



The Yellow Wallpaper

Anna Jarvis

22004583

Personal Professional Project

Unit Leader Lara Jensen

Timeline and Budgeting



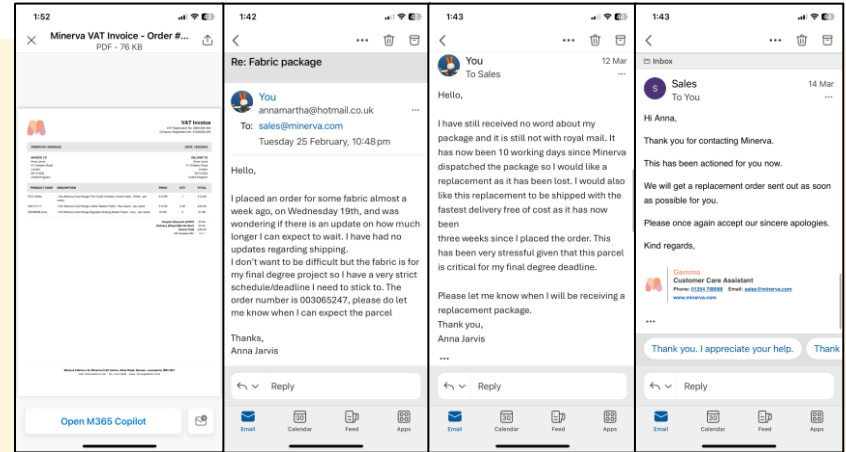
Fig.3

Timeline Difficulties

The causes for delay in this project were:

- the skirt embroidery being a much slower process than expected
- **month-long delay on the shipping** of fabric
 - overhauled original schedule.
 - Developed character 2's costume further whilst waiting for fabric
 - Consequently, less time allotted to character two

Fig.5



Item Name	Supplier	Colour	Amount	Unit Cost	Cost	Cost + Shipping	Running Cost	Date
Copydex	Hobbycraft	N/A	1	6	6	6	6	03/10/2024
Sampling Trays	B&M	N/A	2	1.5	3	3	9	10/10/2024
Kombucha	Sainsburys	N/A	1	2.95	2.95	2.95	11.95	14/10/2024
Clip Lock container	Sainsburys	N/A	1	4.5	4.5	4.5	16.45	14/10/2024
Baby Powder	Sainsburys	N/A	1	1.5	1.5	1.5	17.95	14/10/2024
Veiling	Dalston Mill	Ivory	2	3.99	7.98		17.95	16/10/2024
Cotton Muslin	Dalston Mill	White	2	2.85	5.7		17.95	16/10/2024
Dress Georgette	Dalston Mill	Ivory	1	4.8	4.8	22.47	40.42	16/10/2024
Liquid Latex	Amazon	N/A	1	32	32	32	72.42	29/10/2024
Crushed Velour	Dalston Mill	Gold	1	3.3	3.3		72.42	26/11/2024
Cotton Velvet	Dalston Mill	Mustard	2	10.5	21		72.42	26/11/2024
Chiffon	Dalston Mill	Antique Gold	2	4	8	36.29	108.71	26/11/2024
wire and metal	Amazon	N/A				16.49	125.2	09/11/2024
fabric samples	Minerva	Multiple			4.4	6.39	131.59	12/01/2025
Chiffon Ribbon	Etsy	Multiple	4 x 50cm		3.99	3.99	135.58	16/01/2025
Plaster of Paris	Hobbycraft	N/A	1				135.58	19/01/2025
Paint	Hobbycraft	Multiple	3	1	3		135.58	19/01/2025
Plasticine	Hobbycraft	Pink	1			10.62	146.2	19/01/2025
Plastic Containers	Poundland	N/A	1	1.25	1.25	1.25	147.45	19/01/2025
Flowers	Shirley Leaf & Petal	Multiple			138		285.45	08/02/2025
Chiffon	Dalston Mill	Antique Gold	3.5	4	14	16	301.45	18/02/2025
Core Range Firm Cou	Minerva	white	1	12.99	12.99		301.45	19/02/2025
Core Range Cotton S	Minerva	Pea Green	2.5	12.99	32.475		301.45	19/02/2025
Egyptian draping nu	Minerva	Ivory	2	3.99	7.98	48.45	349.9	19/02/2025
Thread	Hobbycraft	402	5	2.5	12.5		362.4	25/02/2025
Coutil	MacCulloch and Wa	White	1	14.24	14.24	14.24	376.64	08/03/2025
Cord etc	MacCulloch and Wa	Multiple				9.75	386.39	08/03/2025
Zinc Oxide Tape	boots	N/A	1	4	4	4	390.39	07/03/2025
Thread	Amazon	402	10	1.9	19	19	409.39	23/02/2025
Thread	John Lewis	402	3	2.15	6.45	6.45	415.84	22/02/2025
End Caps	Amazon	N/A	1	3	3	3	418.84	12/02/2025
Prymm Eyelets 0.5m	Amazon		2	7.1	14.2	14.02	432.86	12/02/2025
							432.86	
							432.86	

Fig.4

Budget	300
Total Spent	432.86
Remaining budget:	-132.86

<- P1X Finished

Time Management/Planning for shooting and rehearsal done over WhatsApp

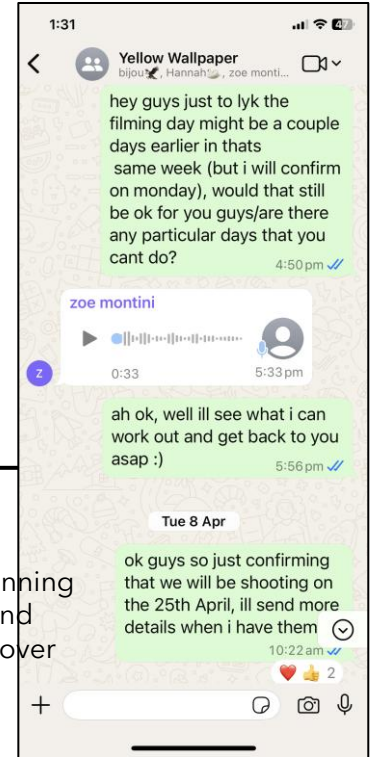


Fig.6

Performance Context - Film



Fig.7



Fig.8



Fig.9

Cinematography Reference: Crimson Peak (2015)

- Yellow vs. green lighting
- Uncomfortable close ups
- Setting as character
- Diegetic lighting
- Moving camera
- Deep shadows
- Importance of colour
- Saturation
- Single source lighting



Fig.10



Fig.11



Fig.12

Movement Reference: Annihilation (2018)

- Human character vs. uncanny
- Mimicking each other's movements
- Balance of control? Power dynamics
- Dance-like movement
- Sense of danger
- Fear and curiosity

Lighting Reference

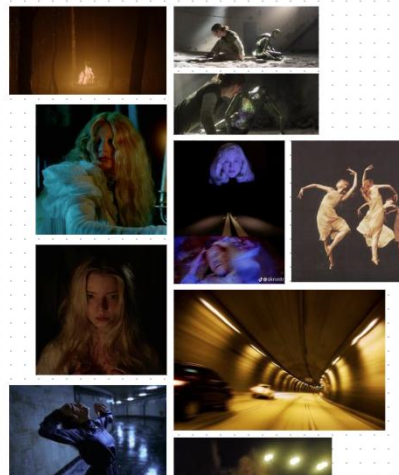
- Softer focus and motion blur
- **Warm, yellow tone**
- Low light, shadowy
- Unsettling and haunted feel
- Suspenseful and uneasy narrative
- Backlit to show translucency of skirt



Fig.13



Fig.14



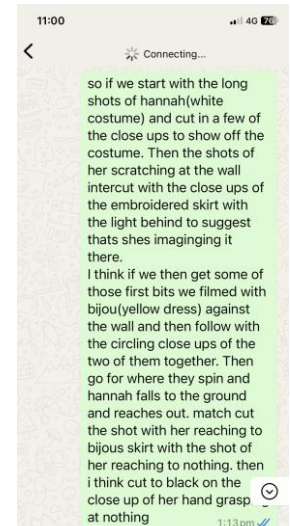
- softer focus- some motion blur?
- low light, shadowy, warm/yellow tones
- unsettling, haunted feel

Fig.15



Original storyboard

Fig.16



Developments to storyboard

Fig.17

Professional Consult - Shirley Leaf & Petal Co.



Fig.17



Fig.18

- collaborating with the **Shirley Leaf and Petal Company** in /hastings.
- Producers of silk velvet flowers
- Using **traditional** techniques,
- Maintaining **historical accuracy**.



Fig.19

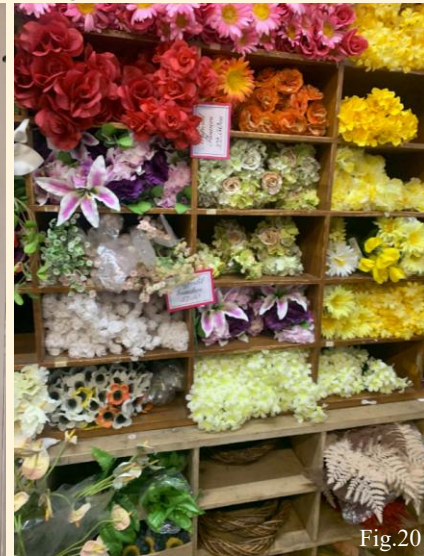


Fig.20



Fig.21

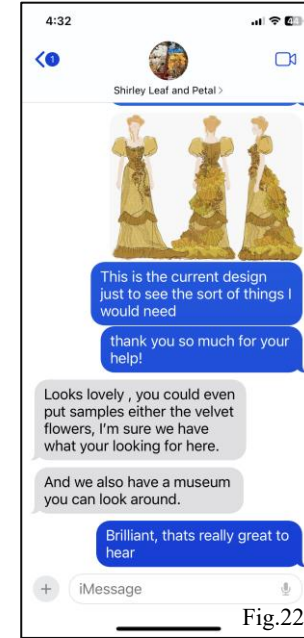


Fig.22

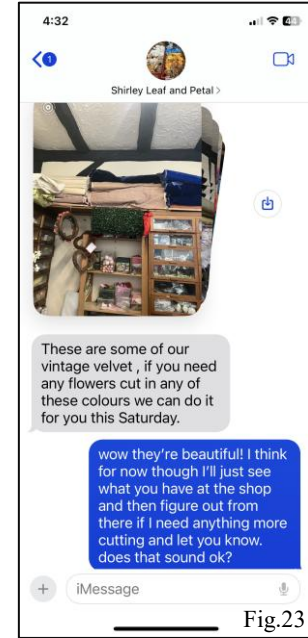


Fig.23



Fig.24

- Given option of having flowers cut from own fabric using original moulds, not an option due to budget constraints
- range of mostly flowers, berries and leaves
- tonal yellow palette, with varying shades of red and accents of green.
- began to build up a base reference of colours to draw from throughout the project.

→ The selection of flowers I chose for this project

Material Experimentation - Dyeing the Velvet

"The color is **repellent**, almost **revolting**; a **smouldering unclean** yellow, strangely **faded** by the slow-turning sunlight"

- Dirty, grungy
- Aged
- Dark, muddy
- Dull, not bright



Fig.25



Fig.28

Found Pantone shade **1245C** to be closest to design

I chose to cut my panels with the pile of the velvet going up, as this caught the light a lot less making it appear more luxurious and removing any shine.

PROFESSIONAL SKILLSET

- Dyeing
- Swatching
- Design

CHARACTER CONTEXT

- Shade of yellow in novel is described as "repellent", "unclean" and "Faded"



Fig.29

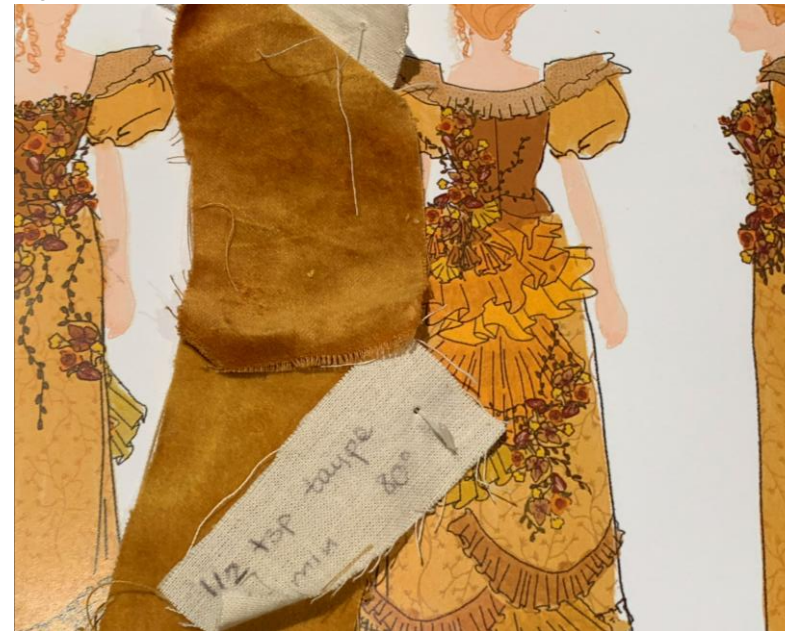


Fig.30

Accounting for shrinkage

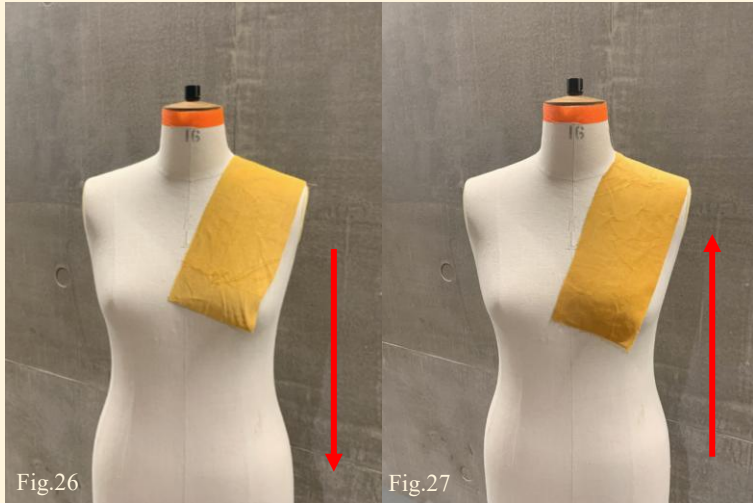


Fig.31



Fig.32

- tested whether the fabric would shrink
- two equal sized swatches and put one trough the dye process and leaving the other as a control variable.
- Both squares measured 10x10 cm originally
- Test square shrunk only by 2mm on one side.



- Testing velvet pile direction
- Chose to have pile running upwards
- More luxurious feel

- Concluded colour shade did not match design
- Began testing dyed swatches
- Ratios of liquid Rit Dye in Taupe and Violet
- Taupe to darken
- Violet to cancel yellowness

Dyeing and Constructing the Bodice

PROFESSIONAL SKILLSET

- Dyeing
- Pattern Cutting
- Fitting
- Alterations
- Draping
- Construction



Fig.33



Fig.34



Fig.5

FITTINGS



Fig.36

this was a calculated risk yet believed that the shrinkage test + a lot of seam allowance was enough to ensure the bodice would not shrink.



Fig.37

I made my own continuous bias tape in the same fabric for piping.



Fig.38



Fig.39

performer was much smaller than my mannequin, I had to pin the bodice to a pillow in order to drape



Fig.40

• Attaching piping to draw in neckline & finish edges



Fig.41

• Trimming seam allowances

Constructing the bodice

RESEARCH

1890s evening bodices



Fig.42



Fig.43



Fig.44

PROFESSIONAL SKILLSET

- Construction
- Use of rigiline
- Boning
- Eyelets
- Binding

CHARACTER CONTEXT

- Character 2 should have a sense of power over Character 1, shown by her wearing evening wear juxtaposing Character 1's home-wear



An example of the sleeve supports I used as reference.

Fig.45



Fig.46

1895-1900 example of a lace up back evening bodice, V&A

SHRINKAGE SAMPLE DEVELOPMENT

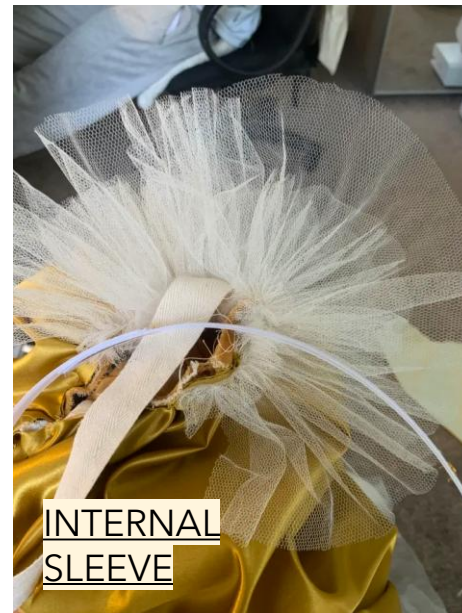


Fig.47



BODICE INTERIOR

Fig.49



INTERNAL SLEEVE

Fig.48



SLEEVE BINDING

Fig.50



5mm Prymm eyelets covered with matching gold embroidery thread

Fig.51

Embroidering the skirt

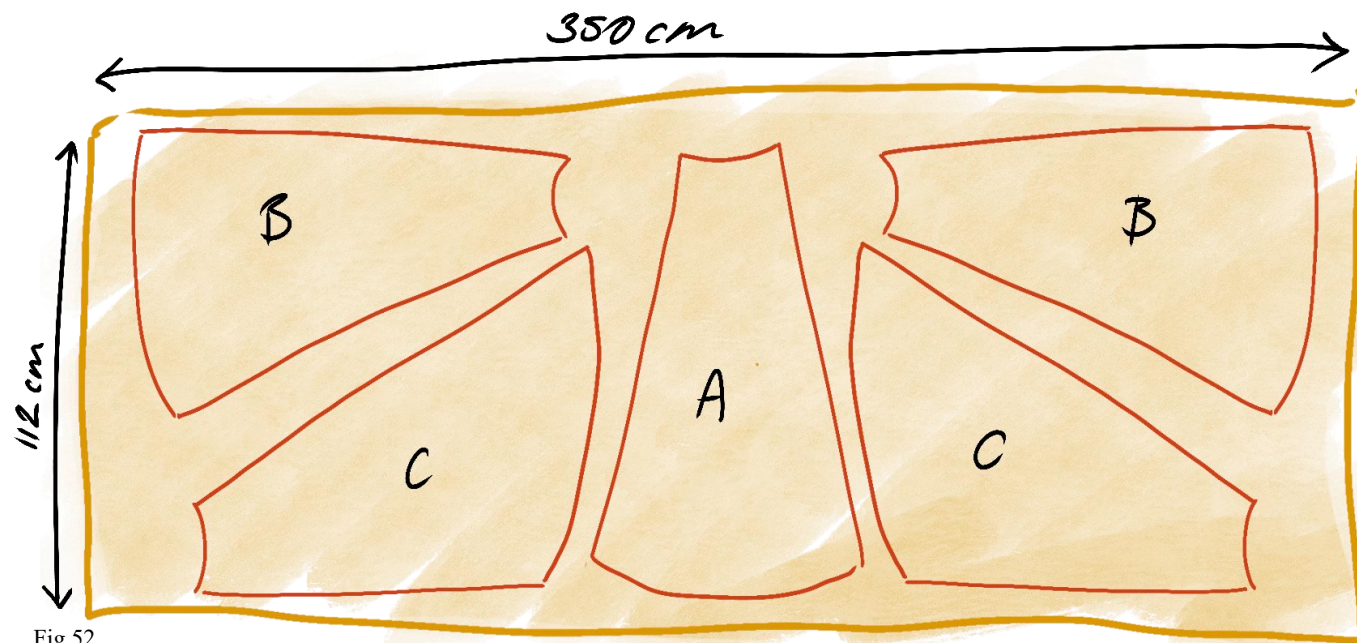


Fig.52



Fig.53



Fig.54



Fig.55

RESEARCH

Drawing from my research in P1X, I took elements such as mushrooms and leaves, aspects of **Art Nouveau's** swirling lines, and fungal inspired coils and branches and combined them together in the embroidery.



Fig.56



Fig.57



Fig.58



Fig.59



Fig.60

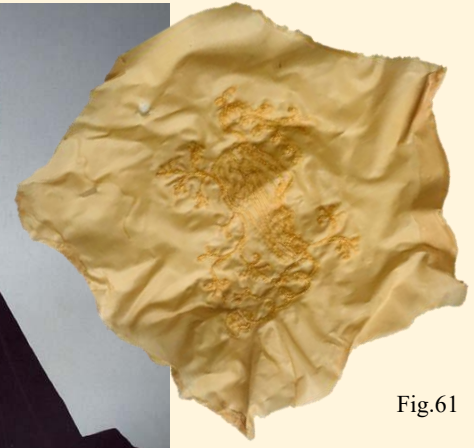


Fig.61

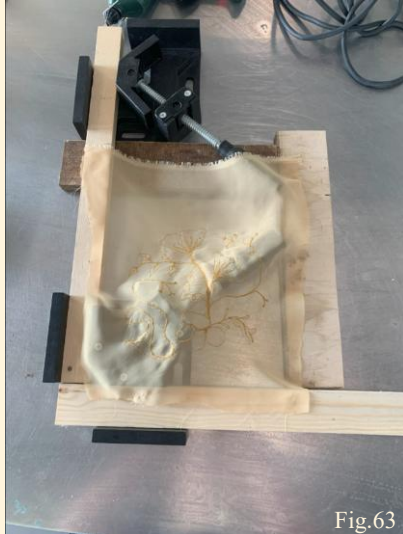
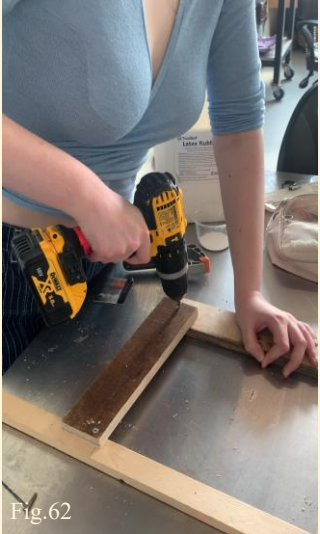
PROFESSIONAL SKILLSET

- Freehand machine embroidery
- Pattern scaling
- Pattern cutting

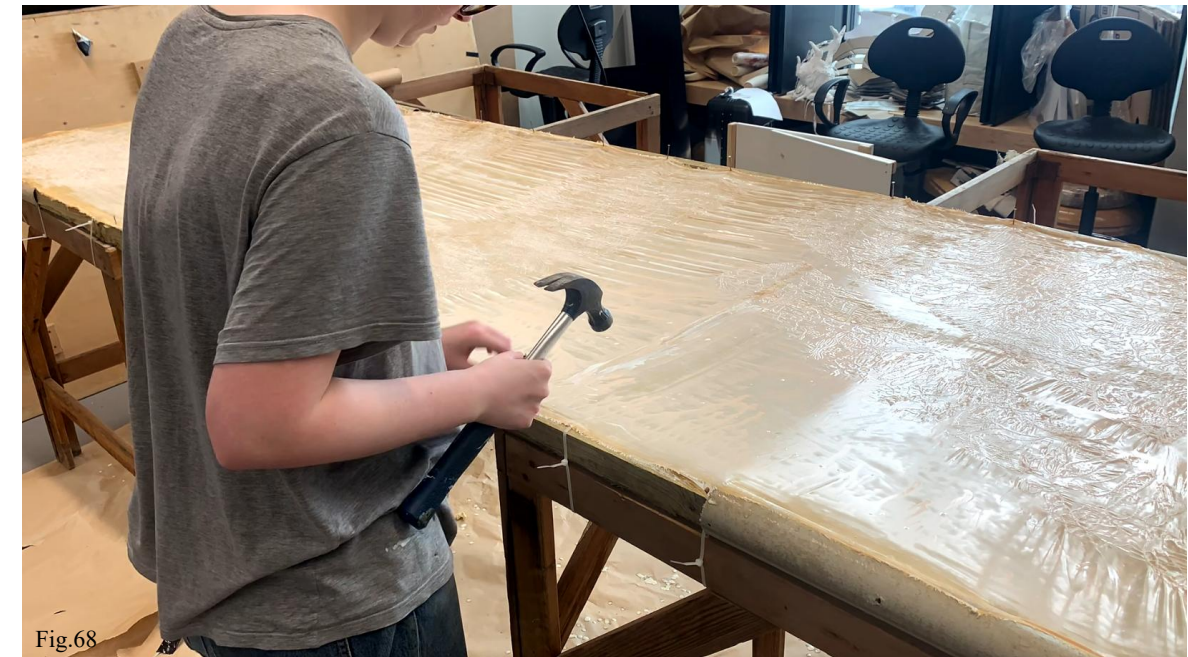
CHARACTER CONTEXT

- Elements of embroidery depict things mentioned in the text
- Embroidered in a sprawling, spreading manner to suggest that the character is growing from the walls or earth

"Latexing" the skirt



- After initially laying on the frame, pulling the fabric as tight as possible and using a hammer and nails to hold it in place



RESEARCH:

Use of latex in **Poor Things**, 2023

- Using sheet latex in period context to create an unusual feel
- Themes of the body
- Represents character's in-humanity by diverting from the fashions of the era
- Used as both accents and whole pieces

PROFESSIONAL SKILLSET

- 3D Frame building
- Working with latex
- Problem solving



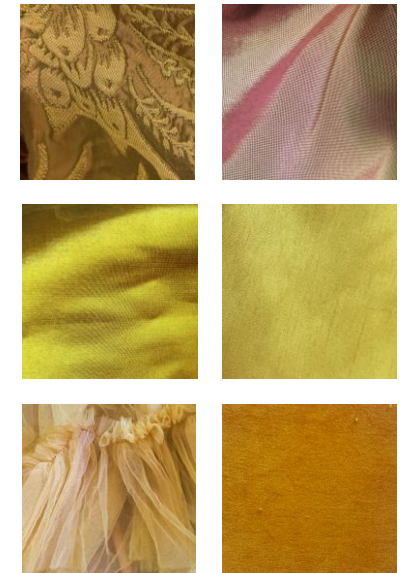
Constructing the skirt



- Before removing, dust latex-ed fabric with baby powder to prevent sticking
- Peel off frame in sections, powdering the underside as you go
- True up seamlines by placing pattern pieces over embroidered sections and checking the marks
- Cut out the shape of each panel with seam allowance
- Cut off edge seam allowance of front panel. Use a thin layer of latex to glue panel A to panels B
- Cut off all front facing seam allowances and repeat
- Pleat waist seam down to waist measurement. Finish waist with Herringbone and Petersham tape waistband.
- Level bottom hem



FABRIC SWATCHES



Breaking Down



"waddling fungus growths just shriek with derision!"

- Perkins Gilman, 1892



Latex Ovary

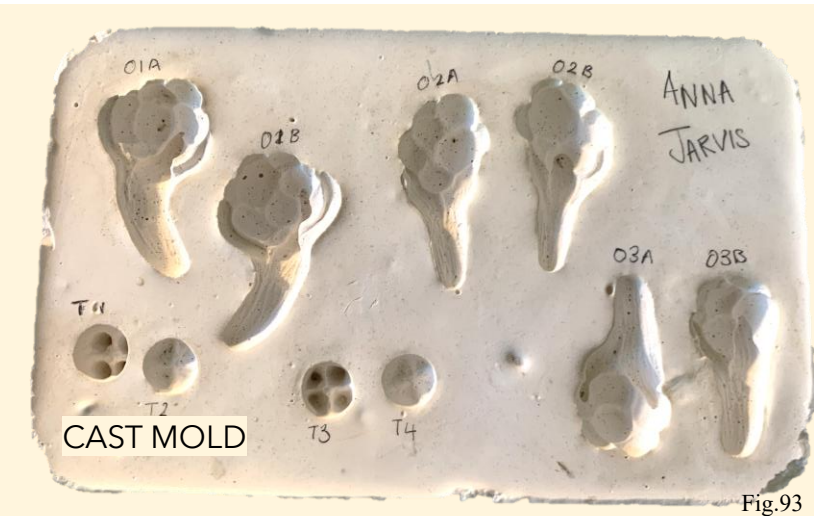


Fig.93

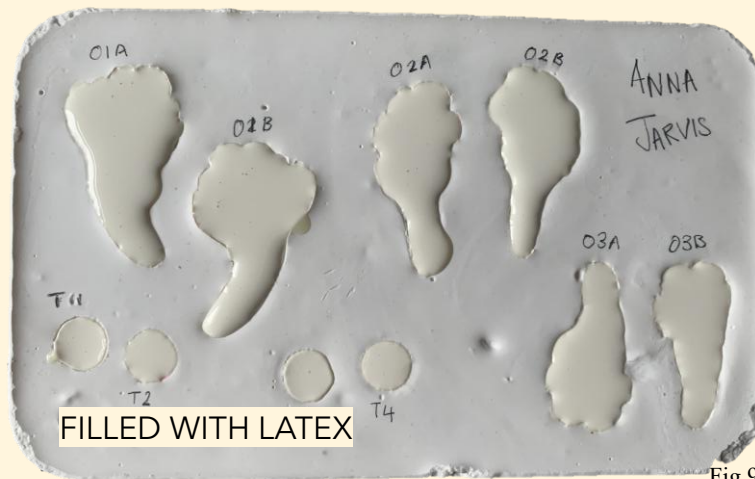


Fig.94



Fig.95

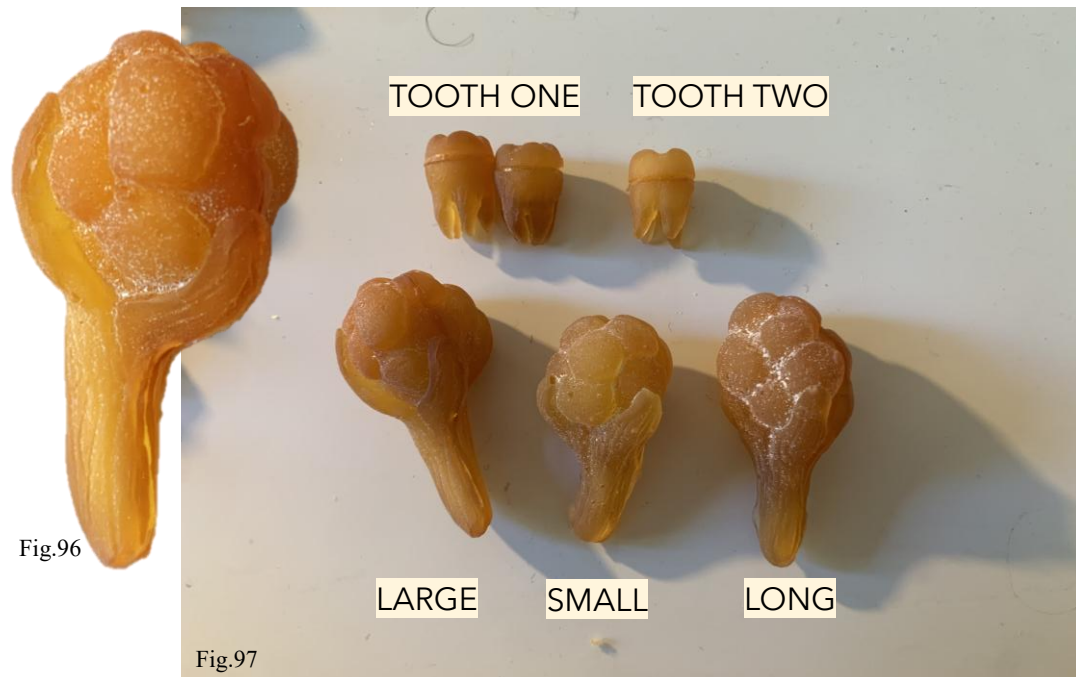


Fig.96

Fig.97

PROFESSIONAL SKILLSET

- 3D mould making
- Plaster casting
- 3D modelling
- Latex modelling

CHARACTER CONTEXT

- Considering the female body and how it might be depicted in an uncanny sense

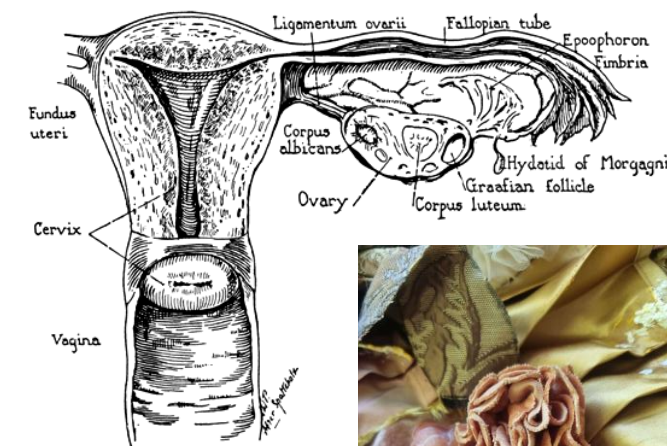


Fig.98

RESEARCH

- Looking at ovaries and variations in sizes/shapes

RESULT

- In the final outcome

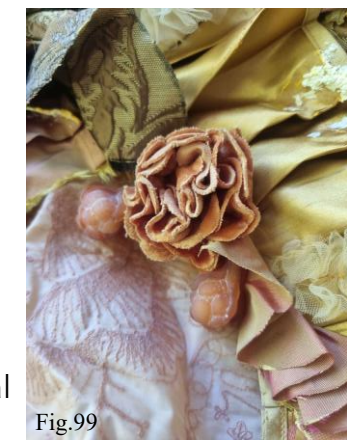


Fig.99



Fig.100

Bleaching and Painting into the bodice



EXPERIMENTATION

Fig.101-102

- Process inspired by **professional practice of Rhea Thierstein**
- used a **stippling motion** to apply bleach to the velvet
- **dry-brushed** Gouache paint into the same areas.
- goal was to create a **fungal**, almost mouldy look
- chose to use more reddish, purple tones with subtle touches of blue, green and yellow to create the appearance of **bruising**
- Responded to **feedback from Lara** to go heavier on the bleach



Fig.103



Fig.104

Inspired by the practice of Rhea Thierstein working with Tim Walker.



Fig.105



Fig.106



Fig.107

RESEARCH

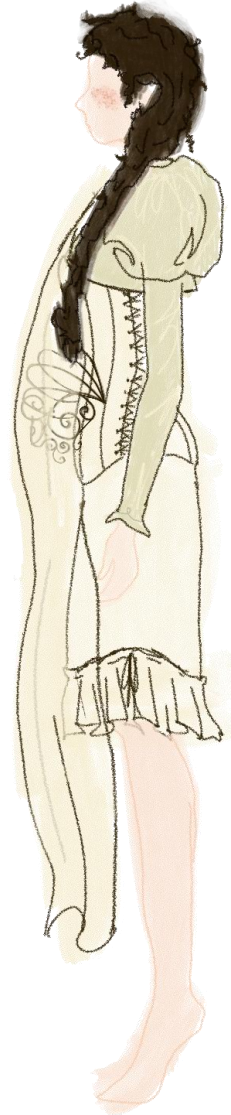
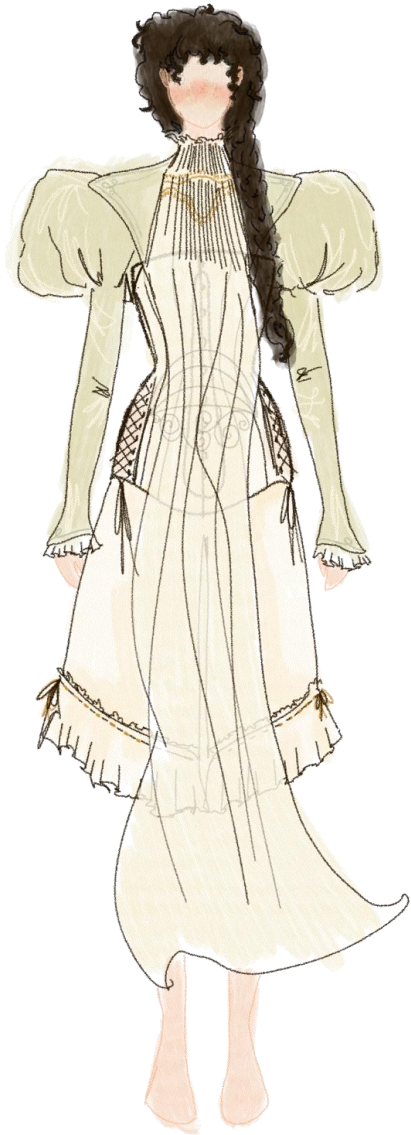
Patterns of bruising, colour palettes.



Fig.108



Fig.109



CHARACTER 1 - The Woman

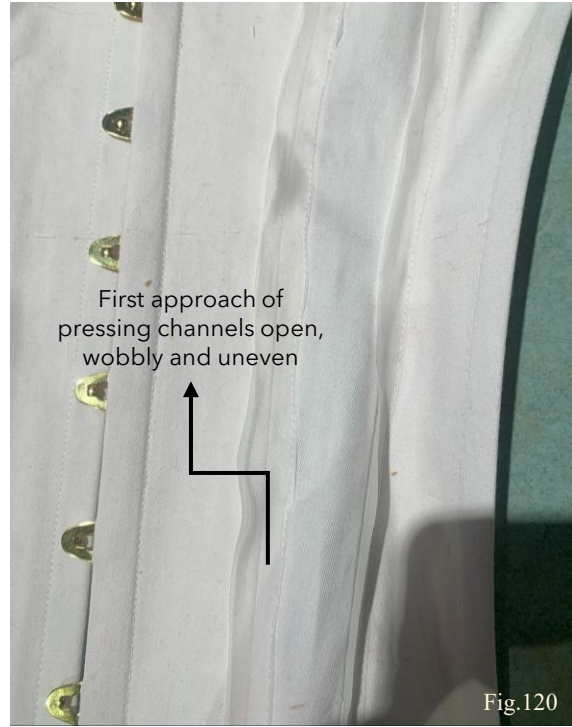
Constructing the Corset

PROFESSIONAL SKILLSET

- Pattern drafting/cutting
- Corsetry
- Fitting

CHARACTER CONTEXT

- Exposed metals are reminiscent of bars and railings, sense of entrapment
- Feels heavy, restrictive - oppression of the woman in the narrative



- metals in the steels and the busks did not match. (Silver vs. brass)
- Channels over the bones created another tone of silver, making three shades of metal.
- I were to re-make this corset I would ensure the busk I purchased was silver and change the design to not feature the visible boning.
- found that the trim I had intended to use on the top of the corset was far too busy and cheap looking. Unified the piece with a much simpler lace.
- use a top fabric backed against the coutil to achieve a more luxurious finish for a wealthy character.



RESEARCH

Fig. 115-116 lace and trims in the **Fashion and Textile Museum**



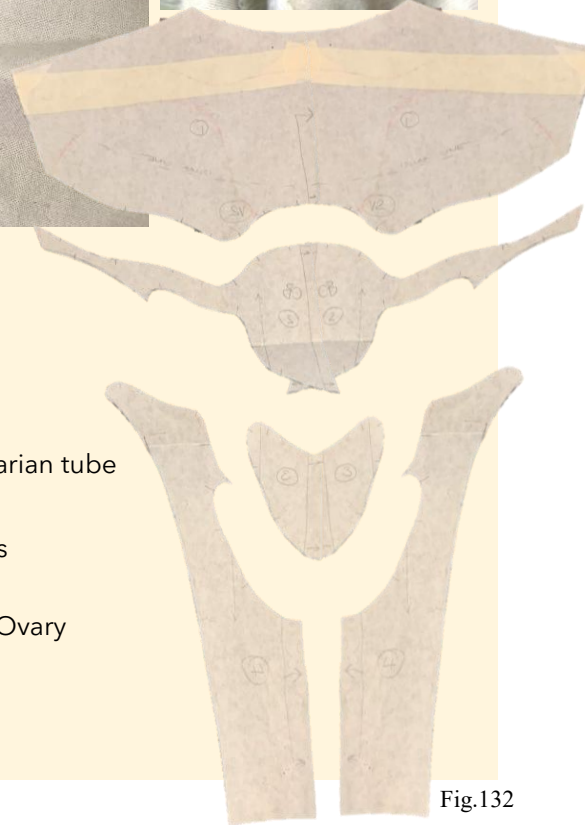
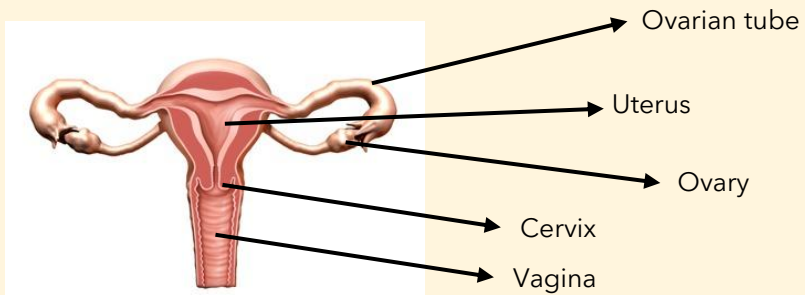
Fig. 109-112 showcase options for top trim I experimented with

The Jacket



CHARACTER CONTEXT

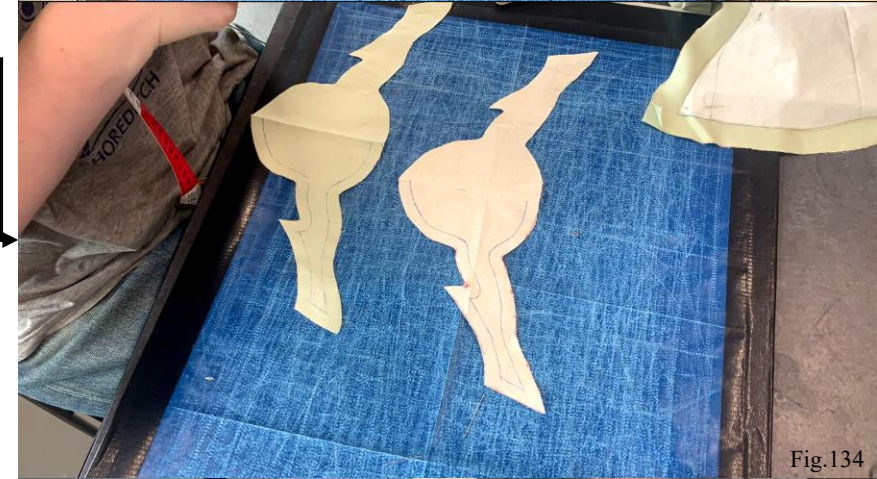
- Fore-fronting themes of the female body
- Ties into ideas of "the wandering womb" and madness



I made sure to mark the panels carefully so I would be able to maintain the pattern in the seams.



To prevent bulk and make it easier to sew and press, I used 1cm seam allowances, which I then clipped around the curves to allow them to lie flat



Overlocking the panels was essential for these complex pattern pieces to prevent fraying in very small sections



Bloomer Trousers

RESEARCH

- Studying Late Victorian/Early Edwardian pairs of combinations and split drawers



Fig.136



Fig.137



Fig.138

PROFESSIONAL SKILLSET

- Pattern drafting
- Pattern alterations
- Pattern cutting
- Pleating
- trimming



Fig.139



Fig.140

- Toile process in P1X, deciding on knife pleats for the legs
- Marking height to take the outer seam to



Fig.141

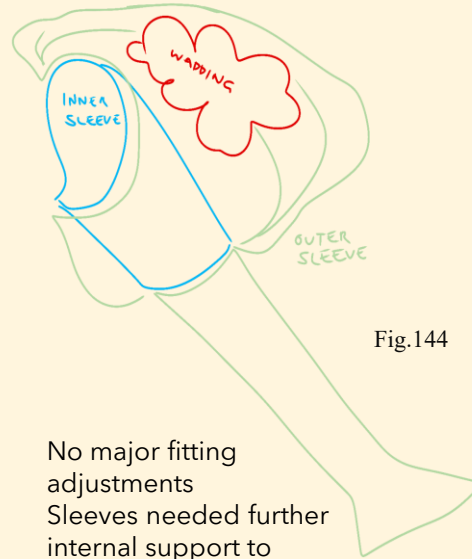
1" knife pleats combined with subtle lace to add textural interest

Hannah Fitting



TECHNICAL SKETCH

- Inner sleeve
- Outer puffed sleeve
- Supported with wadding



- No major fitting adjustments
- Sleeves needed further internal support to hold out volume - use wadding between inner and outer sleeves
- Agreed to add more coverage at top of corset with lace
- Ribbon ties at wrists to close sleeves and add movement
- Marked placement for cage stomach on corset

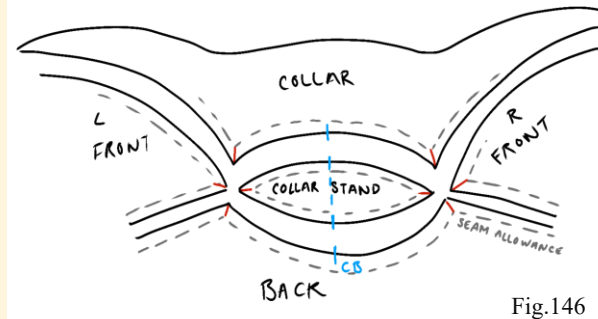
Jacket Collar and Facing



Before facing the jacket, I had to insert the collar:

1. Sew **collar stand** to back neckline of jacket
2. Align central balance mark of collar stand with central balance mark of collar
3. Stitch from edge to edge of collar stand, leaving the underside lining free
4. **Notch** seam allowance to stitch line through collar, collar stand and shoulder seam
5. Flip collar to opposite side
6. **Seam collar to jacket front**, leaving underside lining free
7. Slip stitch lining down underneath the collar, catching all raw edges inside.
8. Slip stitch lining piece to exposed side of collar stand

TECHNICAL SKETCH



Cage Stomach

RESEARCH



Fig.146

PROFESSIONAL SKILLSET

- Millinery
- Working in 3D
- Working with wire



Fig.149

Millinery Placement, Cosprop



Fig.150



Fig.147



Fig.148



Fig.151

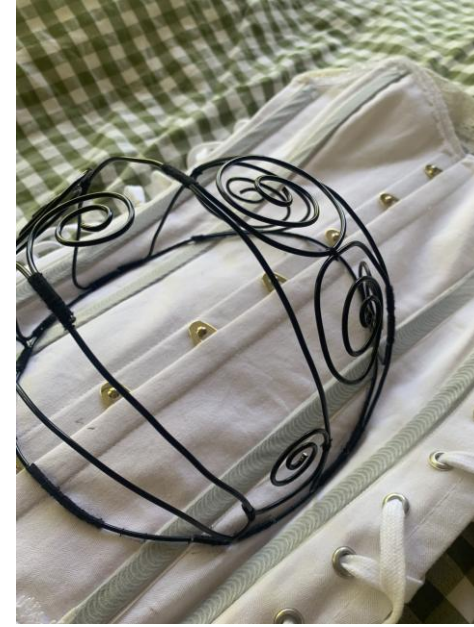


Fig.153



Fig.155



Wire wrapped in thread and finished with glue, ends trimmed. Demo in pink

Fig.152

Wire coiled using pliers.
Innermost curl then cut shorter



Fig.154



Fig.156

Site visit & Performers



Fig.157



Fig.158



Fig.159

Location scouting and scale reference

Greenwich Foot Tunnel

- Originally built around correct period, 1902
- Eerie feeling
- "tunnelling" suggests **madness**, spiralling
- Enclosed space, no natural light
- Single light source
- Crumbling and leaking of walls
- Neutral colour palette can be adjusted to colour scheme in post



Lens filter - TIFFEN 77mm Lens Filter - Black Pro-Mist 1/4 + i
 Tiffen 77mm Lens Filter - Black Pro-Mist 1/4 Reduces Highlights and Lowers Contrast Creates a Soft Quality of Light

Add to Basket



Fig.160

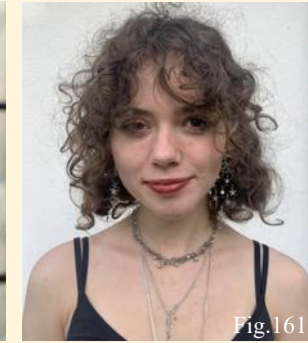


Fig.161

Performers

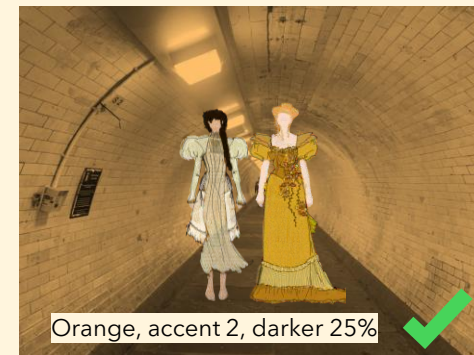
- **Character 1** - The woman in the Wallpaper (*Bijou Abas*, left)
- **Character 2** - The Mad-Woman (*Hannah Redman*, right)



Temperature 11200kW



Turquoise, accent 4, darker 50%



Orange, accent 2, darker 25%



Saturation 400%

Fig.162-165

DIGITAL EXPERIMENTATION: Colour Tone

- Testing warm vs. cool tone to compliment/contrast costume
- Temperature change vs. colour overlay vs. saturation

Film Styling

CALL SHEET

The Yellow Wallpaper Friday, 25th April 2024
Day 1 of 1

DIRECTOR: Anna Jarvis
LOCATION: 31a Childeric Road SE14 6DQ
WEATHER: **General Call Time: 10:00 AM**
Breakfast: 7:30am
Shooting Call: 11:00am
Lunch: 2:00pm
Est. Wrap: 2:00pm

LOCATION INFO

Location	Address	Notes
Cast dressing	31a Childeric Road SE14 6DQ	Nearest tubes are New Cross and New Cross Gate
Greenwich foot tunnel	Greenwich/Milwall	Uber to Cutty Sark
Nearest hospital	Lewisham High Street London SE13 6LH	University hospital Lewisham

CREW INFO

Position	Name	Call Time	Contact
Director / Producer	Anna Jarvis	10:00am	07468489966
Cinematographer	Zoe Montini	11:00am	07523412181

PERFORMER INFO

Name	Character	Call Time	Contact
Hannah Redman	Character 1	10:00am	07914931741
Bijou Abas	Character 2	10:00am	07737268098

Fig.167

The Yellow Wallpaper Friday, 25th April 2024
Day 1 of 1

SCHEDULE

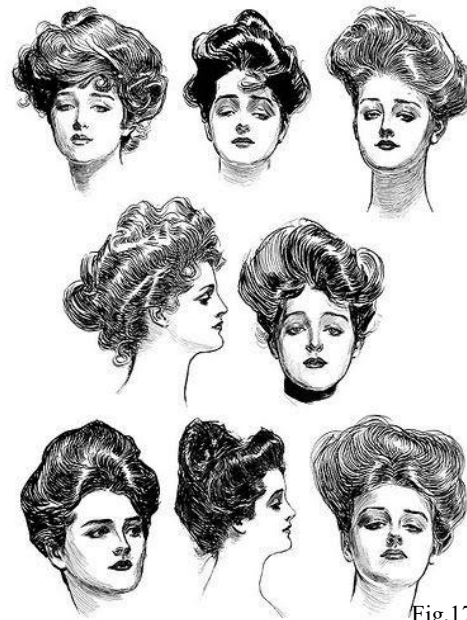
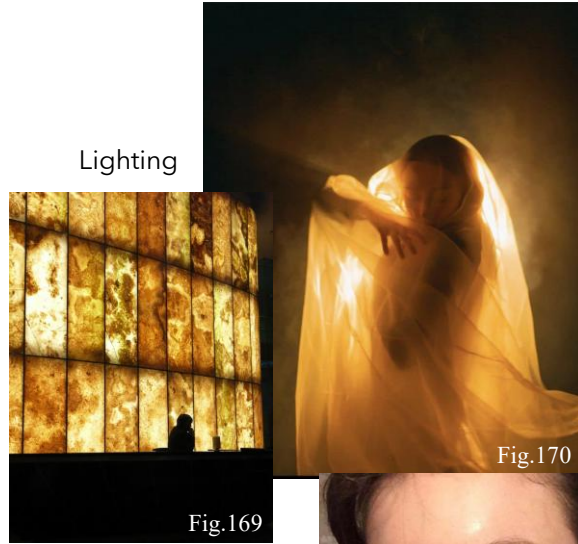
Time	Event	Location	Notes
10:00 AM	Makeup and Dressing	31a Childeric Road	
10:30 AM	Uber Hanna, Bijou and myself to Cutty Sark		
11:00 AM	Meet Zoe at location	Greenwich Foot tunnel	
11:00-2:00 PM	Shooting		
2:00 PM	Estimated Wrap	LCF Caffeshop	

TRANSPORT INFO

Passenger	Driver/ Mode of transport	Time	Pickup Loc.	Dropoff Loc.
Anna Jarvis	Uber	11:30am	31a Childeric Road	Cutty Sark
Hannah Redman	Uber	11:30am	31a Childeric Road	Cutty Sark
Bijou Abas	Uber	11:30am	31a Childeric Road	Cutty Sark

Fig.168

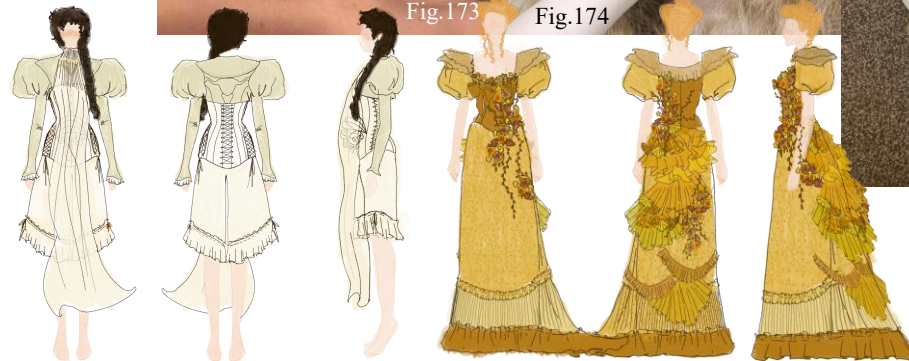
Lighting



Hair inspiration



Makeup inspiration



Final Designs



Pre-Owned boots,
- Historically inspired
- Sustainable choice



Pre-Owned rings,
- Historically inspired
- Mirror each character's colour palette

Fig.176-177

Filming and Reflection

Issues

- Unable to fit smocked panel so was too narrow to cover Hannah's chest
- Hannah missed her train so was 20 minutes late to the call time
- Makeup and dressing then overran by half an hour, arriving at the tunnel late
- Tunnel was far busier than expected, hard to avoid the public in shot backgrounds
- Zoe's camera battery died with no replacement, had to wait roughly an hour whilst she went home for another
- Subsequent camera battery only lasted 10 minutes of recording, final shots had to be recorded on a phone

Positives

- The lighting in the tunnel was perfect when combined with the tinted camera lens
- Directing/shooting felt very dynamic, cast and crew all understood the vision for the film
- Final shots are very reflective of initial storyboard
- Finished within 15 minutes of estimated wrap time



Fig.178



Fig.179



Fig.180



Fig.181



Fig.182

Final Images - The Mad Woman



Fig.183-188

Final Images - The Wallpaper Woman



Fig.189-194