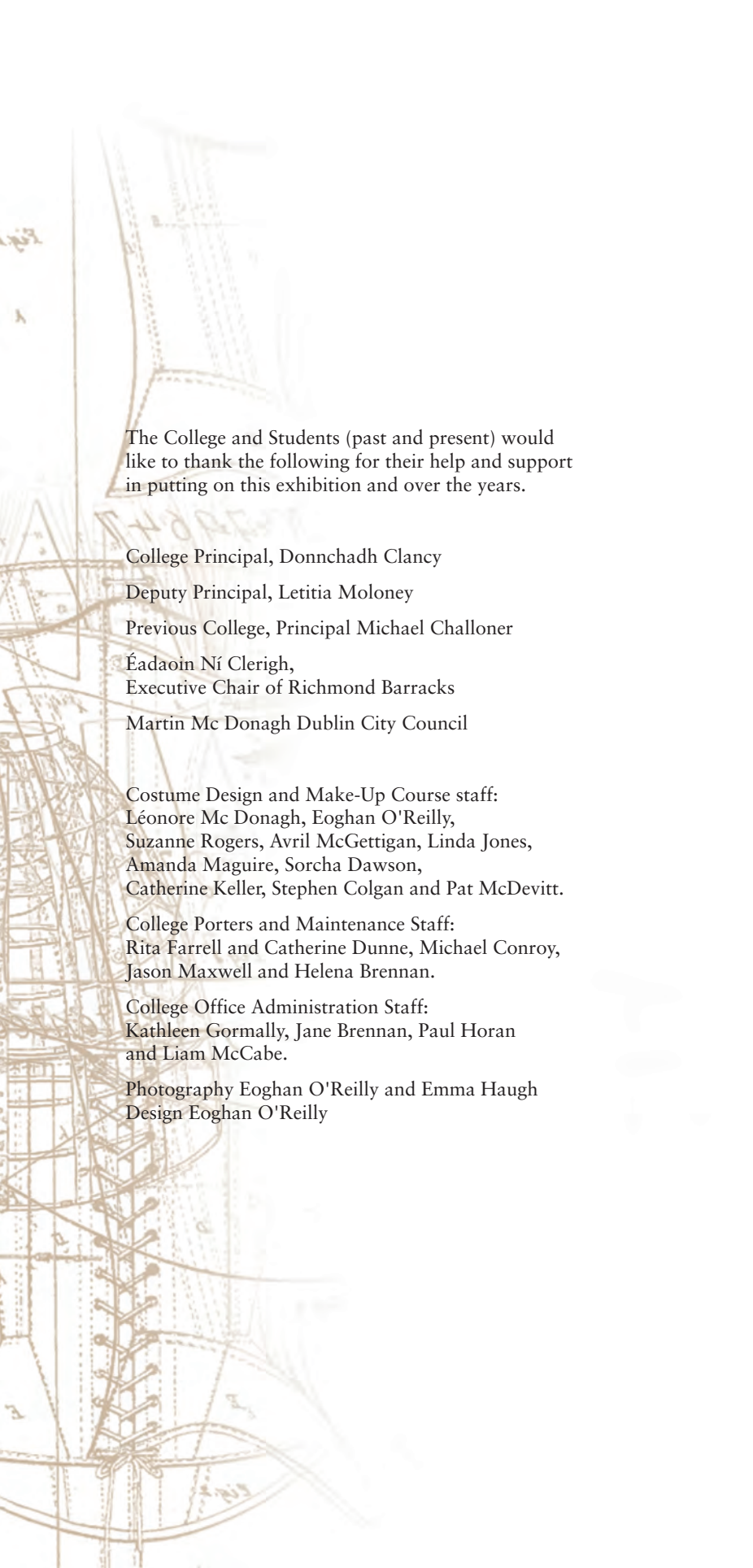


Inchicore College of Further Education
celebrates 20 years of the

Costume Design &
Make-Up Course
1996 - 2016





The College and Students (past and present) would like to thank the following for their help and support in putting on this exhibition and over the years.

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Deputy Principal, Letitia Moloney

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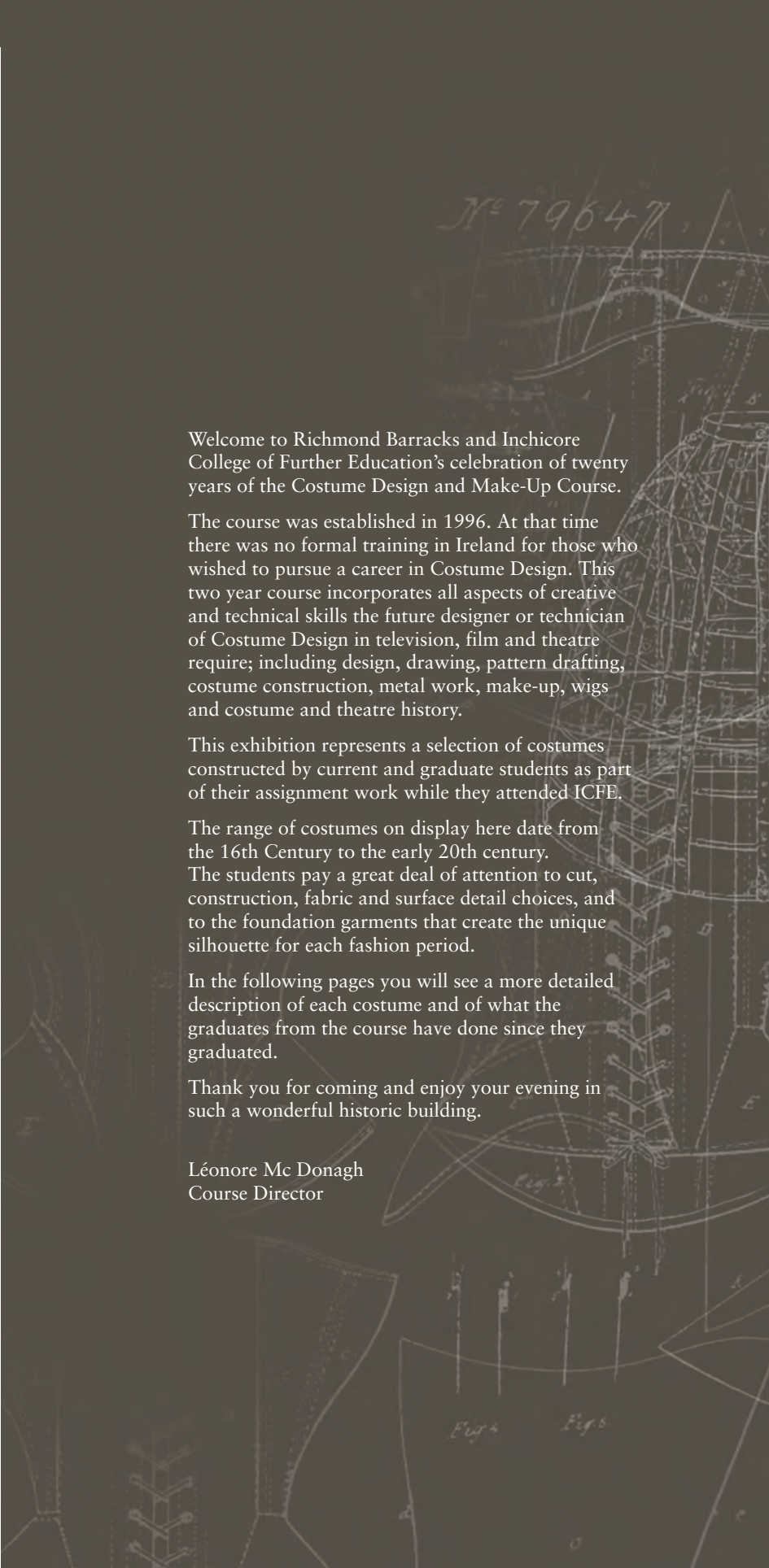
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Photography Eoghan O'Reilly and Emma Haugh
Design Eoghan O'Reilly



Welcome to Richmond Barracks and Inchicore College of Further Education's celebration of twenty years of the Costume Design and Make-Up Course.

The course was established in 1996. At that time there was no formal training in Ireland for those who wished to pursue a career in Costume Design. This two year course incorporates all aspects of creative and technical skills the future designer or technician of Costume Design in television, film and theatre require; including design, drawing, pattern drafting, costume construction, metal work, make-up, wigs and costume and theatre history.

This exhibition represents a selection of costumes constructed by current and graduate students as part of their assignment work while they attended ICFE.

The range of costumes on display here date from the 16th Century to the early 20th century. The students pay a great deal of attention to cut, construction, fabric and surface detail choices, and to the foundation garments that create the unique silhouette for each fashion period.

In the following pages you will see a more detailed description of each costume and of what the graduates from the course have done since they graduated.

Thank you for coming and enjoy your evening in such a wonderful historic building.

Léonore Mc Donagh
Course Director

Sandra Phillips
ICFE 2009-2011



Costume from 1885

I love the Victorian Era and decided to adapt an 1885 pattern for a skirt and bodice combination. The black satin bodice is a straight-forward Victorian structure with a decorative layer over the bust. The long red silk skirt features an insert of hundreds of handmade black satin roses. I love the combination of these two colours, the textures of the fabric used and the detail of roses at the back, compared to the general simple design of the rest of the costume.

Since graduating I have kept busy in the costume industry in Dublin. My first professional job was with the Gaiety Panto in 2011, and I have worked on it every year since. I have also worked as costume and wardrobe assistant for the Gate Theatre working on *An Ideal Husband*, *The Price*, *Pride and Prejudice*, *The Mariner*, *Wuthering Heights*, *The Caretaker*, *Romeo and Juliet*, *A Month in the Country*, *A View from the Bridge*, *The Importance of Being Ernest* and *Juno and the Paycock*.

I have designed for the College's own graduate theatre shows, *Loveplay* and *I Do Not Like Thee Doctor Fell*. I have worked with AC productions designing *Much Ado About Nothing* and Glashule Opera co-designing *La Traviata*.

More recently I have had the pleasure of being involved in some historical Irish shows, *The Bloody Irish* and RTE's *Centenary*.

Abalonia
Koomans O'Reilly
ICFE 2013-2015



Costume from 1905

My costume is from the Edwardian Era, also known as La Belle Époque (the Beautiful Era). It was an era of luxury and opulence. The Gibson Girl was a trendsetter of the time, an unnamed character portrayed in illustrations by Charles Dana Gibson; she was a model for women to aspire to.

The silhouette of the Edwardian Era was an S-shape, women wore the S-bend corset which pushed their chest forward and their hips back. Flowey draping fabrics were in fashion in pastel colours, dresses had ruffles and long trains. I chose an evening gown because I liked the neckline and the beauty and delicacy of the fabric normally used. The outer layer of the dress is made of chiffon, all the seams are French seamed and the hems are hand roll hemmed, to give a delicate finish.

Since college, I have worked on a wide array of different projects. I have been trying my hand at different creative jobs, working in costume for theatre and film but also working in styling for events and making artistic installations. Lately I have been working on a self-guided project which I hope will showcase all my skills in a way that really demonstrates my personal style as a designer.



Gwen
Jeffares-Hourie
ICFE 2012-2014

Costume from 1885

My costume is a North European or British inspired ladies walking gown, a leisure or day wear outfit. It consists of a half crinoline underneath a petticoat, an underskirt and an overskirt which gives it its easily recognisable late Victorian silhouette. The bodice of the gown comprises a silk blouse and an open fronted jacket which has been heavily boned. Both of these are worn over a tight fitting corset which again adds to the iconic silhouette.

Since graduating in 2014 I have been fortunate enough to find costume work, mainly within the film & TV industry. I have been lucky enough to work as part of costume teams responsible for movies like *Sing Street*, *Mammal*, *A Dark Song* as well as TV productions like *Red Rock*, *Smalltown*. I have also been able to design for a few smaller shorts including *Testimony*, *The Betrayal*, *Gridlock* and the After '16 Short *The Party*. In addition to working on set I have also been lucky enough to become a part of Tenderfoot for the past two years. Tenderfoot is a theatrical placement for TY students, each of whom is responsible for the writing, performance and production of a stage show which culminates in January of each year.



Christine Hopkins
ICFE 2013-2015

Costume from 1886

For my period costume I chose an 1886 style. It is like the piece was sculptured from head to toe, creating beautiful shapes on the body. The bodices were really well tailored. The tight fitting corset, sitting under the bodice, gave structure. This is then enhanced with a little puff on the upper sleeves and a tight fit at the wrists. The skirt of the gown has a half crinoline which is stiffened with metal bones so that it pops out at the back of the waist. The petticoat is layered over it and is topped off with a top-skirt. I love the texture on these garments, especially around the chest, as it gives it a feminine touch and added dimension to the complete garment.

Since finishing college, in May 2015, I have worked on *I See His Blood*, a short film, and was awarded Best Costume Design at the FAD Film Festival, North Carolina, USA. I have also worked on a play, *The Importance of Being Honest*; created alongside Lesiele Hailame a wedding event in Smock Alley; designed flower girl dresses; spent time in Padua Italy, studying Commedia dell'Arte (Body/mask/costume workshops and acting). However my main focus is on producing my own designs and working towards an exhibition.



Pauline McCaul
ICFE 2005-2007

Costume from 1876

I was drawn to this costume by its elegance and structure. By staying within strict research parameters I was able to construct the costume authentically.

What have you done since graduating:

I was the first costume student from ICFE to have her period costume exhibited at *PQ07* in Prague which is the first time PQ exhibited students work. I have worked on 7 pantomimes in the Gaiety Theatre and on four of them as costume designer. 2015 marked the first year that all costumes were designed and made by me on-site in the Gaiety Theatre.

I have also designed and made costumes for the following productions *Eejits of Love* (Edinburgh Theatre Festival) and *Shout, The Mod Musical* (Tivoli Theatre). I have also worked on Irish productions such as *Northern Star* (Rough Magic), *Borstal Boy* (Gaiety Theatre) *Romeo and Juliet* (Gate Theatre).

Other productions include *Lion King, Singing in the Rain* and *Show Boat* (Bord Gais Theatre).

In 2015 I made costumes for the Sydney Mardi Gras and *Bobbie the Bear* children's programme, (Lavender Bear Production) in Tasmania.

And I have also constructed costumes for the St Patrick Day Parade (City Fusion) in 2010.



Holly O'Brien
ICFE 2011-2013

Costume from 1780

The costume is based around the character Marquise de Merteuil from the 18th century French novel "Les Liaisons Dangereuses" - a story of jealousy and revenge. The green raw silk used in the construction of the dress represents the jealousy and torment of Marquise de Merteuil.

I have gone on to further visual art practice by introducing costume and mask making as my medium and have produced many performances, where I created costumes and masks for performers and dancers which translate a story combining modern social issues with symbols from mythology and folklore.

I have also worked on TV shows such as *Big Week on the Farm* and on theatre productions in the Project Theatre and The Fringe Festival and for many Independent Irish Films. I am presently starting my own Dublin based mask making business called Mask Maker.



Jill Sartini
ICFE 2014-2016

Costume from 1886, Russian

The gown is based on a Russian court gown from the late nineteenth century. I found this era very exciting to design for and wanted to create a gown that was elegant with much surface detail on it. I enjoy beading so this was something I wanted to implement within the dress. Because it is a court gown I was able to extend a long train that I could decorate with a large organza frill and beaded velvet trim.

I will be graduating this year 2016 and hope to secure employment in the costume design industry, whether that is in Film, TV or Theatre.



Fiona Foley
ICFE 2013-2015

Costume from 1780

My costume was inspired by the Duchess of Devonshire, a fashion icon of the 18th century. The dress consists of a bum roll, a petticoat, a silk overskirt, a robe-a-la polonoise with a silk stomacher and trimmed with French lace. I decided to keep the colours simple using cream and gold.

Since I left the course in May 2015 I moved to London that summer, and did an internship for three months with fashion designer Una Burke. During my time there I worked on an advertisement campaign for Lexus, assisted in making Una's S/S16 Collection and worked at London Fashion Week.

When I returned home I started working on costumes for *The Devils Door*, a play that was part of Smock Alleys Scene + Heard festival. I then assisted in making the costumes for the Dublin St. Patrick's Day Parade.

Shortly after that I went to Italy to study Commedia dell'arte, a form of theatre characterized by masked "types" which began in Italy in the 16th century. In June 2016 I will be moving to Pennsylvania for three months to teach costume for the summer.



Sarah McCann
ICFE 2011-2013

Costume from 1898

The main focus of this costume is the embroidery detail on the bodice so I chose to keep the rest of the outfit fairly simple. The silhouette is from the late Victorian period so the outfit includes an hourglass corset and petticoat, but a smaller bum-pad replaces the bustle from earlier years.

Since graduating in 2013 I have been working in costume, primarily in film and television, on shows such as; *Ripper Street*, *Penny Dreadful*, *Rebellion*, as well as several feature films.



Jurgita
Rackauskaite
ICFE 2012-2014

Costume from 1863

I chose an 1863 Victorian costume, which has pagoda sleeves and cupola form of the skirt, extended by the gigantic size of crinoline. This costume is made of fine wool fabric with hand stitched lace and a lot of beading.

Sine I graduated I have been extremely fortunate to work in Ireland as a costume maker on several movies and TV series, such as: *The Stitcher*, *Hello*, *Miss Hato*, *Widow*, *Penny Dreadful* season 2 (Men's tailoring department), *Pilgrimage*, *Rebellion*, *Penny Dreadful* season 3, *The Flag*, *Ripper Street* series 4 and *Dawn* (leather work).

Jenny Wong
ICFE 2014-2016



Costume from 1856

The period in which I chose to base the design of my dress, is the Victorian era. I was mainly inspired by what was fashionable in Paris during the mid-nineteenth century. The outer part of my costume comprises one triple tiered and pleated floor-length, a bell-shaped flounced skirt, the top layer is cartridge pleated meaning that there's a lot of fabric condensed into the skirt, the bottom two layers were pleated normally. The bodice is slim fitting with a scalloped bertha, the top and bottom of the bodice and also the edge of the bertha is trimmed with lace, and there are three artificial roses which sit in the centre of the bertha. The dress also includes one petticoat and one cage crinoline. I chose this year specifically because it was the year the cage crinoline was invented and I was extremely interested in how it was constructed.

I would like to gain experience in all aspects of costume but ideally, I'd love to find costume jobs that will allow me to work mainly doing pattern drafting and costume construction. This is what I am most passionate about coming out of the course and hope to continue my training in these two areas. Long term goals include eventually getting a degree and masters in Fashion Design and becoming a Fashion lecturer in a college or university.

Emma
Richardson
ICFE 2011-2013



Costume from 1913

My dress is made from silk and lace, and my coat from velvet, silk, and fur. I was very interested in this time period due to the change in the silhouette and the oriental influence on fashion of the time.

I feel very lucky that I have been able to work as both maker for theatre productions, and as a stand-by for film and television.

I have recently completed a year's work on *Vikings* (TV show Season 4) as a stand-by with cast. I am currently living in London and working freelance.



Costume from 1867

This costume is strongly inspired by the coronation gown worn by Empress Sisi and Queen of Hungary. The costume is constructed from taffeta, and a crystal fabric that has a flocking pattern lace and pearl detail.

The costume consists of a cage crinoline over which is a petticoat, then two overskirts the outer one having a long train. The bodice has puff sleeves finished with bows.

What have you done since you graduated?

I am hoping to continue studying Costume and Design in IADT and also concentrate on my interest in constructing costumes for Cosplay conventions.



Costume from 1889

This is a reception dress for an aristocratic lady. I wanted it to be luxurious and ostentatious. Details like the cartidge pleats on the back of the skirt, and the buttoned plastron on the bodice serve to enforce the overall feeling of opulence for this costume. The main fabrics used were raw silk, silk and viscose velvet, and a thick embroidered upholstery jacquard.

Since finishing college last year, I've done film and theatre work, most notably as a costume trainee for *Handsome Devil*, a feature film by John Butler, and set/costume supervisor on *Yes*, a stage production by Colette Cullen for the International Dublin Gay Theatre Festival.



Eleanor Hunt
ICFE 2013-2015

Costume from 1650

I chose this style of costume because I became fascinated with cartridge pleats and in particular the way these ones stood out from the body. There is in fact 10 metres of fabric in the skirt alone. I also liked the off the shoulder neckline with the combination of the puffed sleeve, as it looks feminine and romantic. The boning was built into the bodice instead of into a corset underneath.

I chose the style from 1650 because I thought it was an interesting silhouette in the way it exaggerated the hips with padding cushions underneath the dress and in contrast kept the waist and bust tightly constricted in the boned, elongated bodice.

Since I graduated, I have worked on a few different TV productions such as *Ripper Street* and *Vikings* I have also worked on some shows in the Bord Gais energy Theatre, the most recent being *Jersey Boys* the musical. I also work on events and am currently working on some dress commissions. In the future I hope to gain more experience and work on costumes for theatre and arts festivals.



Saoirse Lynch
ICFE 2014-2016

Costume from 1780

I chose this style because I feel it is often recreated for film, TV and stage and would be a valuable style to learn to make. I felt it is a flattering silhouette which is dramatic without being frumpy and fussy on the body. I like the structure in the construction details - for example the pleats and the en fourreau back. I also wanted to go for something rich and extravagant which is implied with the surface detail embroidery, beading and metallic lace.

I am just graduating this year and I am keeping an open mind in regards to my career direction. I am eager to gain as much experience and perfect my craft in any way opportunity presents itself. I would say my love and passion lies in a mixture of historical costume and fantasy. I love the energy and presence of theatre but I think there are some wonderful exciting opportunities for imagination and creative wonder now in film and TV shows that really mix my love of dark fantasy and historical magic.

Sarah Whitford
ICFE 2012-2014



Costume from 1889

I chose to create a Victorian walking costume. The costume is made from a white heavy cotton fabric with blue spots. The bodice sits proud with boning running along the seams for a highly structured look. I designed a lace panel to sit around the neckline. I then dyed it navy and worked up various parts of it with embroidery. I created a number of smaller matching sections which became decorative pieces around the hemline of the skirt. I have used navy braid to create definition and pick out strong lines in the costume. To complete the look, I made a small navy hat adorned with feathers, fabric flowers and netting.

The majority of my work upon first graduating involved working under designers, as a trainee or costume maker. My first few design jobs came in the form of a number of music videos under the creative direction of Brendan Canty, better known for Hoziers' award winning 'Take me to Church' video. I work with bands such as TVVINS and Seafret. Last summer saw me make my first wedding dress for artist Aoibheann Greenan, the bodice of which was highly embellished with sequins, beading and feathers. I have worked with Cadburys, designing for a series of commercials.

I have made a number of Victorian style outfits for the OPW's heritage site, Oldbridge. These pieces will make their debut appearance towards the end May.

Emily Kerr
ICFE 2014-2016



Costume from 1750

The style of costume was chosen because of the combination of a form fitting bodice, and flowing pleats which add to the volume and unusual shape of the sack back. It is also a style that set the pace for the development of dresses during the 18th century, which was also an attractive research point to see where the development started.

As I have just recently finished this course, I am looking into specialising in costume construction, or costume design especially in theatre, as I have most experience in those areas.

Dagmar
Vojtechova
ICFE 2013-2015



Costume from 1885

This Victorian riding habit with its tailored jacket is inspired by Hussars Army uniforms, a history closely connected to my country, Slovakia; once a part of the Austrian-Hungarian Empire. Victorian fashion was a very beautiful and elegant one, although quite restricting to its wearer. I made a costume in bold red and black combination, that I imagined would be worn by a strong, brave and self-reliant lady because horse riding in that era was still considered a bit daring for a “proper” Victorian gentlewoman.

The jacket is made of boiled wool fabric, lined with cotton fabric to reduce the stretch and boned. The black woollen skirt has an asymmetrical pattern. When a lady sits on the horse sideways; the longer side of her skirt covers her legs completely and protects her modesty. When off the horse, she can button up the longer part of the garment at the back so it looks like an ordinary skirt.

I first worked on small short-termed projects such as independent short films and theatre. I worked on both the set and workroom of *An Klondike* TV series. I also worked as a daily for RTE's *A Date for Mad Mary* and BBC's *Ripper Street*. I worked for 2 seasons of Limerick UCH Pantomime, first as a wardrobe assistant and then as a supervisor. I made costumes for RTE *Toy Show* and I am currently employed by RTE Wardrobe Department.

Jane Carey
ICFE 2014-2016



Costume from 1575, Spanish

I chose this style as I love the silhouette of this era. I love the opulence and extravagance. I chose velvet as it is very luxurious and looks expensive, and it was a very popular fabric among the wealthy in this era.

After completing this course I will go on to further study at Queen Margaret University in Edinburgh. I hope to work in theatre and perhaps Opera when I finish my studies

Ciara Deery
ICFE 2012-2014



Costume from 1550

I was drawn to this style by the rich colour brocades and trims. The voluminous clothing is worn in a series of layers consisting of a corset, bodice, Spanish farthingale, gold underskirt and overskirt with a train. Sleeves were the centre of attention, worn oversized and turned back to reveal contrasting under sleeves. The abundance of fabric makes it very heavy to wear.

Since finishing the course, I have been fortunate to be able to continue in costume, jewellery and decorative design. I worked at 'The Design House' for leading Irish designers putting the sewing skills I learned in Inchicore College of Further Education into practice. I am currently displaying art at The Design House and working for Hicken Lighting as a Lighting Designer as well as costume designing for short film productions.

This course taught me how to fine tune and get the most from my creativity. I now apply that knowledge to all aspects of my life.

Mary Kirwan
ICFE 2013-2015



Costume from 1780

I was attracted to this style of dress because of the variety of techniques required to make it. As I am more interested in the construction of costume rather than the design, I looked at this project as an opportunity to learn different skills. Included in my costume is a quilted petticoat, 'Robe a l'Anglaise' style bodice, polonaise skirt and a fichu. Quilted petticoats were a popular garment to wear in the 18th century due to the warmth they provided. As the sewing machine was yet to be invented at this time, to ensure an authentic look, I quilted this petticoat by hand.

Since graduating, I have been accumulating experience by working on a number of theatrical productions such as *Driving Miss Daisy* in the Gaiety Theatre and *Othello* in The Abbey Theatre.

While I am mainly interested in working as a costume maker, I have also worked in costume maintenance on *Mary Poppins* and as a costume hire assistant in the Abbey Theatre Costume Hire.



Ginan Abbas

1st year 2005/06.
2nd year 2013/14

Costume from 1585

The costume that I picked was from the Elizabethan Era. I chose this costume because of the complicated construction, the richness of the fabric quality, the lace embroidery, the significant design of the collar, the colour and the accessories that complete the look. Although the bodice was quite blocky and not shaped to an hourglass figure it creates this illusion with the cartwheel skirts to make it look so feminine. It is called Elizabethan because it was presented really well by queen Elizabeth (The Golden Age).

After I graduated I kept working in my career as a fashion designer. I continued working on my fashion line called Golden Stitch to present unique bespoke outfits.



Rowena Sheen

ICFE 2011-2013

Costume from 1890

This costume was designed for the character of Miss Julie in the play of the same name, written by August Strindberg and first performed in Copenhagen in 1889. The bodice, underskirt and overskirt are all made from dupion silk, sourced in Paris, and the costume is trimmed with hand pleated silk and handmade silk piping, as well as vintage glass buttons. Underpinning this is a corset and bustle, as well as drawers and a petticoat, which sculpt the body and serve to accentuate the curves of the female form, achieving the silhouette that was fashionable at the time.

Since graduation I have worked as a costume maker on multiple seasons of TV Shows *Ripper Street* and *Penny Dreadful*, as well as some films, the most recent of which was *The Lost City of Z*, and on various theatre productions in The Gate Theatre, amongst others.

I am currently taking some time out from large productions to work on some personal projects, including developing a range of jewellery.

Stephanie Blythman
ICFE 2012-2014



Costume from 1903

This gown is based on a pattern for a 1903 Afternoon Gown drafted by Janet Arnold from an existing museum piece and totalled 22 individual pattern pieces in the end. The original gown was made in a plain wool crepe but I wanted the challenge of working with a patterned fabric and so chose this embroidered dupion for the main body of the gown with the false blouse in chiffon mounted on silk crepe.

The petticoat and overskirt are quite simple with seven gores panels each and a side fastening while the bodice is more complicated. A boned bodice forms the base structure to which the false blouse and jacket are attached. The blouse front opens from the left shoulder to reveal a centre front fastening and is separate to the collar which also opens from the left side. The blouse sleeves are equally illusory, extending into the jacket sleeve by only 1½ inches.

In the two years since I graduated I have been working in a mixture of roles in both theatre and film. In the months following the end of the course I designed for two plays and worked as a trainee on the recently released film *Sing Street*. Last year I moved to London for an internship with the costume company Angels the Costumiers, and since then I have worked for Opera Holland Park, the BBC, returned to freelance for Angels, and have just finished a job as a Costume Assistant on the newest instalment of the *Alien* franchise.