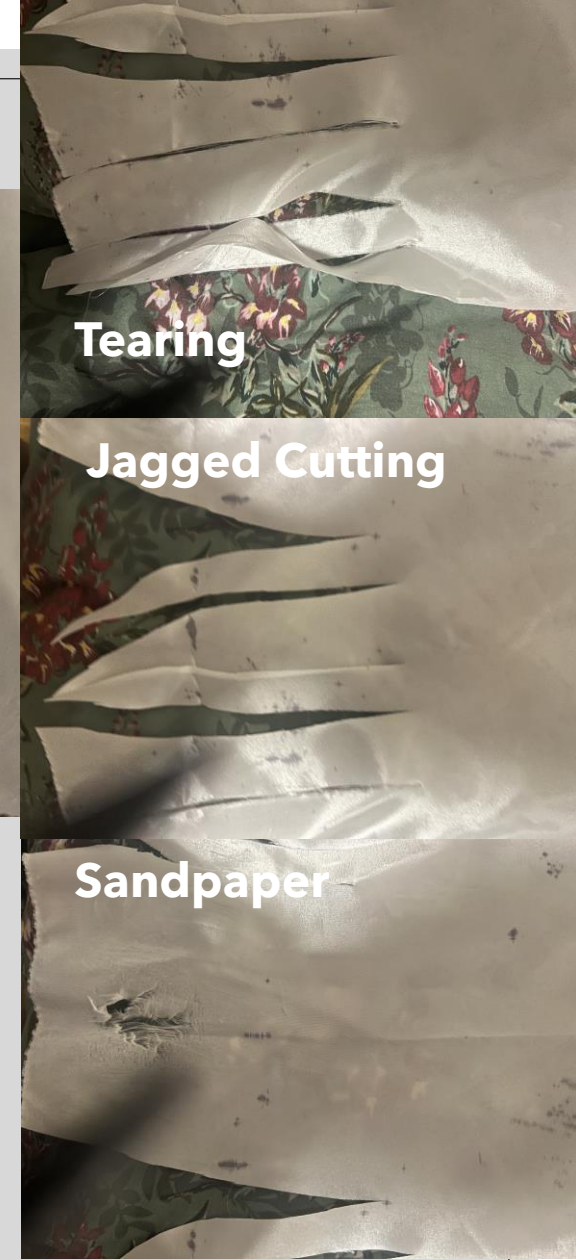
Left top and bottom:
These show the dye versus the paint on the tulle to achieve the blue colour. I tried dye first (top) but found it was too runny and wouldn't stick to the net. After researching, I found most people painted net to achieve colours. I tried this and like it, so went ahead.

Right to and bottom:
These are tests with the Rit dye on fabric. Top shows colour swatches while the bottom shows mark making

Cutting and sandpaper



These samples show different distressing techniques. I like the one above best, achieved with sandpaper and scissors, and if I had more time would have done this on my project.



Tearing

Jagged Cutting

Sandpaper

Fitting One



Notes:

Front

- Take in front - amount pinned (2 inches)
- Drop neckline to match design
- Drape shoulder strap from existing
- Elongate point on front to match design

Side

- side seam changes - take in by 1.5cm

Back

- Back pieces sewn incorrectly - changed in fitting
- Neckline raised to support new strap placement



Fitting two



Notes

Front

- Centre front taken in at top - 1.5cm
- Waistline dropped
- Sleeve altered to be more on shoulder - slipping off
- Armhole altered to accommodate new strap placement and made bigger for comfort on model

Side

- Side seams taken in - pinned amount of 2cm

Back

- 1.5cm added into darts
- Waistline dropped

Fitting Three



Notes

Bodice

- Fits perfectly

Skirts

- Petticoat correct length, too loose on waist - hook and bar placed accordingly
- Skirt - front raised 2 inches - hook and bar placed accordingly
- Swag - correct shape and size

Budget and Costings

Emily	Date	07/01/2024
Corpse Bride	Code	
	Timing	
	Labour p/h	£15.00
	Client	Frankie McBride

Materials	Supplier	Colour	Quantity	Cost	Total Cost
Lace Samples	Minerva	White	6	All different	£13.05
Lace Samples	Tia Knight	White	3	All different	£2.25
Wig Samples	Coscraft	Blue	4	£1.25	£4.50
Wig	Coscraft	Blue	1	£25.50	£25.50
Heels	Vinted	White	1	£8.84	£8.84
Gloves	Amazon	White	1	£5.59	£5.69
Tights	Amazon	Blue	2	£7.49	£14.98
Snazaroo Paint	Luvyababes	Blue	3	£4.49	£13.47
Rit dye	Amazon	Blues	4	£9.45	£36.58
Paint Brushes	Amazon		1	£4.69	£4.69
Acrylic Paint	Ryman Stationer	Blues	7	£3.57	£24.99
Taffeta	Bonington Shop	White	6m	£1.75	£10.50
Satin	Bonington Shop	White	6m	£6.50	£39
Tulle	Crafty Corner	White	3m	£5	£15
Bias Binding	Crafty Corner	White	3m	65p	£1.95
Cotton tape	Amazon	White	15m	Bought in bulk	£6.69
Total					£227.68

Materials Cost	£227.68
Labour Cost	£3,195.00
Shipping	
Amazon	(Free)
Minerva	£2.99
Coscraft	£5.99
Vinted	£3.99
Ship to Client	(Free)
Shipping Total	£12.97
Grand Total	£3,422.68

Activity	Time
Research	80 hrs
Pattern	12 hrs
Toile	24 hrs
Fittings	3 hrs
Cut	10 hrs
sewing	48 hrs
Draping	16 hrs
Sampling	7 hrs
Distressing	9 hrs
Styling	4 hrs
Total	213 hours