

# A Textile and Costume Design Project

- including the construction of a costume  
for a stage production 'Kullervo'.

Thesis  
Maija Koppinen  
Major: Textile Design  
Metropolia University of Applied Sciences  
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# Abstract

**T**his thesis presents a **textile and costume design project**.

The project includes an introduction to **costume and textile design**, as well as a **training package**, and a **workshop** and **construction of a costume** for a **stage production**. The workshop comprises of work with young **textile art students** from **Annantalo – Youth Art Centre of Helsinki**.

The **first** objective was to construct a costume. I planned to implement a workshop, where textile art students would **learn and practice new skills** necessary to transform their designs into elements (fabric swatches). I would then use the fabric swatches to **construct a shawl/blanket** for a stage production called **'Kullervo'**.

The **second** objective of my thesis was to learn about **different textile design techniques** and how costume/textile design functions in **the world of stage and screen productions**.

The **third** objective was to produce a training package for future costume/textile design workshops, including issues such as: purpose, methods used, learning outcomes, a timetable and lesson plan, and a design brief.

There were many changes to the thesis process. Unfortunately, the workshop was not implemented as planned because of COVID-19, but instead it ended abruptly. The textile art students did not have time to finish their designs in time and the original dates for the Kullervo stage production were cancelled. Since the process of making the costume was already on the way, the shawl/blanket was completed and will be given to Annantalo.

Image: 1 - The frontpage image is a foiled off-cut wood design for the constructed costume

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# Tiivistelmä

**T**ämä opinnäytetyö esittelee **tekstiili- ja pukusuunnitteluprojektia**.

Projekti sisältää johdannon **puku- ja tekstiilisuunnitteluun, koulutuspaketin** sekä **työpajan ja puvun valmistuksen näyttämötuotannolle**. Työpaja koostuu nuorten **tekstiilitaiteiden opiskelijoiden** kanssa tehtävästä työstä **Annantalon lasten ja nuorten taidekeskuksessa Helsingissä**.

Opinnäytetyöni **ensimmäisenä** tavoitteena oli valmistaa puku. Suunnittelin toteuttavani työpajan, jossa tekstiilitaideopiskelijat **oppisivat ja harjoittelisivat uusia taitoja**, joita tarvitaan kangastilkkujen kuoseissa. Näistä kangastilkuista **valmistaisin huivin/peitteen 'Kullervo'**-nimiseen näytelmään.

**Toisena** tavoitteena oli tarkoitus oppia **erilaisista tekstiilisuunnittelutekniikoista** ja siitä, kuinka puku- ja tekstiilisuunnittelu toimivat **lava- ja näytöstuotannon maailmassa**.

**Kolmantena** tavoitteena oli tuottaa koulutuspaketti tuleville puku- ja tekstiilisuunnittelun työpajoille. Paketti käsittelee muun muassa tarkoituksia, menetelmien valintoja, osaamistavoitteita, aikataulua ja tuntisuunnitelmaa sekä suunnitteluohjetta.

Opinnäytetyöprosessiin tehtiin paljon muutoksia. Työpaja Annantalolla ei valitettavasti onnistunut suunnitelman mukaan koronavirusepidemian takia. Työpaja päättyi äkillisesti eikä tekstiilitaideopiskelijoilla ollut aikaa viimeistellä kuosejaan ajoissa. Alkuperäiset esityspäivämäärät Kullervo-näytelmälle peruutettiin. Olin jo aloittanut puvun tekemisen, joten tein sen loppuun. Annan sen myöhemmin Annantalolle.

**Tekijä:** Maija Koppinen

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Image: 2 - The constructed costume



# 1. Introduction

For my thesis, I wanted to integrate textile design and costume design for a stage production. With those subjects, I decided that creating a workshop aimed for young students studying textile art could be rewarding, interesting, and bring both new perspectives for their textile art course, as well as some information on costume design for stage productions. I decided to approach Annantalo (a youth art centre) with my project idea. It turned out that they actually knew relatively little about the subject of costume design in Annantalo, and were interested to carry out the workshop with me. We planned together what the students would do in the workshop and what the purpose of the project would be.

The plan was to construct a costume for a stage production titled 'Kullervo', with the help of some young textile art students from Annantalo. I tested multiple different textile techniques and chose stitched shibori dyeing and sashiko stitching as the techniques for them to learn.

Having worked at Annantalo as a costume designer earlier, and having participated in their courses in my youth, I had a fair idea of what they do at the art centre. I thought that the students might find this an interesting project.

To help me design this costume/textile workshop and possible workshops in the future, I decided that I would like to create a training package with guidelines and information.

## **Annantalo introduction**

Annantalo is a youth art centre that provides education for art and culture in the heart of Helsinki, Finland. The art centre offers art education, exhibitions, performances, events and workshops for children, adolescents and families, as well as a wide range of courses. Annantalo is also a venue for seminars and training courses to promote children's culture. (Annantalo 2020.)

## 2. Approach, conceptual framework and thesis questions

### Approach: Double diamond vs. iterative planning process

The double diamond model was developed by the British Design Council in 2005, and it is a design process visualisation method. The model is divided into four phases: Discover, Define, Develop and Deliver. This model can help develop the creative process. (Design Council, 2015.) It was useful in my initial ideas, and also for the design process of the costume itself.

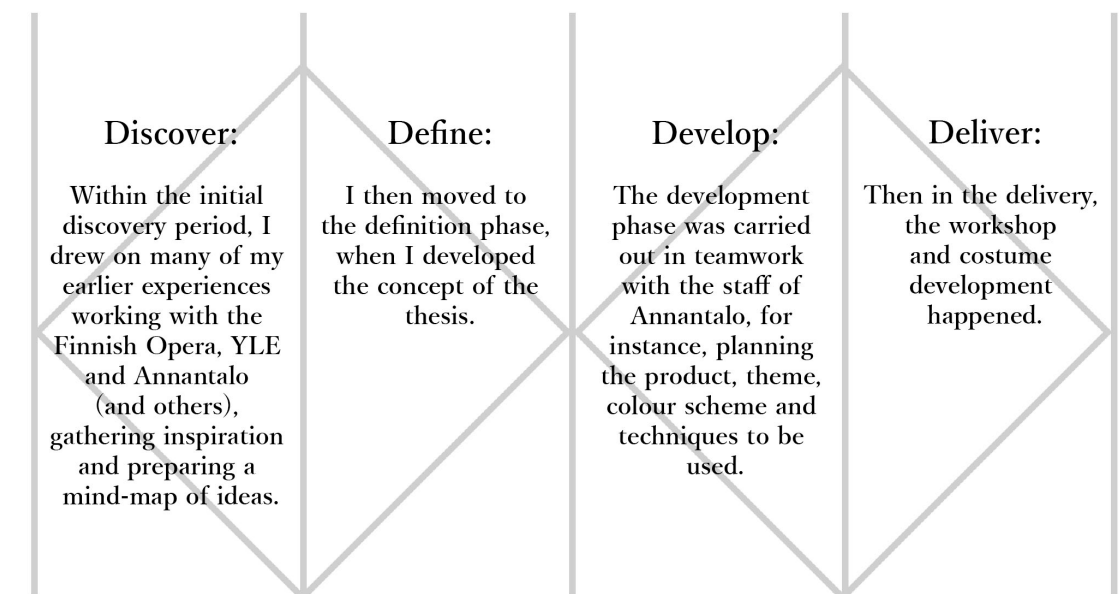


Figure: 1 - Double diamond process for the thesis

However, while the theory of the double diamond does briefly mention feedback loops in the delivery stage, many adjustments were needed throughout my project. I do not feel that the double diamond assisted with the serious changes I faced in the overall project. I consider that an iterative planning process is more relevant to describe my experience in this case, constantly adapting my plan in the face of problems or hurdles.



Linear project planning assumes that things will go forwards smoothly, without serious obstacles. An iterative planning approach is a process that involves changing plans as the project progresses, to adapt to changing conditions, resources and stakeholders. (Rodolfo, Siles 2018.) Typically, in project management there should be consideration of risks at the start, and monitoring and readjustment of the plans when challenges emerge. This avoids total failure of the project, or only discovering that the product or project does not meet expectations at the end. (Rodolfo, Siles 2018.) Naturally, it is unlikely that anyone would plan for such a big risk as a pandemic. In my case, if I had stuck to the original plan, I would not have been able to finish.

I consider that the double diamond method suits the design process for specific products, and my experience shows that it is important to incorporate multiple opportunities to revisit the plan and adjust the design. In a more complex project such as workshop planning with more 'moving parts', rather than design of a single product, the iterative process of project management might be more relevant.

Here I show the messy, real life process of the iterative cycle of my thesis:

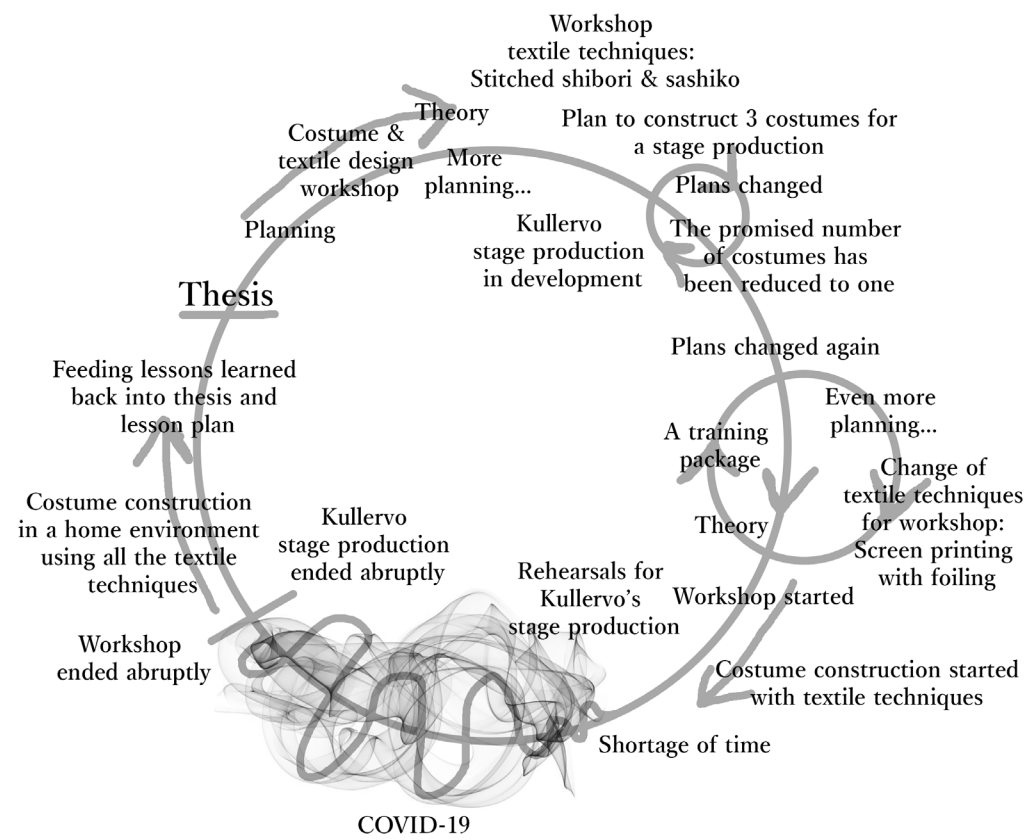


Figure: 2 - Iterative cycle, representing my final project process

## Conceptual framework

Here I show in a graphic style the changes from my earlier concept to the final process:

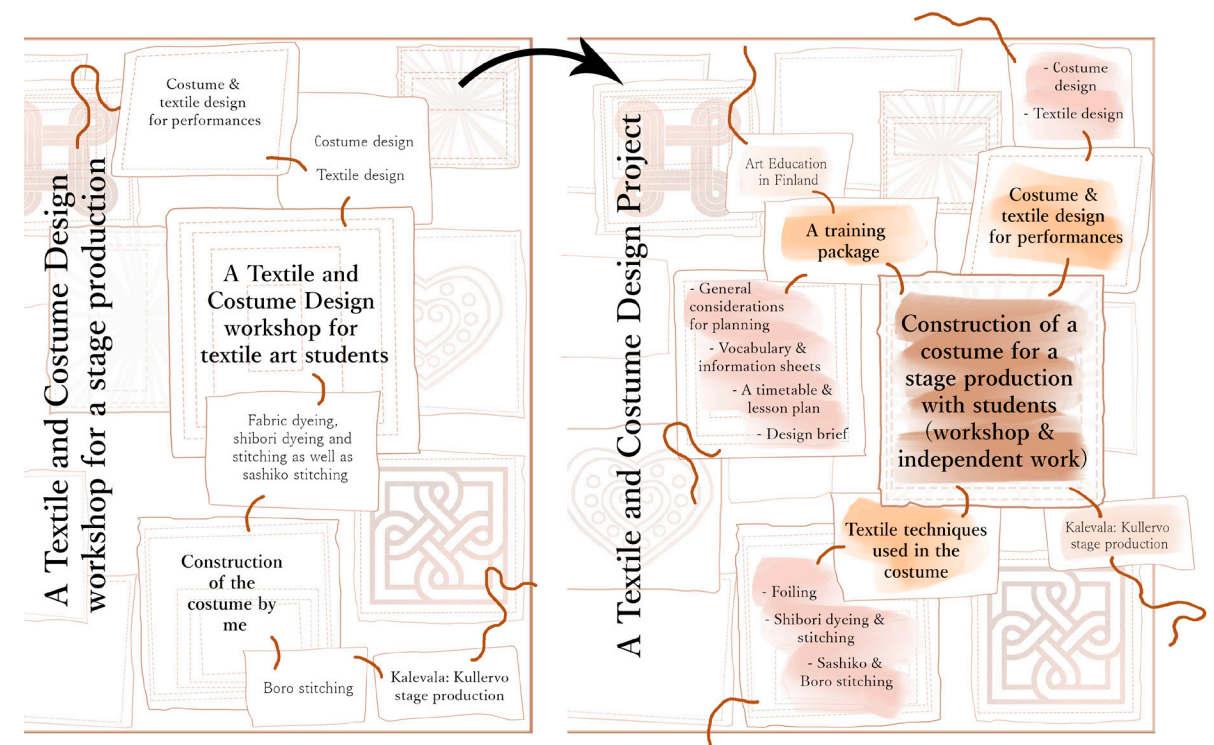


Figure: 3 & 4 - Earlier conceptual framework vs. conceptual framework in the end

As will be discussed in chapter 6, my conceptual design was originally focused on textile and costume design theory and a practical project (points 1, 2 and 3 on the right). However, due to problems that arose during the project, I expanded it to include the background on art education (point 4) and a training package for future textile design workshops (point 5).

The final conceptual framework for this thesis is a project including several parts:

1. Construction of a costume for a stage production, with the help of some young textile art students from Annantalo (workshop and independent work). The plan was that the students would have done foiling designs, and I would have constructed the costume using the students designs, as well as doing the other textile techniques.
2. Textile design techniques used in the costume.
3. Information on costume and textile design for performance, including interviews with costume design professionals. During the workshop we would have had discussions using the gathered information regarding the ways that costume/textile design works in the world of stage and screen productions.
4. Art education in Finland – a definition of art education, the way it functions in Annantalo and how it helped me plan a workshop.
5. A training package for future textile design workshops, and general guidance for planning of a range of activities – including information and instructions in one package: The purpose of the workshop, learning outcomes, methods used, vocabulary, a timetable and lesson plan, and a design brief.

**Costume design background information**  
**- Interview questions**

I interviewed staff from different costume departments in Finland to understand what goes on in a screen and stage production. This provided information for the costume design theory section. I asked for their opinion on their role and the requirements of different types of productions.

I explained to the respondents that their names and identifying features would be kept anonymous unless they gave permission, and how I would use the data. Of the eight persons I approached, only five responded (see chapter 8).

I sorted their responses using Excel, analysed their answers and coded the themes that emerged. I incorporated the themes, as well as some anonymised relevant quotes, in the text.

**Theory and Literature**

The resources used are listed in the reference list. Throughout the thesis I give references to published books, websites, photos and so on. I have included images of the costume produced and the techniques I used, as sources of information.

I participated in a short course in the UK on costume design (July-August 2018: Costume Design for Performance course at Central Saint Martins, London, England), and some theory consists of the course notes. In addition, I was an exchange student for one semester in RMIT Melbourne, Australia, and I utilised some of the textile handling processes and course notes.



**Thesis Questions**

The experience and the hurdles I faced meant that the questions changed during the implementation of the project.

- What is the theory and practice of costume and textile design, and the tasks of the designers?
- What are the most important elements of an educational training package to help future textile design workshops?
- Did the collaboration succeed in producing the product reflecting the themes of the upcoming theatrical performance?
- How should you teach young students textile design techniques in a short period of time?





# 3. Art Education in Finland

Because my thesis includes a workshop at an art centre for young students in Helsinki, Finland, I wanted to study what basic art education is like in Finland. In this chapter, I consider the definition of art education and the way it is delivered in Annantalo. This information helped me create new ideas for a workshop for Annantalo.

## 3.1 Art education

Basic art education in Finland might include visual arts, crafts, media, circus, music, theatre and dance. They form the basis of the arts curriculum, which is governed by the National Agency for Education (Opetushallitus) in Finland. Art teachers then have some flexibility to design the activities within the curriculum, and prepare their own lesson plans. (Ministry of Education and Culture 2020.)

Basic art education is offered both within school hours, and on an extracurricular basis. Basic art education is offered within mainstream schools, or at music, dance, art and craft schools, as well as other educational institutions. In Finland, while the core curriculum is mandated by the National Agency for Education, funding is provided by the national government (the Ministry of Education and Culture) to the municipalities, which have the responsibility to provide the education. Annantalo falls

under the management of the Municipality of Helsinki. (Ministry of Education and Culture 2020.)

The role of basic art education is to provide students with opportunities to study art of their own interest in a long-term and goal-oriented direction. The teaching promotes the development of the student's artistic abilities and gives a basis for lifelong art hobbies, as well as skills to apply in vocational and higher education in the field of art. (Ministry of Education and Culture 2020.)

### 3.2 Art education in Annantalo

All primary school pupils in Helsinki at some point attend one short course of '5x2 art education' at the art centre during school hours (in addition to their normal art classes at school). This signifies two classes (45 minutes each) per week for five weeks. The 5x2 classes are held in one of the five arts centres in Helsinki. (Annantalo 2020.)

Annantalo is one of these centres. In addition, in the evenings, on weekends and during the holidays, extra-curricular art courses are organised for children and adolescents. Art education at Annantalo gives children and adolescents the chance to learn art skills or many sorts, as well as experiencing culture in a creative atmosphere. The classes include options of fine arts, textile arts, photography, ceramics, animation, cartooning, music, dance and theatre, and more. In addition to art education, school classes and day care groups are offered performances, exhibition tours and workshops. Teachers at Annantalo are trained artists and/or professional art teachers. (Annantalo 2020.)

My workshop was held on Thursday evenings as an extra-curricular course, with 11 to 15 year-old adolescent students from the textile art group 'Iso Kangastus', together with the art teacher. Some of the students have been in the same class with the teacher over many years. Typically, they have one or two major projects per semester, plus some spontaneous activities. The teacher has worked in Annantalo for many years. She is very experienced and does not appear to follow set lesson plans.

It is unusual for there to be any joint projects between the different groups. Therefore, it was an innovation to propose that the textile art group would design and produce textiles for the costumes to be used in the theatre production. My aim was to encourage interaction between the students of the two groups, textile art and theatre. This would help them to understand better the requirements of each art.

## 4. Costume & textile design for performances



In this chapter I give a glimpse to the world of costume design for stage and screen productions, and the role of designers. This includes the differences in designing costumes for different media, and the process from ideas to the finished product (with some additional information provided by Finns involved in costume development). This information was going to be relevant for the Annantalo textile art students because during the workshop we were going to discuss how costume/textile design works in the world of stage and screen productions.

## 4.1 Costume design

### Costumes

Costumes are clothes that are used to portray the user as a character in a theatrical performance on stage, in a movie or on television. Every garment worn in a stage or screen production is considered a costume.

Costumes help establish tone and style, geographic location, weather, time and historical period. They depict the character's age, gender, personality, attitude, occupation, ethnicity, nationality and social class. You could guess from a costume, for example: what the character's personality traits are, what might they enjoy and what their favourite activities are.

Sometimes costumes are made from scratch, but often they can be purchased from retailers, or modified from another use.

Costumes should help the performer and coordinate with the concepts of the director and other designers.

### A costume designer

A costume designer is the person whose job is to design the clothing used by the performer in a stage or screen production. A costume designer and fashion designer have similar skills of creating clothes, but a costume designer also needs to design clothes in order to bring a script to life.

The goal of a costume designer is to create innovative costumes, which draw the audience watching the production into an imaginary world.

### The tasks of the costume designer

A costume designer's key tasks are the same, whether the production is for stage or screen. If the production is big, the costume designers' tasks might be distributed to other people working in the costume department (Course notes, 2018).



Image: 3 - 'Cinderella' ballet, sketches of work in progress by Emma Ryott, from my work with the Finnish Opera in 2018

**“For Star Wars Episode I, I think we made well over a thousand costumes. We made everything.”**

- Trisha Biggar, costume designer for 'Star Wars' Episode I, II & III. (*Star Wars Episode I: The Phantom Menace* - Costumes Featurette. 2001.)

The five designers I interviewed for this thesis described the tasks that a costume designer carries out, summarised below:

The tasks of the costume designer include starting the process by closely reading the script and analysing the plot, tone and period of the story being told. Costume designers must get to know the performance inside out and provide support to the character as well as the narrative in the script. The designer needs to hold discussions with the writer, director and other representatives of the production team. When designing costumes for a production, a costume designer will want to gather as much information as possible.

The costume designer can start by researching fashion history as well as trends of the relevant time period and location. Listing key words that come to mind when thinking of the characters and the script will help a lot. Gathering visual references for specific materials, patterns or garments can be used to draw the final designs, for example: pulling images from different sources, fashion eras, contemporary portraits, or existing examples of historical costumes.

The next steps include creating the costume mock-up designs, using different techniques like drawing, painting and mood boards. The designer should decide what a character is

going to look like in a way that develops clarity on a creative vision for the costumes. Communicating clearly and effectively through the drawings, references and verbal descriptions is important, in order to share this vision with others. The designs should help buyers (for the production) to shop for the clothing or the costume elements needed and provide the costume department with sufficient information for their work, as well as informing if a tailor, a milliner, a wigmaker or a shoemaker is needed. The designer must ensure each outfit effectively communicates the age, social status and dramatic function of each character, given that this may change during the storyline. For example, the designs should show how the costume changes might work over the course of the production, or the journey of a costume throughout the story.

Once the designer has liaised with the production team and received the go-ahead, the designer should decide what the materials, fabrics, embellishments, fabric colours, patterns, shapes and silhouettes are going to be used. Where will they get the fabrics from? They should also make decisions on the treatment of the fabrics, for example: the age and wear, spillages and damages.

All my respondents expressed similar ideas of who a costume designer should work closely with:

The costume department, including wardrobe supervisor, costumer, costume makers and textile designers/fabric dyers. They should also work with other design professionals, such as set designers, prop designers, makeup and hair designers to produce a cohesive aesthetic during the production.

The designer will meet regularly and provide further information where required with the wardrobe supervisor or costumer and any makers involved throughout the completion process. In addition, they may need to make modifications as needed by adjusting the

design of the costumes to suit the budget constraints or rehearsal requirements.

The costume designer will make sure the costumes are then made.

They will participate in costume fittings with the performers and build strong relationships with them to recognise their needs as well as help them understand the costumes they wear. This may include altering costumes if needed after fittings with the cast, attending technical and dress rehearsals and ensuring the designs come together as planned.

#### **Differences between a costume designer, a wardrobe supervisor and a costumer**

Everyone I interviewed similarly agreed that a costume designer designs the costumes, and has artistic responsibility as well as decision-making power.

Two of my respondents with knowledge about wardrobe supervisors, stated that a wardrobe supervisor is the 'assistant' of the costume designer of a stage production and is responsible for costume management and completing the work in the costume department. The wardrobe supervisor will assist with any practical work that a costume designer needs.

The three other respondents, with knowledge about costumers, stated that a costumer works in screen productions and can be an 'assistant' of the costume designer as well. The costumer rarely sketches designs from scratch, but instead dresses people appropriately with existing clothing. For example, TV-news readers are dressed, but the costumes are not always designed and made exactly for them.





Image: 4 - Cinderella's tutu from 'Cinderella' ballet at the Finnish Opera

### Stage costumes

All my respondents agreed that when a costume designer creates costumes for a stage production, the audience should be able to see them clearly from wherever they sit. Consequently, costume elements are often stylised or exaggerated, for example, with bold silhouettes, bright colours, higher contrast, bigger patterns, and so on. In addition, since stage lighting amplifies slight variations in colour, this should be considered during the design process. For instance, when I worked in the Finnish Opera, I added a lot of sequins and embroidery to tutus to catch the light and give a fairy-tale atmosphere (such as in the ballet of 'Cinderella').

Stage productions can run for a long time. Costumes must fit the storyline, be well-constructed and be durable enough to withstand repeated wear as well as quick changes between scenes. The costumes will then withstand the strains of multiple performances. Consideration should also be given to possible contact with heavy stage make-up – costumes may be stained, particularly around the neck, and need to be washed regularly.

Stage costumes may also need bigger seam allowances, as an actor's weight may fluctuate during long projects. In theatre, ballet or opera companies, costumes from large wardrobes often are re-purposed or altered for different productions or performers, so there is normally a slightly bigger seam allowance.

### Screen costumes

Similarly, everyone I interviewed agreed that costumes in screen productions need more attention to detail, because of possible close-ups. Since the audience can see the costumes up close, they must look genuine. The costume design can be more subtle and detailed compared to stage productions. Thus, up-to-date accuracy is important - you cannot, for example, sew a zipper into a period dress, because the audience can see it. In contrast, this is possible in a stage costume.

As an example, I worked earlier on a trailer for a Finnish TV series (coincidentally also based on 'Kalevala'). Actors were required to wear helmets (for occupational health and safety purposes) while galloping their horses on a frozen lake, however this obviously was not suitable for the time period. Consequently, we made the actors put a balaclava over the helmet, and then sewed a hood to cover it all.

Screen productions are usually filmed at a fast pace. Costumes should be made quickly and on budget. Durability is not that important, as costumes are only used a few times. There is no need for quick changes between scenes in screen productions, because between the scenes, filming stops, and there is enough time to change costumes. The exception that two of my respondents mentioned, is live TV, which sometimes requires quick changes. Screen productions usually require many extras. The costume designer will probably have to provide costumes for all those people as well as have extra pairs of costumes for the main performers.





Image: 5 - Galloping screenshot from the teaser trailer *KALEVALA - The Return of The Golden Age* (Uusitupa, Veli-Heikki 12.10.2018)



Images: 6 & 7 - Close-ups from during the filming of the teaser trailer *KALEVALA - The Return of The Golden Age*

The biggest differences between stage and screen productions are the number of people and the budget. In general, film productions, ballet and opera have much larger costume budgets and demands than theatre productions.

The biggest challenges (except in the budget) for a costume department, highlighted by all my respondents, are coping with schedules and resources. One major challenge in many media is the frequent changes that arise during the script development and rehearsal. This means that costume plans

are made along the way during the process, with little or no prior information or sketches, causing unnecessary work. That can create time pressure and may force workers to work overtime without breaks. A lot of the workers have budgeted working hours. Another major challenge that most of my respondents mentioned, can be finding the right materials, especially if the costume design has some special needs. In Finnish productions, the materials often come from the rest of Europe, because there are not many fabric suppliers/shops in Finland.

## 4.2 Textile design

A textile is a material made of natural (animal or plant-based) or synthetic (man-made) fibres. The fibres are spun into long strands of either yarn or thread. The textiles are then designed and created by a range of techniques. (Eberle, Hannelore 2007. 8, 56, 68.)

A textile designer works as an artist, artisan or as a designer of manufactured textiles. The designer creates designs and patterns by weaving, knitting, crocheting, braiding, felting, printing, dyeing or surface decorating textiles and turning them into fabrics or products. These textiles are used for clothing, furnishing, homewares, and so on. In this thesis I consider the role of textile designers working in costume design.

### Fabrics and materials for costumes

Most costumes need fabric or material. The colours as well as textures of the fabric or materials can describe the mood and atmosphere of the performance. A costume designer will decide what the costumes will look like for a production, and will work with the costume department and discuss what the fabrics, materials, embellishments, fabric colours, patterns and embroidery are going to be. The designers costume drawings often include fabric references and details like dying, printing, appliqué or embroidery. Will some fabrics be woven or knitted? Where will the fabrics be sourced from? Europe, Africa, Asia, from a local factory, a fabric store, a second-hand store, and so on.? Will the costume department have them made, or will they choose ready-made fabrics? They would have to decide the treatment of the fabrics. Will they dye

the fabrics a certain colour or digitally print them? Would they use vintage fabrics? The list goes on. They can also decide whether to apply the techniques to the fabrics prior to the costume construction - or to work on the final costume.

In the Finnish Opera, as the audience sits far from the stage, details can be painted on the costumes directly. In this way, complicated textile designs or surfaces can be 'faked' at a lesser cost, yet still appear luxurious. For instance, the dyer or painter can imitate embroidered and patterned fabrics, such as brocade, or treat fabric to make it appear to be leather. When I was doing work experience at the Finnish Opera, they made a fake chainmail costume by knitting wool into a skirt and painting it a metallic colour (see Image 8).



On the other hand, for screen productions with big budgets, costumes can include amazingly detailed features. Probably the best examples of big budget costuming are in productions such as 'The Lord of the Rings', 'Harry Potter' 'Star Wars' or 'Game of Thrones'. The audience might not even see the amount of details put into a costume.

In big budget productions, with close-up shots, such as 'Game of Thrones', more attention is paid to details, with a consequent higher cost. For example, the character 'Jamie Lannister' wears a full 'Kingsguard' uniform, which is adorned with overlapping leather pieces in the shape of leaves (Clapton, Michele 2019. 182).



Image: 8 - Repairing the 'fake' chainmail costume for the Finnish Opera



Image: 9 - 'Game of Thrones' 'Jamie Lannister' wearing a 'Kingsguard' uniform (Clapton, Michele 2019. 182)

Ngila Dickson, who was the costume designer for 'The Lord of the Rings' films, wanted the costumes for the films to tell a story, and look like clothing that the characters lived in every day. She ensured, for instance, that the costume of Aragorn in the first film was worn and damaged, showing that he had slept in his clothes and lived a rough life. On the other hand, she included some finer elements, hinting of a better life. (The Lord of the Rings: The Fellowship of the Ring - Costume Design. 2002.) Some of the costumes had a lot of small details that you probably would not notice by just watching the films. For example, there were a lot of subtle details in Gandalf the White's costume, which appears white, but is actually cream coloured with

white accents. Elvin designs and white, gold and silver thread embroidery details were applied onto the fabric, which brought dimension and evoked Gandalf's status. (The Lord of the Rings: The Return of the King - Costume Design. 2004.)

In 2019, I visited Weta Workshops in Wellington, New Zealand, where the Tolkien productions were based. There I learned some of the tricks employed in costume design. For instance, in the films of 'The Hobbit', the dwarves were already carrying a heavy load of fat suits. In order to make their armour lighter, every second row of chainmail were silicone rings rather than metal.

For the 'Star Wars' films, the costume department utilised multiple methods to enhance and embellish the many different types of fabrics used to create the costumes. They took advantage of both historic and modern processes to enhance their impact. (Biggar, Trisha 2005. 165.)

This included some of the following techniques:

**“Fluid, stiff, rough, crisp, smooth, soft, thick wools, cottons, silks, and sumptuous velvets were screen-printed, embroidered, devoréd, dyed, smoked, pleated, quilted, beaded, or felted to help achieve a harmonious picture through the use of texture, color, proportion, and balance.”**

- Trisha Biggar, costume designer for 'Star Wars' Episode I, II & III. (Biggar, Trisha 2005. 165.)



### Wear and tear of a character's costume

A costume designer must think of how the characters in the performance live in their clothing. Do characters wear out their clothes through everyday habits? How and where does repeated physical activity based on the character's environment, lifestyle or work cause the clothes to become tattered? Are there any specific areas of their clothing that will age or wear the most?

The designer should consider the physicality of the user, the pressure points, the areas that might show abrasions, the contact with the skin like sweating, the areas that might get spillages like food and areas in contact with external surfaces may cause wear in the costumes.

Clothing tends to get dirty, sweaty, and wear out quickly around the cuffs, knees, elbows, collars, armpits and hems. For example, in a period piece, a woman in a long dress who walks outside is likely to have mud on the hem. Another factor that tells about the characters is how they treat their clothes. Are they careless and discard their clothes if damaged (perhaps indicating their wealth),

or do they repair tears, or have an interest in vintage or recycled clothes? Are their clothes too tight or loose, perhaps indicating a sudden change in circumstances?

The costume designer may want to exaggerate or render elements that fit the visual language of the script. They will then liaise with the textile designer or whoever is in charge of the fabrics in the costume department to prepare the fabrics.



Image: 10 - Worn out Harry Potter costumes from the Warner Bros. Studio Tour in England

**“There has never been a costume to do with *The Lord of the Rings*, which hasn't been challenging. Each costume you are making requires so much love to get it to the point where you are willing to put it in front of a camera.”**

- Ngila Dickson, costume designer and Academy Award winner for 'The Lord of the Rings' trilogy. (*The Lord of the Rings: The Return of the King* - Costume Design. 2004.)

Those are just a few tasks that the costume department carry out to create wonderful costumes for stage and screen productions.

## 5. A training package

As discussed above, the planning for this thesis faced several hurdles, and I was not able to complete the work as I had planned, with a focus on textile and costume design teaching and practice. Using iterative planning, I was adjusting my work on the run, and decided to add further elements. This included the preparation of a training package for a textile design workshop (though equally it could be applied to a plan for a design product, or an entire project). As noted earlier, the class teacher followed a freestyle approach to teaching, and does not appear to use formal lesson plans. I felt that the work itself would be a useful learning process for me, and the final product could be used by textile teachers (and potentially by me in the future). I studied and gathered notes from the experience I had during my exchange period in RMIT as well as the Certificate IV Workplace Assessment and Planning.

I think that using a training package with guidelines and information for a training workshop (or any sort of project) could help the teacher be more creative, but in a structured way. It can help you find ways to achieve your objectives, both in a logical and innovative sense. In this chapter, I discuss an overall project or workshop design, giving good practice guidelines for structure, timetable, objectives, expected learning outcomes, methods, timing and materials. Hopefully, it might support the work of the teacher but also enrich the experience of the students.

## 5.1 General considerations for planning

### The purpose of the project, product or workshop

When you are embarking on a planning process for any sort of activity, it is important to think through the purpose. This might be helped by considering the following questions.

What are the objectives of the activity, and what are the specific topics? What do you want to achieve at the end? You should consider what is the best way to achieve these objectives. What will define the theme? What themes, techniques, personal inspirations or real-life connections are you most interested in utilising? What values or beliefs could underlie the work?

### Methods used

What approach could you use to explore these themes? What is the design process or method used and how will it be studied? Are there multiple phases? Is the activity inspired by specifics, for example, artists, designers, theories?

### Review steps

In light of my experiences in this thesis process, I also recommend that any planning process (whether a project, product design or lesson plan) includes the step of reviewing the process, and adjusting the plan (in an iterative fashion).

## 5.2 Vocabulary and information sheets

Have a glossary of artistic words and techniques that you will use during the workshop, with an explanation of their meanings. These should ideally be handed out to students. Using a glossary ensures that the translations remain consistent and that your content is properly described. This will help the students to understand and recall later.

The glossary should be easy to use, clear and contain the necessary key phrases.

For example:

Costume designer: A costume designer designs the clothing for the actors and dancers in stage or screen productions.

Foiling: The process of applying metallic or pigmented foil to paper or fabric, using an adhesive and heat.

In the case of the textile techniques, it would be valuable to print out the instructions, with illustrations or images. This would help the students to understand the techniques more quickly (and potentially use them independently in the future in their own work). In Chapter 7, I have attached the textile technique descriptions to be used in worksheets.

## 5.3 A timetable and lesson plan

### Timetable

A timetable (schedule) is a plan of times at which events are scheduled to take place at a specific time. Having a well-built timetable lets students know exactly when a particular topic is scheduled. This creates a natural rhythm and routine.

### Learning outcomes

List what skills and techniques the student will learn during the workshop. What will the student create? What materials will be used? What is the nature of the work? Why are the lesson outcomes useful? Will there be any specific things you will not be teaching?

### Lesson planning

A lesson plan is a detailed description of the individual lessons a teacher intends to teach on a particular day. It is a method of planning and preparation. Lesson plans guide the daily, weekly, monthly, and yearly instruction within a classroom. (Meador, Derrick 2020.)

### Key Components of a Lesson Plan

1. Introduction - Each lesson should begin with a presentation that introduces the topic.
2. Objectives - The objectives are the specific goals the teacher sets for the students during the lesson.
3. Delivery - This describes how the lesson will be taught and includes the specific skill outcomes for students.
4. Guided Practice – Practice of technical skills, and supporting students to identify and resolve any problems with assistance from the teacher.
5. Independent Practice - Work a student does on their own with hardly any assistance.
6. Required materials, equipment and consumables - A list of materials, equipment and consumables needed to complete the project.
7. Assessment - How the objectives will be assessed. (Meador, Derrick 2020.)

This is an example of what the timetable and lesson plan for the first day of the workshop could look like:

### Costume and Textile Design Workshop Timetable and Lesson Plan

Workshop dates: 30.1., 6.2., 13.2., 27.2., 5.3., 12.3. & 26.3.

5:45 PM-7:15 PM

### Lesson plan:

Day 1: 30th of January

### An introduction and a brief presentation of the topic

30 min.

– discussion of what you hope you will cover

- Introduce yourself to the textile art students and explain the purpose of this workshop. Introduce the costume and textile design workshop and its objectives. Tell the students what you hope they would learn in this workshop and how they will practice new skills necessary to transform their designs into a costume for an Annantalo stage performance called Kullervo (using the information in the design brief below).
- Explain about the themes, colours and textile techniques. Show mood boards as well as fabric examples for the costume.
- Follow the discussion with questions.
- Check with participants whether this covers all their needs, and they understand.

**Assessment** – In Annantalo there is no formal assessment process.

### Learner activities:

- Have the students look and touch the fabric swatches for a full tactile experience.

### Break

5 min.

### Learning Outcome 1:

**Topic:** Symbols - A symbol is a sign that represents something more complex, such as an idea, object, belief or relationship

30 min.

**Subtopics** – Kalevala theme, family bonds, luck, animals

### Trainer activities:

- Show students different sorts of symbols.
- Show the class the chosen symbols suitable for a Kalevala theme.

### Learner activities:

- Have the students pick out some symbols suitable for a Kalevala theme.
- Have the class design their own symbols inspired by those they have selected.
- Let them brainstorm and allow group discussions. Wild ideas are encouraged and improvements to someone else's idea are justified.
- Individual designing.

Clean the classroom.

**Summary of the day and a short summary of what's happening next week** 10 min.

### Materials, equipment and consumables required:

Mood boards, fabric examples, information about symbols, books on Kalevala, paper, rubbers (erasers), sharpeners, pencils, pens, markers, rulers, tables and chairs.

It is suggested that the lesson briefs are prepared for each of the planned days of the workshop. This helps the planning, ensuring that all the required elements will be covered in the allotted time. If it becomes clear that time is insufficient, the teacher should then reassess what is included and re-plan. This is important, for instance, when there are elements that take time – such as dyeing fabrics and allowing them to dry before moving to the next step.



## 5.4 Design brief

In my case, our workshop was aiming to produce a specific product, with an end use. Therefore, in addition to the general lesson plan, I describe here the key elements to consider in a design brief, and the elements I planned to use to design and create the costume in the workshop with the students. I had hoped to explain the design process to the students on the first session of the workshop. Naturally when working with adolescents, the explanations and level of detail should be tailored to suit the age group. This is also the process that I followed in designing the costume (using some aspects of a Double Diamond process, as described above).

One of the definitions of the word 'brief' is a set of instructions given to a person about a job or task, which in this case, the person is the designer. A design brief helps to define what is required from the designer.

When you want to produce your design, you start defining what essentials are needed:

What is the product to be designed? For example, fashion, costumes, furnishing, homewares or a piece of art.

Who is this marketed for and what is the purpose of the product? It can be marketed for example by age, income, lifestyle or it can be marketed for a certain purpose. The designer should communicate with the customers, state the value of the product and send a clear message about the purpose of the product. They need to attract the

customers' interest and get them to want to learn more about the product. (Prideaux, Verity 2019.) In this case, the product is a costume for a stage production, therefore the purpose is clear, but the designer should reach a common agreement on design of the costume with the director, and possibly the actors.

What is the production method? The designer should consider how the product will be made, for instance, whether it is from scratch or using a ready-made base? (Prideaux, Verity 2019.) For instance, as described earlier, costumes may be re-purposed from a different production; or made from scratch.

The designer must consider what restrictions or barriers could be faced? For instance, limits of time or budget, or availability of materials.

What is the theme for the design? What sort of fabrics can be used and what is the colour palette determined by? For example, it can be determined by the design theme, current trends, or next season's predictions. The designer should consider what equipment and consumable items are needed (and may need to consider availability in the case of less common equipment, such as a 3D printer). The brief should include the elements or steps of the design process. There may be externally set criteria for the design outcomes, in which case the designer must ensure they are met.

In addition, there is usually a deadline, which is the latest time or date on which the product should be completed and delivered. (McNamara, Andrea 1995. 11.) In this case, I based the design on the Kalevala themes, as well as Japanese samurai costumes and

textile techniques. We considered how the item would be used by the character. The deadline was determined by the planned date of the theatre production.

This is an example of what the overall design brief for the workshop could look like:

### **Costume and Textile Design - Workshop design brief for costume for Kullervo's mother:**

**Product:** A costume which is a shawl/blanket.

**Market or purpose:** A stage production called Kullervo, Annantalo – Youth Art Centre of Helsinki.

**Production method:** The method comprises of dyed fabric pieces stitched together with decorative patterns and symbols, using foiling, shibori, sashiko and boro textile techniques.

**Restrictions or barriers which may be faced:** Time management, unavailability of equipment or materials, disagreements with planners or students regarding the workshop contents, budget.

**Fabric:** Mostly linen with some cotton fabric pieces as well as bamboo thread and cotton thread.

**Design theme:** Mother/son relationship between Kullervo and his mother from the folklore poetry Kalevala, Finnish animals, Kalevala-inspired jewellery, decorative patterns and symbols, using foiling and textile techniques inspired from old Japanese garments.

**Colour palette:** A sienna, ochre and copper colour combination with hints of warm coloured metals from foiling.

### **Equipment and consumable requirements:**

For the foiling, the following supplies are needed: Foil, fabric, thermal paste (adhesive for foil), thinner for thermal paste, a print ready-made silkscreen, a squeegee, baking paper, heat press or iron, iron board, hairdryer or drying cabinet, tables and chairs.

For the stitched shibori, the following supplies are needed: Tailor's chalk or water-soluble markers, a ruler, fabric, pins and eye needles, dressmaking and embroidery scissors, polyester sewing thread (double the thread), textile dye, stove, washing machine, sink and tap, pots, buckets, drying rack, iron, ironing board, tables and chairs.

For the stitched sashiko and boro, the following supplies are needed: Tailor's chalk or water-soluble markers, a ruler, fabric, pins and eye needles, dressmaking and embroidery scissors, sashiko thread (or thread thicker than embroidery thread), tables and chairs.

**Design process:** For the design process by the students, they will create designs and incorporate them to silk screens, to use for foiling of fabric swatches. I will then do the dyeing, stitched shibori, sashiko and boro stitching, to finalise the costume. (Originally, I intended that the students would have done the stitched shibori and dyeing, and sashiko stitching, while I would have done the connections with boro stitching).

**Evaluation:** A short evaluation sheet is prepared for the students to provide feedback on the learning process. It asks what the students learned, and what they would have wanted in the workshop. As the participants in this case are young, I also plan to use post-it notes for the students to give their opinions and stick them on sheets titled 'best things' and 'least interesting parts'.

**Criteria:** The students' designs should be incorporated in a visible way on the costume. The size of the shawl has been defined in consultation with the theatre teacher.

**Due by:** The costume is due by the end of March.

## 6. Construction of a costume for a stage production (workshop and independent work)



Having wanted to integrate textile design and costume design for a stage production, I planned during the autumn of 2019 with Annantalo staff to run a textile and costume design workshop during early 2020. The original plan was to construct three costumes for a stage production called 'Kullervo', with the help of some young textile art students from Annantalo. This was subsequently changed to one costume. In this chapter I describe the process, from Discovery of the overall thesis topic with Annantalo and the themes of the costume design (Kalevala); Definition of the specific techniques and design process; Development of the workshop plans and timetable (including changes to the original plan); and the Delivery of the workshop, finalisation of the different elements and construction of the costume (with a lot more independent work than planned).

### Kalevala

'Kalevala' is a work of epic poetry compiled in the 19th-century in Finland. The epic poems are based on the Finnish-Karelian oral tradition of ancient folklore and mythology compiled by Finnish doctor and linguist Elias Lönnrot. It is one of the most substantial works of Finnish literature. (Lönnrot, Elias 1985.)

Several artists have been inspired by Kalevala. One of the most famous artists that created art around Kalevala was Finnish painter Akseli Gallen-Kallela. For example, one of his very famous paintings is 'Kullervo Cursing', 1899.

Kalevala-inspired jewellery from the Finnish jewellery company Kalevala Koru Oy is very popular in Finland. The Kalevala-inspired jewellery draws inspiration from ancient times and are based on historical jewellery finds from the Iron Age. (Kalevala Koru 2020.)

### Kullervo and the stage production

Kullervo's story is one of many in Kalevala, in which Lönnrot combined several intertwined plots. Lönnrot combined many poetic themes to create a very tragic character for Kullervo. Kullervo is an embittered and controversial character. He shares tragic characteristics with Shakespeare's Macbeth.

Kullervo is born from a bloody family dispute, is sold into slavery, grows into a full-blown loser, curses his mean stepparents, commits a bloodbath, sheds guilty and innocent blood and – finally – kills himself, having as his only friend, a sword. (Lönnrot, Elias 1985.)

Annantalo was going to produce a stage production based on Kalevala, called 'Kullervo', at the start of Spring 2020. The characters in the production were going to be played by adolescent theatre students from the theatre group, Vire.

The script of the stage production was written based on the Kalevala stories about Kullervo and his tragic life.



Image: 11 - *Kullervo Cursing*, Akseli Gallen-Kallela, 1899, Ateneum, Finland



### The textile design workshop planning

I did the original planning for the workshop, but it was curated with the help of Annantalo's textile art teacher, theatre teacher and the art centre's costume designer. The theatre teacher was planning a stage production ('Kullervo'), which needed costumes. The costumes were mainly going to be designed by the costume designer, with help from me. We decided that costumes (originally three, then reduced to one) would be designed and made by me with the help of the young textile art students and the textile art teacher in the workshop. I tested multiple different textile techniques on fabric swatches before the workshop started and we decided that the techniques were perfect for the costumes.

The original plan for the textile workshop, was that I would lead the students through several different stitching techniques for the costume, inspired by old Japanese garments. The students would have planned and sewn Kalevala-inspired stitched patterns. Once the students' stitching was complete, we planned to dye the fabric swatches, wash them and then remove the stitches to reveal one-of-a-kind results. While dyeing the fabric swatches (called shibori), we would have dyed some additional fabric, as a solid colour. I planned that the students would design their own Kalevala-inspired geometric patterns using decorative running-stitch embroidery (called sashiko), utilising the coloured fabric and thread.

When the stitched shibori and sashiko fabric swatches were ready, I would have laid out the pieces and connected them with a rough running-stitch (called boro) to make a costume/s for the Kullervo production.

Unfortunately, the plan changed after the Christmas holidays, when the textile art class teacher changed the students' timetable and included another project that shortened the time available for the workshop drastically. As a consequence, I had to change my original plan and think of a way to produce a shorter workshop, which would include making the costume for the stage production, but with easier and faster textile techniques. The teacher was planning to use fabric printing for her other project. I came up with the idea for the students to print their designs onto the fabric swatches, using foiling as a technique. Foiling with silk screen printing would give the designs a nice shimmer, and would allow quite detailed designs to be replicated. The promised number of costumes were reduced to one.

I would have discussed with the textile art students how costume/textile design works in the world of stage and screen productions during the workshop. This would have included talking about the information I had acquired about in chapter 4 and showing pictures from different productions, in order to provoke questions and get their opinions on costumes. I also would have then taken them to see the costume in action in the production, and then ask them to complete a course evaluation at the end of the workshop.

### The costume

The costume that I was planning was meant for use by the main character's mother (Kullervo's mother). It is a shawl/blanket which comprises of dyed fabric swatches stitched together with decorative patterns and symbols, using foiling, shibori, sashiko and boro textile techniques.

The students would have done the foiling designs and I would have constructed the costume using the students' designs as well as doing the other textile techniques.



Image: 12 - The original plans mood board with the textile techniques

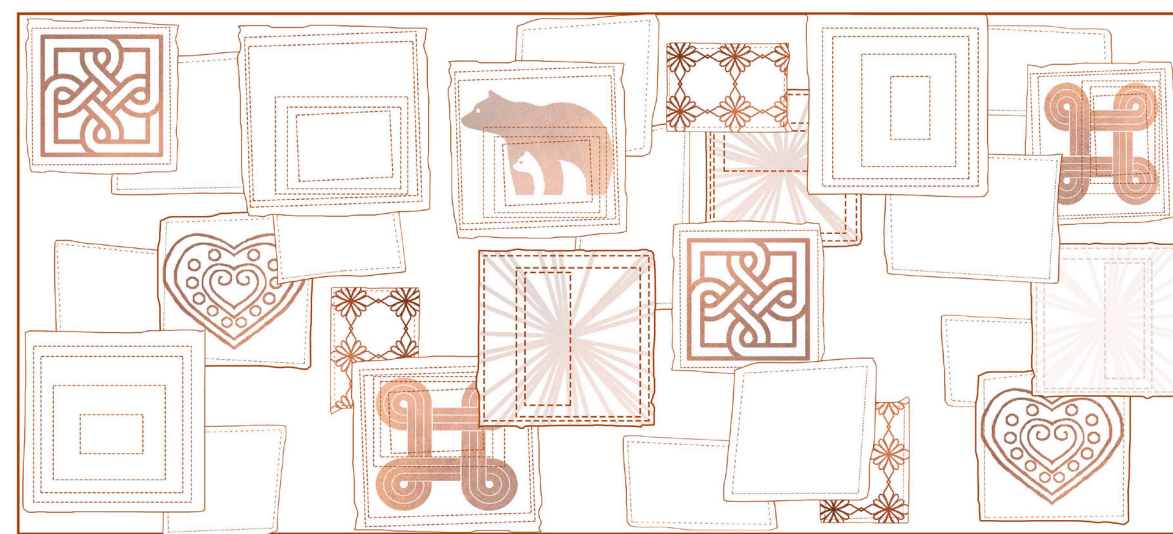


Image: 13 - A design idea for the costume







In one session, the teacher had the idea of preparing designs with offcut pieces of wood she had been given. We laid out A3 sized white paper on the tables and created multiple patterns with the wood pieces without glueing them to the paper. Once a pattern was made, the teacher took a picture of it, and then students could create another pattern. It appeared that this session was planned at very short notice. However, I think the students enjoyed it and they created great designs that could have been used for screen printing, and were more relevant to the Kullervo theme.

When most of the student were ready with their original designs, I scanned their pictures to the size they wanted to print them. We also started making the silk screens. The art centre had different sized frame parts that you had to hammer together. Once hammered, we cut fabric for the screens that were then stapled to the frames. The students washed them to make sure the fabric was clean before they were going to be coated with exposure emulsion for the screen exposure.

Unfortunately, because of COVID-19, the workshop ended abruptly. The textile art students did not have time to finish their designs and silk screens, and the Kullervo production was cancelled.

Metropolia University's campus was also closed during the epidemic, so I couldn't continue by myself the work the students had done by exposing the silk screens.



Image: 16 - Students working on their designs



Image: 17 - A student making their silk screen

### Independent work for the costume

When my original plan for the workshop did not work out, because of the other project the textile art students were going to do and the short time available, I produced and delivered a shorter workshop plan. I carried out the textile techniques the students did not have time to do themselves and gradually constructed the costume.

During the workshop, I cut multiple pieces of linen fabric in different sizes and one big piece for the base fabric. I designed Kalevala-inspired symbols on some of the fabric swatches and shibori stitched them. I scrunched up one of the larger pieces of fabric and tied it up into a ball. I also integrated some old cotton fabric I had at home, and some old lace placemats from my late grandmother. This is often done with sashiko and boro techniques – it is a good way to re-purpose old fabrics or garments.

Because the students did not have time to dye the fabrics, I hand-dyed all the fabrics into different shades of sienna, ochre and copper. I used water, salt and Deka Batik-dyes, which are suitable for natural fabrics. After letting the fabric dry, I cut the threads off the scrunched-up, shibori ball of fabric, and the stitched shibori fabric swatches. I cut the bigger shibori dyed fabric into smaller swatches.

I stitched Kalevala-inspired geometric sashiko patterns and symbols on the different coloured fabric swatches, using white bamboo thread and black cotton thread.

Because of the constraints imposed by COVID-19, I had to think of a new plan to continue the costume I had already started making. I incorporated some of the student's ideas with my own work, and later will give it to Annantalo.

I asked the teacher for the photographs of the offcut wood patterns the students had prepared previously in the workshop. I chose a few of them, edited them to black and white, and printed them out onto paper. I then drew them on film acetate sheets. I cut the patterns out, using a box cutter, making the patterns into stencils. The choice of the patterns was somewhat limited by the tools I had available – the box cutter and limited equipment made it difficult to cut very delicate patterns. I had some of my own water-based thermal paste (adhesive for foil) at home, as well as some gold and bronze foil.

I stencilled the thermal paste onto some fabric swatches, and did the foiling as best I could in a home environment.

I spread out the base fabric and started laying out the different fabric swatches all over the base fabric. I also laid out the fabric swatches with the foiling. I pinned them down and connected them with rough boro stitching, using the same white and black thread I used for the sashiko patterns. This created an impression that the costume was patched in order to extend its working life. I also decided to leave the edges of fabric pieces raw, so that the costume would look tattered and worn - perfect for a Kalevala story. And lastly, I ironed the costume.



One of the managers of Annantalo informed that they will continue the Kullervo stage production later this year after the

COVID-19 situation has calmed down, so the costume will be used then.



Images: 18, 19 & 20 - Edited students offcut wood designs



Image: 21 - The constructed costume



Image: 22 - The constructed costume



Image: 23 - The constructed costume



# 7. Textile techniques used in the costume

These textile techniques were tested before the workshop started. Originally, the Annantalo textile art students were going to learn and use stitched shibori dyeing as well as sashiko stitching for the fabric swatches. I would later connect the fabric swatches with boro stitching. But due to the changing plans, I executed those two textile techniques myself and instead the students were going to do foiling (a textile technique I have used multiple times).

Unfortunately, due to COVID-19, the workshop was cancelled and the students did not have time to finish their designs or start foiling. So, I ended up doing all the textile techniques to construct the costume in a home environment.

In this chapter I provide textile technique notes for handouts for the students. In practice, only the foiling notes were handed out, for the reasons explained. I also translated them into Finnish.

## 7.1 Foiling

### Foiling

Foiling is the process of applying metallic or pigmented foil to a surface, using an adhesive (for fabrics), heat and pressure. Foiling is used to create shiny designs, texts, and graphics for various materials, such as book covers, business cards and fabric.

### Foiling on fabrics

Textile foil can be used to paint and print patterns on fabric.

Supplies you will need: foil, thermal paste (adhesive for foil), thinner for thermal paste, a print ready-made silkscreen, a squeegee, baking paper, heat press or iron, hairdryer or drying cabinet and fabric.

- To create foiling on fabric, you need to apply an adhesive thermal paste on your fabric surface. You can apply the adhesive by painting it but using a silk screen with your design can produce smooth paste and finer detail. (Note: Remember to wash your screen after using it.) The pasted surface is allowed to dry.
- The foil is applied shiny side up to the dried adhesive surface by heat (heat press or iron) for 30 seconds at 160 degrees Celsius, using baking paper as a cover for the attached foil film, to ensure the foil doesn't lift off or stick to the iron. (Note: Do not use the steam function of the iron while working.)

### Foil blocking on paper

Foil blocking (or hot foil stamping) is the process of applying metallic or pigmented foil to paper, where a heated engraved metal piece is stamped onto the foil, making it adhere to the surface and leaving the design of the dye on the paper. (Ellis, Gavin 2020.)

- After the fabric has cooled (with a hair dryer or in a drying cabinet), the foil-backing film is carefully removed by pulling parallel to the surface. The foil sticks to the fabric surfaces covered with adhesive, while the other parts of the foil are still attached to the backing film. Those parts can be re-used for new printing. (Pellonpää-Forss, Maija 2009. 4.)



Images: 24 & 25 - Some foiled off-cut wood designs



## 7.2 Shibori dyeing and stitching

### Shibori

Shibori is a Japanese dyeing technique that typically involves folding, twisting or bunching fabric and binding it, then dyeing it. The Japanese term shibori comes from the verb 'shiboru', meaning to wring, squeeze or press. (Callender, Jane 2017. 6.)

Indigo dye is most commonly used (and is more traditional). Using these techniques creates areas of resistance, which keeps the dye colour from being absorbed into the fabric when submerged in a dyebath. This produces patterns on the fabric. (Prideaux, Verity 2019.)

### Stitched shibori:

In stitch-resist shibori, the patterning is created by lines of hand stitching made with needle and thread - the stitches themselves resist the dye, creating beautiful patterns and colour variations.

Supplies you will need: Tailor's chalk or water-soluble markers, a ruler, fabric, pins and eye needles, dressmaking and embroidery scissors, polyester sewing thread (double the thread when using), textile dye, stove, washing machine, sink and tap, pots, buckets, drying rack, iron and ironing board.

### Some different techniques of shibori:

#### Hira-nui

Hira-nui is a stitched shibori technique, which creates patterns made with single stitched line on a single layer of fabric (Callender, Jane 2017. 22).

- Draw the wanted pattern onto the fabric using tailor's chalk or pencil.
- Thread the needle, double the thread and knot it.
- Start stitching with the knot behind the work. Begin following the pattern by running the needle through the fabric evenly, gathering it on the needle.
- When full, pull the fabric down the thread.
- When a line is completed, repeat the action to the end of the pattern, while stretching the fabric flat on the thread between sessions.
- When the stitching of the pattern is completed, draw the thread tight. This creates gathers along the stitches.
- Tie the end of the thread tightly into a knot and trim the excess off.
- After dyeing, let the fabric dry, then cut and remove the thread to expose the linear pattern.





Images: 26 & 27 - The before and after of a ori-nui double-stitched 'hannunvaakuna'



Images: 28 & 29 - The after and before of a miru technique for a circle pattern

### Ori-nui

Ori-nui is a stitched shibori technique, which creates patterns with shapes and linear repeats. Stitching the folds creates two lines of resist. (Callender, Jane 2017. 31.)

- Draw the wanted pattern onto the fabric using tailor's chalk or pencil.
- Thread the needle, double the thread and knot it.
- Fold the fabric along the pattern line.
- Start stitching with the knot behind the work. Stitch right along the fold line evenly.
- Gather the fabric on the needle and when full, pull the fabric down the thread.
- When a line is completed, repeat the action to the end of the pattern, while stretching the fabric flat on the thread between sessions.
- When the stitching of the pattern is completed, draw the thread tight. This creates gathers along the stitches.
- Tie the end of the thread tightly into a knot and trim the excess off.
- After dyeing, let the fabric dry, then cut and remove the thread to expose the linear pattern.

### Miru

Miru is a stitched shibori technique, which creates rows of patterns in any shape with bilateral symmetry (Callender, Jane 2017. 50,51).

- Draw the wanted shape onto the fabric using tailor's chalk or pencil.
- Mark the centre point of your shape and fold the fabric in half on the marked centre point.
- Pin the folded fabric. Draw the stitched pattern on one side of the folded fabric. Draw parallel lines in the centre of the shape.
- Thread the needle, double the thread and knot it.
- Start stitching with the knot behind the work. Bring the thread up and down through the fabric and so on. Begin at one side of the shape by tracing the lines and end the stitching on the other side.
- When the stitching of the pattern is completed, remove the pins and draw the thread tight. This creates gathers over the entire surface.
- Tie the end of the thread tightly into a knot and trim the excess off.
- After dyeing, let the fabric dry, then cut and remove the thread to expose the linear pattern.



## 7.3 Sashiko and Boro stitching

### Sashiko

Sashiko is a form of decorative running-stitch embroidery that originated in Japan. The word sashiko means 'little stabs', and it is derived from the Japanese word *sasu*, which means to pierce or prick. (Briscoe, Susan 2004. 6.)

Traditional sashiko was used to reinforce points of wear, or to repair worn out areas or tears with patches. Nowadays the

running-stitch technique is often used for decorative purposes in quilting as well as embroidery and it is characteristically identified by a variety of complex geometric patterns. (Victoria and Albert Museum 2017. 20.)

Supplies you will need: Tailor's chalk or water-soluble markers, a ruler, fabric, pins and eye needles, dressmaking and embroidery scissors and sashiko thread (or thread thicker than embroidery thread).

- Design your geometric pattern. You can make the pattern using grids.
- Draw the pattern onto the fabric using tailor's chalk or a water-soluble marker and a ruler or quilting ruler to mark a grid for the stitch.
- Thread the needle and knot it. You can double the thread for a traditional sashiko.
- Start stitching with the knot behind the work.
- Follow the pattern by keeping the needle held still and the fabric placed on it in a pleating action, several stitches at a time, which gathers the fabric on the needle.
- When the needle is full, pull the fabric down the thread.
- When a line is completed, repeat the action to the end of the pattern, while stretching the fabric flat on the thread between sessions.
- When the stitching of the pattern is completed, tie the end of the thread into a knot at the back of the work and trim the excess off. (Briscoe, Susan 2004. 20-25.)

### Boro

Boro is a mending technique similar to Sashiko.

The word *boro* is derived from the Japanese word *boroboro*, which means something tattered or repaired. It is a mending technique used to extend the life of ragged and tattered clothes, through piecing, patching and stitching. (Victoria and Albert Museum 2017. 132.)

Worn out areas of cloth are patched over, older garments cut up and joined, with running stitches or areas of sashiko used for reinforcement and to quilt layers of cloth together (Victoria and Albert Museum 2017. 132).

Supplies you will need: Fabric, pins and eye needles, dressmaking and embroidery scissors and sashiko thread (or thread thicker than embroidery thread).

- Thread the needle and knot it. You can double the thread for a similar effect of traditional sashiko.
- Pin a piece of fabric on to the base fabric.
- Start stitching with the knot behind the work using an uneven running stitch.
- Stich around the piece of fabric to secure it and then stitch horizontal as well as vertical, all over the fabric piece. Your stitching lines do not have to be straight.
- When the stitching is completed, remove the pins, tie the end of the thread into a knot at the back of the work and trim the excess off.



Image: 30 - Sashiko heart stitched fabric swatch

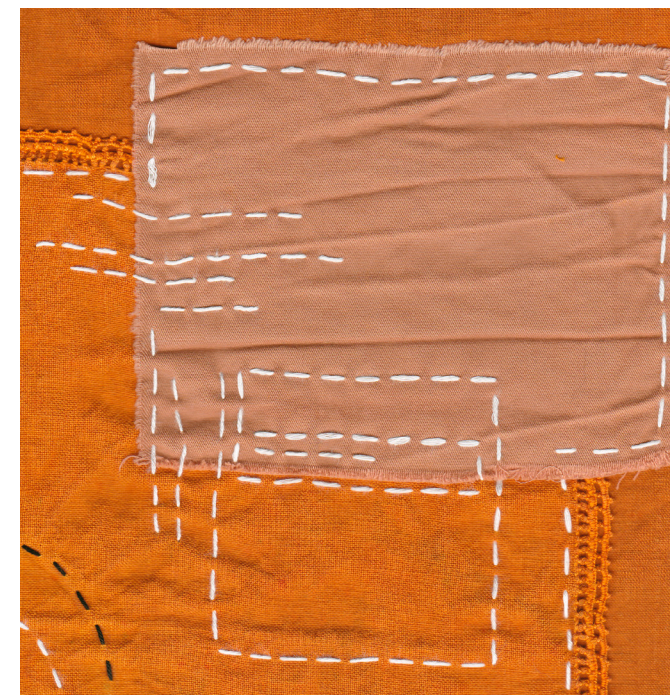


Image: 31 - Boro stitched fabric swatches





Image: 32 - Sashiko 'hannunvaakuna' stitched fabric swatch

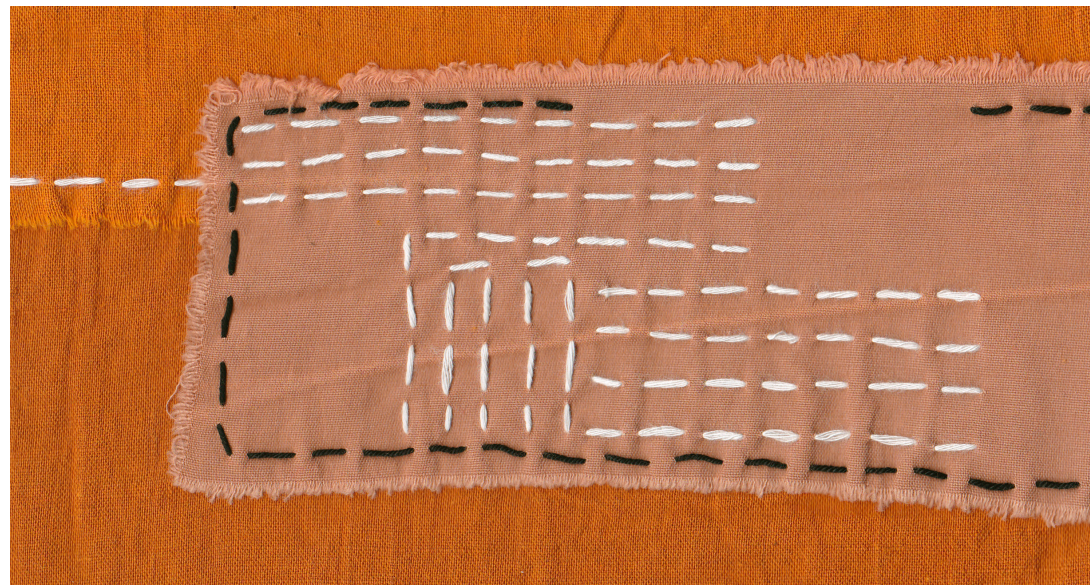


Image: 33 - Boro stitched fabric swatch

## 8. Challenges



My original plan was to focus the whole thesis on the textile design and costume workshop (with background information on costume design theory). In the initial discussions with Annantalo staff, there were some difficulties – perhaps because there were too many staff involved in the project. After Christmas, it became clear that, while happy to have me participate, the staff did not want me to lead either the textile design or the broader costume design (we agreed

in the end that I would only work on one item). As the whole process was limited, I decided I needed to include other elements in the thesis, such as a training package, and information on arts education. These were secondary to my main focus on the actual training of textile design techniques and use of the materials in costume design. However, I considered that it would benefit me to study more the formal lesson planning process (and possibly others).

I decided to expand the section on costume design theory by adding some findings from interviews with costume design professionals.

Challenges in the interviews included:

- I had intended to conduct some interviews with costume design professionals in person, but due to the rapid winding down of face to face contact due to COVID-19, these were sent as questions and answered by email, and two via phone call. This limited the information I could gather.
- Only five respondents participated out of eight persons invited. The answers were very useful, but the survey would have been more valuable with more respondents.
- I asked the respondents if I could use their names, and two agreed. In other cases, they preferred to remain anonymous. In the end, in line with good research ethics, I have not identified any of my respondents.

The limitations I faced in the practical workshop included:

- A shortage of time, due to the frequently changed plans of the workshop (I was not in a position to insist on the previously agreed workshop plan)
- The abrupt ending to the workshop sessions and cancellation of the theatre production, imposed by the COVID-19 pandemic
- The need to make do with the materials and tools that I had available in the home environment
- I had intended to use photographs of the students at work – I handed out the permission slips, but as the course work ended abruptly, I never received them back, and therefore have only limited photos available.
- If the workshop would not have ended abruptly, I would have also wanted to discuss with the textile art students how costume/textile design works in the world of stage and screen productions.
- I had intended to take the students to see the costume in action in the production. I would have had them complete a course evaluation at the end of the workshop.

## 9. In summary - the result and reflections

The questions I had at the start of this thesis changed during the process. However, in general, I answered the following questions.

I addressed the first question of, what is the theory and practice of costume and textile design, and the tasks of the designers?

- I have gathered information in chapter 4, which describes the theory and practice of costume and textile design, from costume design professionals I have interviewed. In the chapter, I delve into the tasks of the costume designer; the differences between a costume designer, a costume art director and a costumer; the differences between stage costumes and screen costumes; the fabrics and materials for costumes; as well as the wear and tear of a character's costume.

What are the most important elements of an educational training package to help future textile design workshops?

- I have explained the elements and provided a sample lesson plan and design brief. Probably the most important element is to revisit the plan and flexibly change it in light of what happens.

Did the collaboration succeed in producing the product reflecting the themes of the upcoming theatrical performance?

- The product reflects the themes, as discussed with the costume designer and theatre teacher, and it was produced on time by me. However, the plan for the designs by the students did not proceed as anticipated – due to the changing plans of the textiles art workshop, a lack of time, and the sudden end of classes due to COVID-19.

How should you teach young students textile design techniques in a short period of time?

- I think, preparing a well thought out lesson plan, explaining the aims to the students, but also adapting to reality. Additionally, handing out textile technique on sheets, with descriptions of the process and illustrations, might help speed up the process.

My project comprises of various subjects, including an overview on costume and textile design and an informative training package. A big portion of the project was the construction of a costume for a stage production, which will be performed later this year. The construction of the costume was divided into parts of which we had the workshop and the independent work I did for the costume. In addition, I created instructions and information on the different textile techniques I used for the costume.

The experience of the workshop in practice taught me how the best laid plans can go astray. Naturally most people would not plan for a pandemic. This forced a total change in the activity, and I needed to adapt to finalising the work with limited materials and equipment at home.

However, the more general problem I faced was that despite agreeing the workshop plan in advance (in face to face discussions and

by email), the actual implementation did not go as I anticipated. The decisions regarding the workshop were taken out of my hands. This misunderstanding meant that I couldn't implement my lesson plans and I needed to change the plans on the run. I also ended up purchasing most of the materials myself, although it was previously agreed that I could use the supplies of Annantalo. A lesson learned is the importance of making detailed arrangements in writing (rather than only in discussions or emails), in order to avoid misunderstanding and timetabling problems. I would include this arrangement in future, as well as including in the lesson plan some alternatives, in case of delays or changes.

However, naturally not everything can be foreseen and it is important to stay flexible, as I did, adjusting the plan to reflect the changes (as in the iterative representation of the project cycle that I presented in chapter 2 and again here.



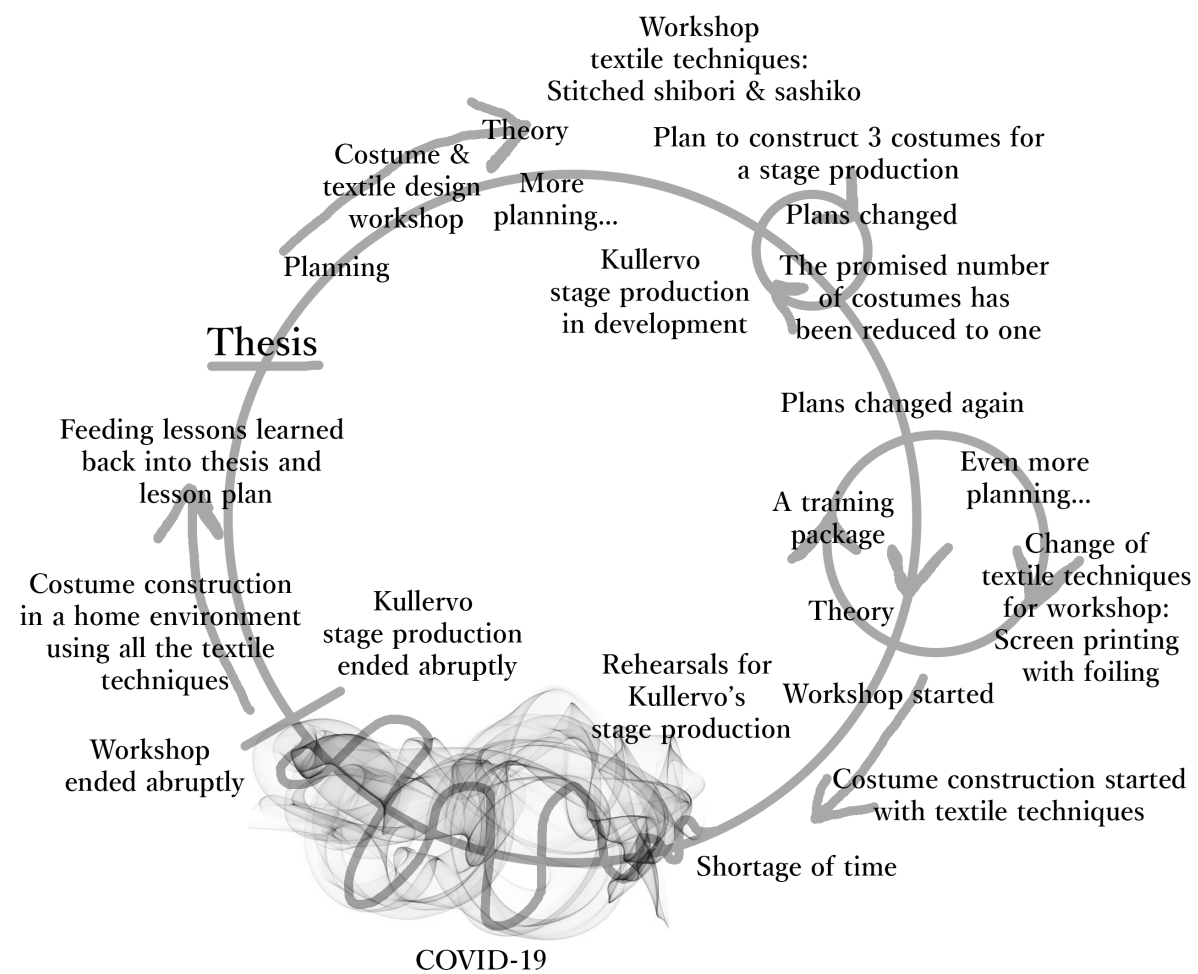


Figure: 2 - The same iterative cycle presented again

**Feedback from Annantalo staff:**

Despite the changes in the workshop, as a result of COVID-19, the theatre and textile art teachers as well as the costume designer at Annantalo were satisfied with the results of the workshop and the final costume. The theatre and the textile art teachers have provided written feedback and described the project (in Finnish), and these are attached in Chapter 11: Annexes.

**Good results from this project were:**

The costume – which will still be used in the Kullervo production in the autumn, when Annantalo resumes operations. Making costumes are my ‘thing’ and I did enjoy making this costume, even when things did not work out the way I had hoped.

I found learning the new and old textile techniques very fulfilling, fun and interesting. I want to continue using the techniques and developing them in future projects. I also learned about lesson planning and managing a class of students, which could be useful in my career.

Learning more about what goes on in a costume department from amazing costume design professionals was enjoyable. I am very happy they answered my questions during our hectic lives and I hope I will get to work with them in the future.

In summary, I think I was able to create an interesting thesis, by producing a textile and costume design project with various subjects, that were diverse but still worked together in a harmonious way, even if certain events kept on changing it drastically.

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Image: 5 - Galloping screenshot from the teaser trailer *KALEVALA - The Return of The Golden Age TSR*. Uusitupa, Veli-Heikki 12.10.2018. (TV drama series). <<http://www.bearclan.org/>> (Image seen & taken by Maija Koppinen 09.03.2020).

Image: 10 - 'Game of Thrones' 'Jamie Lannister' wearing a 'Kingsguard' uniform. Clapton, Michele 2019. *Game of Thrones – The Costume* book. 182. UK: HarperCollinsPublishers. (Image seen & scanned by Maija Koppinen 09.03.2020).

All the other images are taken by Maija Koppinen.

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# 11. Annexes

## Annex 1

### Interview questions for Costume Design professionals:

1. Name:
2. Organization and position:
3. How did you get to this position?
4. What is the role of a costume designer?
5. What are the differences between a costume designer, a wardrobe supervisor, a costumer and a textile designer/dyer?
6. What do you think are the differences between theatre, TV and movies for costume design and textile design?
7. What are the biggest challenges in your work (apart from budget)?
8. Can you describe the steps a costume designer will follow while preparing for a production?
9. Who are the key people a costume designer must liaise with?
10. Can you describe a good experience designing for a production and what was great about it?
11. Anything else you would like to add?
12. Can I quote you in my thesis?

## Annex 2

### Feedback:

**Maija Koppisen opinnäytetyö**  
**Annantalo kevät 2020**  
**Teatteriryhmä Vire: Kullervo**  
**Ohjaaja/teatteriohjaaja Sari Tupamäki**

Annantalon teatteriryhmä Vireen esityksen Kullervon puvustusta oli jo suunniteltu melko pitkälle, kun saimme iloksemme Maija Koppisen tekemään opinnäytetyötään Annantaloon. Mietimme yhdessä puvustaja Niina Huovisen ja Maijan kanssa, mikä olisi se rajattu kokonaisuus tai merkittävä yksityiskohta, jonka Maija voisi toteuttaa suunnittelemlaan tavalla yhteistyössä Pia Niemisen ohjaaman tekstiilitaideryhmän kanssa.

Kullervo on hyvin traaginen tarina sodan jalkoihin jääneestä lapsesta. Kullervo on kaikkialla ulkopuolinen ja erilainen lopulta vihan ja koston kierre tekee hänestä murhaajan. Perhetragediaa lisää hajotetun perheen traagiset kohtaamiset. Mutta yksi asia Kullervon elämässä pysyy, ja se on äidinrakkaus. Halusimme nostaa tätä esiin puvustuksessa. Maijan esiteltyä erilaisia tekniikoita, joista hän on kiinnostunut, sain ajatuksen äidinrakkaus peitosta, joka näyttämöllä toimisi äidin hartiahuivina, ja pienenä kapaloituna vauva Kullervona. Loppukohtauksessa Kullervo löytää äitinsä hartiahuivin (rakkauspeiton) tyhjistä talosta. Liesi on kylmä ja äiti on kuollut. Kullervo suree sitä, että äiti joutui kuolemaan yksin ja hänen ollessaan turhassa sodassa Untamoaa vastaan.

Maija tarttui tähän ideaan ja työsti peiton, jolla on merkittävä rooli näytelmässä, joka esitetään koronapandemian takia vasta 24.9.2020 ja 1.10.2020 klo 18.00 Annantalon juhlasalissa.

Kiitän Maijaa hienon peiton toteutuksesta!

**Tekstiilitaideryhmä Iso Kangastus**  
**Tekstiilitaideopettaja Pia Nieminen**

Iso Kangastus tekstiilitaideryhmässä on yhdeksän 11-15 vuotiasta kurssilaista. Annantalon Kaikki Kotona - näyttelyyn liittyen kevään 2020 työskentelyn aiheeksi oli valikoitunut Perhe, rakkaus ja huolenpito. Aihetta lähestyttiin sekä Ornamentti- että Keksi perhe -tehtävän kautta. Työskentelyn aloitettiin kuvasarjalla mahdollisimman mahdollisista ja mahdollittomista perheistä. Teemaa sai käsitellä konkreettisesti piirtämällä kuvan perheestä, perheen tunnelmasta tai hyvinkin vertauskuvallisesti muokkaamalla aiheesta koristekuvio tai ornamentti.



Syntyneistä piirustuksista tulee myöhemmin (Koronavirus -keskeytyksen takia) valotuskaaviot, joilla painetaan kangas Andy Warhol -tyylisesti samaa kuvaa toistaen. Valmis työ voidaan pingottaa kehyksiin ja ripustaa seinälle tai siitä voi ommella käyttötekstiilin kuten päiväpeiton, verhon tai lattiatyynyn. Ornamentti harjoitus tehtiin kultasepän työskentelyn yhteydessä syntyneestä laserleikkaus -vanerijätteestä. Jokainen oppilas otti kuvan omasta työstään.

Maija Koppisen Rakkauspeitto Kullervo -näytelmään sopi Iso Kangastus -ryhmän kevään aiheeseen hyvin ja ehdotin, että peiton kuviointiin käytetään valmistuvia valotuskaavioita. Olen osallistunut aiemmin tekstiilitaidekurssilaisten kanssa musiikinäytelmän puvustukseen. Kokemuksesta oppineena tiesin, että työ tulisi olla tarkasti rajattu, koska kurssin tuntimäärä, 2 oppituntia viikossa, on varsin vähäinen. Maija työskenteli tekstiilitaitteen tunneilla aluksi oppilaiden rinnalla tekemällä materiaalivalintoja, väri suunnitelmaa ja osallistui ornamentti -tehtävään. Minun tavoitteeni ja toiveeni oli, että hän olisi valmistanut peittoa tunnilla oppilaiden voidessa seurata tekemistä. Rinnakkaistyöskentelyn tavoite oli luontevasti näyttää ammattiin valmistuvan opiskelijan opinnäytetyön tekemistä ja sitä, miten Rakkauspeitto liittyy osaksi puvustuksen kokonaisuutta.

Valotuskaavioiden valmistuksen yhteydessä ja siitä eteenpäin Maija olisi osallistunut kokonaisvaltaisesti ryhmän toimintaan. Rakkauspeiton osat olisi painettu yhteistyössä ja oppilaiden oli tarkoitus myös osallistua teoksen lopulliseen sommitteluun.

Tällainen sekä rinnakkain että yhdessä tapahtuva työskentely oli erittäin mielenkiintoista. Maijan osallistuminen tunneille oli tarkoitus olla sekä tasavertaista oppilaiden kanssa työskentelyä että asiantuntijan roolia. Hänen oli tarkoitus opettaa foliopainantaa ryhmälle. Odotin keväältä paljon ja jos se ei olisi katkennut kesken, olisi Maijan ja kurssilaisten kesken syntynyt helposti luontevaa vuorovaikutusta ja samalla olisi siirtynyt tietoa alan opiskelemisesta ammattikorkeakoulussa. Maija on luonteeltaan sosiaalinen, itsenäinen, yhteistyötaiteinen ja erittäin hyvin ryhmään sopeutuva. Hänen suhtautui joustavasti Annantalon taidekeskuksen tapahtumien aiheuttamiin suunnitelman muutoksiin ja tekstiilitaitteen ryhmän vaihteleviin ja venyviin aikatauluihin.

Maija pysyi itse erinomaisesti laatimassaan aikataulussa. Maijan valmistama rakkauspeitto -teos on näyttävä ja hieno lisä näytelmän puvustukseen. Hän on yhdistänyt onnistuneella ja mielenkiintoisella tavalla useaa tekstiilitaitteen menetelmää. Tilkkupeittomaisuus erottuu hyvin näyttämön lavalla ja se yhdessä käsityönomaisen toteutustavan kanssa ovat hieno viite menneeseen.