



Char Grey's

BUILD BOOK

Legal Name (Not For Use) Kaitlyn Chasarik

COSPLAYING SINCE 2015, COMPETING SINCE 2024.

Dearest Gentle Judges,

Preferred pronouns: She/Her or the pronouns of the character being cosplayed.
In this case: They/Them

Social media: @thechargrey

AWARDS:

2024 - FCCC, Stede Bonnet from OFMD.
Winner of Best in beginner, also Audience Favorite.

2024 - COAF, Hua Cheng from Heaven Official's Blessing. Winner of Historical Acuity.

CHARACTER:

Delloso De La Rue (They/Them)

Series: A Court of Fey and Flowers - a live action role playing game from Dropout.TV.

Delloso De La Rue is the master of ceremonies of the Bloom (the fey version of the social season). They are part of the court of illusions, a deep romantic, and their outfits are larger than life as a way to prevent others from coming close.

*THIS IS THE ONLY
VISUAL REFERENCE FOR
THIS COSPLAY DRESS IN
THE SHOW



Reference

AND ADJUSTMENTS TO THE ORIGINAL ARTWORK

Verbal description from the show:

A "Marie Antoinette moment". They are wearing a powdered wig which ends in a stack of teacups which teeter-totter as they walk. Their face is also powdered white, and they're wearing a massive French Revolution style ball gown made of actual teacups; They're wearing a corset with more teacups as a bustier, and the gown of the dress is a giant glass teacup.



HAIR INSPIRATION

Due to differences between the verbal description and the rendering, I created the final cosplay to be in between the drawing and an 18th century French court dress. With the goal of raising quality and using motifs from the series to further push the design.



RUFFLE
INSPIRATION



Reference

FURTHER INSPIRATIONS FOR EACH ELEMENT



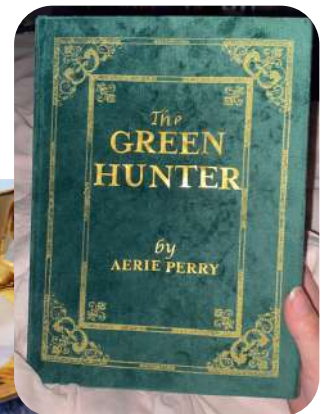
BODICE INSPIRATION



HISTORICAL SKIRT CAGE
INSPIRATION



SOME OF THE TEACUP & PAINTING INSPIRATIONS



Cosplay Overview

A QUICK OVERVIEW OF ALL LAYERS IN THIS COSPLAY

There are 36 unique elements that make up the cosplay

Detail Layer:

- Teapot Pauldrons
- Sleeves
- 12 Teacups
- Wig

Outer Layers

- Petticoat
- Glass Skirt
- Overskirt
- Bodice
- Stomacher
- Necklace

Structural Layer

- Stays
- Skirt Cage
- Lighting
- Pockets

Undergarment Layer

- Chemise
- Underdress
- Boots
- Gloves

Bottommost Layer

- Skin top
- Skin bottom
- Shorts
- Ears
- Makeup



Underdress, boots, pockets



Stays, sleeves, cage, gloves & skirts

Invented and Custom Processes

- **Foam to "porcelain"** - created this specific process, as current creators do not share their technique
- **Vinyl to "stained glass"** - staining the vinyl and sourcing paints and mixing for stained glass
- **Wig base** - mix of ventilating and a technique similar to a helmet wig for the center, then built a cage
- **Teacup attachments** - custom created and resin cast



Lighting, painted teacups, wig, bodice



Bought

- Stays pattern by Clockwork Faerie (adjusted to fit)
- Ears (dyed)
- 2x Ceramic teacups and saucer as the base for casting the small skirt teacups
- Base shoe (under the bootcovers)

Notable Skill/Techniques

- **Historical research** - 1700s court dress, robe a la fracouis and robe a la anglaise, pre-prow front corsetry (stays), fabric stiffener
- **Pattern making** - draping, flat patterning, tape patterning
- **Fabric manipulation** - dyeing, pleating, ruffles, flat felled seams, french seams, micro-hem, gussets, bias cutting/draping, creating custom textiles with sewing (underdress), spandex
- **Corsetry** - fitting, boning channels, belly piece reinforcement (stays), stomacher, grommets, hand sewn reinforcement
- **Uncommon material manipulation** - vinyl dyeing and sewing, silicone dyeing (ears), aluminum rod manipulation (cage)
- **Painting** - miniature painting, Still life/floral painting, china painting, realistic painting, stained glass painting
- **Foamsmithing** - patterning, sculpting, seam finishing, creating attachments
- **Resin** - silicone mold making, resin casting, shaping, resin testing, dyeing (off-white), layering, gloss coating
- **Wig making** - ventilating, helmet wig creation, glue testing/use,
- **Lighting** - circuitry, soldering, CircuitPython coding, LED setup, metal manipulation, plastic forming (light housing)
- **Makeup** - body painting

Teapot Pauldrons

FOAMSCULPTING "ARMOR" INTO PORCELAIN

Self created flat patterning was done with cardboard.



Each pauldron is made of 18 pieces of foam for the body, a sculpted foam handle, and 3 pieces for each lid.



Base of the pauldron is a basic shoulder armor with the "ball" shaped attached around it.



Glued together with contact cement, seams covered with foam clay, sanded down to smooth, repeated process until satisfied. Handles sculpted with a dremel.

Invented process: existing porcelain processes have been kept secret by artists that use them, my method is to cover teapots in white resin, sand, repeat until satisfied to give it the true porcelain texture underneath the paint.



Many tests were run to find the correct resin to use for this process as the resin used has to be very particular.



Painted with acrylic paint and finished with a top coat of a clear resin.



Sleeves and Attachments

MAKING ATTACHMENTS FOR THE ARMOR AND SLEEVES



Peonies were chosen as they are an important symbol for Dellosa de la Rue in the series. Purple and gold was used to match the original design of the dress.



Sleeves were created using a light chiffon, stiffened on the edge with fishing line.



Lighting was added to the lid and fed through the attachment point in the jacket. Detachable plugs were soldered to the lighting and attached to the straps.



Process was similarly repeated for the wig teacup.



Teacups - Build

DESIGN AND MOLDED RESIN WITH ADDED LIGHTING



Teacups were cast with resin, the base and seams were sanded. Then teacups were coated with more resin, sanded again for a smoother finish and painting prep.



Teacups were sculpted with a dremel to add additional variety to style, and modify from the original teacups purchased, and then sanded smooth.



Invented attachments: Lighting holders were created from a peanut butter jar lid and a drink lid, to allow for teacups to be screwed into the saucer and the saucer to be screwed into the dress, while giving a location to store the lighting. These were attached together with monster clay. Then made into three silicone molds and attached to the bottom of each teacup after painting. From there they were drilled for holes and soldered with attached wiring.

Teacups - Painting

TELLING STORIES THROUGH PAINTING

Teacups were painted with acrylic paint in multiple layers



Six of the teacups were painted with details featuring characters and events from the show



The bottom was coated in clear resin to attach to the lights, and then sprayed with a laquer to give the shine, a way to keep the teacups lighter rather than using an additional coat of resin on top.



The “Duel on the Southern Lawn” teacup is inspired by the duel characters Wuvvy and Hob have over Rue. It’s based on blue china.

Teacups - Painting



Two of the characters, Lady Chirp and Lord Squawk are based off of specific birds, which I painted on either side.

Andherra's teacup is cave inspired, with a geode look built into the rim. It utilizes several symbols from his character from the detail of his outfit to his greatest achievements "folding 100 paper bats".

The great heart hunt teacup is based off of the scene in the show that starts the Rue/Hob romance, it has a forest scene featuring hart and hinds.

Teacups - Painting

The “Green Hunter” is a book that appears in the story, this teacup is based on the book Lou Wilson receives at the end of the series.

Binx Choppely’s teacup uses moth wing patterns and have a pattern with scissors as she is from the court of craft.



Six additional teacups were painted with simpler styles that would add variety and fit with the overall themes.



Wig - Base

VENTILATED HAIRLINE AND CREATED STRUCTURE

Invented Process: The wig base was made in a similar style to a helmet wig, but utilizing a base of cotton, rather than a base of a shaved wig. This makes it lighter, and allowed for the interior to be layered with a velvet, to prevent sliding. The base was then trimmed down and lace fronts attached for 2 inches of ventilation on all sides.



A structural base was built from galvanized metal and chicago screws, glued in, then sewn in, and then covered with more cotton for added security.



2 inches of hand tied ventilation surround the wig. The front 1/2 inch is hand tied in even finer detail down to 1 hair per tie, allowing for an even more seamless hairline.



Wire was attached to the wig base and formed to shape



Covered in batting and then airbrushed green



Wig - Styling

FOR THE "MARIE ANTIONETTE" MOMENT

Wefts were sewn up to the top of the wig. Teacup was built in the same way as the sleeves and painted.



Hair was crimped and brushed, then some was glued flat to the structure to serve as a base for the curls. Glued down with PVA glue and then secured with thread.



Testing: PVA glue dries slower, but is more matte than other glues generally used in wigmaking. It can be used more like a hair "gel" to fully coat and secure fibers.



Panel in back allows wiring access.



Historical: Styling was inspired by "Marie Antionette", this piece is the furthest from source material and fits more with the verbal description from the show.



Glass Skirt

TURNING THE SKIRT INTO A TIFFANY LAMP

Vinyl was used to create the “glass” skirt. It’s one large rectangle. Rivets were attached to the top to then attach to the skirt cage.



Stained glass designs were freehanded along the bottom. Peonies were once again used. The goal was for the designs to reflect tiffany lamps.

Invented Process: In testing how to paint the skirt the lightest of purples I discovered vinyl can be dyed with a synthetic fabric dye.



Clear snaps were added for a fast closure on the side. 30 ft of pleating was done for the dust ruffle.



Colors were mixed and painted.



Invented Process: To paint a stained glass appearance on the vinyl, I utilized a glass paint that has not been utilized for vinyl before. Paint was then tested and mixed.



Lighting tested before being added.

Petticoat & Overskirt

UTILIZING SCRAP AND REDUCING FABRIC WASTE

Historical: Lining for garments was often created using recycled fabric from the mockup stage as fabric was expensive. When possible I reuse and recycle scrap fabric into the parts of a garment that won't be seen, both as a nod to historical costuming and as a way to reduce my own waste. All fabric used here is upcycled, hence the colors.



The overskirt was patterned through draping, and the mockup of the overskirt then became the petticoat.



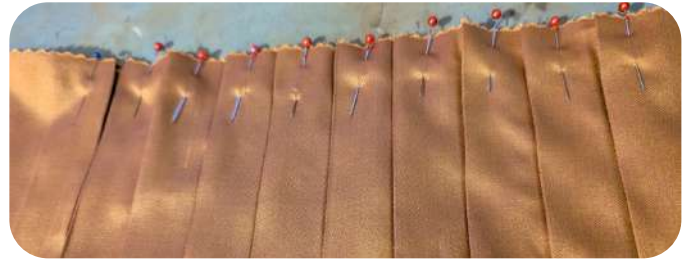
Seams are all perfectly finished with french and flat felled seams. Tied with a drawstring.



A dust ruffle along the bottom was added for a visible "peek-out" look to help give the overskirt more dimension away from the clear underskirt.



Fabric Choice: This fabric is a two-toned shot taffeta in purple/gold. The goal was "illusion" since the character is from the court of illusions. Creating a two-toned effect on fabric by using two different colors on the warp and weft is a technique that has been used as early as 700 AD.



30 feet of pleating around the base of the skirt. Slits have been added to access the pockets below.



Holes were cut out and placed for the teacup lights



Bodice & Pockets

UTILIZING A ROBE A LA ANGLAISE STYLE

Tape patterned over the stays to get the correct shape and then further flat patterned and adjusted.



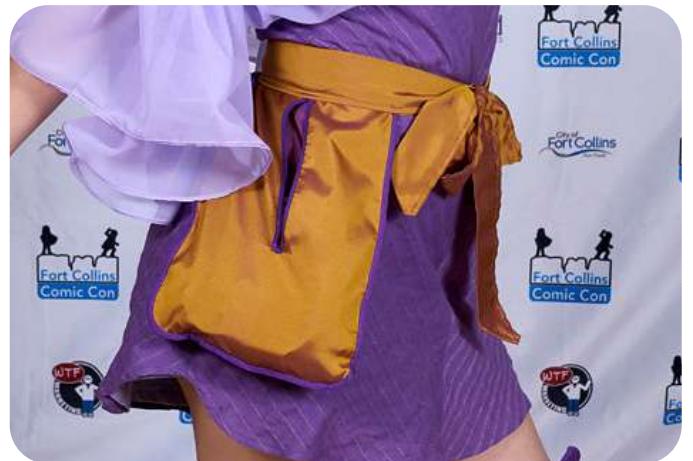
Patterning for the bottom pleats was found through draping and then iron pleated.



Collar detail was pleated and machine sewed, then hand sewn at the bottom with a ladder stitch.



Historical: This bodice is based off of the historical bodices of a Robe A La Anglaise, one of the historical court dresses of the 1700s. Utilizing both shaping and seam placement to achieve the look.



Historical: The historical pockets of the 18th century were tied onto the stays and accessible through the dress through slits in the skirts and petticoats.

Stomacher

ENHANCING THE BOWS & STYLE OF THE REFERENCE

Tape patterned with the bodice, then flat patterned by me. Vertical channels for boning were machine sewed two pieces of stiffened cotton and one laer of cotton lining.



A layer of lace and a layer of silk were added on top to reflect the stays underneath, but to prevent visible boning channels.



Hand-sewn channels for horizontal boning.



Tabs were sewn in by hand. Bows were machine sewn into 3 pieces and then sewn together and attached by hand.



Necklace

MINIATURE PAINTING OF THE TRUE LOVE



Made from sculpted clay, then hand painted with acrylic paint using a paintbrush with only 5 strands of hair.



Finished with gold details and then covered with a final gloss coat of clear resin. The necklace was pleated and a rosette created for final details.



Historical: The necklace is covered in the reference, so artistic license was taken. Chokers were traditional in the 17th century and the style reflects the dress. Miniature portrait painting on ivory also began during this time and is a skill unique from other painting. This depicts Captain KP Hob who is the love interest.

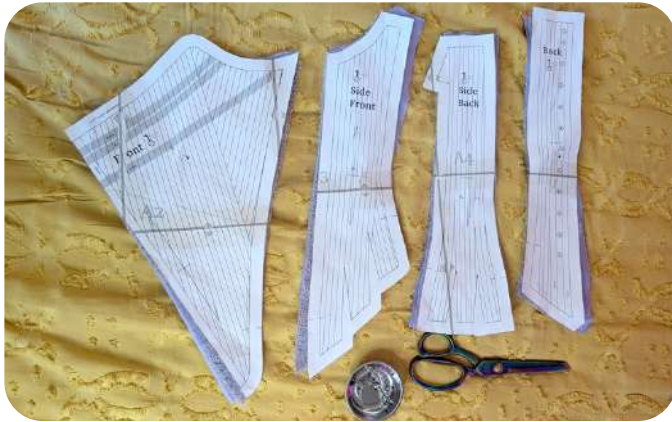


Stays

Fun fact: using gum arabic means everytime you iron it'll smell like pancakes.

RECREATING A HISTORICAL GARMET FOR THE SHAPE

Pattern was adjusted from Clockwork Fairy's 18th century stays pattern.



This time period of stays were chosen as they are before the prow-front style, and they match the drawing best.



Historical: Boning is between two layers of stiff cotton, further stiffened with gum arabic which was one of the two traditional fabric stiffeners used at this time for stays. The belly piece is layered canvas, paper, and pva glue, hand sewn into the stays with for added stiffness.



The design used more than 140 boning channels and 4mm synthetic whalebone. Only the boning channels were machine sewn, everything else was sewn by hand.

5 layers of fabric: lace over purple satin, over two layers of stiffened cotton (boning in between), then a lining of purple cotton to protect the belly piece.



Twill tape was handsewn to reinforce the seams. Grommets were added in a later era pattern so that the corset could be closed without the use of a maid.



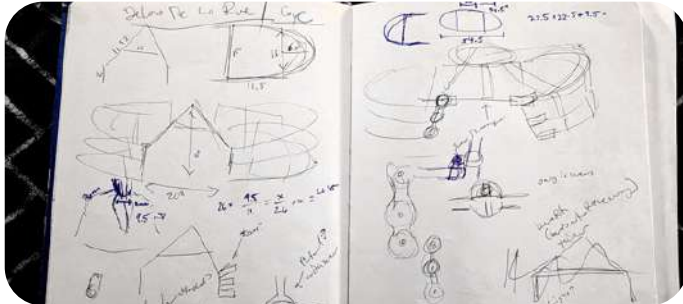
Fancier fabrics were chosen for the outside so that the stays could be worn as the outer garment of the dress until the jacket was completed.



Milo had the important job of keeping my sanity.

Skirt Cage

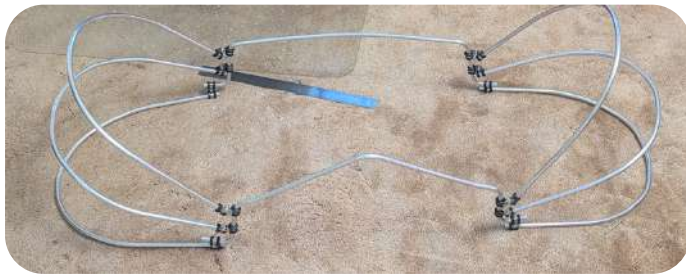
SHAPING ALUMINUM FOR FOUR FEET OF SUPPORT



The skirt uses the oval shape of 18th century court dress. To calculate the width, I created a ratio of Rue's waist to width from the drawing, which comes to 4ft wide.



Twill tape was used to align the layers of aluminum into the correct shape.



Historical: while many panniers were two separate baskets on the hip, for larger skirts iron cages became necessary. The design of this cage is based off of a historical iron cage from this time period.



Aluminum was used instead of iron for weight. To secure the aluminum together, channels of scrap fabric were sewn and then sewn together. In testing this was the most secure way to still keep layers moveable.

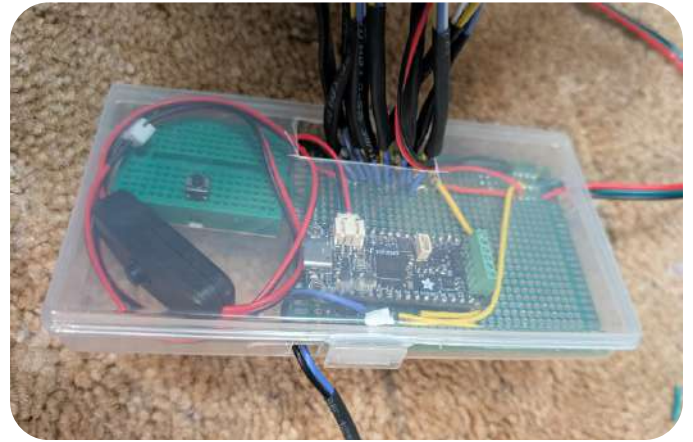
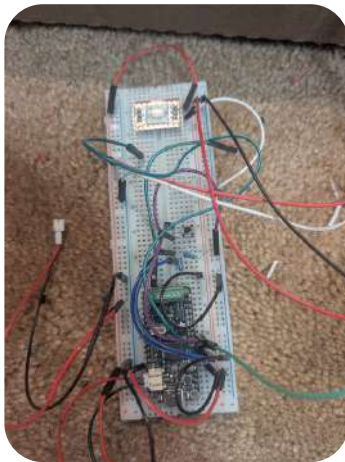


Very Important: The entire cage is engineered to break down and be able to put into a suitcase. Velcro is used to secure the bottom of the cage together so that it can be quickly and securely assembled and disassembled without losing structural integrity. This took a lot of testing.

Lighting - Soldering & Coding

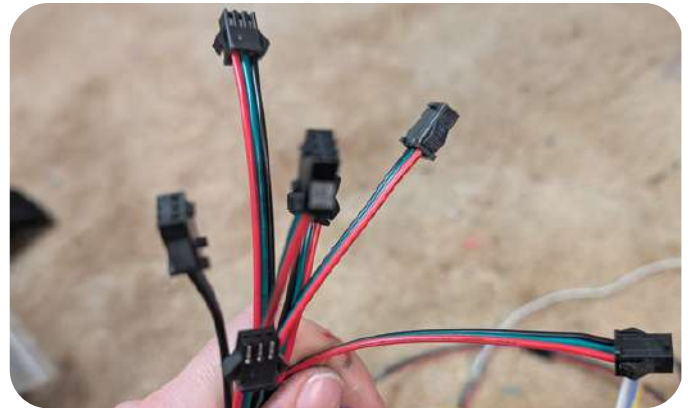
ADDING EVEN MORE MAGIC TO THE DRESS

I chose an adafruit rp2040 propmaker as the base. Soldered to build off a breadboard and then experimented with the layout and code for the computer.

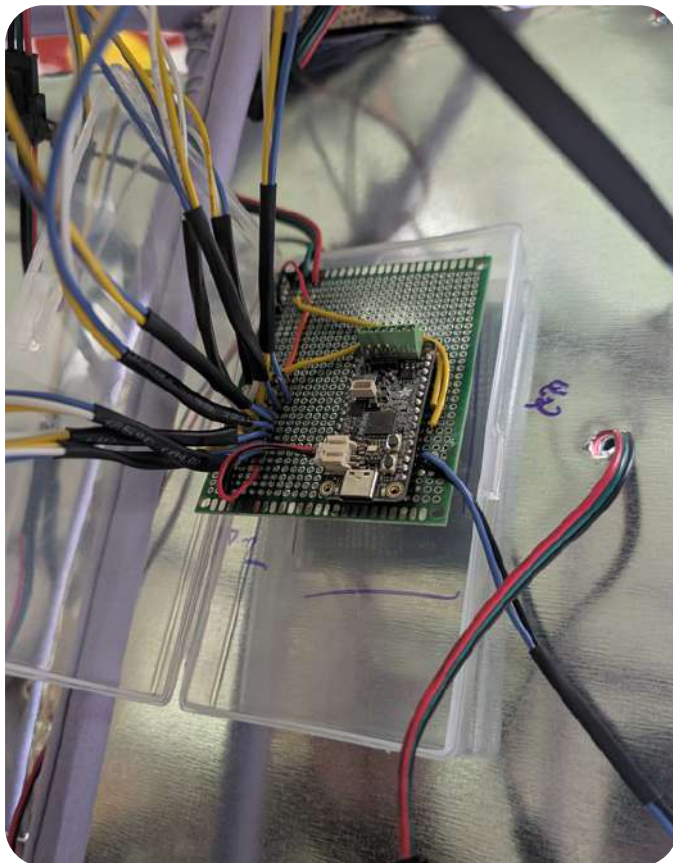


Rebuilt and soldered the circuits onto a PCB board. Wired out 9 connections on one side and 8 on the other, and then one additional connection for the skirt lighting.

Coded in circuit python. The base of the code is from the CP community, and then I adjusted the code to fit my needs for this cosplay.



Connections are built with 3 pin connectors, for easy dissembly/reassembly.



Lighting - Skirt

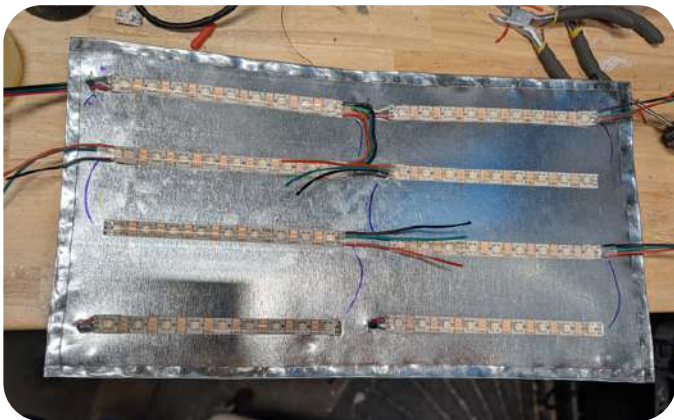
ESSENTIAL VISIBILITY AGAINST DARK BACKGROUNDS



Plastic light cover was cut to size, edges bent, holes added with a soldering iron. Then added to light panels with chicago screws for a clean finish.



Galvanized steel backing for reflection, cut and edges bent for 6 pieces. LEDs placed, then soldered.

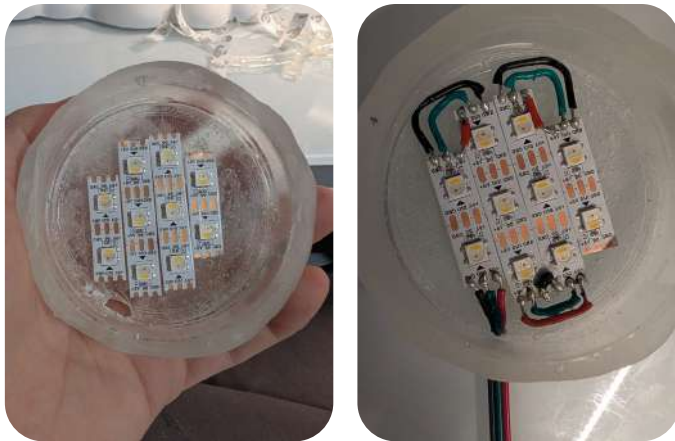


Lighting the skirt was essential to make the clear vinyl skirt visible against dark backgrounds and in photos where lighting does not travel. Skirt includes 345 LEDs.

Lighting - Teacups

ADDING EVEN MORE MAGIC TO THE DRESS

Lighting was added into each of the 13 pucks for the dress and the wig. 8 LEDs on each, then soldered together and to the connector.



Three pieces: lighting puck, saucer, and teacup. Attachments are custom screw in pieces that I cast from resin.



Pucks were attached to the petticoat and covered with the skirt. Teacups were screwed onto each location.



Lighting on the sleeves was attached under the lids.



Chemise

THE ESSENTIAL UNDERGARMET

Purpose of this chemise is for the ruffled edge to peek out of the stays, and to help keep the more delicate purple underdress clean.



The chemise was flat patterned by myself from references of traditional chemise from this time period.



Historical: Traditionally gusseted at stress points and armpits. Finished with a flat fell seam (even on the gussets) for a clean look, and for strength and comfort.

Uses a nicely textured 100% cotton.



The chemise was flat patterned by myself from references of traditional chemise from this time period.



Finished with ruffled lace that will peek through.

Underdress

A BIAS CUT DRESS AND INVENTED TEXTILE

Flat patterned by me, the neckline uses the shape of the stays. The dress is bias cut for the skirt drape. The skirt is the only visible part of this dress.



Sewed more than 100 lines of gold thread for added detail. The seams were then finished with a pinked edge to prevent the light cotton from being weighed down.

The fabric is a 100% cotton, hand-dyed purple. Using a seam in the center front/back allows the bias cut to be even on all sides. The mockup was then used as the lining which is also traditional for historical garments.



Boots

GETTING THE TALL BOOTCOVERS IN SUEDE

Bootcovers were patterned using the tape method, with some added give around ankles and knees



The original shoes were pink velvet heels (purchased). Fabric choice is the same as the gloves and uses two tones of purple suede.



A visible zipper was used for style/detail. Satin bows are tied at the top to give the historical “stocking” appearance and match the reference.



Gloves

PROPERLY GUSSETED AND USING FOURCHETTES

Two tones of polyester purple suede. I created the pattern based on existing gloves, and adjusted to better fit and to look as close to the reference as possible.



The suede is sewn together with a detail zigzag stitch.



Bows are made of satin ribbon. To double its width pull in the details a zigzag stitch was used here as well.



The glove use fourchettes between the fingers and a gusseted thumb. This makes the pattern significantly more complicated and difficult to make, but raises the quality significantly.



Cotton lace was double layered to create the length and gathers needed for the reference.

Skin & Shorts

WORKING WITH SPANDEX & AIRBRUSHING DETAILS

The body of the skin is made with a light green spandex. Flat patterned by me with negative ease, and as few seams as possible.



Stuffed and prepped for airbrushing.



Just a hint of darker green added for dimension in shadows, armpits, elbows, butt, cleavage, and spine.



Purple spandex shorts were made for “modesty” so that anyone, specifically children, looking up the skirts would not break the illusion of the skin.

Ears & Makeup

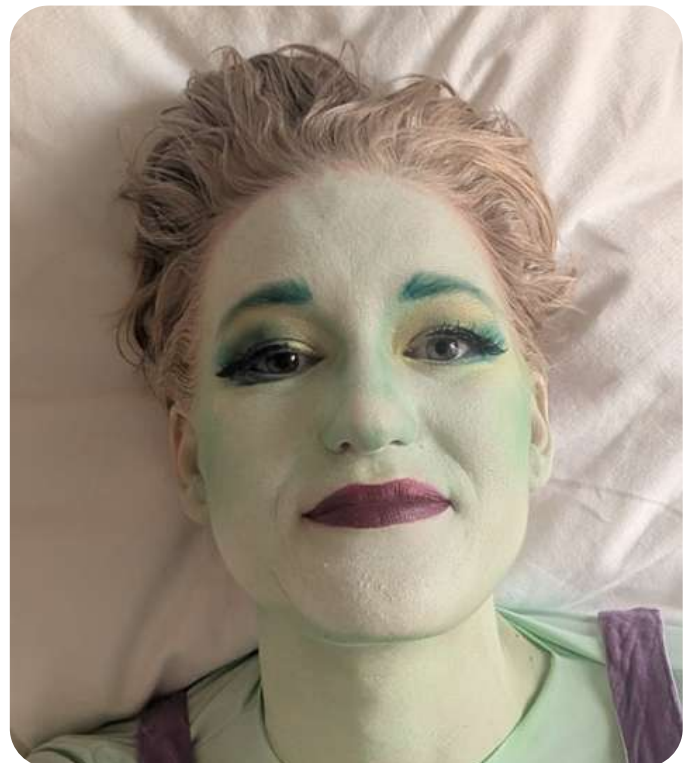
MAKING MYSELF LOOK LIKE A FAE CREATURE



Ears (purchased) were dyed with Rit synthetic dye to a green tone that matches the skin.



Makeup base is a custom mix of sunset makeup foundation, covered in a colored powder, then contoured with eyeshadow palettes. Dimension added to eyes with more eyeshadow and finished with a layer of translucent powder and a setting spray. Most important is to match the skin color of the bodysuit.



Fabric and Materials
