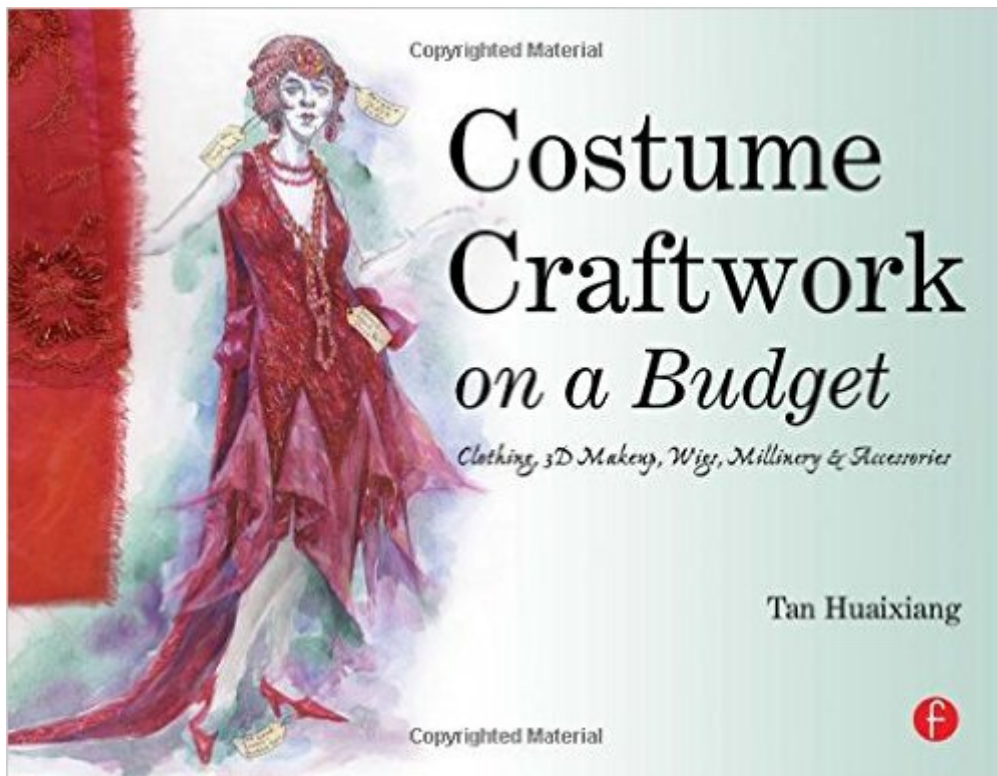


The book was found

# Costume Craftwork On A Budget: Clothing, 3-D Makeup, Wigs, Millinery & Accessories



## Synopsis

Part of your job as the costume designer is to be creative and use what materials are available to you to execute the design elements in a production. This book will show you how to use inexpensive materials to create durable products in a short amount of time that are practical and technical. It is written in an easy-to-follow manner and each step is shown with a wide array of illustrations and photographs. From creating armour out of laundry baskets, to detailed tricks to create a prosthetic nose for a witch, this book will show the techniques needed for you to produce end results that are beautiful, economical, and fast to make.

## Book Information

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Average Customer Review: 4.8 out of 5 starsÂ Â See all reviewsÂ (12 customer reviews)

Best Sellers Rank: #829,764 in Books (See Top 100 in Books) #257 inÂ Books > Arts & Photography > Performing Arts > Theater > Direction & Production #411 inÂ Books > Arts & Photography > Performing Arts > Theater > Stagecraft #1028 inÂ Books > Textbooks > Humanities > Performing Arts > Theater

## Customer Reviews

This is a particularly good supplementary reference for those who have Sylvia Moss' brilliant textbook, *Costumes and Chemistry: A Comprehensive Guide to Materials and Applications*, which is invaluable for the safety information and product analyses alone, but also features tons of great information at the end following step-by-step processes for creation of high-end Vegas showgirl costumes, Broadway effects, etc. Moss' projects are generally big-budget ones (quite useful to read about but beyond the range of most regional and university theatres' budgets), whereas Tan Huaixiang's book illustrates ways of creating elaborate effects, but offers creative ways of using cheap, easily obtained materials to achieve complicated "fantastical" costume looks. For my own use, I'm on the fence about using it as a text for my crafts artisanship classes because it seems to be aimed toward designers who primarily work jobs where there's no crafts artisan and do their own

crafts, and our program is fairly specific in its focus--top level Costume Production. There's no design track for graduate students at all, so the designer-centricity of the text isn't relevant. There's also a HUGE middle section on millinery and headdress-making that's not really my speed--i'm satisfied teaching my millinery course from Denise Dreher's

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