

FINAL FANTASY®

ファイナルファンタジー

CHESH LIDDLE

AUCKLAND ARMAGEDDON 2018

OPEN SOLO ENTRY

COMPETITION DIARY

BAHUMUT GIJINKA – FINAL FANTASY



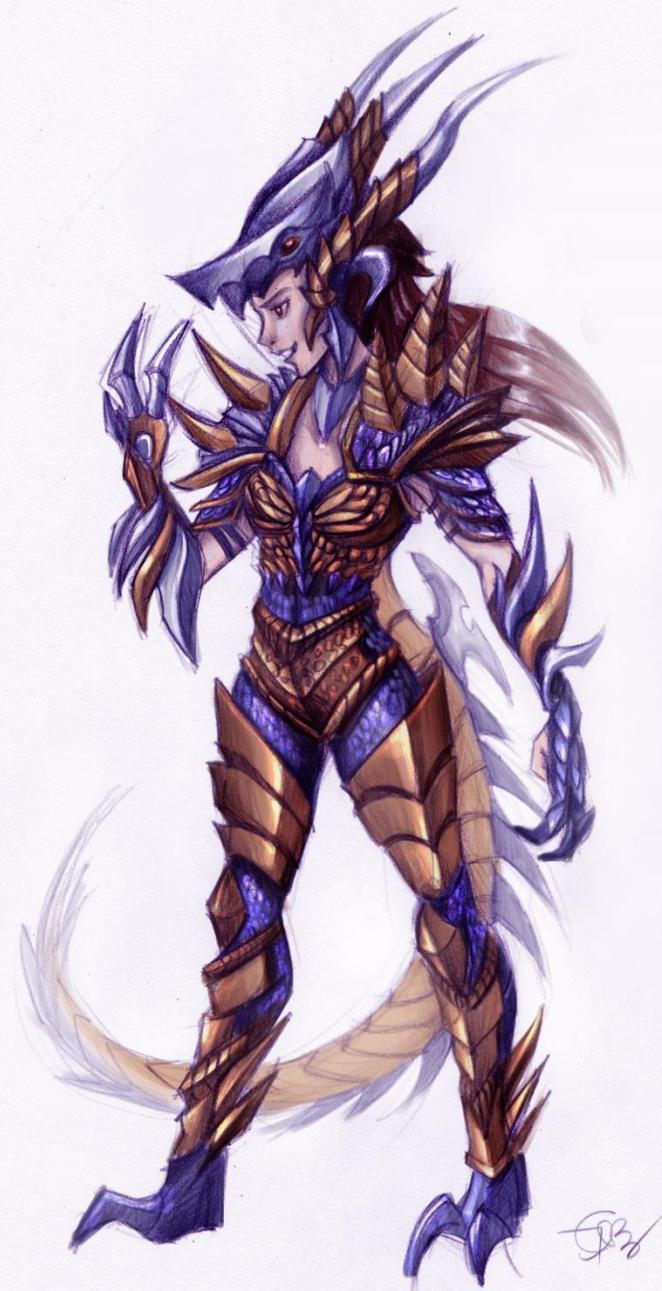
ARMAGEDDON
NEW ZEALAND'S LARGEST ENTERTAINMENT EXPO

REFERENCE IMAGES

- For this costume, the design was drawn by artist Gladzy Kei. This was an art commission in 2014. She was given these reference images to design the costume in which I will be competing with which is in full on the next slide.



BAHUMUT GIJINKA
FINAL FANTASY



COSTUME COMPONENTS

- As I do with each costume, I would break down the costume into components and would work on them back and forth between each part to ensure that I would not get burnt out.
- Components include:
 1. Helmet
 2. Shoulder and arm armour
 3. Breast plate and hip armour
 4. Thigh and shin armour
 5. Hand and feet claws
 6. Under armour clothing and boot covers
 7. Wig and make up
 8. Tail and cape

MATERIALS USED AND WHY:

Product/Item:	Used for:	Sourced from:	Why? (fuller explanations throughout diary
Medium length brown Ombre Wig	Wig	EBay	To match as per image
Red contact lenses	Eyes	Ohmykittyforyou.com	To match as per image
Resin, mould and colouring	Eyes on helmet	Frosted Fern Nz	To make eyes as per image
Worbla black, brown, mesh art	Entirety of armour build	Worbla Nz	Materials used to make stronger armour bases which I am comfortable using.
Eva Foam and cushion foam, insulation foam board	Inner of Armour pieces and head support and horns	Para Rubber, Bunnings and Pete's Emporium	Lightweight and easily mouldable with Worbla
4-way stretch ultrapreme lycra	Under bust leggings and boot covers	Spotlight	Tried and tested with stretch/look I wanted to achieve
Velvet ribbon and fabric	Strapping for armour and cape	Pete's emporium	Cape made in case tail incomplete and ribbon to work for straps to match in colour
Elastics and clip buckles, Velcro	Purple elastic for armour, boot covers, within leggings, clip buckles for armour attachments and Velcro for shoulders	Pete's emporium	To hold armour in place
Selleys no more cracks, Wood glue, Spray paint primer	Gap filling, priming and base coat for painting	Pete's emporium and mitre 10	Provide a perfect base for painting to be applied.
Acrylic paints and spray paint/airbrush	Painting of armour	Pete's emporium and mitre 10	Paint to match image
Glad wrap, masking tape and acrylic ball	Body masking for pattern making to match my body shape	Pete's emporium and supermarket	So body pattern would match to make armour fit correctly

HELMET

- As per the image, the helmet appears to be made up of a standard helmet base with large horns and red gem looking eyes. There is a nose point to the helmet to make it look like Bahumut's face. Much like some of the reference drawings the art was pulled from. It appears like a sallet or partially closed helm.
- To create the base of the helmet, I used EVA foam sandwiched within two layers of brown Worbla with my pattern base from Kamui Cosplays Supervillain Pattern. The nose point of the helmet is to look like the visor in the shape of Bahumut's nose/snout. This also was eva foam with black Worbla on each side.
- To create the horns, I drew the design on paper and traced onto the foam board to then carve and sand the insulation foam board into the horn shapes. Once I had the shapes I desired, I then covered the horns in a layer of brown Worbla. I then detailed the horns by wrapping the horns in paper to get the design I required, then transferred this onto EVA foam which was then sandwiched in Worbla and then heated and attached to the horns to detail.
- Once I had the "snout" visor placed, I attached the horns with heating the helmet base and the some Worbla mesh art to insure they did not move.
- All other details on the helmet were also made of EVA foam and Worbla.
- Once I had the base design, I applied the Selleys no more cracks to fill gaps and sand away later.
- I used the red resin gem in the circular shape with ultra hold resin to attach the eyes into place where I required them on the helmet. With then using Worbla scraps, I created the eye shape around the gem to look more dragon eye shaped.
- Once all the Selleys was sanded and I was happy I would not require any more. I coated the entire outer of the helmet in 5 thin layers of wood glue.
- Then I gave it a thin coat of grey paint primer to see if I needed to make further adjustments.
- TO BE COMPLETED:
- Painting the helmet including weathering and shading.
- Adding cushion foam to the middle top and by ears to provide comfort in wearing
- Layer of fabric over top of cushion foam to create nicer inner of helmet and to prevent catching on wig.



PHOTO PROGRESS OF HELMET

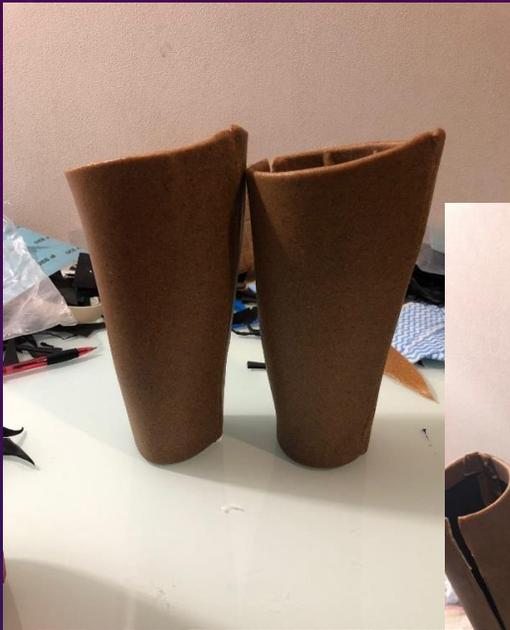


SHOULDER AND ARM ARMOUR

- As per the image, both shoulder pauldrons and arm bracers are different in shape and design, however with a running theme of scales and horns.
- The majority of the arm bracers and shoulder pauldrons were made with the same technique of Worbla and EVA foam after using the “glad-wrap and masking tape” patterning method for the arms, and for the shoulders, I drew the shape as if it was in half with a curved edge so when connected together, would create the rounded shape to fit the shoulder.
- For the horns for the arms, I drew my pattern onto paper to check the sizing, then transferred to EVA foam, then covered in Worbla.
- Once the horns on the arms were placed, I heated two layers of black Worbla together then cut small scales out in the shape to match the design and heated these and one bracer to attach these. Once the extra detailing was complete, Once I had the base design, I applied the Selleys no more cracks to fill gaps and then sanded to give the edged a smoother finish.
- Once all the Selleys was sanded and I was happy I would not require any more. I coated the bracers with 5 thin layers of wood glue. Then I gave it a thin coat of grey paint primer to see if I needed to make further adjustments.
- To create the horns for the shoulders, I used the same technique for the helmet which was carving and sanding then covering with Worbla the insulation foam board. For the groove in the left sides horns, I used my hot knife to carve the groves in before applying the Worbla.
- Within the design of the shoulders, I made sure to cut holes in the base of the pauldrons for the horns to be able to sit through, these were supported further on the inside of the shoulders with mesh Worbla to ensure the structure.
- Once the horns were in place, I detailed the shoulders with two layers of black Worbla and made the scales again as per the arms for the left and for the right I used the two layers of Worbla in layers to create the staggered effect. The edges were done using Worbla scraps, heated and rolled and pressed into the shape required.
- For the under pauldrons armour, I drew the design onto paper then transferred onto the EVA foam and then used a single layer of Worbla with the EVA foam in the layers as per the design, This was detailed the same with the double layer scales and Worbla scrap edges. To attach them to the shoulders, a strip of elastic and Velcro so they would tuck under the shoulders and give my arms more movement.
- Once all detailing was done, I again used the Selleys no more cracks to fill gaps and then sanded to give the edged a smoother finish, coated the shoulders with 5 thin layers of wood glue. Then I gave it a thin coat of grey paint primer to see if I needed to make further adjustments.
- TO BE COMPLETED:
- Final detailing on shoulders and priming.
- Painting all including weathering and shading.
- Straps, Velcro risers and clip buckles to hold shoulders in place with breastplate.



PROGRESS PHOTOS OF SHOULDER AND ARM ARMOUR

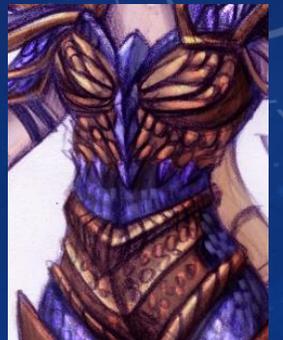


PROGRESS PHOTOS OF SHOULDER AND ARM ARMOUR



BREAST PLATE AND HIP ARMOUR

- For ensuring the breast plate and hip armour would be the correct fit and size, I again used the “glad-wrap and masking tape” patterning method. I had help from a friend to be able to reach my back with the tape/glad-wrap to ensure it fit correctly.
- I stood in front of the mirror to jot down the general lines on the masking tape of where I wanted the breast plate to sit as well as the hip armour. Then cut the glad-wrap off to have the perfect copy to then transfer onto EVA Foam.
- For the cups of the breastplate, I used an acrylic ball and covered with Vaseline, then used two layers of black Worbla heated and stretched over the ball to create the cup shape and trimmed the edges once it had set.
- The base of the breast plate was EVA and two sandwich layers of Worbla to ensure its sturdiness, then the edges of the cups were heated and attached into the plate itself, using mesh art on the inside edges to ensure further connection and sturdiness.
- Once that was shaped to my body to fit, I began to detail. With the same method as previous for the scales on the plate, I used two layers of Worbla heated and cut into scale shapes and attached to the breast plate.
- The larger scales down the sternum and bottom edge of the breast plate were made from sandwiched EVA/Worbla and heated on an angle to create the edge before attaching and extra securing with mesh art.
- The trim of the breast plate was also made of rolling scrap Worbla together and pressed into a bead roller for a cleaner edge. The groves were created by heating the edge and using a sculpting tool to create the scoring while heating the worbla.
- To tidy the underside of the pointed scales, I used the Selseys to fill the gaps and sanded once dry.
- For the hip plate, I used thicker EVA and one layer of Worbla to create the belt like trims on each side. The centre was one layer of thinner EVA and single layer Worbla attached together on angles to create the desired design.
- I used the same scale making method to attach scales to the hip armour as well as The groves were created by heating the edge and using a sculpting tool to create the scoring. And to tid the edges, Selseys was used again.
- TO BE COMPLETED:
- All priming with wood glue and spray primer as previous for both breast plate and hip armour once sanding of Selseys completed.
- Buckle attachments to the hip amour to be able to wear like a belt and attach suspender straps to help hold thigh armour in place.
- Attach D rings and straps to breast plate as well as attach shoulder rigging to be able to attach together.
- Painting all including weathering and shading.



PROGRESS PHOTOS OF BREAST PLATE AND HIP ARMOUR

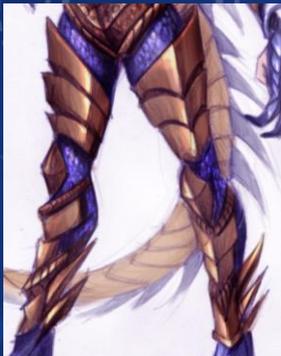


PROGRESS PHOTOS OF BREAST PLATE AND HIP ARMOUR



THIGH AND SHIN ARMOUR

- For ensuring the thigh and shin armour would be the correct fit and size, I again used the “glad-wrap and masking tape” patterning method.
- Once I had the basic shape for my thigh and shin armour after tracing this out multiple times to get the correct shape, spacing and size on paper, I transferred the design onto EVA foam.
- The thigh armour consisted on three layers which was split into four pieces for each layer. They were single layers of Worbla over EVA foam, heated and shaped together and supported further on the inside with Worbla mesh art.
- Then once each layer was constructed, they were then layered and attached with the same method. In between the layers, a single layer on black Worbla was attached to hide the spacing and create the desired look.
- The shins were created in the similar method. The spikes on the back were created the same was the horns on the arm bracers were created.
- The detailing of the ridges and groves was created the same way as the breast plate with heating the edges and using a sculpting tool to indent the lines.
- Once both shin and thigh armour were complete in shapes, I again used the Selleys on the edges and sanded these down.
- Once the sanding was complete, I continued the same 5 thin layers of wood glue and layer of priming spray.
- TO BE COMPLETED:
 - Painting all including weathering and shading.
 - Elastic and buckles to hold in place

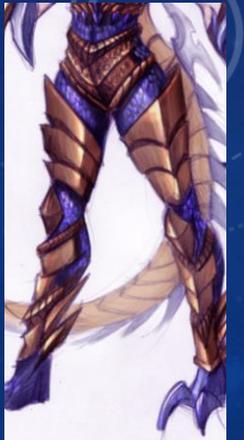


PROGRESS PHOTOS OF THIGH AND SHIN ARMOUR



UNDER ARMOUR CLOTHING AND BOOT COVERS

- For the under armour clothing, I wanted to have in essence, leggings which would go under bust, and had cross straps to help hold in place. With previous armour designs I have made, I used regular length leggings and found due to the material, they would slip down and be annoying all day. Hence the reason to have the straps as well as go under-bust as per the design.
- For these I made a mock up from cheap lycra and adapted the Yaya Han Bodysuit pattern to work.
- I also made a mock up of boot covers by using the “glad-wrap and masking tape” patterning method.
- Unfortunately I did not take photos during the mock up phase. This was at a time when I was not sure if I was going to be entering the competition.
- These are yet to be completed from the correct fabric due to funds.
- I did look into alternatives with digitally imaging the scaled pattern myself and having it printed with spoon flower however the samples that were sent were not of the best quality and due to funds and time, I ran out of time to be able to purchase a decent lycra/stretch material to use with the scale patterns printed.
- I am using instead the Yaya Han 4-way stretch ultrapreme lycra to make these garments.



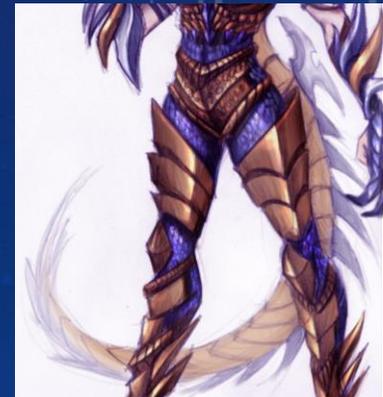
WIG AND MAKE UP

- For this costume, there is no real wig styling involved apart from giving the wig a gentle brush on the day.
- For the face and make up, I will be wearing red coloured contacts, Smokey eyes and black lipstick with some purple eye shadow in the centre of the lip.

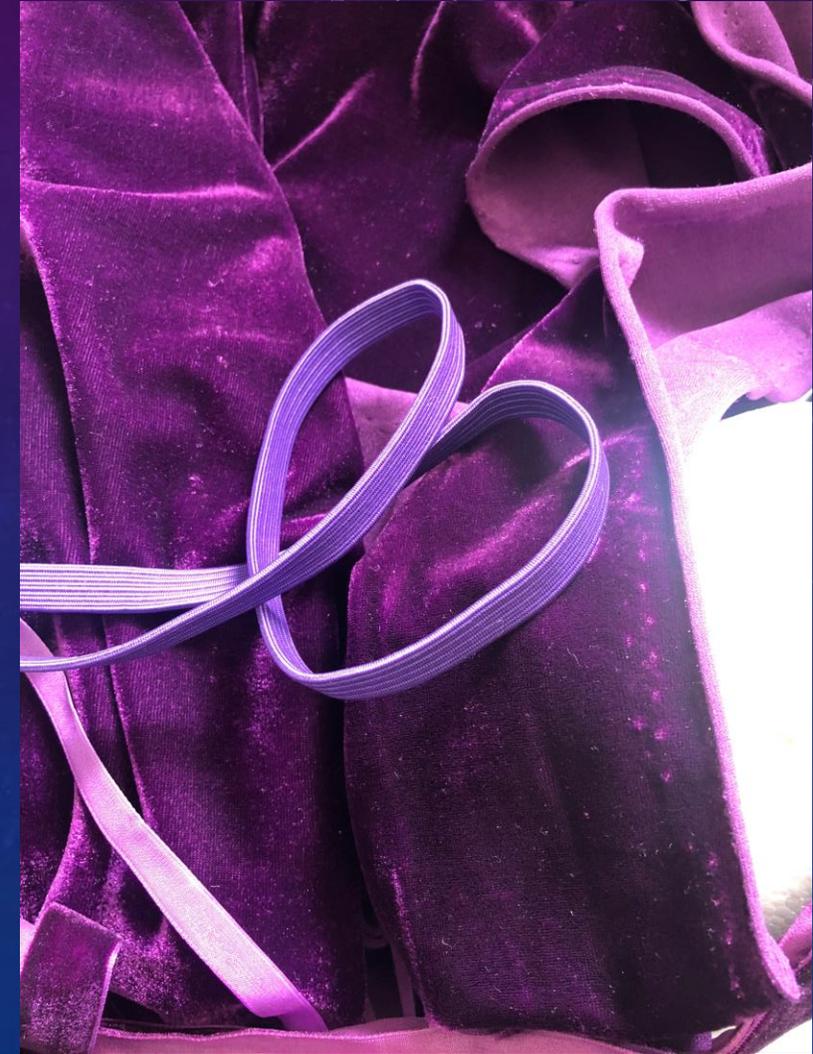


TAIL AND CAPE

- Please note this is yet to be completed:
- Due to possible time constraints, I had given myself a second option in case the tail is not completed on the day. Since the final image was based on the reference images and one of those costumes had a cape, I decided instead of going bare backed, that I would wear a cape similar tattered and torn.
- I had started to make the tail from EVA foam and Worbla and use D-rings to attach the pieces together so it would have some movement. However due to a knee injury and being off work for three weeks, funds have been tight and was cheaper to buy a meter of fabric velvet to match the straps then more Worbla to continue to make the tail in the fashion I wished to finish it with.
- If completed the tail will attach to the back of the breast plate with small buckles, and if not, the cape will attach under the shoulder armour with buckles.
- The priming and painting of the tail will be the same as the rest of the costume.
- Please note that Fabric for cape was chosen to match the strapping for the rest of the costume in the next slide

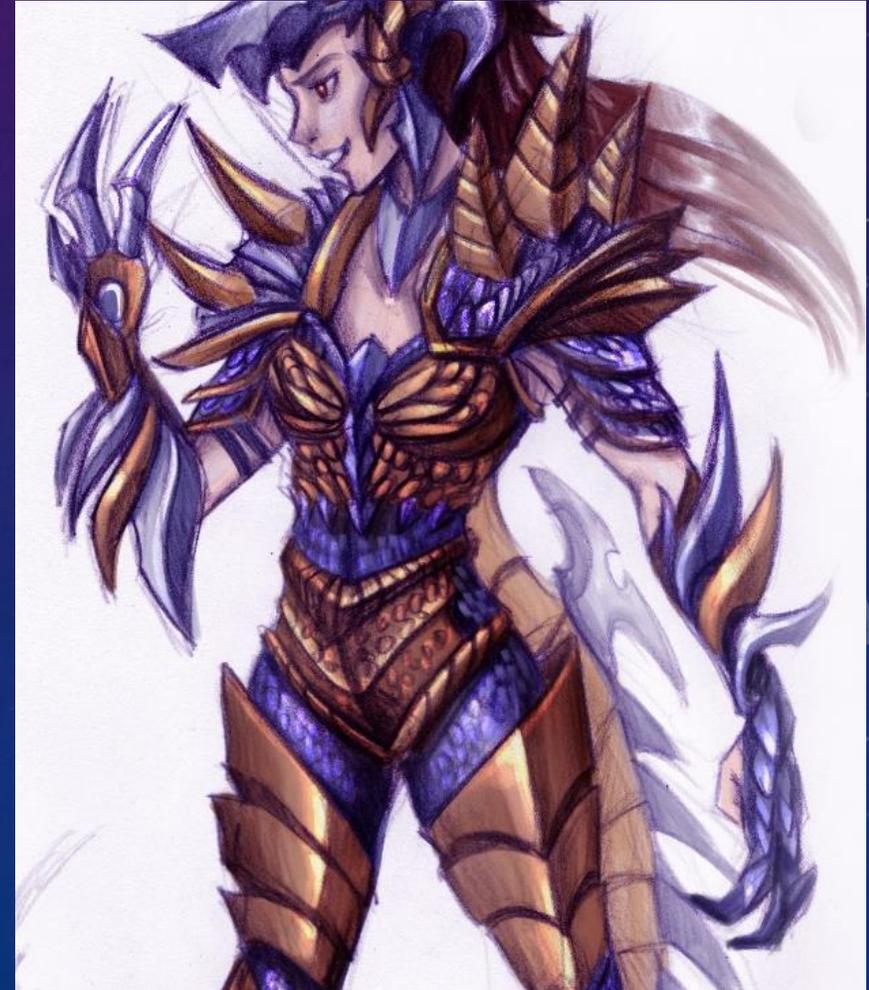


TAIL AND CAPE INCLUDING ELASTIC/STRAPPING AND PURPLE PAINT



HAND AND FEET CLAWS

- Please note this is yet to be completed:
- The claws will be made from EVA foam and Worbla and The priming and painting of the tail will be the same as the rest of the costume.

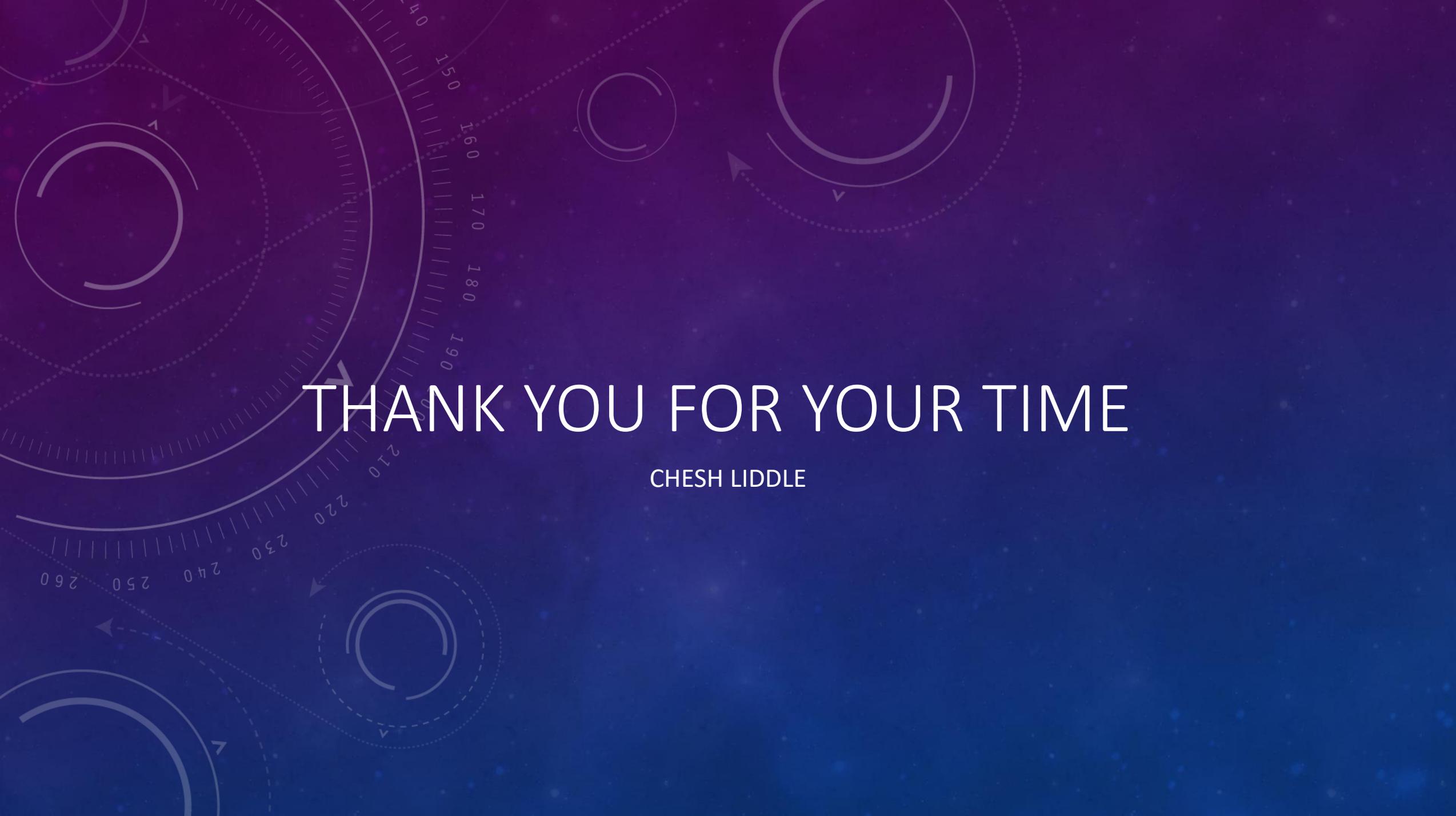


OTHER IN PROGRESS PHOTOS



QUESTIONS

- **1. Is there anything you are particularly proud of?** This has been on my list since the artwork was designed in 2014. Practicing the armour skills on other builds first was what helped me to be able to create the costume to date. I'm proud of all of it so far.
- **2. Any surprises while making the items that made the work easier or more difficult? Describe them.** Selleys gap filler has been wonderful in this build and has given myself the clean and tidy edges I had been hoping to achieve in comparison to previous builds.
- **3. If your entry is unfinished how do you plan to finish it? This will be followed up in the interview :** Please note all unfinished bits throughout the diary.
- **4. Was any part of your costume not made by yourself? If yes, which parts? E.g. Bought or had assistance with.** Shoes, undergarments, round resin gems for helmet, wig, gloves and contact lenses.

The background features a dark blue gradient with a subtle pattern of white stars. Overlaid on this are several technical diagrams in a lighter blue color. These include circular gauges with numerical scales (e.g., 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260), dashed lines, and curved arrows indicating motion or flow. The diagrams are scattered across the left and top portions of the frame.

THANK YOU FOR YOUR TIME

CHESH LIDDLE