



FREYA MELDRUM
P O R T F O L I O

2023

Costume Designer and Maker

Freya Meldrum

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Portfolio

2023

Harrowhark
Nonagesimus
“Gideon the Ninth”

Major Project

Costume for Harrowhark Nonagesimus from Tamsyn Muir’s “Gideon the Ninth”. The sci-fi fantasy novel takes place in an alternate version of our universe where ‘necromancy’ (death magic) is omnipresent. Harrowhark is a powerful necromancer, and priestess of a bone focused religion.



Costume designed and made

Costume design sketch



Full costume toile



Bodice toile



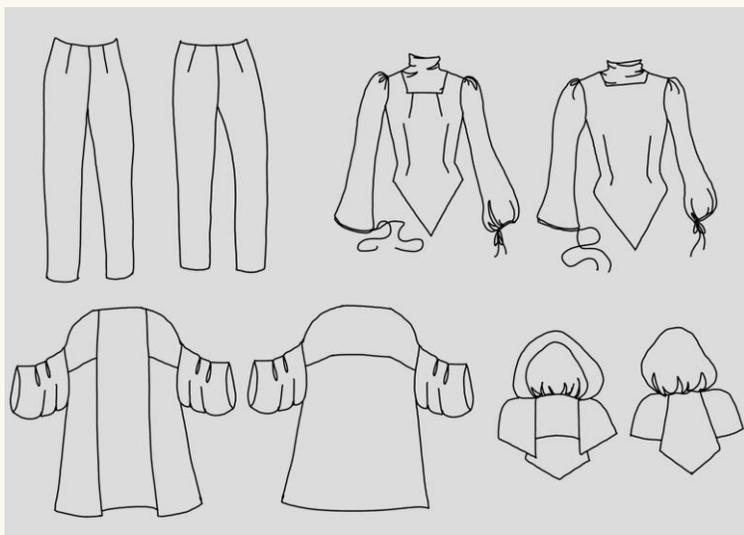
Final bodice



Hood lining



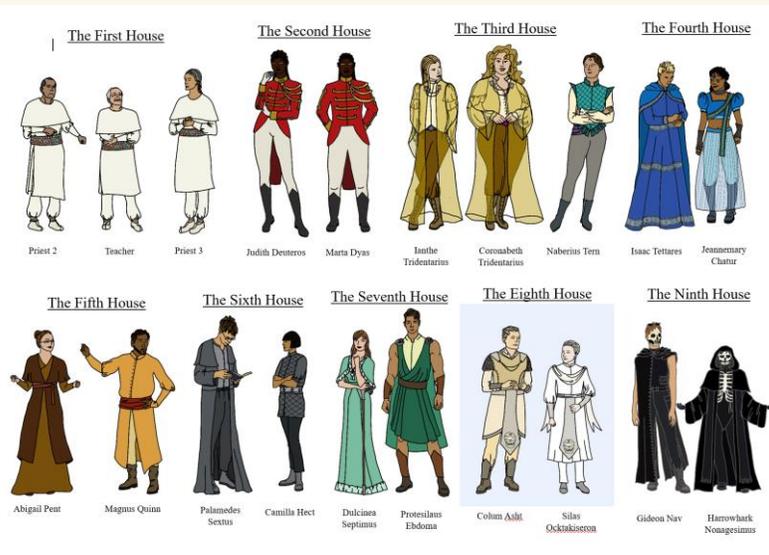
Process:
Harrowhark Nonagesimus



Working drawings



Lace trim



All character costumes



Final Costume

Vixen

Short Film

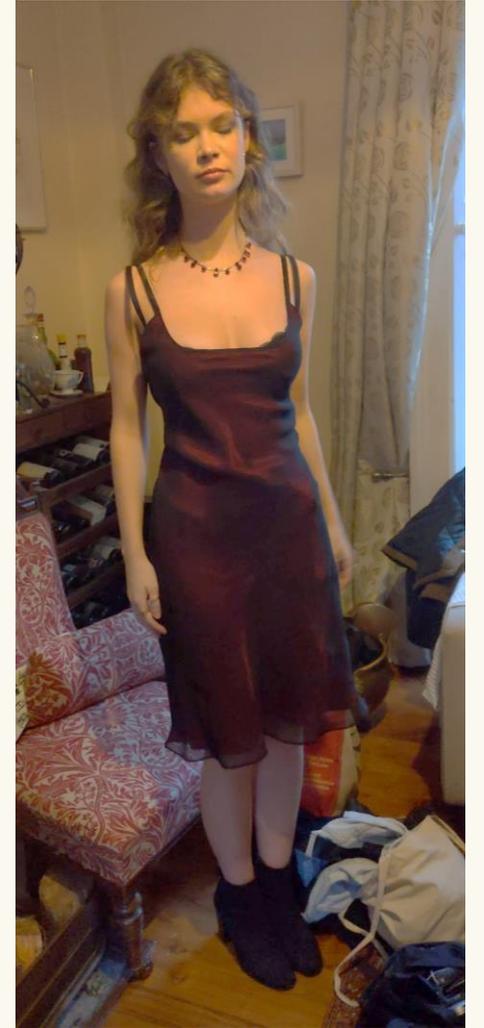
Calvin and Nuria's somewhat strained relationship is stretched to breaking point when tensions rise because of a party. Production set in present day Dublin.

Director: Tadhg McDonogh
Cunningham
DOP: Katelyn Markham
O'Halloran



Fitting

Costumes sourced and styled



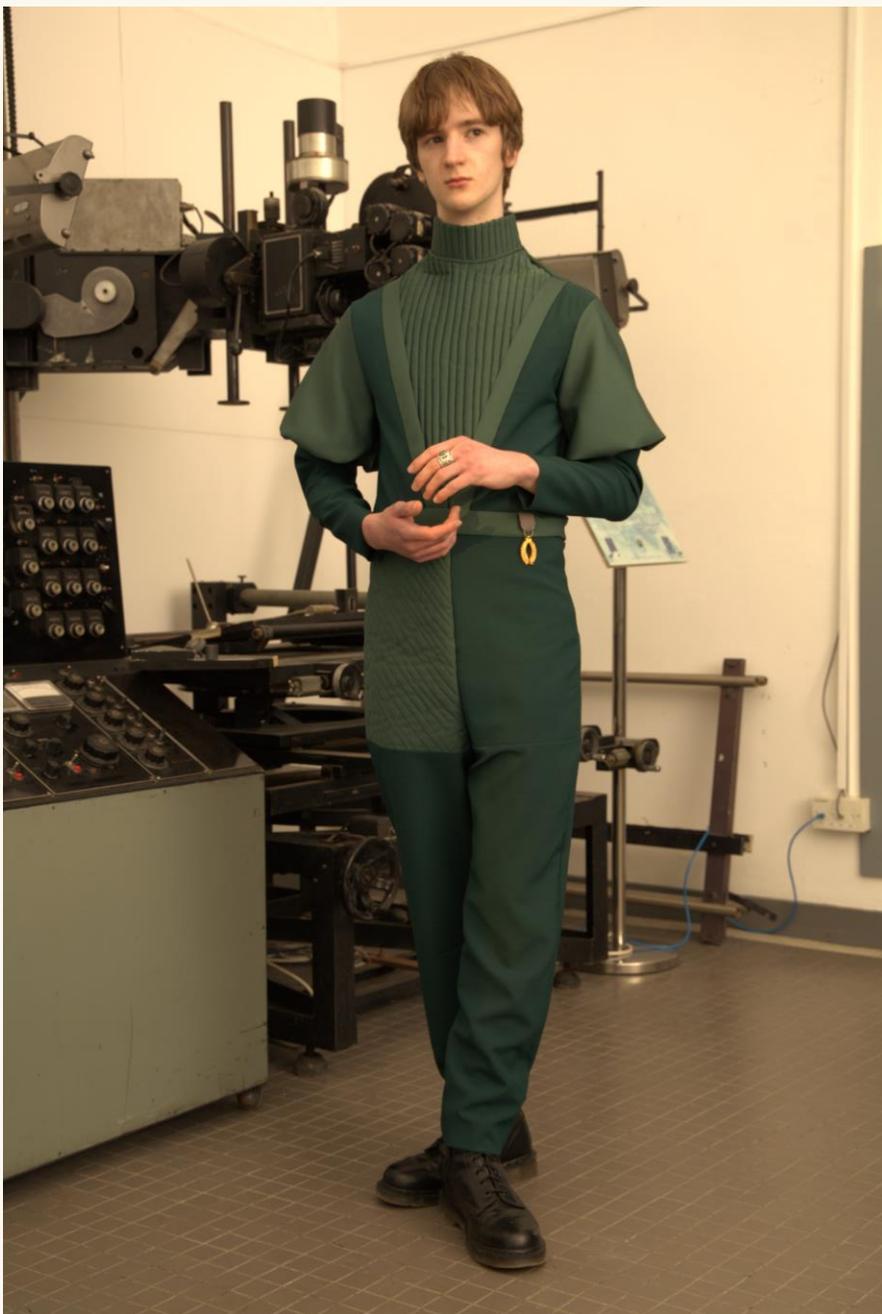
Fitting

Antonio
"The Tempest"

Minor Project

Costume for Antonio, from Shakespeare's "The Tempest". Production set on a space station, with costumes inspiration a mix of 1970s astronaut's uniforms, and historical clothing from 1600s Italy.

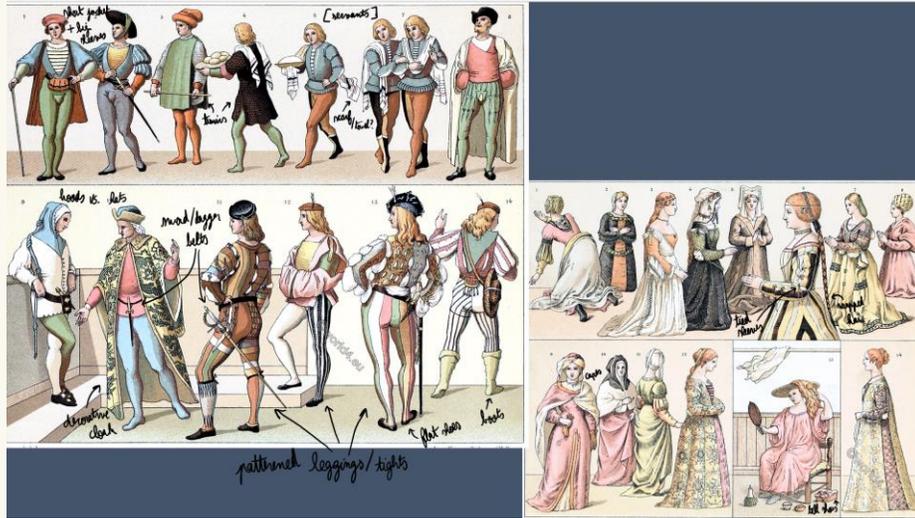
Costume designed and made



NASA Uniform reference



1600s Milan clothing reference



Bodice toile



Pin tuck panel



Process:
Duke Antonio



Costume design sketch

Collar binding

Bodice assembly process

Final costume

Pushing Boundaries

Wearable sculpture project

Reinterpreting an existing sculpture as a garment to explore the use of silhouette and texture to create exaggerated form on the body.

Garment designed and made



Reference sculpture
by Richard Malone



Initial reaction sketch



Pushing Boundaries
Wearable sculpture project

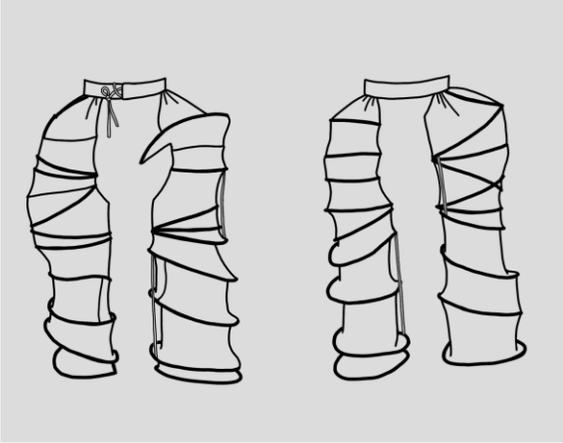
Hip panel toile



Patterning process



Boning channel test



Working drawings



Waistband-hip toile

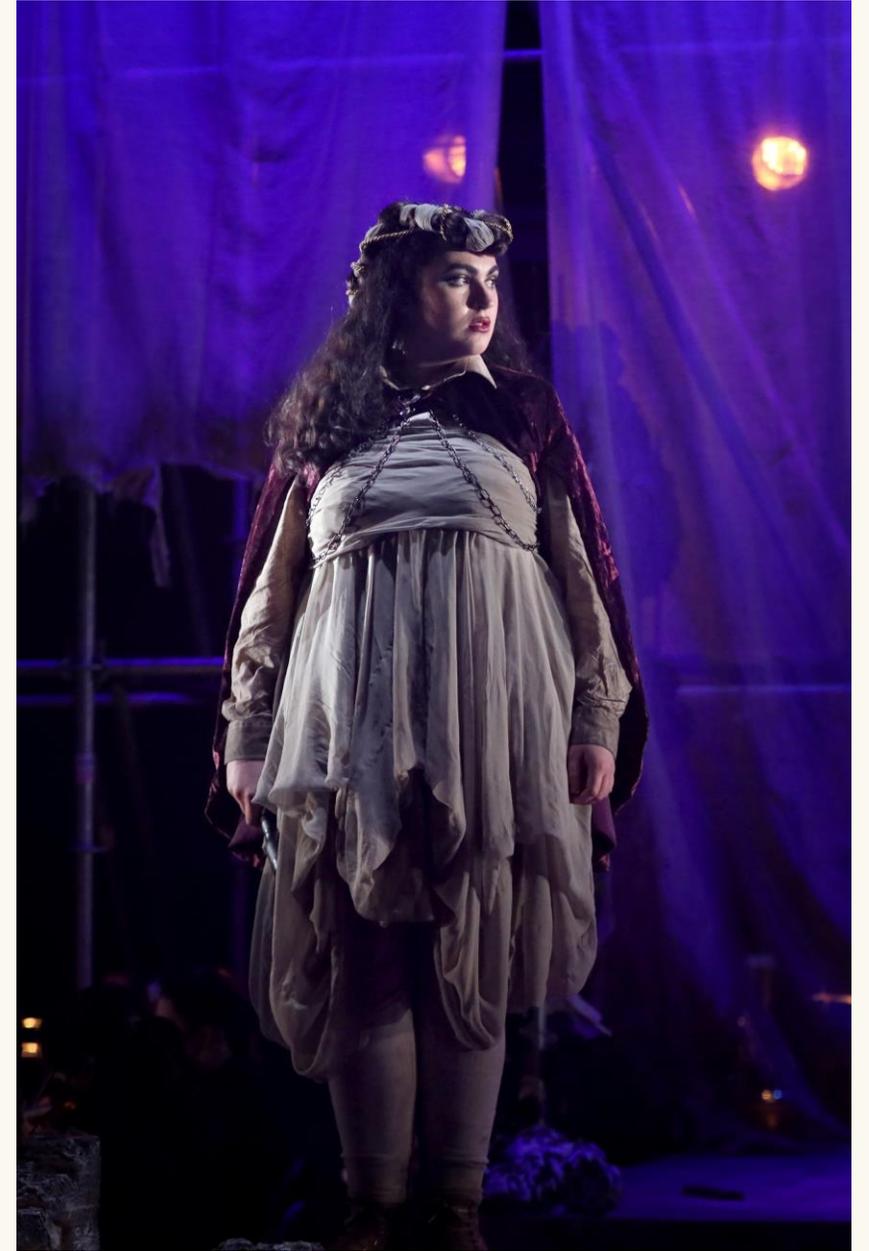


Final garment

King Arthur

Live opera production

Costume design, make, and break down for a production of Henry Purcell's "King Arthur" opera performed by the students of the Royal Irish Academy of Music.



Costumes designed, made, broken down

Hair test



'Merlin' fitting



'Philidel' bodice pattern



Shoulder pad construction



'Merlin' full toile



Fabric swatch

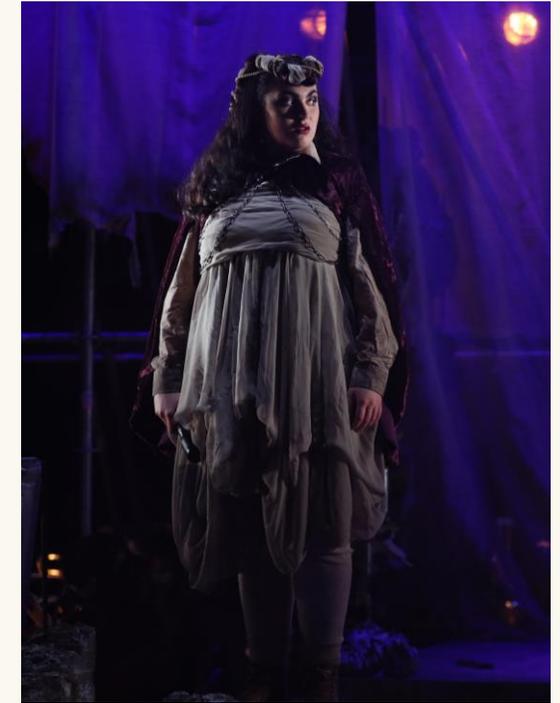
Process: King Arthur



'Philidel' dress construction



Sleeve test



'Philidel' final costume



1870s Undergarments

Technical construction project

Garment construction

Concept board

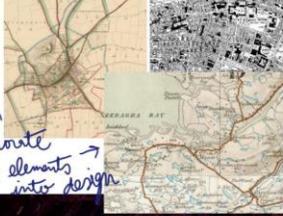
Key words: storytelling, illustrative, warm, maps, rural, home



Paris Opera

Ballet Russe & De Chirico

Ordnance Survey Ireland maps - Historic 6th edition



Preparing for market day - Erskine Nicol, 1867



Snap apple night - Daniel Maclise, 1833



An American in Paris - 1951

Translations

Conceptual project

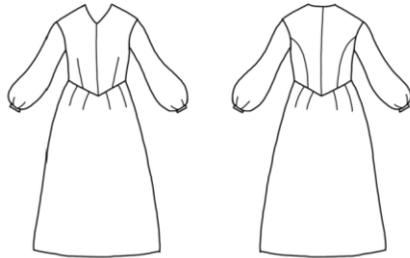
Conceptual design for a TV adaptation of Brian Friel's "Translations".

Production set in rural Ireland in the 1830s, following the story of the anglicisation of place names and the mapping of Ireland.

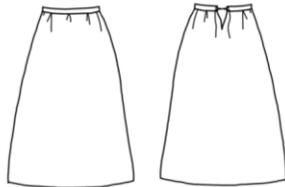


Sarah - working drawings

Ankle length A-line dress with long sleeves and 'v' neck. Invisible closure in centre front (hook and eyes). Sleeves loose and gathered slightly at wrist. Darts in the skirt, (4 front, 4 back) and bust darts. 4 panels in back of dress bodice. Cotton or light wool, vertical pinstripe.



Ankle length A-line petticoat, gathered at waist and tie closure at back. Cotton/ cotton drill.



Costumes designed

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