

The Magic Flute



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Pamina

Pamina is inspired from traditional Russian royalty gowns. She was made from old curtains and largely recycled materials. The headdress was made for cheap from fake flowers. She does have magnets clasping the centre together, but it's reinforced with hook and loop clasps around the top, bust and waist.



Fig. 1: The full completed outfit.



Fig. 2: A close-up posed shot of the complete outfit showcasing the headdress and energy of the character.

Fig 3: The lace in progress; netting being trimmed off and prepared for sewing.

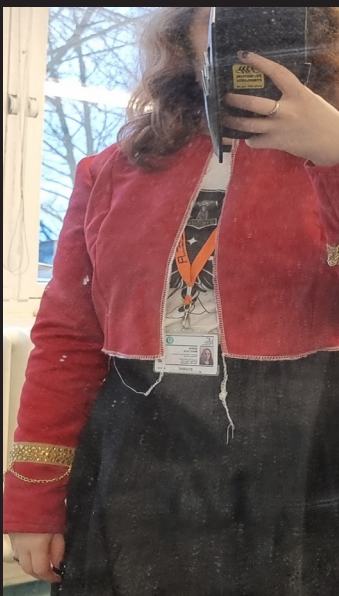


Fig 4: The bodice before being attached to the skirt.

Headdress

Pamina's headdress had all its parts sourced from the same place. The flowers were removed from the stems and reattached to the three-layer headband with a mixture of superglue and hot glue. Gold leaf trim was used to add small details along with gold chains. The pale pink flowers were specific to help her seem more like an innocent princess.



Fig. 1: The original design for her headdress.



Fig 2: One of the flowers I had to construct from layers I'd taken off the others to make them smaller. This is that flower.

Fig 3: The finished headdress being modelled to test its weight.



Queen of the Night

The Queen of the Night was heavily dark fae inspired- I leaned a lot more into fantasy here. She has lace overlays and a four-skull transition from innocent deer to the cunning fox, representative of her true nature. Her outfit is largely cotton, with lace and netting just adding small extra elements.

Fig 1: Originally, she was to have a light-up bodice. This shows the LEDs successfully sewn in, and here they worked. Unfortunately, they broke when I tried taking them out to adjust the top, and I didn't have time to wait on new ones to arrive.





Fig 2: Construction of the skirt. This had to be done layer by layer to ensure everything went on as it should just due to how slippery the celestial mesh was.

Fig 3: One of the final shots showing off the upper half of the Queen's outfit.



Headdress



Fig. 1: The fox skulls were sculpted from clay like so onto a wire mesh head.



Fig. 2: A silicone mould was formed from the sculpt, reinforced with ModRoc layers to keep it still for fibreglassing.

Fig. 4: The finished and painted fibreglass skulls. Both are lined with foam padding for user comfort and a better fit, and both have elastic headbands to keep them securely attached.



Fig. 3: The fibreglass skull removed from the mould.





Fig. 5: The deer skulls were both sculpted from this model. I bought the pattern online from Etsy user Wintercroft, and was able to adapt it to fit my purposes.

Fig. 6: The deer skulls cut out in EVA foam and glued together. I've tried a few different methods, but still find hot glue to be the most reliable when dealing with EVA foam.



Fig. 7: The skulls are covered with clay foam to hide some of the seams. The bridge between the eyes is left prominent for accuracy, but otherwise is covered and smoothed over.



Fig. 8: The deer skulls are painted and shaded much the same way as the fox skulls are.

Fig. 9: Creating the antler bases out of chicken wire.



Fig 10: Covered in expanding foam, the antlers now look a little more solid. Next they'll be covered in foam clay, and then attached to the skulls above.



Fig. 11: The larger antlers, now sculpted in foam clay and attached to the skull, with a little extra to help add some shape to the sculpt.

Fig. 12: The finished deer skull headdresses. The one on the left has potion bottle details for added effect.



Sarastro

Sarastro was also fae-inspired, but to me he had to look the part of a sun god. Lots of gold solved this, as well as a headdress that resembled the sun's rays. His robes were kept loose to resemble a priest, since he's noted to be a religious leader. The leaves were added for depth and also to resemble autumn and flames.



Fig. 1: The tunic pre-dying.

Fig. 2: The same tunic in the process of dying, being removed gradually to create an ombre.



Fig. 3: The finished tunic, fully dyed and with leaves attached to create a similar ombre/flames effect.

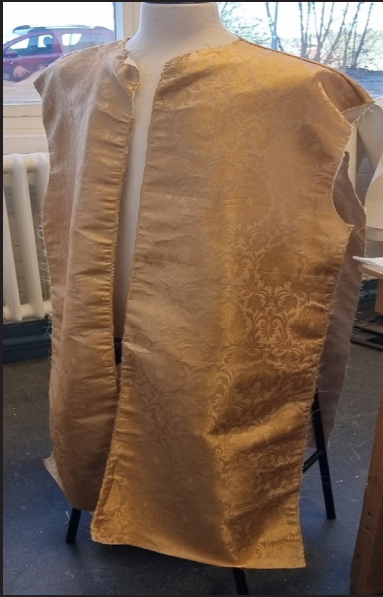


Fig. 4: Sarastro's overcoat mid-construction. It will later get a lining, sleeves and leaves.



Fig. 5: The finished overcoat with leaves attached, waiting for lining.

Fig. 6: The full, finished outfit being modelled in front of Rochester Castle.



Headdress

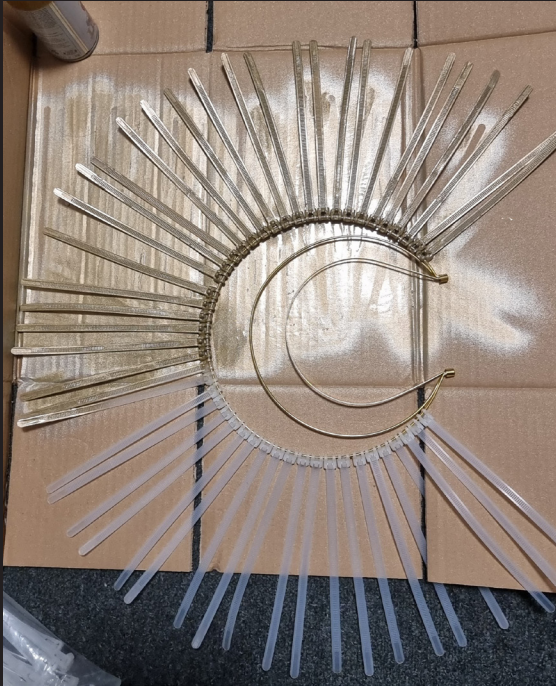


Fig. 1: The piece was made from zip ties. Here it's being attached, spray painted and cut to size.

Fig. 2: All attached, with a fabric centre for effect, beads are attached around one edge to hide the raw edge of the fabric.





Fig. 3: Forming the extra suns. The inside of a pot lid proved to give the exact amount of curve I wanted, so the Worbla was wonderfully easy to heat form into the centre. These were then painted, beads attached, and later attached to the main headdress.

Fig. 4: The finished headdress. Extra beads were added on the sun's points to help differentiate them from the surrounding zip ties.

