

Patterns For Performance

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Brief Breakdown

Overview:

- Design and construct a period garment for a character in a performance.
- Janet Arnold's series of books, 'Patterns of Fashion' or Norah Waugh's books, 'The Cut of Men's Clothes' and 'The Cut of Women's Clothes' as starting point – design one garment for one character in their performance.
- Choose a text and design a scheme that encompasses a selection of characters throughout the story.
- Designing costumes for theatre adaptation of Tim Burton's Corpse Bride (2007)
- **Formative Submission: Monday 6th November at 2:00pm**
- **Summative Submission: Monday 8th January at 2:00pm**

Tasks:

- A project synopsis
- Plot synopsis
- Script breakdown
- Character Breakdown
- Brainstorming
- Broad Research – time period, political context, social context, link to industry practitioners
- Specific Research – Garment Research, fabrics
- Moodboards – both individual characters and overall production
- Rough and development designs
- Final illustrations
- Textile swatches for final designs (fabric boards)
- Cast line-up

Things to Consider:

- **Target audience** – Original film if family-oriented, but fanbase for film has grown up. Target audience can be young adults, between the ages of 16-25
- **Visuals** – Audience will want to see the “Tim Burton” aesthetic, but I also need to make sure that my own design influences shine through – not just copying and pasting film.
- **Different characters are from different time periods** – working with alive and dead characters so different time periods come into play here. Need to handle this so the production still looks cohesive.
- **The competition** – I want to enter my costume into the *Patterns for Performance* competition, so I need to make sure I stay within the guidelines of that.
- **Use both script and film for basis of design** – go through script and pull out any comments on the costume characters etc., use the film as guidance for visual aesthetic such as colour palette and pattern.

Timeline for Design



Wk. 2 - Start 2nd Oct

Brief breakdown, plot synopsis, project synopsis, character breakdown, script breakdown



Wk. 3 - Start 9th Oct

Brainstorming, research, Moodboards



Wk. 4 - Start 16th Oct

Finish research, Begin designing



Wk. 5 - Start 23rd Oct

Rough and development drawings



*Wk. 6 - Start 30th
October*

Finals and textile swatches for submission
Monday 6th November

Project Synopsis

This project follows the competition Patterns for Performance. The competition is to create a historical garment for a theatrical performance, using patterns from Janet Arnold's Patterns of Fashion books or Norah Waugh's The Cut of Men's Clothes and The Cut of Women's Clothes. I have chosen to take Tim Burton's Corpse Bride (2007) and turn it into a live theatrical performance. Costumes for this production will draw inspiration from the 1870-80s Bustle era, as well as the beginning of the 1890s. From these designs, one will be made following the criteria of Patterns of Fashion and will be entered into the competition.



Plot Synopsis



Note: Story is taken from 2004 script – differs slightly from 2007 animated film

The story follows a 19-year-old Victor Van Dort, son of a wealthy fish merchant family. His family have arranged for him to marry Victoria Everglot, daughter of a family descended from aristocracy. Both families seek something from the union. The Everglots seek money from the Van Dort's to stay them from financial ruin, whereas the Van Dorts seek the union to better their social standing. The families meet for the first time at a wedding rehearsal, where Victor is too nervous and fumbles the vows. The priest tells him the wedding cannot go ahead until his vows are learnt, and ashamed he leaves and heads to the woods. Reciting his vows, he slips a ring on a branch and resurrects Emily (the Corpse Bride.) Emily is overjoyed at the perceived marriage to Victor, as she was killed on the way from her wedding by a robber and buried in the woods. Victor runs, scared, but Emily pursues and takes him to the land of the dead. Here, he meets a whole host of dead people, who tell him of Emily's fate. Back in the Living World, the families fear scandal at Victor's disappearance whilst Victoria mourns the loss of Victor. Barkis, the Everglot's lawyer, hears the village crier saying Victor has left with another woman and brings him to the Everglot's house to break the news. Everyone is outraged, and the Van Dorts go out to try to find Victor. In the Land of the Dead, Victor tries to figure out a way to get back to Victoria and uses Emily meeting his parents as his "wife" to go back. Using a spell from Elder Gutknecht, they return to the land of the living. Victor goes to Victoria to explain, but they are found by Emily who sees Victoria as the other woman. She gets upset and takes them back to the land of the dead before running from Victor. Victoria tries to tell people that Victor is married to a corpse, but she is deemed insane and locked away in her room. Not wanting to be the talk of the town and embroiled in scandal, the Everglots plan to marry Victoria to Barkis. Victoria and Barkis wed whilst the Van Dorts continue their search. Whilst riding in their carriage their driver Mayhew passes, causing them to crash into the square. In the land of the dead, Mayhew recognises Victor and tells him of Victoria's marriage. This upsets him, and he gives up accepting being Emily's husband as he cannot have Victoria. Elder Gutknecht tells Emily that their marriage is void because Emily didn't speak her vows, and that her and Victor must return to the Land of the Living to recite their vows properly. Fearing he will leave her if he finds out, Emily agrees to do this. They head to the land of the living where the dead crash the Everglots Wedding Feast and steal their table. Emily and Victor go to say their vows in the square, but Emily feels it is not right as Victor loves Victoria. Victoria comes to the square and they exchange rings, and Emily recognises Barkis as the man who robbed and killed her, and the inscription on Victoria's ring proves it once belonged to Emily. Barkis is arrested and Victoria's marriage to him is annulled. Her and Victor marry in the square, and Emily leaves moving on into the afterlife.

Script Breakdown

	Victor V.D.	William V.D.	Nell V.D.	Maudeline Everglot	Finis Everglot	Victoria Everglot	Hildegarde	Barkis Bittern	Pastor Galswells	Emily (Corpse bride)	Black Widow	Maggot	Paul the Head Waiter	Mrs. Plum	Elder Gutknecht	Bonejangles
Scene 6 Ext. Everglot Mansion - Day	Yes	Yes	Yes Telling Victor about wedding													
Scene 7 Everglot Entry Hall	Yes Going inside Meeting Everglots	Yes Going inside Meeting Everglots	Yes Telling Victor about wedding	Yes Waiting for V.D. to arrive Meeting V.D.	Yes Waiting for V.D. to arrive Meeting V.D.											
Scene 8 Everglot Music Room - Day	Yes Playing piano Meets Victoria Pulls scarf from pocket. Puts flower in pocket					Yes Walks from her bedroom, downstairs to music room. Pulls handkerchief from pocket.			Yes Walks in on them alone together - outrage							
Scene 9 Everglot Drawing Room - Day	Yes Wedding rehearsal – fumbles lines Drops ring	Yes Wedding rehearsal – watches son	Yes Wedding rehearsal – embarrassment	Yes Wedding rehearsal – tension	Yes Wedding rehearsal – annoyed	Yes Wedding rehearsal – trying to get through it. Faints at end		Yes Enters later with papers to sign	Yes Running wedding rehearsal - annoyed							
Scene 10 Edge of Village/ woods – Early Eve.	Yes Rehearsing lines Proposes to Emily – wedding ring. Runs through woods – costume									Yes Comes up from Earth after proposal. Lifts veil on bridge Looks at ring						

Script Breakdown

	Victor V.D.	William V.D.	Nell V.D.	Maudeline Everglot	Finis Everglot	Victoria Everglot	Hildegarde	Barkis Bittern	Pastor Galswells	Emily (Corpse Bride)	Black Widow	Maggot	Paul the Head Waiter	Mrs. Plum	Elder Gutknecht	Bonejangles
Scene 16 L.O.T.D Pub – P. Twilight	Yes Thinks that he is now dead, until Emily tells him he isn't.									Yes Emily talks to Victor about situation, gives him his dog.			Yes Is with Emily and Victor, trying to make him see he is alive	Yes Runs in with dog – brandishes soup ladle		
Scene 17 Van Dort's Drawing Room – Night Rainy		Yes Trying to figure out situation. Brings in dressed up broom.	Yes Trying to figure out situation. Cries into handkerchief													
Scene 18 Victoria's Bedroom – Night Rainy						Yes Sewing quilt – larger Looks dishevelled. Throws on shawl										
Scene 19 L.O.T.D Elder's Study – P. Twilight	Yes Goes with Emily to go back to living world to see parents (rouse) Helps get book down									Yes Goes with Victor to ask to go to living world					Yes Sends Emily and Victor to living world. Gets large dusty	

Script Breakdown

															book down. Cracks egg	
	Victor V.D.	William V.D.	Nell V.D.	Maudeline Everglot	Finis Everglot	Victoria Everglot	Hildegarde	Barkis Bittern	Pastor Galswells	Emily (Corpse Bride)	Black Widow	Maggot	Paul the Head Waiter	Mrs. Plum	Elder Gutknecht	Bonejangle
Scene 20 Abandon Cemetery - Night	Yes Return to land of living – tricks Emily and goes to Everglots									Yes Back in land of living, dances around cemetery while Victor leaves	Yes Travel with Emily, thinks she is too trusting	Yes Travel with Emily, makes snide comedic remarks				
Scene 21 Everglot mansion - Night	Yes (outside) Listens to what M and F are saying. Climbs/floats to Victoria's Room			Yes (inside) Annoyed, plots "murder" of Victor	Yes (Inside) Annoyed- plots murder of Victor											
Scene 22 Victoria's Bedroom – Night	Yes Muddy, dishevelled, torn jacket, wild hair. Pleads with Victoria for help, tries to explain the situation to her.			Yes (offstage) Shouts at Victoria through bedroom door		Yes Frantically stitches quilt. Happy to see Victor, wants to help/know what's going on				Yes Climbs over balcony and must reattach leg Sees Victor with Victoria – angry and possessive – taken						

Script Breakdown

	Victor V.D.	William V.D.	Nell V.D.	Maudeline Everglot	Finis Everglot	Victoria Everglot	Hildegarde	Barkis Bittern	Pastor Galswells	Emily (Corpse Bride)	Black Widow	Maggot	Paul the Head Waiter	Mrs. Plum	Elder Gutknecht	Bonejangles
Scene 29 L.O.T.D Pub – P. Twilight	Yes Victor heads into the pub carrying Emily's Bouquet Gives Emily bouquet and plays piano with her.									Yes Playing piano Smiles when sees Victor, Plays piano with him	Yes Has a go at Victor	Yes Has a go at Victor		Yes Runs through chasing animal		
Scene 30 L.O.T.D Square – Same time	Yes Suit gets repaired by spiders. Leaves suit looking new and with a spiderweb style pattern. Enjoys the party around him until he hears Mayhew's news									Yes Watches party happening around her	Yes, Asks for other spiders to come help fix Victor's suit		Yes Brings Mayhew in. Mayhew hasn't had a speaking part though entire play but tells Victor that Victoria is marryin g Barkis here.	Yes Leads singing brings out food. Stands on cake adds finishing touches		Yes Breaks into Song

Script Breakdown

	Victor V.D.	William V.D.	Nell V.D.	Maudeline Everglot	Finis Everglot	Victoria Everglot	Hildegarde	Barkis Bittern	Pastor Galswells	Emily (Corpse Bride)	Black Widow	Maggot	Paul the Head Waiter	Mrs. Plum	Elder Gutknecht	Bonejangles
Scene 31 Victoria's Bedroom – Same time				Yes Annoyed/exasperated – tells Victoria she is getting married. Locks Victoria in room		Yes Pale and trembling Doesn't want marry Barkis because she doesn't love him.										
Scene 32 Everglot Drawing Room - Day					Yes Fixes tie in mirror Tells Barkis that the wedding must go smoothly		Yes Fitting suit to Barkis Pricks him with pin when he makes remark about Victor	Yes High collared wedding suit that Hildegarde is fitting to him Sneering as his plan has come to fruition.								
Scene 33 L.O.T.D. Town Square (party) – P. Twilight	Yes Non-speaking									Yes Gets upset because of Elder's news. Doesn't want to lose Victor	Yes Non-Speaking	Yes Non-Speaking	Yes Non-Speaking Party attire	Yes Non-Speaking Party attire	Yes Talks to Corpse Bride about wedding unofficial because didn't say vows	Yes Non-Speaking Party attire

Script Breakdown

	Victor V.D.	William V.D.	Nell V.D.	Maudeline Everglot	Finis Everglot	Victoria Everglot	Hildegarde	Barkis Bittern	Pastor Galswells	Emily (Corpse Bride)	Black Widow	Maggot	Paul the Head Waiter	Mrs. Plum	Elder Gutknecht	Bonejangles
Scene 36 Int. Church - Evening				Yes Formal wedding clothes (grey?)	Yes Formal wedding suit and towerin g top hat	Yes In her austere ivory wedding gown Stands at altar with Barkis to say vows. Gets ring from Barkis	Yes Grey dress	Yes Formal wedding suit and towerin g top hat Stands at altar, slips ornate ring onto Victoria's finger Says vows	Yes Wearing wedding priest clothes Conducts wedding ceremony							
Scene 37 Everglot Dining Room – Night (Wedding Feast)				Yes In her element hosting	Yes Non- speakin g	Yes Non-speaking	Yes Unsure	Yes Tries to reach for Victoria	Yes Unsure, eating.							
Scene 38 Town Square – Night	Yes Undead wedding parade	Yes Climbs out of crashed carriage	Yes Climbs out of crashed carriage							Yes Undead wedding parade	Yes Undead wedding parade	Yes Undead wedding parade	Yes Undead wedding parade	Yes Undead wedding parade	Yes Undead wedding parade	Yes Undead wedding parade
Scene 39 Everglot Dining Room - Night				Yes One skeleton turns out to be Duke	Yes	Yes Wedding feast interrupted by ghouls stealing table	Yes In interrupt her and Victoria leave	Yes Makes toast with glass	Yes							

Script Breakdown

Scene 40 Village Square – Night (Trans. To undead party)	Yes Introduces Emily to parents. Goes to say vows with Emily. Victor sees Victoria, goes to her.	Yes Supportive of Emily	Yes Support once realises Emily is from Wealthy family	Yes	Yes	Yes Heads down to Village as Emily and Victor say vows. Shows Victor her ornate ring which Emily recognises. Ring has her inscription on it. Exchanges rings with Emily	Yes	Yes Follows Victoria to Victor wedding – Emily recognises him as her murderer. He is arrested.	Yes Watches, annuls wedding for Victoria after finding out Barkis is murderer	Yes Wearing new veil Goes to say vows with Victor. Slips off ring, hands to Victor. Sees Victoria and cannot finish vows. Exchanges rings with Victoria	Yes Sats goodbye to Barkis threateningly as he is taken away	Yes Shouts at Barkis when finds out he murdered Emily	Yes Shouts at Barkis when finds out he murdered Emily	Yes	Yes Makeshift altar from carriage – book Gets Emily and Victor to join him to make vows.	Yes
Scene 41 – Ext. Village/Woods - Dawn										Yes Leaves after giving Victor to Victoria, tuns into a cocoon and then into butterflies						
Scene 42 Village Square - Day	Yes Victor weds Victoria. Rings	Yes Watches	Yes Watches	Yes Watches	Yes Watches	Yes Weds Victor Rings	Yes Watches		Yes Joins couple			Yes Watches	Yes Watches	Yes Watches	Yes Watches	

Character Breakdown

Character	Relationships	Characteristics	Design	Full Costume changes	Slight costume changes (clean to dirty e.g.)	On stage with people at the same time	On stage with set at the same time.
Victor Van Dort	<p>Mother: Nell V.D. Father: William V.D Betrothed: Victoria E. Marries: Emily Finally marries: Victoria E.</p>	<p>Handsome 19 Artistic Whimsical From a family Loses himself in music and arts. Easily flustered. Tries to be polite, socially awkward. Nervous Wants to be the best he can for Victoria. Never had parent's approval. Can't see situation from Emily's view.</p>	<p>Wears the suit he will wear for the wedding for the entire performance. Should be whimsical and dreamy and should show his young age in the adult world.</p>	<p>Has no full costume changes</p>	<p>Suit will change from clean at the beginning to dirty as he goes into the underworld.</p> <p>Suit will go back to looking new/refreshed when spiders fix it for wedding at end.</p>	<p>Mother: Doesn't really know how to communicate with Father: Barely communicates with M.E: fear, anxious F.E: barely any communication Victoria: Nervous, wants to please her, kindle relationship. Emily: fear and nerves first, then deceit. Finally comes around to loving and caring for her.</p> <p>General air of respect and nerves from Victor. He is trying his best.</p>	<p>Spends most of his with the living in the Everglot's Mansion – this is the picture of old high Society. Victor shouldn't fit in here in silhouette, but his colour palette may compliment to show he's a part of the living world. Dead world: His suit should contrast the bright intense colours of this world to show he doesn't belong there. His dark coloured suit will contrast the bright colours.</p>
Nell Van Dort	<p>Mother to: Victor V.D. Wife to: William V.D.</p>	<p>40s Plump Pushy Opera diva Cares too much for societal standing No real care for Victor's feelings</p>	<p>Opposite of Everglots even though their beliefs align. New society – more modern. Should have a dramatic flair to show her "diva" and</p>	<p>Has no full costume changes</p>	<p>Will need a coat to put on for when outside.</p>	<p>Victor: eccentric and dismissive – she knows best. William V.D: Dismissive and agitated, <u>embarrassed</u> M.E: tries to assert a little dominance</p>	<p>Only ever see her in the Land of the Living, in which she is a key part. She should fit in here well, her colour palette complimenting the scenery and set.</p>

Character Breakdown

<p>Nell Van Dort (Cont.)</p>		<p>Believes she is sacrificing much for her son. Finds husband embarrassing. Quick to anger. Self-centred</p>	<p>matron status as head of a house. Her costume should contrast the Everglots. As new society perhaps she follows current fashion trends. Nouveau-riche</p>			<p>whilst also trying to get along- wants to impress. F.E: Barely speaks to Victoria: Barely acknowledges. Emily: tries her best to be supportive, only perks up when Emily reveals she is from a rich family.</p> <p>Overall, she acts as though she is god's gift. She is dramatic and a little eccentric, but still can be rude.</p>	<p>Everglot's Mansion: although her colour palette can complement in tone, it should contrast in colours chosen. Her silhouette should also clash with the Everglot's Mansion. She is from New Society and new money and should clash the old-fashioned and gothic furnishings.</p>
<p>William Van Dort</p>	<p>Father to: Victor V.D. Husband to: Nell V.D.</p>	<p>Older – 50s Gentle voice of reason Meek – goes with wife. Comedic relief See some care for Victor in William</p>	<p>New society – more modern Money has been made through business. Same as Nell V.D. In that his costume can follow current trends Nouveau-riche</p>	<p>Has no full costume changes</p>	<p>Need a coat to put on for when outside.</p>	<p>William is meek and quiet with everyone on-stage. He sometimes has some comedic lines, but overall is a quiet character.</p>	<p><u>Similar to Nell V.D.,</u> they go together and interact with things as a couple. He should fit into the Land of the Living, but not into the Everglot's Mansion.</p>
<p>Victoria Everglot</p>	<p>Mother: Maudeline E. Father: Finis E. Betrothed: Victor V.D. Marries: Barkis B. Finally marries: Victor V.D.</p>	<p>Young – 18, 19 Pretty Sweet Young Polite Cares for Victor</p>	<p>Grey, high collared dress Wedding dress Part of the Everglot family, and so her costume will follow</p>	<p>Changes from day dress to wedding dress for her wedding at the end of the performance</p>	<p>Will need a blanket/shawl to wrap around her for when she leaves.</p>	<p>M.E.: Meek but tries to fight back with her to no avail, there is respect for her mother. F.E.: Talks to him alongside M.E., and</p>	<p>As the Everglot's daughter, she is forced to follow their rules. Her clothes should fit into the setting of the Old Society gothic of the</p>

Character Breakdown

<p>Victoria Everglot (Cont.)</p>		<p>Optimistic, genuinely believes from beginning that marriage can work. Had love taken out of her life. See a little descent into madness when Victor leaves. Can be seen as slightly defiant, but this crumbles under her parents' rule.</p>	<p>suit with her mother and father. Although Maudeline E. wears a very dramatic and old-fashioned dress, Victoria should be more understated and plainer to show her meeker and softer side compared to her harsh mother.</p>		<p>Clothes will become wet as she goes outside in rain</p>	<p>is the same, she laments to them but there is a spark of fight that seems dampened. Victor: Trying to win his heart. She is nervous but speaks politely and softly to him in hopes of having a relationship with him. She never fears he is in the wrong N.V.D: Barely speaks to her. W.V.D: Barely speaks to him. Emily: There is anger at her for stealing Victor, but overall, they come to speak with kindness. She is protective of Victor.</p>	<p>Everglot's Mansion. As we not ever see her in the Land of the Living, her colour choice should reflect this to make her feel a part of the scenery.</p>
<p>Maudeline Everglot</p>	<p>Mother to: Victoria E. Wife to: Finis E. Descended from: Grand Duke</p>	<p>Older – 50s Imperious matron Obsessed with societal position (bankrupt) Uncaring of daughter's feelings Loveless marriage – responsibility</p>	<p>High hair Imposing bosom Darker colours: burgundy, brown, red – communicate her cruel and stern nature. Old High society.</p>	<p>Has no full costume changes</p>	<p>No slight changes</p>	<p>Maudeline speaks to everyone with disdain and cruelty. She is mean and rude to Victoria, her own daughter, and thinks of only herself and her family's social standing. She</p>	<p>Everglot's Mansion: We only ever see her in her domain, and so she should fit entirely into this. It is her house, and so her costume should complement her surroundings fully.</p>

Character Breakdown

Maudeline Everglot (Cont.)		Obsessive planner Dislike for Victor Worries only for her social standing as a descendant of a Duke. Self-centred Stern Cruel	Because she is old society, her costume should reflect this by being old-fashioned rather than following the current trends.			gives everyone on stage the same treatment, she believes that she is above everyone else.	
Finis Everglot	Father to: Victoria E. Husband to: Maudeline E.	Older – 50s Frowning Uncaring of daughter Loveless marriage – responsibility Finds it hard to be cheerful. Dislike for Victor	A formal suit Darker colours: black, grey etc. Needs to fall into background a little behind M.E. – bigger personality. – old fashioned costume.	Has no full costume changes	No slight changes	Tries to stand next to his wife and tries to match her mood and tone but inevitably falls into the background as his personality is smaller.	<u>Similar to</u> Maudeline E., he is only ever really seen in his mansion, and so his costume should complement his gothic old society architecture and furnishings fully. However, his costume should let Maudeline shine more, as she is the Matriarch.
Hildegarde	Employed by: Everglots. Unknown family/friends	Old lady Victoria's maid and confidante More a mother to Victoria and M.E. Only has Victoria's best at heart – remains hopeful even when marrying Barkis	Maid costume Lower-class garments as <u>is</u> employed. Dark neutral colours so she can fade into the background – this is what M.E. would want.	Has no full costume changes	Will need a shawl for when she sneaks out with Victoria. Clothing will become wet as she sneaks out in rain.	Victoria: Sweet and kind, she is more a mother to Victoria than anyone else. Everglots: Treats them with a kind of tiredness and fear. They are cruel, unfeeling people and	Only ever in the Land of the Living, and who should complement this well. Her costume should help her blend into the Everglot's Mansion, as she is just a maid that works there.

Character Breakdown

Hildegarde (Cont.)			To fit into the Everglot's aesthetic, Hildegarde's maid costume should be taken from the same era as the Everglot's dress.			she is only employed by them.	
Barkis Bittern	Lawyer to: Everglots Unknown family/friends Emily's murderer	Older gentleman – 40s Private man Scheming Villain of piece Secretive Older than Victoria Arrogant Full of himself Egotistical Fake towards Everglots so he can marry daughter. Wants to improve social standing.	Lawyer, and is wanting to reach a higher social class by marrying Victoria. His clothes can be more modern to reflect his ability to try and keep up but should be shabby to communicate his lack of money.	Changes into his wedding suit for the wedding to Victoria	No slight changes to costumes	Everglots: Sucks up to them to get what he wants. He is scheming and uses his words to cause actions and discourse. We only ever see him talk to others at the wedding when he is taken away, and he is pleading.	Only ever in the Land of the Living, and so his colours and silhouette of costume should reflect this. His colour choice should not be like anyone else on stage, this is so the audience can keep an eye on him and see what he's up to.
Pastor Galswells	Priest of the village where the two families live. Unknown family/friends	Old – 60s, 70s Stern Foreboding Older Easily angered/annoyed	Has an ornate sceptre. Bishop's hat.	Changes from day garments to night garments	No slight changes to costume	Victor: Anger and cruelty, perceives Victor as a boy trying to act a man. He is easily agitated and grumpy. Parents: He speaks to Victor and Victoria's parents together, and it is	Only ever in the Land of the Living. His costume needs to reflect his station as a priest and doesn't need to blend in in silhouette or colour. This cost needs to be true to what bishops wore at the time.

Character Breakdown

P. Galswells (Cont.)						with a dissatisfied air towards Victor.	
Emily (Corpse Bride)	<p>Marries: Victor V.D. Killed by: Barkis Bittern Close Friends: Maggot, Black Widow Friends with all deceased Unknown family/friends</p>	<p>Young – 19, 20 Sweet Naïve Alluring Can be giddy and elated at times. Loves Victor Merry Known as a beauty. Selfless Romantic Can also be protective of what she wants. Audience feels pity and empathy for her. Trusting to a fault. Easily heartbroken</p>	<p>Part skeleton, part human (zombie) Tattered wedding gown and veil Eye can come out.</p>	<p>No full costume changes</p>	<p>Her dress becomes fixed up at the end of the play.</p> <p>She receives a new veil for the wedding at the end of the performance.</p>	<p>Victor: Talks to him in a kind, caring and loving way. She seems oblivious to the way he feels about her although the audience isn't. Victoria: Although she isn't a quick-to-anger character, there is a hostility towards her through jealousy.</p>	<p>Land of the Dead: She spends most of her time here as she lives here. I think it could be interesting if maybe she doesn't blend in anywhere fully. She doesn't really feel a part of the dead world, but she cannot be a part of the living. Her dress should be old fashioned to show her being from a time before the play is set.</p>
Black Widow	<p>Friends: Emily, Maggot Other spiders in play, unknown if friends/family</p>	<p>Unsure of age, wizened to world. Motherly towards Emily Is the angel on Emily's shoulder. Tries to get Emily to see the truth in a motherly way.</p>	<p>A black widow spider</p>	<p>No full costume changes.</p>	<p>No slight changes to costume</p>	<p>Emily: Speaks to her in a motherly way, is her guardian and guides her. She is Emily's voice of reason and honesty. Maggot: sometimes agrees, sometimes disapproves of him.</p> <p>Otherwise, Black Widow aligns her relationships based</p>	<p>In a theatre production this would be a puppet. Small enough to interact as a spider would with set, but large enough that the audience could see her.</p>

Character Breakdown

Black Widow (Cont.)						on Emily's view of the world	
Maggot	Friends: Emily, Black Widow Unknown Friends/family	Unsure of age Looks and sounds like Peter Lorre Is sometimes the devil on Emily's shoulder. Sassy	Is a green maggot	No full costume changes.	No slight changes to costume	Very similar to Black Widow, he is the other half to her double act.	In a theatre production this would be a puppet. Small enough to interact as a maggot would with set, but large enough that the audience could see him.
Paul the Head Waiter	Friends: Emily, Black Widow, Maggot Unknown family	Late 30s Has a French accent Sweet A little eccentric Busybody Camp	Only a head on top of beetles	No full costume changes.	Will need a hat for wedding at end.	Speaks to majority of the dead and is an eccentric and camp chef. Everyone's friend, with an air of fakeness to him.	In a theatre production this would be a puppet. The head would be slightly larger so that the audience could see him and would be on remote control beetle so he could move freely.
Mrs. Plum	Friends: Emily, Black Widow, Maggot, Bonejangles Unknown friends/family	Older lady – 50s 60s Matronly Cook Can see her as a mother figure opposite to the others in the piece. Also, some comic relief	Blue-skinned Followed by flies and maggots.	No full costume changes.	Gets rid of apron and wears nice hat for wedding at end.	Emily: A maternal instinct is present; Emily is young, and she wants to care for her. Her other interactions are mainly with the dead, and in them she gives the stereotypical	Needs to blend in with the land of the dead, as this is her home. She has been here for a while, and so would probably have a very outdated costume.

Character Breakdown

Mrs. Plum (Cont.)						comedic cook – flapping about the kitchen etc.	
Elder Gutknecht	Father-like to Emily Unknown friends/family	Ancient Father-like Wise Elder of the undead land Has some funny lines, a little comedy	Is a complete skeleton. Scholarly cap Wire rimmed glasses. Dust comes from him due to age.	No full costume changes	Changes hat for wedding at end of performance	Talks throughout the play as an elderly authority figure for the dead. He is obviously knowledgeable.	Needs to blend in with the land of the Dead. His costume reflects his academic status
Bonejangles	Leader of skeleton boyband Unknown friends/family		Is a complete skeleton	No full costume changes	Changes hat for wedding at end of performance.	Talks to the dead with a certain groove, his personality centres around him being a singer.	Just a skeleton so probably a puppet in theatre production. He would not wear any clothes apart from the top hat at the wedding.

Character's To Design For

Victor Van Dort

Nell Van Dort

William Van Dort

Victoria Everglot

Maudeline Everglot

Finis Everglot

Hildegarde

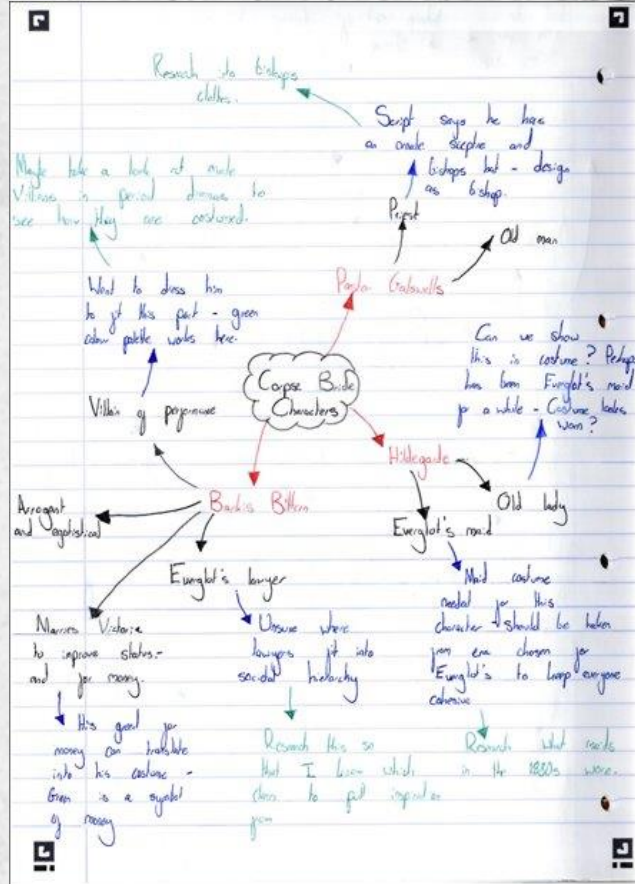
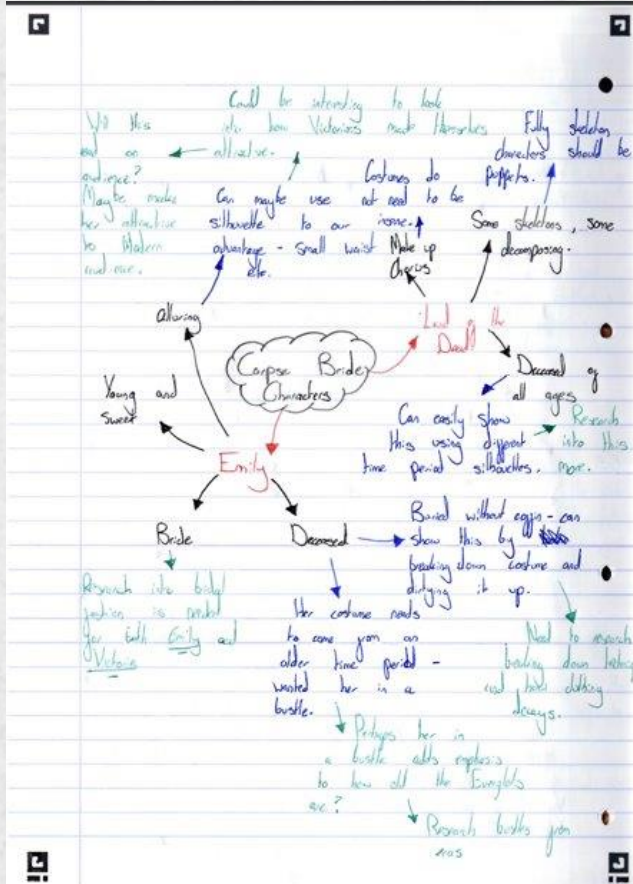
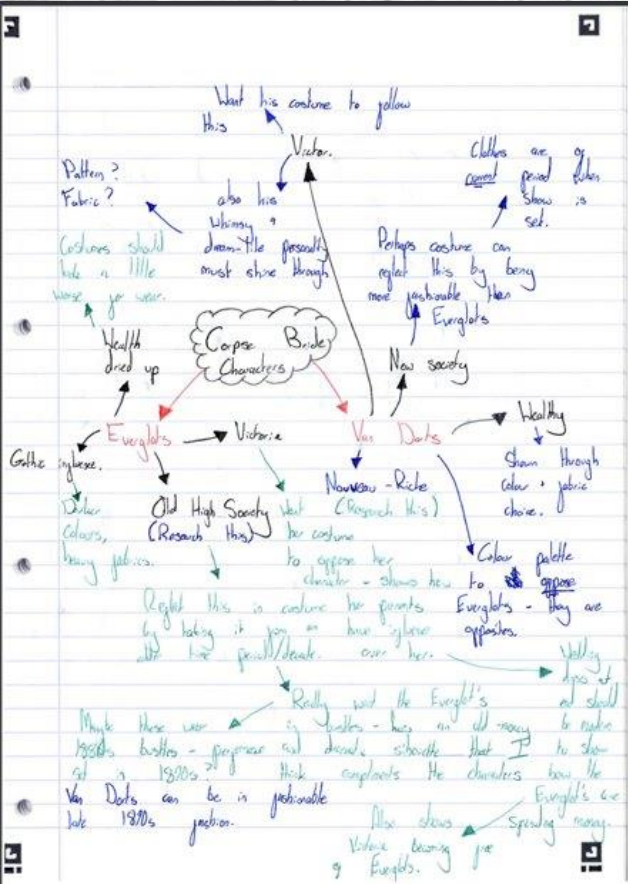
Barkis Bittern

Emily (Corpse Bride)

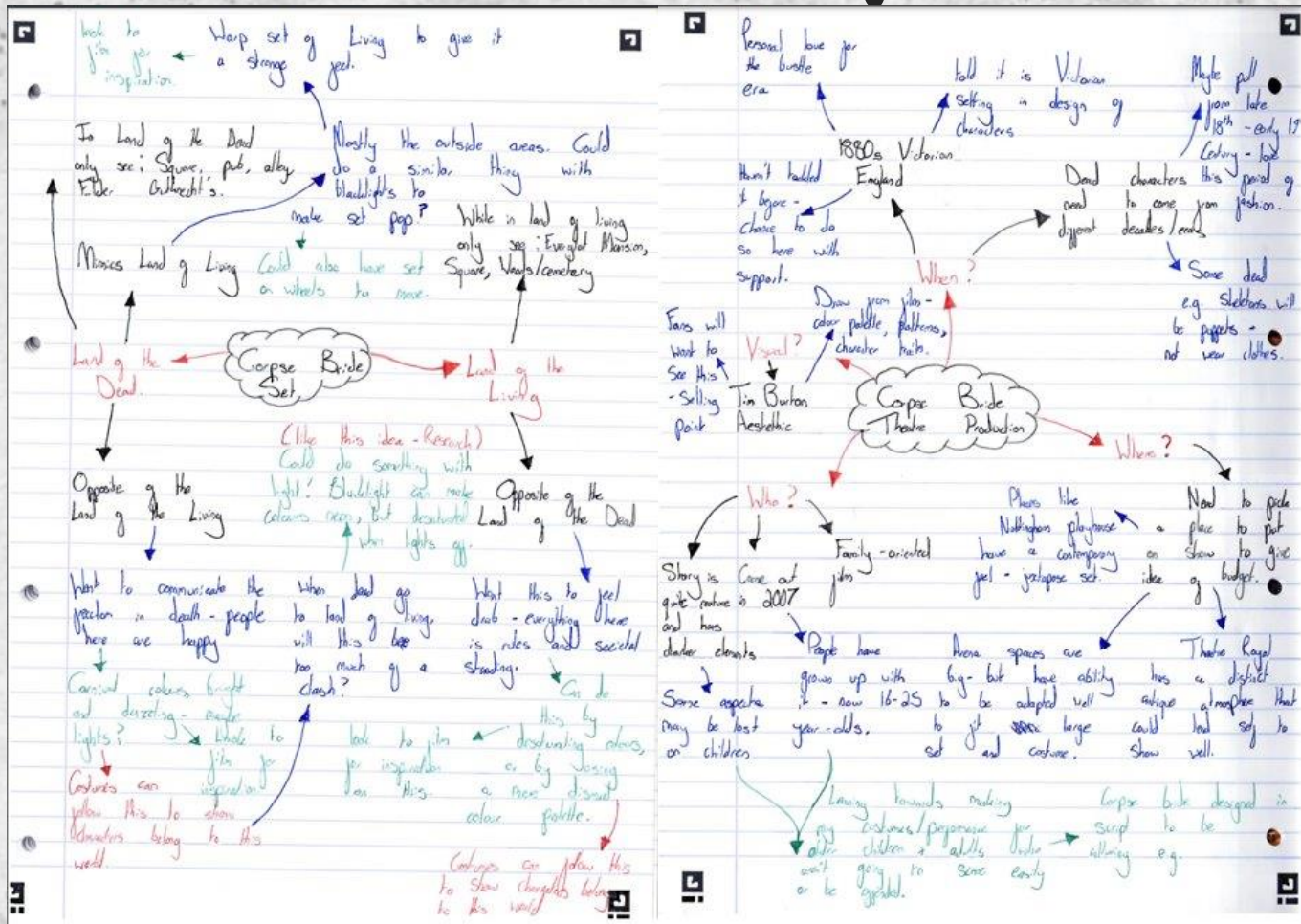
Mrs. Plum



Brainstorming



Brainstorming



Brainstorming Notes

Points Moving Forward:

Ideas:

- **Setting of performance** – 1890s
- **Everglots** – Bustle era 1870/80s costumes to show Old Society
- **Van Dorts** – fashionable 1890s to show New Society
- **Dead** – Pulling from late 18th Century to early 19th – shows age of dead and silhouettes compliment living
- **Victor and Victoria** – Will fall into their family's fashion choices, but own characteristics will be valued
- **Emily will be from Bustle era** – Has not been deceased long - Unsure yet what shape (research needed)

Research:

- Theatres to base performance and budget
- Eras discussed for designing – late 18th Century, Early 19th Century, 1870s, 1880s, 1890s
- Research Nouveau-Riche and how this links to Victorians
- Research Old High society and how this links to Victorians
- Research animated film – Pull out colour palettes, patterns, visuals to aid design.
- Look into bridalwear from 1870s, 1880s, 1890s - Needed for Emily and Victoria
- Look into how fabric decays and breaking down – Emily
- Books to begin with - *Patterns of Fashion* – Janet Arnold, *Cut of Men's Clothes* and *Cut of Women's Clothes* - Norah Waugh, *Corsets and Crinolines* - Norah Waugh, *Victorian Fashions and Costumes from Harper's Bazar, 1867-1898* (Dover *Fashion and Costumes*) - Stella Blum
- Check library for any other resources.
- Hildegard - Research into maid's clothing from the 1880s
- Barkis - Research into lawyer's and their place in societal class system.
- Research into male villains from other period dramas for inspiration for Barkis
- Research 18th Century servant garments – Mrs. Plum





Broad Research

Theatres to Base Performance



Nottingham Playhouse

- Contemporary theatre
- Modern interior
- Dark interior – adds to spooky vibes wanting to create with show
- Smaller, more intimate theatre – allows to feel closer to action on-stage
- Can be easily decorated inside.

This theatre has a lot of pros to it, including the dark inside as well as the ability to easily decorate entire auditorium to make it an experience. However, I don't think I would be able to give this place an antique feel due to it being quite modern. **Not the right choice for production.**



Curve Theatre, Leister:

- Large spacious theatre – more room for production
- Can create quite a unique atmosphere
- Went to see Ocean at the End of the Lane here – horror genre performance well executed.
- Large budget shows performed here, National Theatre etc.

an amazing and unique theatre, but I don't have the budget to use a space like this to its full potential. Also, like Playhouse, this is a modern theatre that I would struggle to make feel antique and worn-down. **Not the right choice for production.**

Theatres to Base Performance



Apollo Victoria Theatre, London:

- Gorgeous West End Theatre that blends the Modern and antique vibes
- Large stage – great for a large-scale production.
- Very large budget performances – this is a west end theatre, where the most famous shows are performed.

A lovely theatre, but not the right choice. My small budget for the costumes would not scratch what I would need to do a performance justice in a West End theatre. **Not the right theatre for production.**



Theatre Royal, Nottingham:

- Smaller theatre, but with a good reputation.
- Antique interior – plays into the performance well.
- Has hosted larger shows and smaller touring shows.
- Has an old vibe that I could work with to enhance the performance.

Another gorgeous theatre, and one I have chosen for the interior. I'd love to make the production an experience, and the interior here can easily transport a person back to the Victorian era when my show is set. I'm not, however, a massive fan of the green interior. **Could be the right theatre for performance.**

Theatres to Base Performance



City Varieties Music Hall, Leeds:

- A historic building
- Actual music hall built in the Victorian Era
- Small interior, small stage
- Wouldn't need a large budget to do a performance justice here.
- Not overly well known

I'm not a fan of the City Varieties Theatre. Although it has a history I love, and one that lends itself well to my production, it just doesn't appeal to me as a place that my production would sit well in. I need something more gothic and sombre than a lively music hall. **Not the right theatre for my production.**



Theatre Royal, Wakefield:

- A historic building
- Has a very dark, antique interior
- Holds a special place in my heart – my local theatre
- Not too big, budget could make a good performance here

This theatre is special to me as I have been coming here since I was little. The space inside has scared me as a child, it is very dark with carvings everywhere and a large chandelier. I think this place would be perfect in creating the spooky gothic atmosphere I'm looking for. **This is the theatre for my production.**

The Nouveaux-Riche

- “people who have recently acquired wealth, typically those perceived as ostentatious or lacking in good taste.” – Oxford Dictionary
- “people from a low social class who have recently become very rich and like to show this publicly by spending a lot of money” – Cambridge Dictionary
- “Between 1850 and 1880 the British economy was at its most dynamic” – New York Times Archive
- “The boom years of the 1850s and 1860s – and the declining fortunes of land in the last quarter of the century - tilted the balance decisively towards commerce and industry.” – New York Times Archive
- “In an 1888 *New York Tribune* interview about the “Secrets of Ball-Giving,” he declared that “with the rapid growth of riches, millionaires are too common to receive much deference; a fortune of a million is only respectable poverty. So, we have to draw social boundaries on another basis: old connections, gentle breeding, perfection in all the requisite accomplishments of a gentleman, elegant leisure and an unstained private reputation count for more than newly gotten riches” (McAllister).” –New Wealth in the New World
- “an aspiration for new aristocracy.” – The Nouveaux Riche of Victorian England
- “traditional middle-class values into prominence with their accumulation of wealth.” – The Nouveaux Riche of Victorian England
- “They sought to achieve a merit-oriented Society rather than social climbing, for their children's sake, into the existing one based solely on birth. This hindered the new class from ever attaining Aristocratic Social acceptance for their new wealth and deemed them the nouveaux riche.” – The Nouveaux Riche of Victorian England

Understand more the dynamic between the two families and why there is tension. The Everglots being aristocracy feel threatened by the Van Dorts sudden rise in social class. Their way of life is under threat, and values in old world connections are the only thing that separate them from an up-and-coming family like the Van Dorts. The Van Dorts are seeking the bonding of the families because being wealthy isn't enough to push them into high society. Nouveaux riche is still a form of middle-class, and their ambition in social climbing needs them to tie their family to one already in aristocracy.

Think I've made the right choice with costuming the Everglots and Van Dorts. The Van Dorts need to be new and fashionable, a reflection of their wealth and want to appear high-class. Their costumes should be a little eccentric and opulent to show their new riches. The Everglots need their old-fashioned costumes from the previous decades to show their old values and ties to the old world. They are not new; their money is in land and titles. Their old clothes also show their inability to buy new fashionable clothes – says in script they are penniless.



High Old Society

- “Rich, powerful, and fashionable people” – Cambridge Dictionary
- “The upper class possessed titles, riches, land, or all three; they controlled local, national, and imperial politics; and they held the majority of the land in Britain.” – Class system in Victorian England
- “People belonging to the royal family, aristocrats, nobles, business owners, and wealthy families working in the royal courts were classed into the Upper Class.” – Class System in Victorian England
- “They did not have to work for generations and could afford to live a luxurious life” – Class System in Victorian England
- “As they inherited massive wealth from their previous generations, it gave them great access and authority.” – Class System in Victorian England
- “Many have sunk without trace, either forced to sell up completely by debts and taxes and to disappear into the anonymity of the middle classes” - English Landed Society
- “From the 1880s onwards, with sharply falling agricultural rents, it became increasingly desirable to diversify, although the same trend did not make it easy to find purchasers for agricultural estates.” - English Landed Society
- “Those whose finances were, by and large, already in a precarious state in 1880 have been weeded out, unless they chance to have struck lucky like the Marquess of Cholmondeley in marrying a Sassoon, or the Duke of Roxburghe in marrying a Grosvenor.” - English Landed Society.



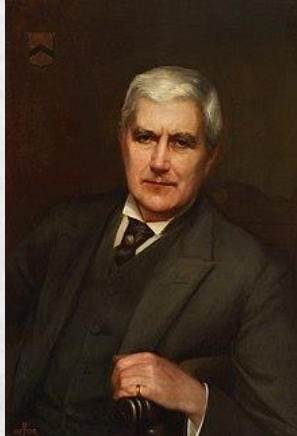
This gives a bit of an understanding into why the Everglots are desperate to marry off Victoria, even if that means to a family of the Nouveau-riche. At the time of the performance, the 1890s, the landed gentry and aristocracy is on the decline as the middle-class break through and become more influential. Many of the families lie the Everglots succumb to taxation and debt and are forced to sell what they have to stay afloat. If the Everglots can marry Victoria to a wealthy family, they can escape the perilous position that many of those in High Society are facing. An injection of cash is what they need to stay within the aristocracy.

Both the Nouveau-riche and High Society research have given me an idea of the political backdrop for the performance. As previously stated, I feel cemented in my design choices for the Van Dorts and Everglots, as I feel it cements their stations in society as well as their financial implications.

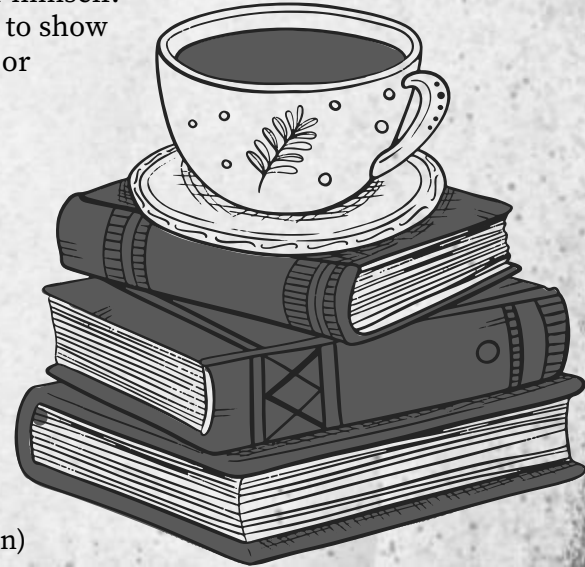
Lawyers of the 1890s

- "Upper-middle-class occupations consisted of trades such as bankers, solicitors and large industrialists. They would have incomes from investments or profits of over £1,000 per year. This sector of the middle class was mostly urban, and their sons would be educated at boarding schools and universities." - Rise of the Middle Class
- "Being respected was one of their prized goals." - Rise of the Middle Class
- "Other middle-class jobs included becoming a doctor, a lawyer, a master at a boarding school, a builder, an engineer, a banker or a stockbroker." - The Victorian Class System
- "These well-paid jobs meant that the man was able to buy a nice house with a piece of land. - eligible to vote alongside the upper classes in general elections." - Victorian Class System

Have more of an understanding of Barkis' social standing. As a middle-class gentleman, Barkis would have decent pay, but would not match the level of wealth amassed by the Van Dorts that makes them upper-middle class. His want to marry Victoria will come from his class value to be respected and to better himself. Barkis' costume should aim to reflect his class. Fabrics that are slightly more expensive can be used to show his wealth, but care must be taken so that he does not look to be a similar class to William Van Dort or Finis Everglot.



Sir Ralph Littler, by Beatrice Offor, A Lawyer in the 1890s (Similar to Barkis Bittern)



Male Period Drama Villains (Barkis Bittern)



Alec D'Uberville

Title: Tess of the D'Ubervilles

Date: 1884

Alexei Karenin

Title: Anna Karenina

Date: 1874



Robert Angier

Title: The Prestige

Date: 1890s

Soames Forsyte

Title: The Forsyte Saga

Date: 1870s – 1920s



Pulled these to get an idea of how other directors and designers have made villains in period dramas set in a similar period to mine. Although the suits follow the cut of the period, the choices of colour are dark and sinister to give the villains a sense of edge and threat. I also noticed a lot of heavy fabrics like velvet used on coats, and I think this helps to make the character feel more imposing. The final thing I noticed was a lot of high collars and keeping the character relatively covered up. This will be things that I take through with me to Barkis' design process

Maid Costume 1870/1880s (Hildegarde)

"A housemaid's dress is of some importance. When engaged in her morning work, **washable materials** are the best; a **wide holland apron** should always be worn over [an apron] of white material whenever house-cleaning is going on. If the servant be required to appear at the front door, or wait upon the family whilst at dirty work, by casting aside the outer apron she is able to appear at a moment's notice in a presentable manner. For **afternoon wear in the winter, very dark or black French twill dresses** are suitable, inexpensive, and easily washed. In the summer **light cotton materials** look best. At all seasons a neat **white crochet cap** is the best head-gear.

Cassells Household Guide, c.1880s"
- Word Wenches



Above images and quote give me a better idea of the kind of costume Hildegarde should have. I was unaware that the stereotypical black for Victorian maids was only worn in the winter months. The quote clarifies the different layers a maid would wear, as well as the kind of fabrics these clothes would be made out of.

Maid Costume Prior Attire (Hildegarde)



- "Dealing with costume of a working-class woman"
- "Principles could be the same for most of the Victorian era"
- "Undergarments: linen chemise, black stockings, drawers"
- "From a well-to-do household, clothing should reflect this"

18th Century Cooks (Mrs. Plum)

French/Master Cook:

- "At the very top, in the grandest houses were French cooks (or as we would now say, chefs). Invariably male, they might be French, or just trained in French cooking. 5000 of them were working in London at the end of the nineteenth century."
- "French cooks prepared high French or Anglo-French cuisine, producing formal meals for large numbers of people."

Professed Cook:

- "Professed cooks, that is, cooks who "professed" or declared that they had learned fine cooking by apprenticeship, usually spending several years as a kitchen maid. Although obviously men cooks were "professed," the term was generally used for women cooks employed by well-to-do households."
- "A professed cook would have been able to prepare French sauces. She would have expected to have at least a housemaid and a scullery maid." "Towards the end of the nineteenth century, a professed cook could command a salary of 40 pounds sterling a year (some sources suggest as much as 50 to 70 pounds). She would also have had her board, lodging, and some perks that together amounted to a non-negligible sum."

Plain Cook:

- "Plain cooks were women who might or might not have had some training. She might have had a girl to help her but most likely she prepared meals on her own or with her employer."
- "The big divide between the professed cook and the plain cook was that the latter was not expected to prepare the expensive meat-based sauces of Anglo-French high cuisine"
- "Expected to be able to cook a roast, boil vegetables, and make sauces such a white sauce, oyster sauce, celery sauce, bread sauce, or mint sauce. They were also expected to prepare a simple pudding (as dessert was called in England), such as apple pie or a steamed apple pudding."

Cook-general:

"A maid of all work, not expected to do much except help with the cooking. From personal experience, I strongly suspect that these young women did little of the actual cooking. Apart from the fact that they were more than busy cleaning and running after children, if they came from the countryside, they encountered both kitchens and styles of cooking that were largely unknown to them."

Think Mrs. Plum's character works best as a **Professed Cook**. She cannot be a master cook due to her being female, but as a professed cook she is still in command of her kitchen, with people to boss about. Although not directly bossy in the script, she does mention that the kitchen is hers and it is apparent that she takes pride in it when she comically shoos Victor's deceased dog out of it. Also, she leads everyone in song during the making of the wedding party and is seen putting the finishing touches on the cake. Because I'm trying to make her a comedic character, trying to play into the stereotype of a funny bossy cook, I think making her a professed cook is the way to go.



18th Century Maid Costume (Mrs. Plum)



Characters in social Class Hierarchy

<i>Social Class</i>	<i>Character</i>	<i>Reason</i>
Upper Class/Aristocracy	Everglots (Maudeline, Finis, Victoria)	Family descended from Grand Duke (landed gentry)
	Emily (Deceased)	tells Nell Van Dort she is a Merrimack; Nell points out the family is descended from an Earl (landed gentry)
Upper Middle-Class (Nouveaux-Riche)	Van Dorts (Nell, William, Victor)	William is a successful fish merchant, described by Everglots as nouveau-riche.
Lower Middle-Class	Barkis Bittern	Is a lawyer, and so hold middle class status. Is not as wealthy as the Van Dorts
Working Class	Hildegarde	is an employed servant by the Everglots.
	Mrs. Plum (Deceased)	is a cook, decided to place her in 18th Century where this occupation was one held by working class.

How Fabric Decays/Breaks Down



Composted Linen



Dry Rot in Vintage Fabric



Decaying Wedding Dress Bodice



Fabric From Burial Site (1760s)



Armpit staining over time

- "Clothing worn in daily life tends to get dirty faster around the cuffs, hems and collar, wears out faster at knees and elbows, and gets stains on the chest and top of the thighs from carrying things, spilling food, leaning against tables, etc." - Sewing is Half the Battle
- "Dry rot is a kind of fungi that eats away at the part of the textile that makes it strong and is a result of poor temperature and moisture control" - Circa Vintage Clothing
- "Fabrics are very prone to extremes of temperature, humidity, damp, mold and mildew - as natural materials they like to breathe and be dry and in a stable temperature" - Circa Vintage Clothing
- "As all organic materials age, they slowly break down and are constantly in a state of deterioration." - Wedding Gown Preservation

I think this is going to be really helpful in the designing of Emily's costume, as she's been buried underground for years so her costume will need to be broken down. Mrs. Plum too is also deceased, and these images will help with deciding how and wear costumes will be distressed.

Garment Research: Female

Garments from the 1870s,
1880s, and 1890s



Worth Gowns: 1870s, 1880s, 1890s



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12

Worth Gowns: 1870s, 1880s, 1890s



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17

Fig. 18



- Worth gowns are helpful for understanding the colours and fabrics that were used in the dresses - rest of the fashion plates in black and white.
- Very interesting silhouettes – these are “haute couture” and so are **not** a true reflection of the fashion worn at the time.
- Could be interesting to see Nell V.D. in Worth – a way to show her riches by wearing designer clothes.
- **Fig. 6** – love this dress, could make a good wedding dress for Emily or Victoria, has antique vibes of the 1870/80s
- **Fig. 1** – great dress for Maudeline E. as it has a stern quality to it – not a massive fan of the shape, would like a large bustle.
- **Fig. 13, 14, 15** – Love the shape of these dresses and the silhouettes, they would fit Victoria well as they have a softness to them, and the colours are pretty yet muted, which describes Victoria as a character well.

Fig. 19



Norah Waugh - The Cut of Women's Clothes: 1870s Fashion Plates



37a. 1870. Outdoor costume. Le Monde Élegant

Fig. 20



51b. 1870. Ball dress. Le Monde Élegant
The skirt fullness is now being pushed to the back, and draped over the train handle, aided by the overcollars and fan-shaped tails of the cors. The long sleeves of the day dresses are becoming narrower.
19 Diagrams LII and LIII.

Fig. 21



Fig. 22

source: The English Woman's Domestic Magazine
corsage lace sometimes removed, leaves the back drapery of the skirt collapsing to the hangers. LIV



Fig. 23

source: The Gentleman's Magazine of Fashion
edited Alexander's Palace. See Nineteenth-Century Tailors' Patterns, page 200.



Fig. 24

Toilette de Réception ou de Théâtre 1874.

- Smaller collection from *The Cut of Women's Clothes*
- Love the shapes and silhouettes in all these costumes, they're like what I had in mind when I chose the era
- Very much like **Fig. 22 and 24** – the stripes are a pattern seen a few times in Tim Burton films, and Victoria wears stripes in the animated film.
- Do think that some of the dresses are a little fussy – I think the Everglots wouldn't necessarily have the trims and fancy details – they are a stern and cruel family that do not strike me as frivolous with their money.
- Also, important to note – frills, trims and many layers on dresses are time-consuming. Need to design with the time period for construction in mind – **may not be able to pull something so intricate off well.**

Norah Waugh - The Cut of Women's Clothes: 1880s Fashion Plates



Fig. 25 1885. Outdoor and Indoor Dress
The bodice and skirt-shaped skirt was difficult to wear and did not remain fashionable for very long. The revival of the bustle can already be detected from the figure on the right. See Cutting Diagram L.V.



Fig. 26 1885. Outdoor costume. *The World of Fashion*



Fig. 27 1885. Outdoor costume
Collars and neckbands are high, and a new fullness is just perceptible at the sleeve headings. Bustles are squared out at right angles to the back, and day dresses are being worn without trains. See Cutting Diagram L.VI

- Very small collection from *The Cut of Women's Clothes*
- Not so much a fan of **Fig. 25** – I much prefer the larger bustles as they are more dramatic and more commanding in the space.
- Love **Fig. 26** – The fur speaks to opulence whilst also being tasteful.
- **Fig. 27** – Love the bodice and skirt as separate pieces, and the overall look of these costumes are just nice. They fit the aesthetic well – especially the jagged cut dress on the left.
- Feel I may be leaning towards the latter end of the 1880s for my bustle shapes – these are most like what I first pictured when I chose my era.

Norah Waugh - The Cut of Women's Clothes: 1890/1900 Fashion Plates



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33

- These have been pulled for Nell – have in mind a very fashionable and opulent woman who flaunts her wealth.
- Fig. 29 – Love these silhouettes with the large skirts, very close to what I first pictured for the character. They have the larger sleeves of the era without being massive.
- Fig. 30 – Have the large sleeves. I have done these sleeves before, and I want to explore different silhouettes from this time period.
- Fig. 33 – The fur on this ensemble speaks to wealth – may use fur on a coat or some kind of outdoor garment as that is what research reflects.

Stella Blum - Costumes from Harper's Bazar: 1870s Fashion Plates



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38



Fig. 39

Fig. 40



Fig. 41



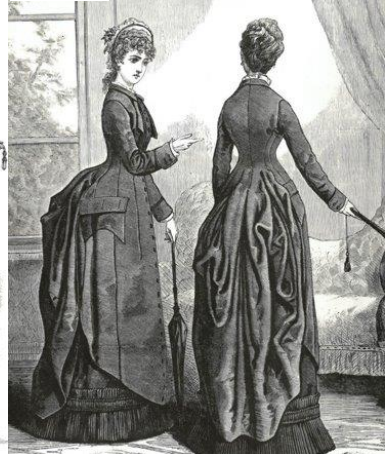
Fig. 42



Fig. 43



Fig. 44



Stella Blum - Costumes from Harper's Bazar: 1870s Fashion Plates



Fig. 45

- These costumes have given me a better idea of how the skirts look over the bustle – seeing drapery prevalent in dresses with larger bustles.
- Gathering, pleating or manipulating the fabric over the bustle to create texture and interest is prevalent even on simpler dresses (e.g. **Fig 44**)
- To do this period justice, drapery will need to be included in the skirts.
- Also noticing most dresses have a skirt over the front that is gathered/pleated/draped/cut at the sides to create a curve – need to incorporate this.
- Evening gown necklines show more skin – daytime dresses are covered. Perhaps Emily and Victoria need to wear adapted evening dresses to show they're supposed to be alluring for Victor.

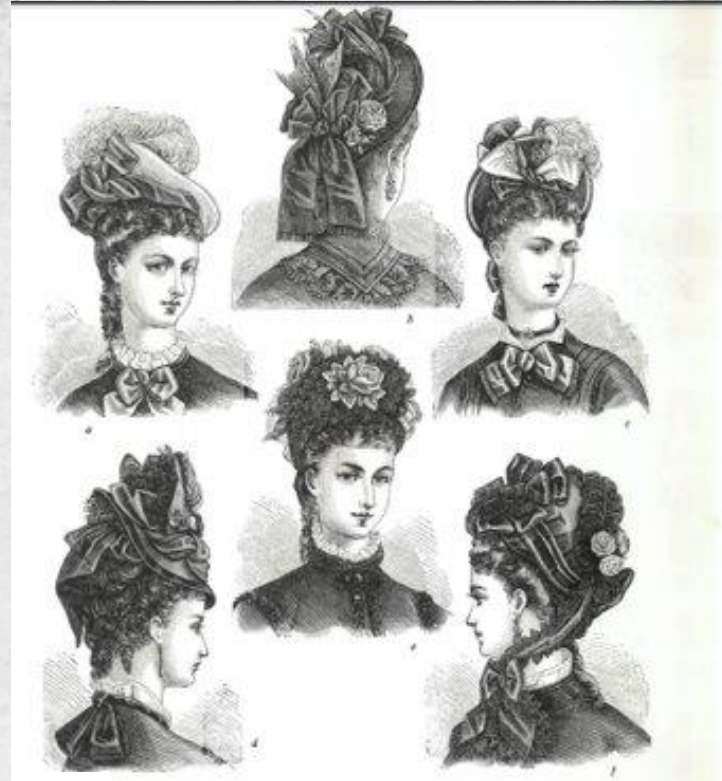


Fig. 46

Pulled this out just to have a better understanding of hair and how it was dressed in the time period.

Stella Blum - Costumes from Harper's Bazar: 1880s Fashion Plates



Fig. 47

Fig. 48



Fig. 49



Fig. 50



Fig. 51



Fig. 52



Fig. 53



Fig. 54

Stella Blum - Costumes from Harper's Bazaar: 1880s Fashion Plates



Fig. 55



Fig. 56



Fig. 57



Fig. 58

- These fashion plates are really helping to understand how to dress the Everglot women
- The high-necked bodices will be great for Maudeline – aligns with values of modesty.
- These plates show costumes with stark lines, dramatic bustles and almost suit-like dresses. These will attribute themselves well with the Everglots.
- Fig. 50 (left), 54, 56, and Fig, 57 are perfect for Maudeline – They have a suit-like quality which speaks to power and a sternness to them. They will make her seem intimidating. They are also darker in color, adding to the sense of evil/foreboding that would add depth the Madeline's character.
- Fig. 49, 51, and Fig. 58 are perfect for Victoria – These still feel modest and dramatic but have a softness to them. They would look well against the sterner ensembles for Maudeline, but still hold a more feminine and sweet charm to them that Victoria's character inhibits.

Stella Blum - Costumes from Harper's Bazaar: 1890s Fashion Plates



Fig. 64



Fig. 65



Fig. 66



Fig. 67



Fig. 68



Fig. 69

Fig. 63



Fig. 68

GRACEFUL EVENING DRESS. (See page 21, 1890.) Fig. 64 is a dress made of tulle with a central opening and a large shawl. The shawl is made of tulle and is fastened with a large brooch. The dress is made of tulle and is fastened with a large brooch. The dress is made of tulle and is fastened with a large brooch.

GRACEFUL EVENING DRESS. (See page 21, 1890.) Fig. 65 is a dress made of tulle with a central opening and a large shawl. The shawl is made of tulle and is fastened with a large brooch. The dress is made of tulle and is fastened with a large brooch. The dress is made of tulle and is fastened with a large brooch.

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GRACEFUL EVENING DRESS. (See page 21, 1890.) Fig. 67 is a dress made of tulle with a central opening and a large shawl. The shawl is made of tulle and is fastened with a large brooch. The dress is made of tulle and is fastened with a large brooch. The dress is made of tulle and is fastened with a large brooch.

Stella Blum - Costumes from Harper's Bazaar: 1890s Fashion Plates



Fig. 69



Fig. 70



Fig. 71



Fig. 72



Fig. 73



Fig. 74

- These dresses are more in line with what I want for Nell – large skirts with bodices that differ from the stereotypical mutton leg sleeve
- Seeing fur again on outer garments (e.g. coats – fig. 60, 67, and 71) – may need to incorporate this into design as it aligns well with wealth of Van Dort family.
- Fig. 61- Love the dramatic shrug/coat – adds length to the train and would look dramatic if made from a flowy fabric – Nell's character would be elevated by a dramatic costume
- Fig. 73 – Love the bodice and applique lace decorations. The shoulders of the bodice draw the eye and add a elevated look to the bodice. The appliques make the whole ensemble look expensive.
- Fig. 74 – This dress screams over the top – love the ruffle trim along the coat and large collar. I think this could be taken further and made more to really make it over-the-top.

Wedding Dresses from the 1870s, 1880s, and 1890s

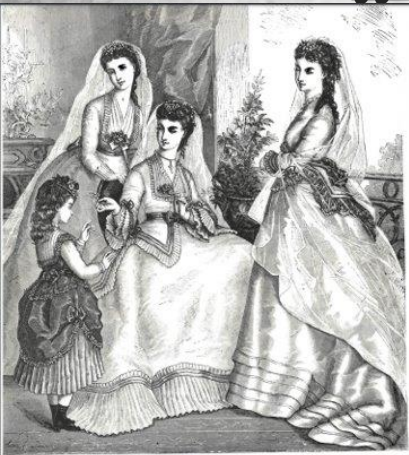


Fig. 75



Fig. 76



Fig. 77



Fig. 78



Fig. 79

Fig. 80



Fig. 81



Fig. 82



Fig. 83



Fig. 84



Wedding Dresses from the 1870s, 1880s, and 1890s

- Pulled wedding dresses from a few different sources, including fashion plates and existing garments in collections at the V&A – all will be helpful when designing Emily.
- The dresses from the 1870s and 1880s follow similar styling techniques to the evening dresses, layers and drapery over the bustles with ruffles to create texture.
- What makes them unique is their color – white and cream/ivory
- Fabric choices would be some kind of satin, silk or taffeta – these are what the V&A listed their dresses as.
- Veils – all are long and very full and seem to have a drape quality to them – will need a very soft net or an organza/sheer fabric that has flow. Also, most are longer than the trains of the dresses.
- Most dresses have an underskirt with train, a longer overskirt that drapes over the bustle and becomes a longer train – may take something like this through to design.

- Pulled some 1890s style dresses for Victoria – thought process being that Everglots' would get her a more modern dress to fake the idea they have money – also shows Victoria escaping her old High Society life to join Victor's family and become modern.
- Big sleeves, skirt widens at bottom, trains are prominent
- Long veils again
- Would be very easy to mix the 1870/1880s with the 1890s – may be good for Victoria to show how she's in both families – families have stakes in wedding.

Garment Research: Male

Garments from the 1870s,
1880s, and 1890s



Norah Waugh - Cut of Men's Clothes: 1870, 1880, and 1890s suits



Fig. 86



Fig. 87



Fig. 88



Fig. 89

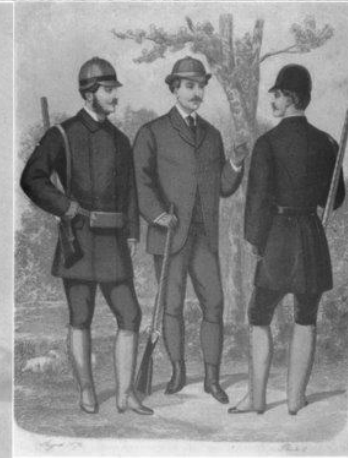


Fig. 90

- From this small collection, I'm led to believe that suits over the period I'm looking at didn't really change a whole lot.
- I believe there are some different styles the be worn on different occasions – this will need to be checked with more research and pulled from different sources.
- Fig. 86 – gives a feel of a more formal suit – could be appropriate for either Victor or Barkis. I do like the tails on the jacket.
- Fig. 89.– A suited older gentleman – could play into William's character as an older gent. – seems more modest with higher neckline and collar but still gives air of wealth and class.

Men's Suits from the V&A (Online Database) - 1870s, 1880s, 1890s



Fig. 91



Fig. 92



Fig. 93

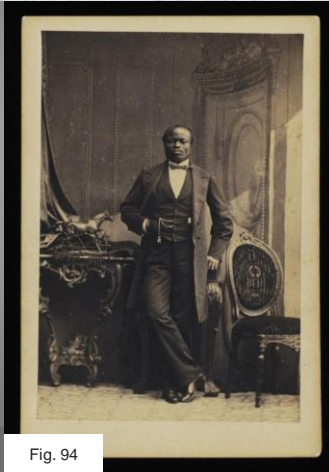


Fig. 94



Fig. 95



Fig. 96

- Lapels change shape over time – higher and smaller in 1870/1880 – becoming larger and lower down into the 1890s.
- Suit jackets are slightly tailored but not tight – this is for all decades.
- 1870s/1880s – Suit jackets way below waistline – 1890s come further up.
- Trousers stay tailored and tend to finish just below ankle grazing top of shoe.
- Patterned trousers become fashionable in 1880s/1890s



Fig. 97

Fashion History Timeline - 1870s Suits

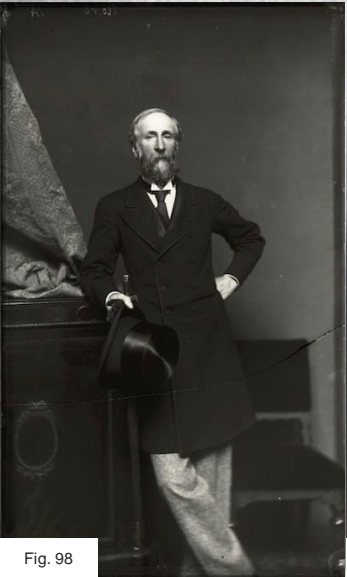


Fig. 98



Fig. 99

Gallery
825 S. Ninth Street,
PHILADELPHIA



Fig. 100



Fig. 101



Fig. 102

“1870s was marked by sobriety and understated style.”

“The overall silhouette slimmed a bit from the boxy, oversized jackets of the 1860s”

“The frock coat featuring a waist seam with a full skirt (Cumming 87), was the most formal daywear for business” – Fig. 97 & 98

“A less stuffy choice was the morning coat, a cutaway jacket with a waist seam”

“The chesterfield coat, edged with braid and silk velvet facings, was the most popular form of outerwear, cut knee-length in the 1870s” – Fig. 101

Research is showing that different suits were worn for different occasions. I don't think I want to adhere to this as I want to play with silhouette to create characters. Also, this project is historically **inspired** rather than complete accuracy.

Fashion History Timeline - 1880s Suits



Fig. 103



Fig. 104

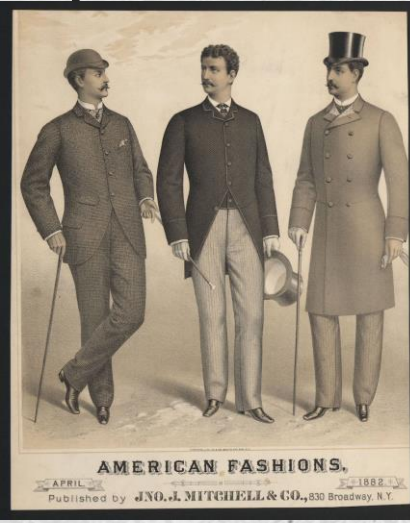


Fig. 105



Fig. 106



Fig. 107

- “1880s was marked by a long, slender frame.”
- “Suits were cut closer to the body, creating a tall, slim line”
- “The frock coat, featuring a waist seam with a full skirt, remained the most formal daywear in town” – Fig. 103
- “The morning coat, a cutaway jacket with a waist seam, was a slightly less formal choice for daywear” – Fig. 104
- “The morning coat was more versatile than the frock coat; it could be quite formal in black and paired with striped trousers, or less formal in a tweed and cut shorter in length”
- “The sack or lounge suit, marked by its relaxed jacket, single or double-breasted, without a waist seam, remained the most informal choice for day” – all 3 styles in Fig. 105
- Fig.104 – would be a good look for maybe Finis of Barkis – the dark colour, high collar and tailored jacket speak to wealth, as well as the silhouette looking like villains seen prior research
- Prefer the suits from this era to the suits of the 1870s, have a nicer shape and I am a fan of the higher-necked waistcoats.

Fashion History Timeline - 1890s Suits



Fig. 108

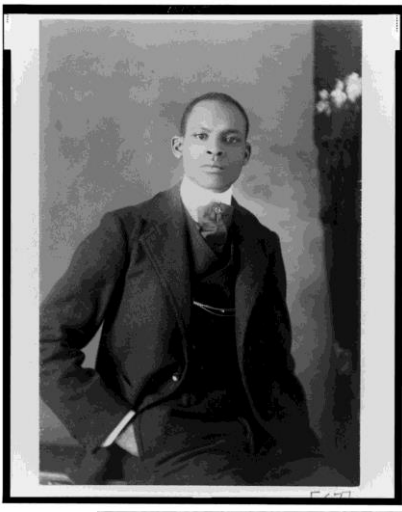


Fig. 109



Fig. 110



Fig. 111

- “1890s maintained an overall narrow silhouette, as in the 1880s. However, trousers became slightly more relaxed in cut”
- “The frock coat remained fashionable for formal daywear until the turn of the century, as the morning coat slowly supplanted it”
- “The morning coat, featuring a waistline seam and cutting away in the front, could be quite formal paired with contrasting dark trousers and a top hat, or more casual as a three-piece tweed suit” – Fig. 108
- “The lounge or sack suit, featuring a single-breasted jacket without a waist seam” – Fig. 109
- Fig. 110 displays all major fashionable suits of the period
- Fig. 111 is sportswear (may not be relevant to my project.)
- My preferred coats from this period must be the morning coat and the longer coats in fig. 110 – I think they will complement the other costumes from the earlier periods well, whilst still looking slightly different.
- Research is showing very little change between the 3 decades, with only slight changes to fit and waistlines being made – makes it easier as I can pull from each decade to design for characters without having to worry much about getting things wrong.
- Noticing a more regular use of patterns in the 1890s – may take this into design.

The Vintage Dancer - 1870s



Fig. 112



Fig. 113



Fig. 114



Fig. 115

- “1870 - had lost the shoulder fullness and were less shaped, falling straight to the wrist, where the cuff became more defined, closing with two buttons.”
- “Shirt collars of the 1860s and 1870s were low.”
- “The tie now made as a shaped band, narrow in the centre for the neck, wider at the ends, was tied in a bow or knot during the 1870s”
- A lot of the fashion plates that are coloured are showing suits in more neutral colours – browns, beiges, blacks, blues and greys
- Seeing lots of top-hats and other forms of topper styles. The bowler hat only makes an entrance towards the end of the 1880s (rare but sighted in 1870s)
- Men style themselves with canes, could implement this on characters with money – William Van Dort?

The Vintage Dancer - 1880s



Fig. 116

GLOBE PERFECT-FITTING SHIRTS.

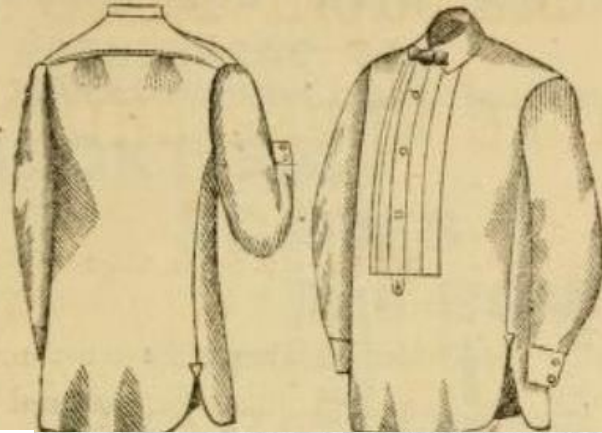


Fig. 117



No. 408. Sizes, 14 to 18 inches, 16c. each; \$1 85 doz.



No. 409. Sizes, 14 to 18 inches, 16c. each; \$1 85 doz.



No. 410. Sizes, 14 to 18 inches, 16c. each; \$1 85 doz.



No. 411. Sizes, 14 to 18 inches, 16c. each; \$1 85 doz.

Gents' Linen Collars and Cuffs, Neckwear, Shirts, etc.



No. 411. Sizes, 14 to 18 inches, 16c. each; \$1 85 doz.



No. 412. Sizes, 14 to 18 inches, 16c. each; \$1 85 doz.



No. 413. 16c. pair; \$2 25 doz. Sizes, 9 1/2 to 11 inches.



No. 414. 25c. pair; \$2 50 doz. Sizes, 9 1/2 to 11 inches.



No. 415. 25c. pair; \$2 50 doz. Sizes, 9 1/2 to 11 inches.



No. 416. 25c. pair; \$2 50 doz. Sizes, 9 1/2 to 11 inches.



No. 407. Fancy Colored, 75c. 90c., \$1 20.



No. 408. Fancy colored, 80c., \$1 00, 1 20, 1 35.



No. 409. Fancy Percale, or White, 15c., 25c., 35c.

Fig. 118

- “In the 1880s, the single-breasted forms had rounded fronts, a shaping which continued until the end of the century.”
- “In the 1880s a style with roll collar appeared as an alternative to the separate collar and lapel, the roll collar curving low to reveal a large expanse of shirt front”
- “New type of coat appeared for the less formal evening occasions. It had the new roll collar of the tailcoat of this decade, and the short form of the lounge jacket which had been adopted for day wear.”
- Pulled these images as I thought they were interesting when designing the collars and waistcoats
- Waistcoats are quite high in this period – many feature small lapels that complement the jacket worn
- Colour of waistcoat can match or contrast the jacket
- Collars are either rolled down in a more modern way – some stay high grazing chin
- Cravats still worn – seeing the beginnings of more modern looking ties in the 1880s

The Vintage Dancer - 1890s Suits



Fig. 119

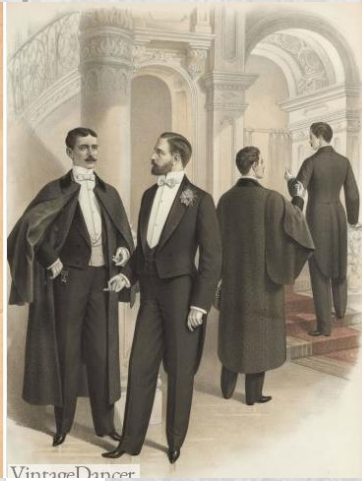


Fig. 120



Fig. 121



Fig. 122

“The waistline rose in the 1890s and the lapels lengthened.”

“Dark grey was popular during the 1890s for all coats but the evening coat. Velvet collars appeared on dress and frock coats”

““Fancy” waistcoats were revived in the 1890s”

“A higher fastening was general on all waistcoats in the 1890s except evening waistcoats, on which the opening widened and deepened in the 1880s and 1890s.”

“In the 1890s, when the collar became higher, many varieties of knot and a great variety of materials were used in ties.”

Fig. 120 - This cape like coat has a very theatrical villain-like quality to it, would like to capitalise on this for Barkis – potential wedding ensemble?

Pulled the hat fashion plate to better understand hats of the time – little knowledge and this has been helpful.



*Useable Competition Patterns:
Female*



Patterns in Portfolio - Why?

As my brief follows the Patterns for Performance competition, I am conscious that I need to use these patterns in the construction phase of this project. For this reason, I decided to go through the books outlined in the competition brief and pull out all patterns that related to my chosen time periods. For this project, that was late 18th Century, 1870s, 1880s, and 1890s. The patterns were pulled from *Patterns of fashion 1 & 2* by Janet Arnold, and well as *The Cut of Women's Clothes*, *The cut of Men's Clothes*, and *Corsets and Crinolines* by Norah Waugh. I wanted to make sure I had gone through these before designing, so I could design with these patterns in mind. This way, when it came to the construction element of the project, any costume that I picked to make would have a competition approved pattern to begin construction with.



Janet Arnold - Patterns of Fashion: 18th Century

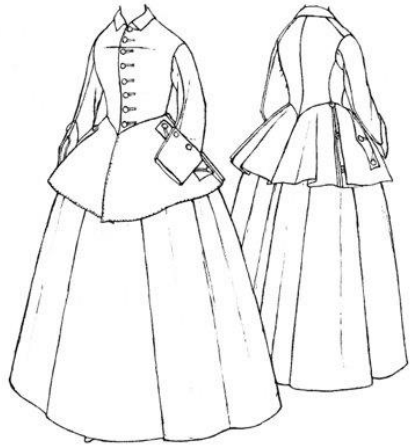


Fig. 1



Fig. 2



Fig. 3



Fig. 4

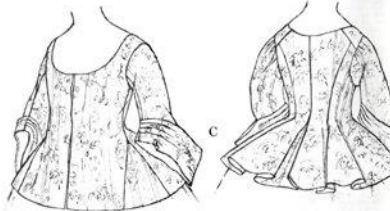


Fig. 5

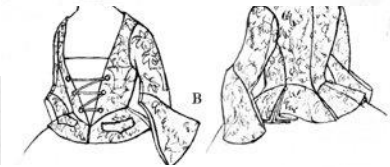


Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10

Janet Arnold - Patterns of Fashion: 18th Century

- After looking through these patterns, I think some of these could be adapted to make a maid's costume for Mrs. Plum
- The one's with a jackets style bodice and separate skirt would work best – these look like the obvious jackets/bodices and skirts in the pictures on my moodboards.
- Fig. 1, 2, 7, and 8 are the closest to what I'm trying to go for – they have the separate upper and lower body style that I'm looking for. I also like the general shape of these dresses.
- Fig. 10 could also work, as the bodice is a good style, and the shape of the skirt isn't wide – overskirt may need to be adapted or removed – this is too expensive for a maid to have worn.
- All dresses are for upper-class women – these will all need to be made more subtle and less expensive in order to better suit Mrs. Plum's status as a cook.

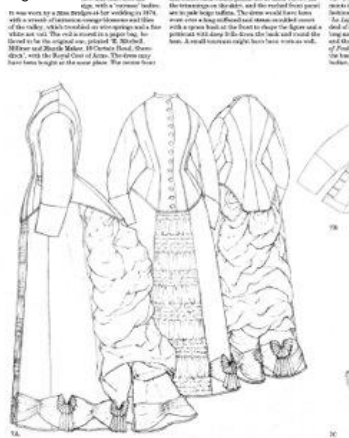
Janet Arnold - Patterns of Fashion: 1870s Bustles

1870s - The History of British Costumes
 10. A dress in black with red and white stripes with a high collar and long sleeves. The bodice is fitted and the skirt is full. The dress is made of a heavy fabric and has a long train. The dress is shown in a sketch and a photograph. The photograph shows the dress in a museum setting. The sketch shows the dress in a more detailed manner, highlighting the intricate details of the bodice and the fullness of the skirt.



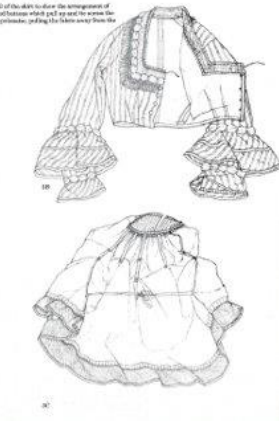
Fig. 11

Fig. 13



14

11. The bodice showing the work of joining of several ribs with thin ribbons to give it the shape of the bustle. The work is done in the form of a series of loops, the ends of which are attached to the ribbons. The work is done in a series of loops, the ends of which are attached to the ribbons. The work is done in a series of loops, the ends of which are attached to the ribbons.



13

12. The bodice showing the work of joining of several ribs with thin ribbons to give it the shape of the bustle. The work is done in the form of a series of loops, the ends of which are attached to the ribbons. The work is done in a series of loops, the ends of which are attached to the ribbons.



15

- These dresses would be good for the Everglot women
- Fig. 11 – great for Victoria, had the different bodices to make her more or less modest whilst fitting the dramatic vibe and silhouette.
- Fig 12 – I really like the bodice for Maudeline, and the skirt is a good size. I do not like how the bustle is created in the back, preferring more layers and drapery.
- Fig. 13 – Bodice is nice, but the bustle is too small. Also, not a fan of the texturing on the back
- Fig. 14 – Could be good for someone like Hildegarde, but I do prefer the dresses from my other research.

1870s - The Victorian and Albert Museum
 16. A dress in black with red and white stripes with a high collar and long sleeves. The bodice is fitted and the skirt is full. The dress is made of a heavy fabric and has a long train. The dress is shown in a sketch and a photograph. The photograph shows the dress in a museum setting. The sketch shows the dress in a more detailed manner, highlighting the intricate details of the bodice and the fullness of the skirt.



Fig. 12

Fig. 14



16

17

18

Janet Arnold - Patterns of Fashion: 1880s Bustles

c1880-3 The London Museum

9A. A dinner dress in ivory silk with satin stripes 1/2" wide, 1/4" apart. It is trimmed with ivory embroidered net and lace. The label on the petticoat waistband is printed in gold. Mme. Lachambre, Rue Tailleur 26, Paris. The bodice and long trained overdress are

joined together. The dress would have been worn over a long corset to mould the figure and the skirt drapery would have been supported at the back by layers of stiff folds inserted on the straight fronted petticoat. A small boned hair toppers might also have been worn.



Fig. 15



9B. The bodice is lined with ivory twilled silk. The side pieces of the overdress are cut from the bodice, draped over the hips and secured at the centre back. The long train, bordered with embroidered net, is attached to the back of the bodice.

9C. The underskirt is cut in gored shape from hip to waist to fit smoothly, and taped to pull the fabric back from the front. It is in cream, finely-corded silk and the bands of ivory lace, embroidered net and rosemary satin are mounted on top at the front only.



9C



16A

Fig. 16

c1887-9 The Victoria and Albert Museum

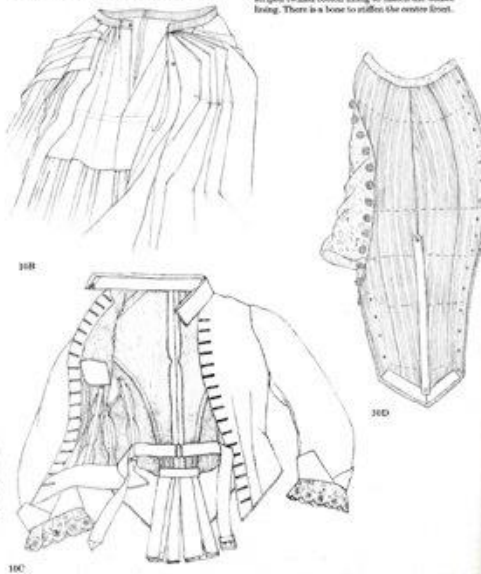
16A. A day dress in terra-cotta satin made by Mrs. White, Archd. House, Shepherd's Lane, Brighton. The bodice is trimmed with a slightly puffed panel of tan and grey shot twilled silk with a design of three de l'ye in terra-cotta velvet. The cuffs and collar are in terra-cotta velvet cut on the cross. The sleeves show the first signs of fallaway over the shoulder. The under-

skirt has tape casings to take steel, which would have provided support for the skirt. A bottle pad would have been worn just below the waist at the back to provide extra support. The bodice is boned and would have been worn over a long corset, possibly coloured and made of brocaded silk or satin.

16B. The detail shows the arrangement of the pleats at the back. These deep folds are all caught into 11" in the waistband. The dotted line on the underskirt marks the attaching line from the tape casings for the steel which provided the support for the skirt and gave it the characteristic basket shape. The underskirt is made of terra-cotta coloured heavy cotton. The skirt drapery and pleats are in terra-cotta satin.

16C. Each piece of the bodice is lined with brown, yellow and white striped twilled cotton and worked as one piece of fabric. The bones are mounted in patent cotton casings which are woven together at the edges.

16D. The puffed front panel is completely detachable. The tan and grey shot twilled silk, with a design of three de l'ye in terra-cotta velvet is mounted on a striped twilled cotton lining to match the bodice lining. There is a hose to stiffen the centre front.



16C

16D

- Fig. 15 – Not a fan of this dress at all. It is too fussy and detailed for the Everglots and has no dramatic bustle like I am wanting. I also do not think I could do so much detailing in the time I have.
- Fig. 16 – The drapery on this pattern is really nice, and the bodice has that modest high neck and suit-like appearance.

Janet Arnold - Patterns of Fashion: 1890s

- None of these patterns are entirely what I'm looking for. After researching, I like more of the dresses from Harper's Bazaar and would want to re-create one of those for Nell Van Dort/
- Most of these dresses feature the large sleeves I want to move away from.
- The dresses with smaller sleeves are not what I'm envisioning either - all these patterns would need to be altered so much that I'm not sure it's worth trying to base a costume off these dresses.
- Fig. 19 - this dress is probably the closest to what I am going for. I like the high neckline with collar and cuff ruffles, but the skirt would need to be more dramatic and I'm not sure on the overall aesthetic of the bodice.
- Fig. 20 - Like the bodice and skirt on this dress a lot. The sleeves would need to be changed but that wouldn't be too difficult. Skirt is wide at the bottom and has a dramatic strain which I like.

Norah Waugh - The Cut of Women's Clothes: 18th Century

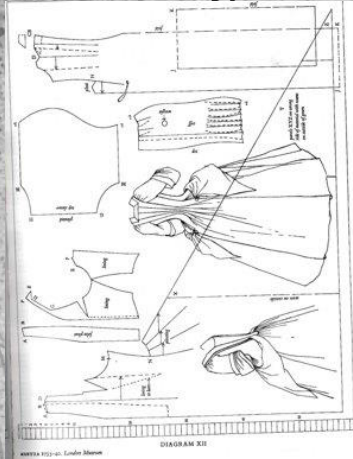


Fig. 22



Fig. 23

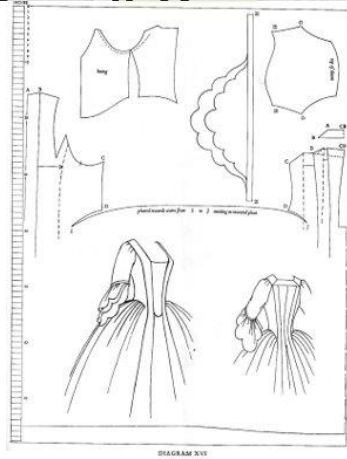


Fig. 24

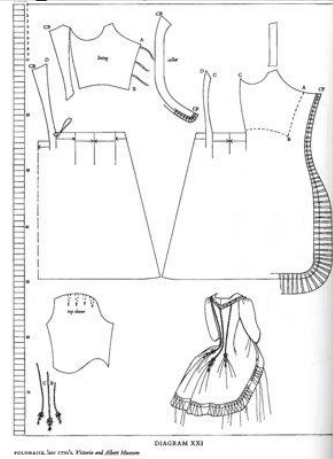


Fig. 25



Fig. 26



Fig. 27

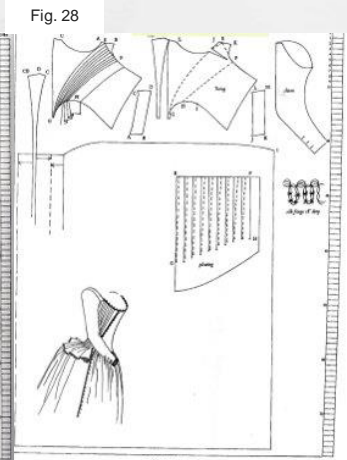


Fig. 28

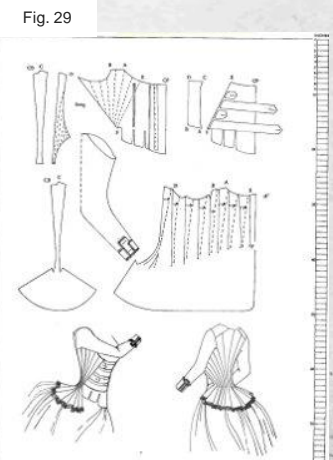


Fig. 29

Compared to the Janet Arnold patterns, these dresses feel a lot less upper class and expensive – good for Mrs. Plum (working class)

Fig. 22 – really like the pinned-up bodice – can be styled to look as though she has it out of the way rather than style choice.

- Fig. 26 – Like the overall look of this dress – the bodice looks like those in my research and the size of the skirt reflects the period without being massive.
- Fig. 27 – The lacing down the front is something I've seen a lot in research – would be good to implement this on design. Also love the long peplum/skirt as it adds something else to the garment without being over the top.

Norah Waugh - The Cut of Women's Clothes: 1870s Bustles

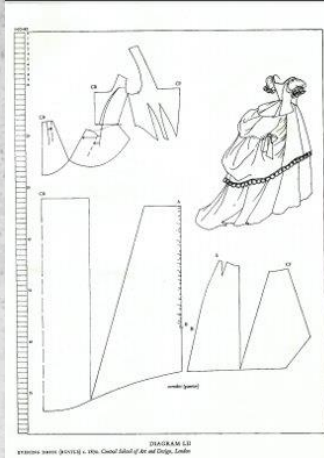


Fig. 30

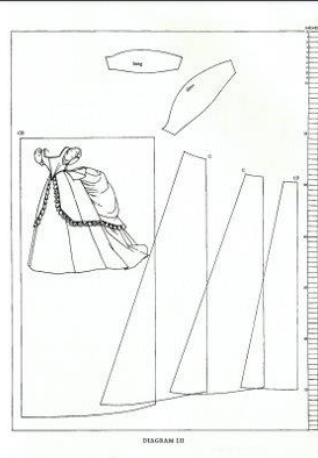


Fig. 32

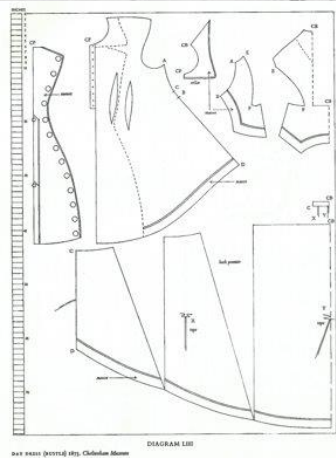
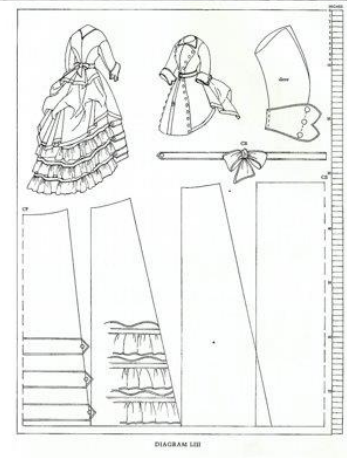
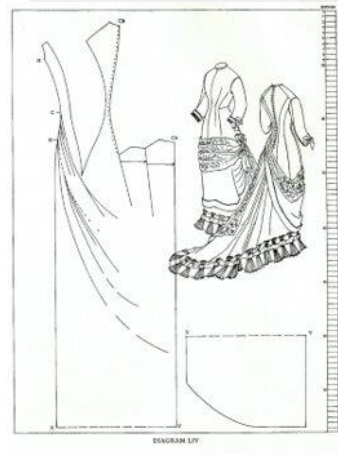
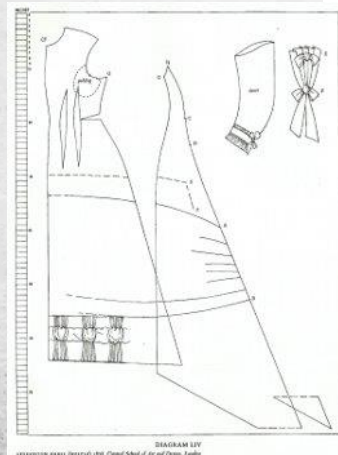


Fig. 31



- Fig. 32 – Again, this is not the style or silhouette that I’m looking for in my designs, but on top of that there isn’t any part of this dress that I’m, a fan of. I only really like the length of the train, and I am considering a similarly long train for Emily as that is a part of her original design.



- Fig. 30 – really like this formal dress and could really see it being used for Emily. I love the bodice, but a little unsure on the sleeves. Also dislike the way the bustle has been made, would prefer flowy drapery
- Fig. 31 – I really like the bodice of this for Maudeline as it resembles the suit-like bodices I saw in my research. The skirt is too fluffy for Maudeline but may suit Victoria well.

Norah Waugh - The Cut of Women's Clothes: 1880s Bustles

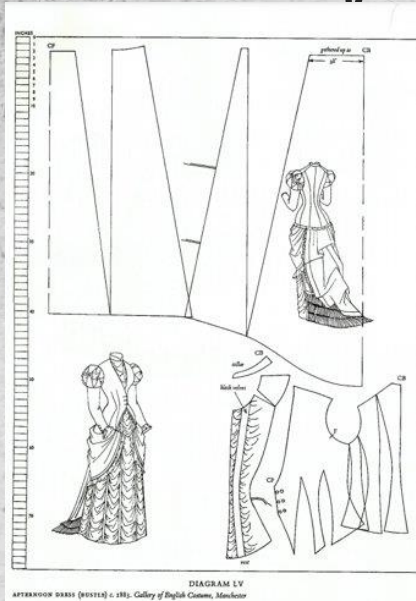


Fig. 33

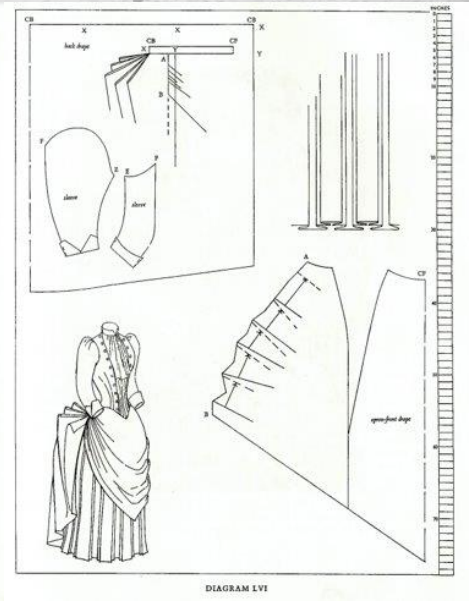
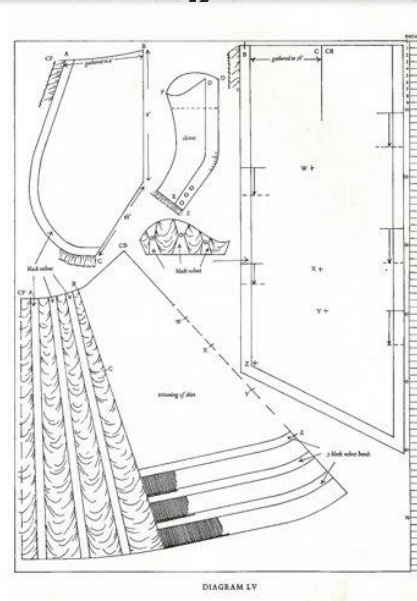


Fig. 34

- Fig. 33 – Similarly, to before, love the bodice of this with the blazer-style and puff sleeves. It has a severe modesty that would work well with Maudeline. I think the puff into a tight sleeve works well to create a striking shape.
- Fig. 34 – I really like this dress, although I'm not a fan of how the bustle pleats are formed on the back. Everything else though would work well for Maudeline and could easily be made fluffier and less severe for Victoria.

Norah Waugh - The Cut of Women's Clothes: 1890s

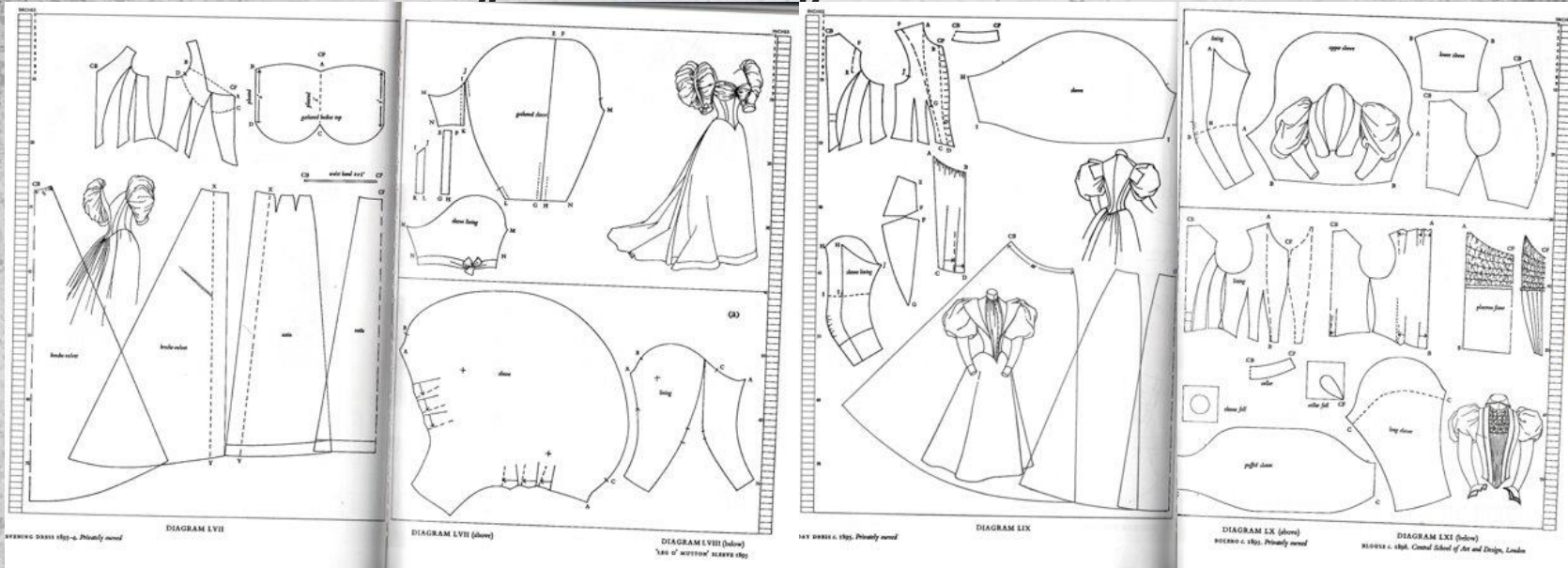


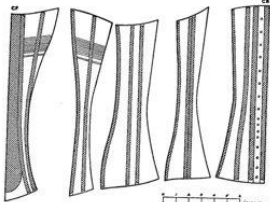
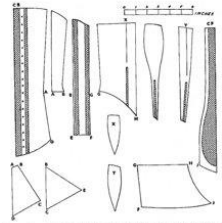
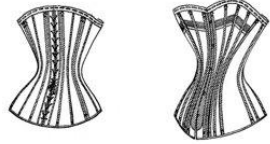
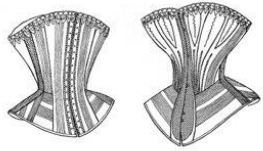
Fig. 35

Fig. 36

Fig. 37

- Again, all the sleeves on these dresses are too big for my idea of Nell's costume, but the skirts are much better and I like how wide they are.
- Fig. 35 – I do like the sleeves on this, but I think the bodice may be too revealing for an older woman and the matriarch of an up-and-coming family.
- Fig. 36 – I like the skirt of this dress, but the bodice feels to stern and severe for Nell.

Norah Waugh - Corsets and Crinolines: 1870/1880s Corsets



38 Grey corset corse, highly boned bodice, small back opening. The open back and the face that it is very well-ventilated—comes in sizes for 47 to 50 inches, but the shape small back of the 48 to 50, and the shape very wide (see 1875).

39 Black corset corse. The bones are held in position top and bottom by yellow wire/leads, the dress is reinforced with canvas, with yellow stitching between. It is edged with black lace with yellow ribbon. Corset upon back (see 1875).

Fig. 38

Fig. 39

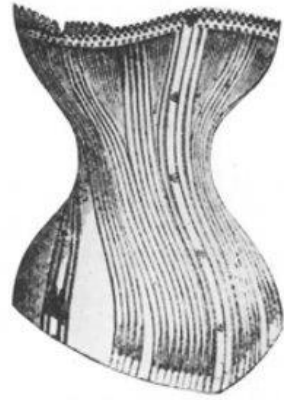


Fig. 40

Fig. 41

Fig. 42

Fig. 43

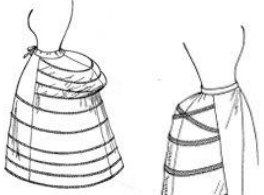
60 1878.

61 1885.

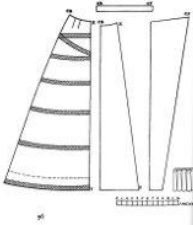
- These were pulled to get a better understanding of what corsets of the time looked like and how they were made. I'm unsure yet if there will be time to make a corset, but I would like to design with the shapes the corsets make in mind.
- The corsets here seem to put up the bust and pull in the waist to give a quintessential Victorian hourglass figure. I believe this silhouette would complement the large bustles of the time well.

Norah Waugh - Corsets and Crinolines: 1870s Bustles

91 Small crinoline, with bands attached, of white cotton, lined with black



92 Back of black and white striped crinoline (1870)



86 1875. Tournure with petticoat which buttons on to the base of the tournure



Fig. 48

Fig. 44

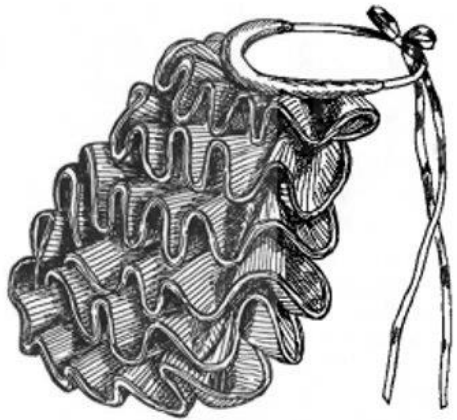
Fig. 45

Fig. 46

Fig. 47

Fig. 49

Fig. 50



91 1870-1875. A brooch bustle
The Gallery of English Costume, Manchester City Art Gallery

- These again were pulled as I have little knowledge of how the bustle was created, and what the garments looked like that went over them.
- Fig. 45 – This is a pattern I have previously followed and know works well. I may design with this pattern in mind in mind
- Seeing lots of ruffled petticoats, however petticoat patterns in other books have them as plain. Perhaps it is up to designer discretion as to which to follow.

Norah Waugh - Corsets and Crinolines: 1880s Bustles

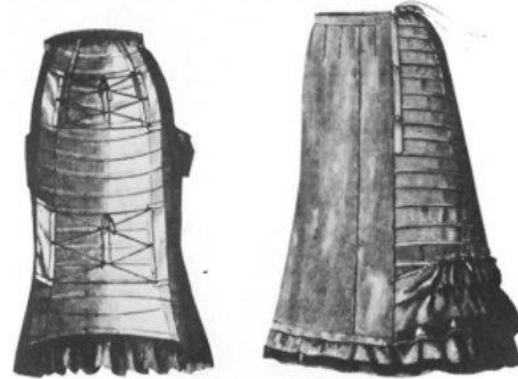


Fig. 52



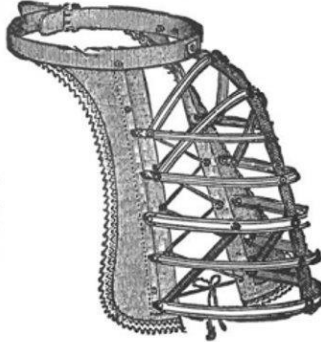
88 1885. Horsehair tournure

Fig. 51



89, 90 1885. Front and side view of a tournure, with petticoat attached

Fig. 53



98 "Canfield Bustle"—One of the last bustles to be advertised (1887)

- Fig. 52 – this is a picture of the previous bustle pattern with a slightly different top section, and I like the shape and volume it gives. It's good to see it on a person to better understand how it will look/work.
- The other bustles here look too small and were for the bustle dresses that I'm not taking through to the design phase with me.



*Useable Competition Patterns:
Male*



Norah Waugh - The Cut of Men's Clothes: 1870, 1880, and 1890s

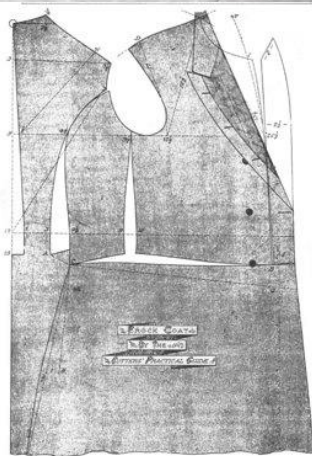
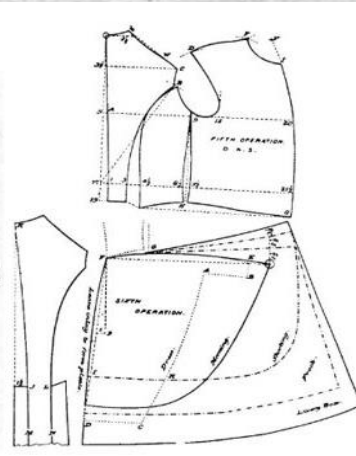
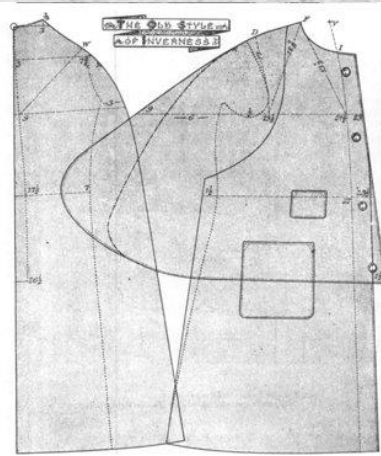
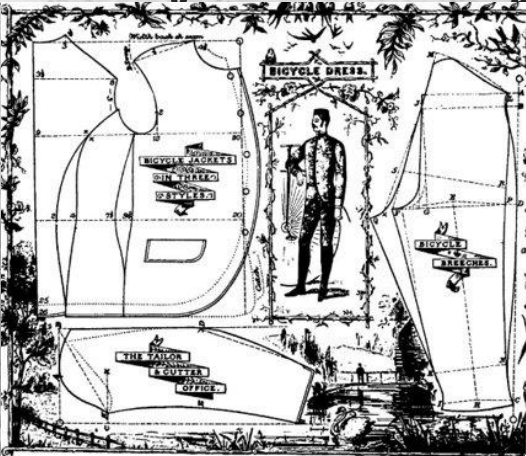
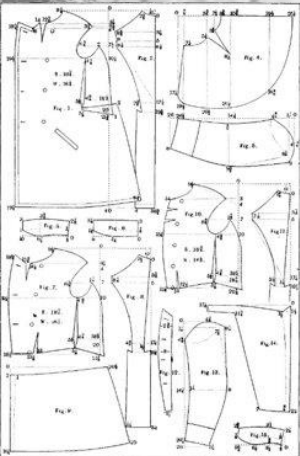


Fig. 54

Fig. 55

Fig. 56

Fig. 57

Fig. 58

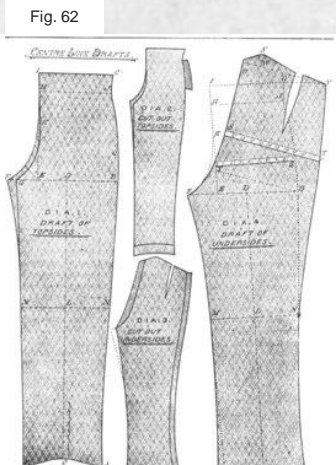
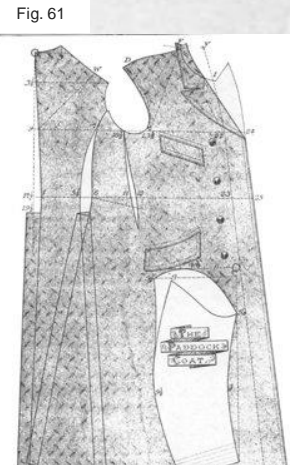
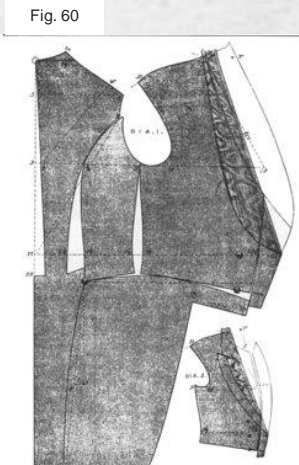
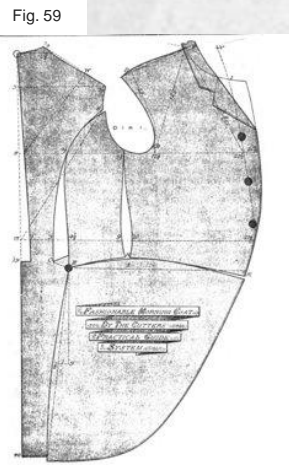


Fig. 59

Fig. 60

Fig. 61

Fig. 62

Norah Waugh - The Cut of Men's Clothes: 1870, 1880, and 1890s

- Although I will probably not be making a male costume (I prefer to make female clothes), I struggle to design and draw for men. Seeing these suits flat in pattern form really helps me to understand how to draw them better.
- There isn't a lot of choice for male patterns under the competition - these patterns were all I could pick from for my chosen period. I also find these patterns a little hard to read.
- These patterns will be used to somewhat help with drawing, but for construction I don't think I will be using these.



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