
CAROLINE DEVONPORT

Final Major Project

Moll Hackabout

A Harlots Progress, A Play by Dougie Blaxland based on the images by

For Molls costume I took inspiration from William Hogarth's moral series A Harlots Progress, on which the play by Dougie Blaxland was based.

He costume has the most garments for all the costumes.

I chose to create her gown in yellow as this colour was often associated with prostitution.

I stated by creating her undergarments, a shift, quilted petticoat and pair of silk embroidered stays with matching stomacher.



On top of this she has hip pads and pockets, a silk petticoat, and a fichu to cover her chest.

The silk gown I dyed from old silk curtains, recycling fabrics being very common in the Eighteenth Century. The gown also has a stomacher, which is pinned in place.

I embroidered assorted wild flowers and weeds around the bottom of the gown to represent Molls fall from grace.

Molls fingerless mittens are made from lilac silk, as this colour was also associated with prostitution, more specifically with that of flagellation, Moll also had a prop whip for this purpose.

Her silk shoes and the flap on her mittens are hand embroidered with Buddleia, as this plant grows where other plants can not and is often seen as a weed.

Molls silk apron was eco printed using Buddleia seed heads and red cabbage, giving it a stained appearance, I added two cat embroideries inspired by Hogarth's Cats, again another common symbol of prostitution, and in this cats case, a service offered by Moll.

Molls Hat is decorated in hand water coloured flowers.

She also had a cotton bonnet and yellow cotton velvet cloak.



Photo



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Photo Alex Beldea

The breeches and waistcoat are hand embroidered with Dog Roses as these were often used to denote Pleasure and Pain, James Daltons Hat Box is shown in close proximity to Molls Whip in Plate 3 of A Harlots Progress. The Dog Rose is also a native hedgerow flower and so ties in with the native and wild flowers on Molls gown.

James Dalton

A Harlots Progress, A Play by Dougie Blaxland based on the images by William Hogarth

I designed and created this costume for the performer shown below, unfortunately he was unable to attend the photoshoot and so I had to replace him with another performer, and so I was forced to make some last minute alterations to the costume.

James Dalton was a famous Highwayman of the 18th Century, and his hatbox is shown on top of Molls Bed in A harlots Progress..

This costume was designed and made in less than three weeks, it consists of a shirt, jabot, long waistcoat, breeches, Stockings, Gaiters/boot covers, cloak, wig and tricorn.



His Tricorn was made from a Capeline and a Hood to create a large brimmed hat, which was then blocked and shaped. After I acquired the wig I had to re-block to make it fit over the wig. I created a peacock ribbon cockade to trim the Tricorn.

The costume is completed with a toy flintlock pistol, that I repainted and varnished to give a more realistic look.



Photo Henry Clark

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Roxana

Roxana, A Fortunate Mistress by Danial Defoe

After researching the Eighteenth Century with Turkish, imagery and fashion. I soon realised that It was not actually Turkish but a fantasy that combined many different exotic cultures to create the Eighteenth Century image of Turkish.

With this in mind I used Sixteenth and Seventh century patterns created from original Turkish garments. I used elements of other cultures to decorate these.



Photograph Alex Beldea



I decorated Roxana's Entari and Caftan with Huguenot cross's a nod to her French Protestant lineage.

Entari is made from Silk Devore Velvet, dyed magenta and acid devored with Huguenot cross. Lined with gold fabric, and having Gold godets in the side.

The Caftan is Turquoise Cotton velvet, flocked with Turquoise dyed flocking in the same Huguenot cross, then printed with a silver/turquoise pearlescent paste. It is lined with a piece of Indian Buta (Paisley) patterned fabric. The garment is trimmed with a faux fur trim.

The Gomlek and Shalwar are made from an unstitched Asian suit, which has a similar Buta embroidery design.

The Shalwar are trimmed with ankle chains, that I broke down a little as they looked to new and shinny, these gave a pleasant jingle when the performer moved.

On her head she wore a white wig and wire diadem that I created, these were styled by Caitlin Wilson who also did a wonderful job of the make up.



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The Sailor

Fanny Hill, Memoirs of a woman of pleasure, by John Cleland



Photo Alex Beldea

The sailor is dressed in traditional working seafarer clothes from the era before the Royal Navy wore uniform.

He wears a checked linen shirt, over which he has a basic waist coat and short unfashionable workman jacket, with mariners cuff detail.

He wears ticking breeches, which are covered with a protective garment, called slops (which were issued by his ship, and gives rise to the term of naval kit

issues being called slops.

This loose fitting canvas garment, is broken down to show the sort a wear a fighting sailor would expect from firing cannon, working with ropes and cargo as part of his daily life.



On his head he has a canvas hat that is painted to make it more weather proof.

Hi hat was deliberately squashed and battered over a number of weeks, with additional colours of paints added to break t down and give it a true weather beaten look.

The costume was enhanced with props appropriate to a sailor.

A Boatswains Call on a lanyard, used to pass messages at sea.

A clay pipe often smoked by men of all classes, they were very cheap, and if broken would simply be discarded. This was a new pipe that was very white when it arrived and so I had to make it mucky with paints to make it look as if it had been used and handled.

A Gold watch, a highly prized possession often won by sailors when gambling.

A belaying pin, used on ships to secure halyards, often removed and carried ashore by sailors as a handy cosh in case of fights.



Photo Alex Beldea

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