

EMMA MAHON (PALADIN MABEL)

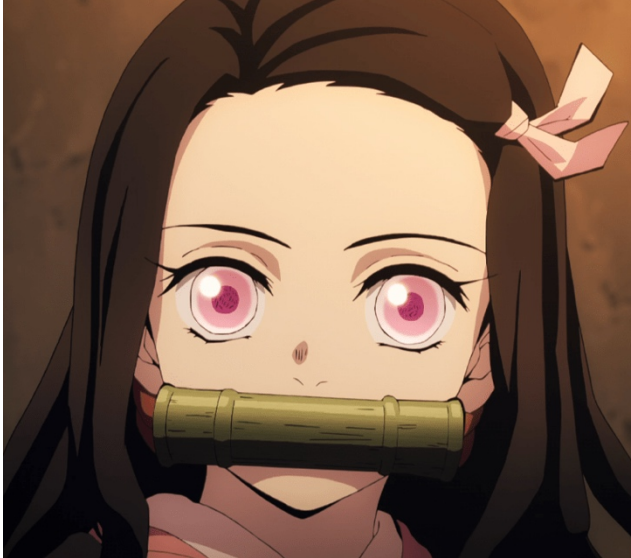
NEZUKO KAMADO

DEMON SLAYER: KIMETSU NO YAIBA

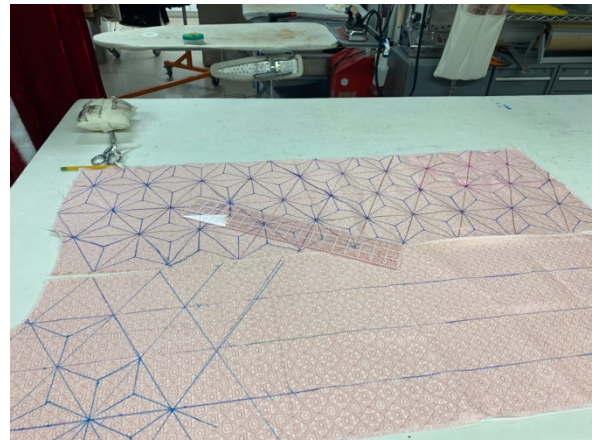
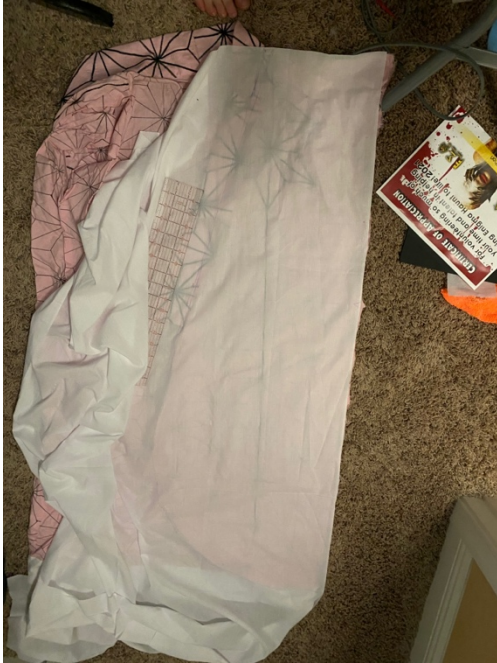
PROGRESS PORTFOLIO



EXTRA REFERENCE IMAGES

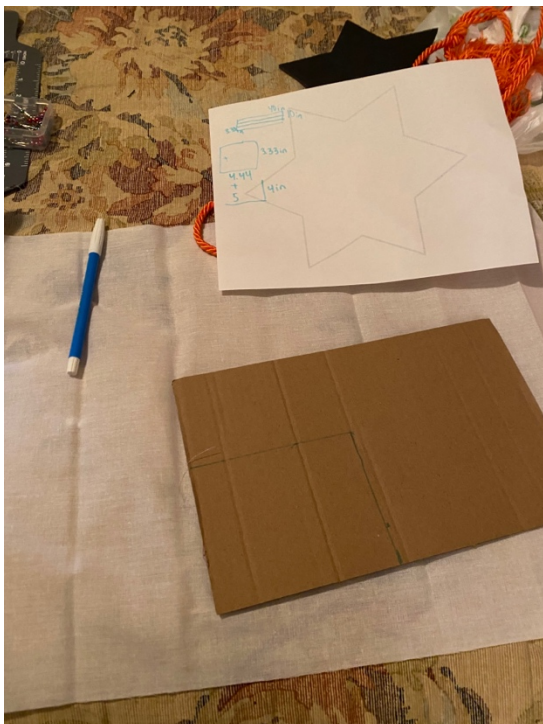


PATTERNING



My Nezuko cosplay was both patterned from scratch and from previous articles of clothing. The Kimono base was patterned from my original Nezuko cosplay (which was patterned from a modified Simplicity 4080).

The traditional asanoha pattern was patterned from printing a six-pointed star out and transferring it to foam core. I outlined it with both disappearing ink and heat-soluble ink markers and patterned the rest of the design from there.



HAORI

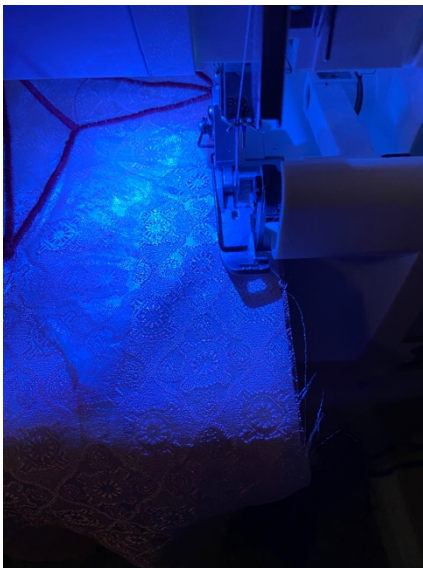
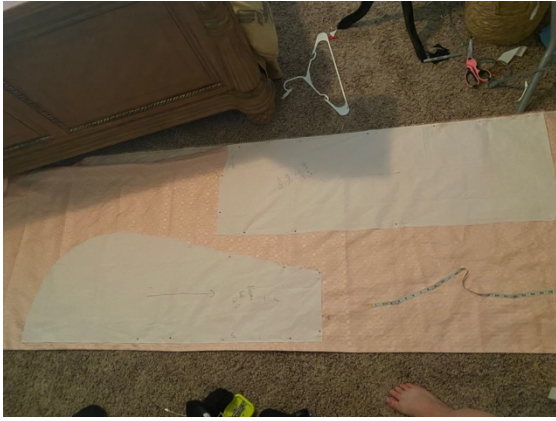


The haori was created from the Yaya Han Cosplay Fabrics line using my original Nezuko Kimono as a pattern base and modified it further.

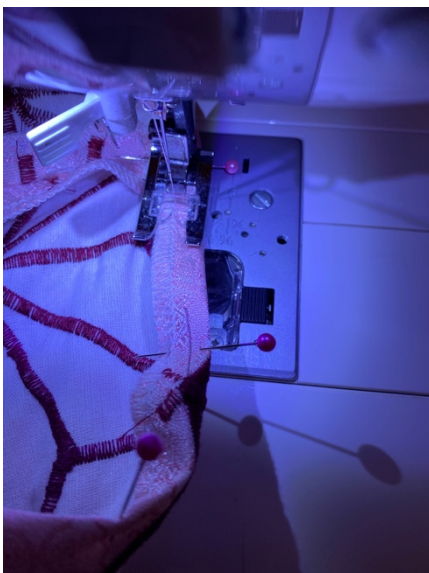
I took some creative liberties with the haori because I liked the way it draped on me similarly to the reference images, and I liked the way the bottom would look since she does a lot of travel and combat.



KIMONO BASE



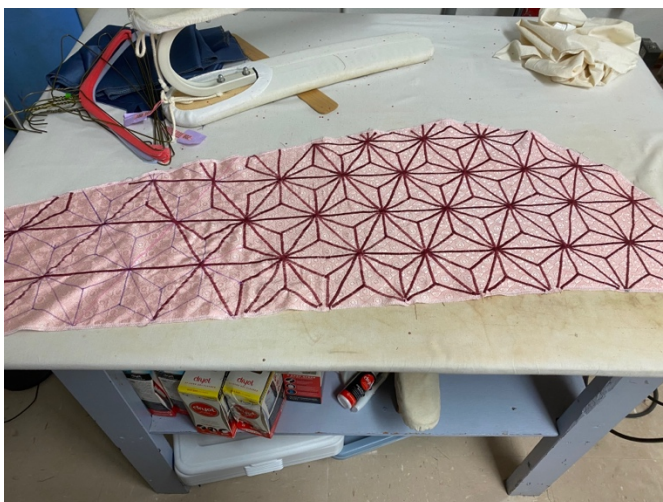
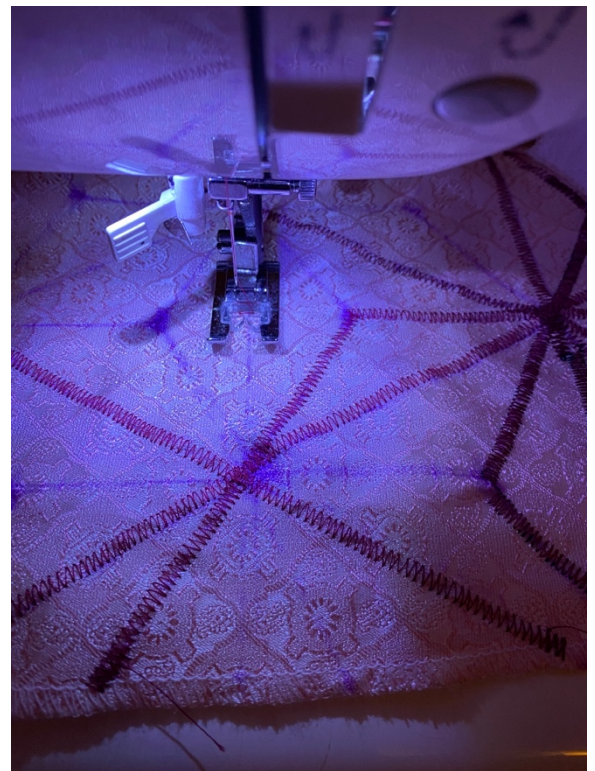
I used a gorgeous pink Jaquard fabric from A to Z fabrics in Lauderdale, Florida that I thought would look perfect and not too busy. I serged around each piece after adding the ShapeFlex interfacing so I would not have to deal with fraying and so the seams would lie flat. I did not include Kimono sleeves with this cosplay because of Florida and California's hot climate and the thick haori I would already be wearing. It will also serve an extra purpose in the future if I ever do her true demon/berserk form!



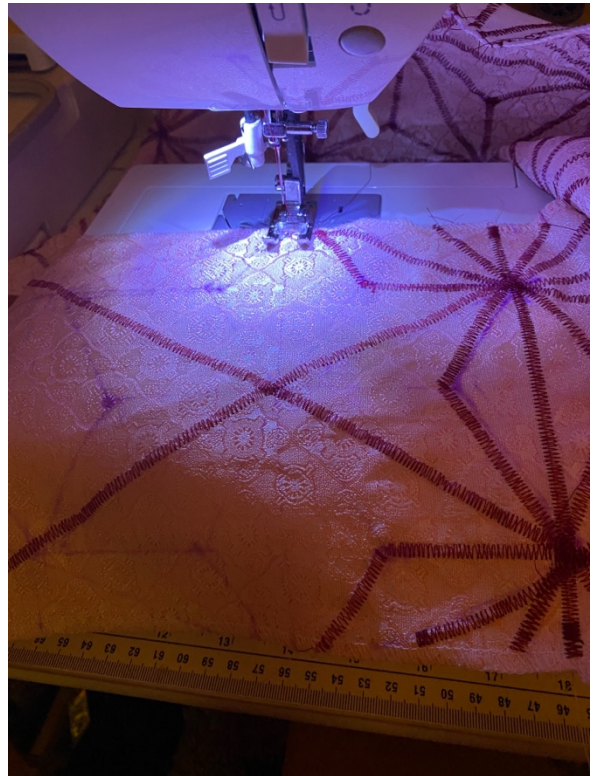
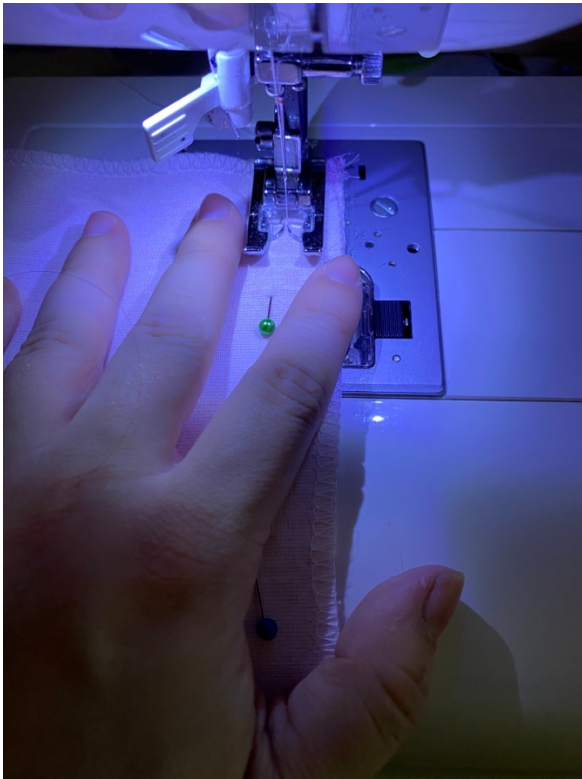
QUILTING/EMBROIDERY



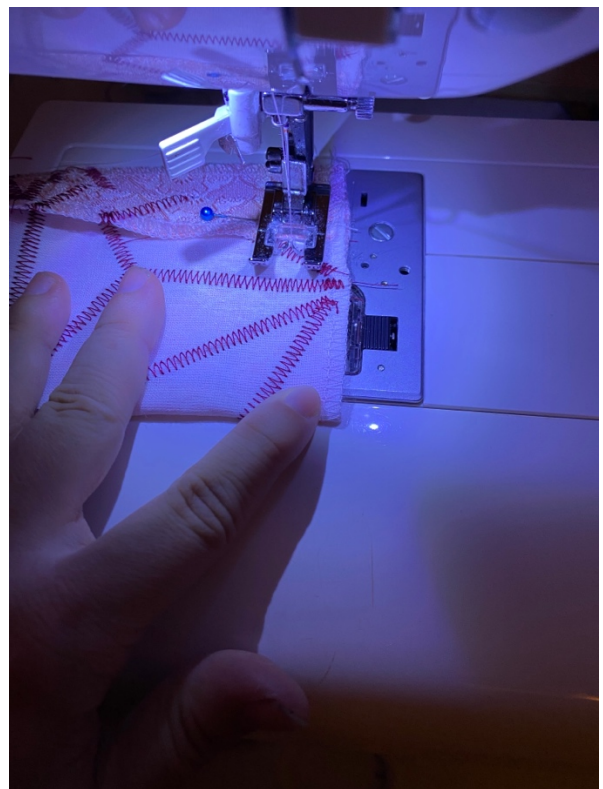
On the Kimono pieces, I individually satin stitched the asanoha pattern on the pieces. It was incredibly time consuming, and it took approx. 50+ hours total including the patterning/geometry.



COLLAR



The collar was patterned using the same method as the kimono base and adding a $\frac{5}{8}$ " seam allowance. Before embroidering the asanoha pattern, I ironed on the ShapeFlex interfacing to act as both interfacing and stabilizer and then sewed both ends together. Once sewn and embroidered, I pressed one side $\frac{5}{8}$ " in and sewed the ends together with one side tacked down. I pinned the collar to the garment with the non-pressed side facing the inner back seam. Once sewn $\frac{5}{8}$ ", I clipped the seams and folded over the collar to the front, where it was slip stitched shut.

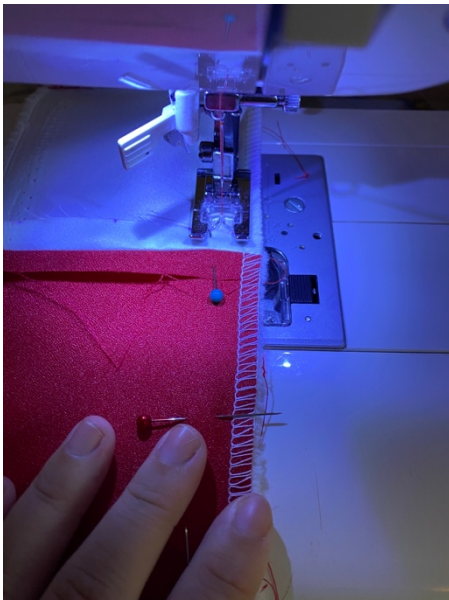
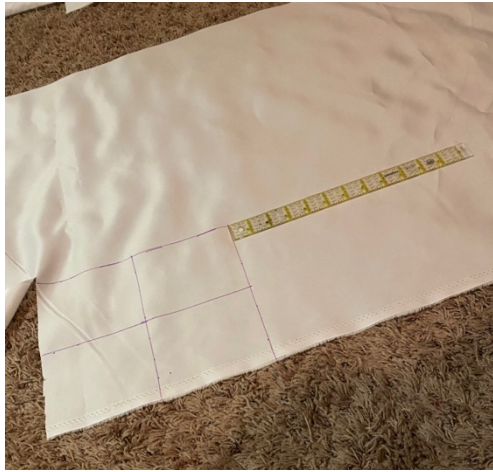


BLOOD DEMON ART PROP

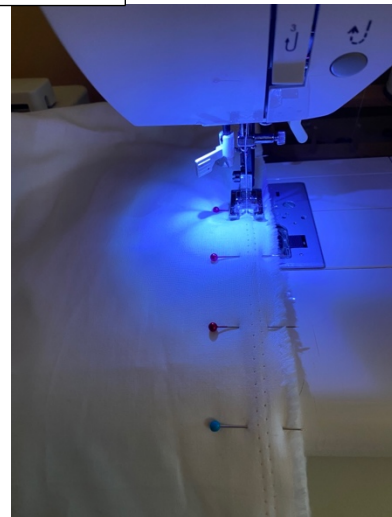


Now THIS was a fun challenge! It was my first time properly dyeing fabric over a stovetop. The ribbon prop base itself was bought from Amazon, but it was heavily modified by me. I used Rit fabric dye in fuschia to dye the long silk ribbon. Once all of it put into the boiling water, I left it in the dye bath for approximately 30 minutes. After the 30 minutes was up, I washed off the excess dye in cold water until it ran clear. I then took an old towel and laid the prop on it in the garage and let it sit overnight. To make the prop look whole and to hide the dye on the wooden stick, I hot glued ribbon and wrapped around it, sealing the edges with a lighter.

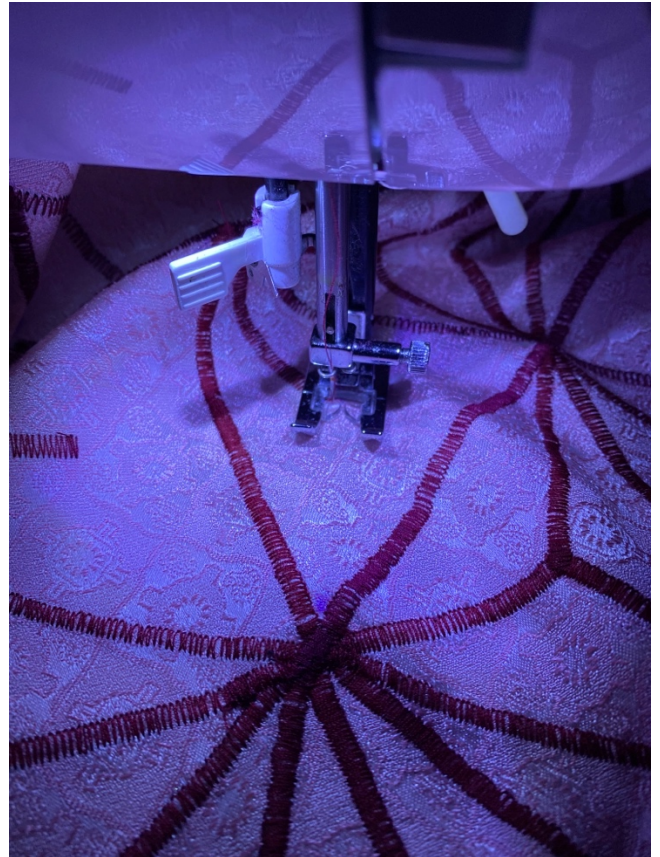




The Obi was patterned from my chest/waist measurements, plus seam allowances, dividing by three long ways and then dividing by 10 short ways. Compared to the Kimono, the seam allowance was a half-inch. I had to individually sew each square together adhering to the strict seam allowance. I used matte and crepe satin fabric for the fashion fabric as well as Kona cotton and canvas for the lining. For extra volume, I tacked batting onto another Kona rectangle and stuffed it into the Obi.



OBI PART 2



The Obi also contains an illusion flap to give an illusion of folding the kimono over to adjust to the wearer's size.

BAMBOO MUZZLE



The muzzle was custom patterned from an old toilet paper roll customized to my face and then transferred to 5mm EVA foam. I used an X-Acto knife and a Dremel to shape out the bamboo, then covered it in plastidip.

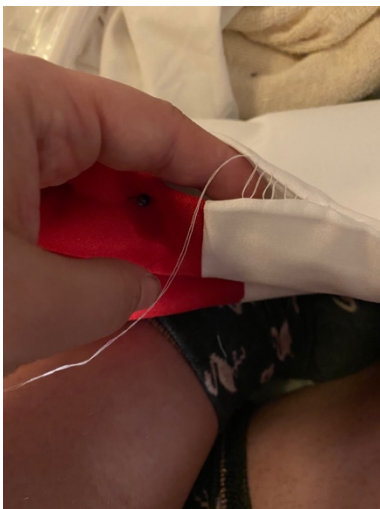
The painting itself was done with acrylic paint to add depth, highlights and textures. It was then sealed with a matte varnish. I also texturized the bamboo with X-Acto knife cuts and heat gunning it to seal the cuts.



HANDSEWING



I did some hand stitching for certain aspects: adding closures to the obi, tacking the white band underneath the collar, closing the opening of the obi after adding the batting, attaching the front of the collar, and attaching the obiage.



Ladder Stitch

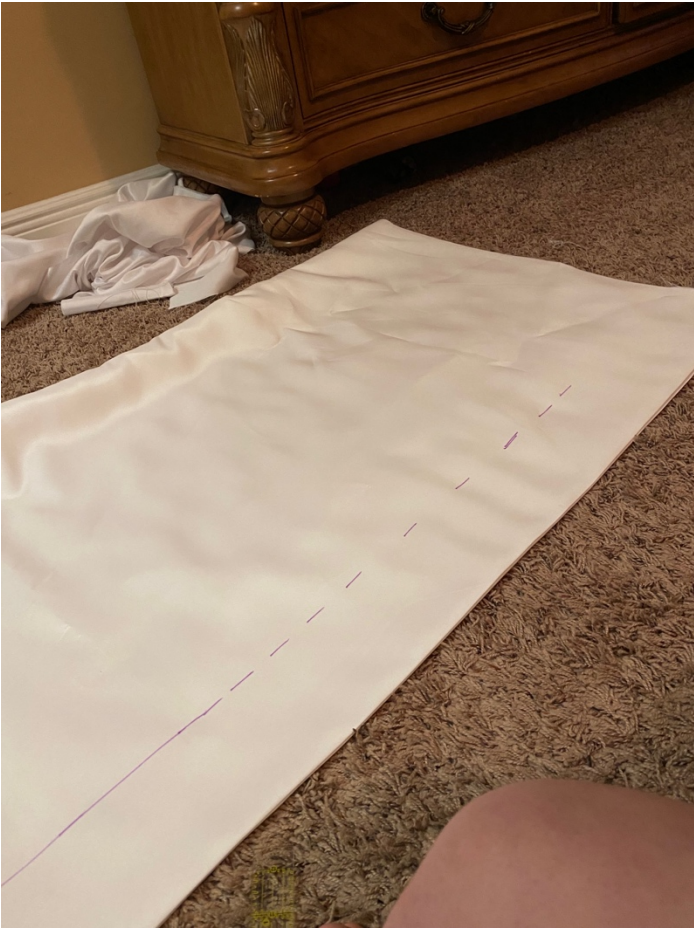


Slip Stitch



Catch Stitch

BOTTOM BAND



The white band that's sewn to the bottom of the kimono was patterned at 4 inches wide. After being surged, it was initially pinned at the midpoint of the kimono back seam. Once sewn on, the ends were pleated and tacked behind the collar ends.

ADDITIONAL NOTES/FUN FACTS

- The false nagajuban is a strip of white Kona cotton tacked to a tank top I wear underneath as an illusion.
 - The Obijime is one of my high school graduation honor cords (Magna Cum Laude).
- The bamboo muzzle was originally painted in candy cane colors for Holiday Matsuri 2021 before being re-primed and re-painted into the original bamboo colors.
- I had to rely on techniques used from the scenic painting class I took in the fall 2021 semester for the muzzle.
- Some of the pictures were taken from Florida Atlantic University's costume shop, where I am 4 days a week during the summer for Festival Rep. This year's productions are Brighton Beach Memoirs and Rent.