



Once Upon a December

Anastasia & Dimitri

ALA 2026

Crafted by ThatCostama & BuiltByGrey

Design Inspiration

Anya – Oversized, ill-fitting hand me downs, like a WWI-era soldier's greatcoat. She prioritizes warmth over style. Most inspiration from the film, with some from the Broadway show.



The real Anastasia Romanov

Anastasia – Very loose Edwardian base referencing the pre-revolution era, but focus on an airy, dreamlike quality. This is not a real dress, it's Anastasia's memories coming back to her, so it should be light and ethereal.

Dimitri – Inspired by the men's silhouettes of the 1920s, specifically in the high waist and texture of the pant.

Being a con man is all about trust, so Dimitri values appearance. His clothing is well-maintained and neat, but made of practical materials that he can wear for a long time.



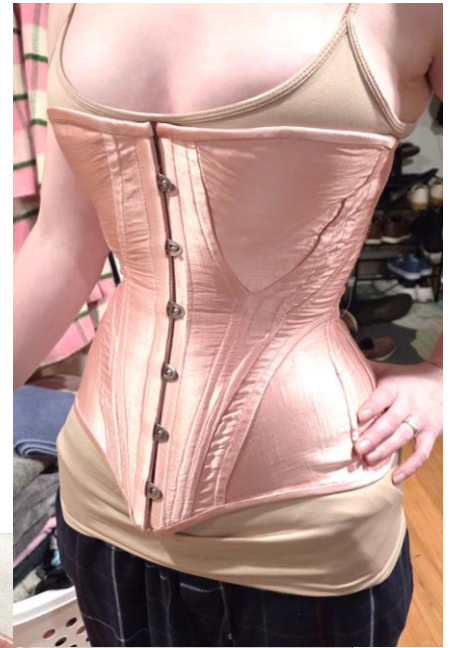
Anastasia - Underpinnings

Corset

Edwardian gored corset made of interfaced upholstery satin in a single-layer construction method. Pattern is Camille by AraneaBlack. The satin was also dyed.

Flat felled seams, mixture of spiral and flat steel boning

Handmade + hand stitched bias tape.



Green and gold brocade pockets

Seft drafted, Hidden under the skirt in an 18th century style.

Anachronistic to the Edwardian era, but too functional to skip. Brocade was leftover from another project and chosen to reference the green in Dimitri's design.



Anastasia – Petticoats

Both petticoats are self drafted, tie in the back with a drawstring, and all seams are French seams.

Tan petticoat

Edwardian inspired silhouette with gathering focused in the back of the skirt for fullness. Made of polyester shantung. The sturdy petticoat - important base for the tearaway.



Organza/Tulle petticoat

Paneled petticoat with organza upper and tulle lower made of scraps from other projects.



Organza has 6 panels with volume focused in the back. Hemmed with fishing line for flounce and bounce.



Anastasia – Gown Bodice

The gold dress is a bodice and two skirts.

Made out of silk dupioni, interfaced cotton canvas, and a lining of the tan petticoat fabric. Boned with flat and spiral steel.

Sleeves hemmed with metallic thread and fishing line.

Neckline understitched to avoid rolling.

Front corner of bodice



Boning channels from canvas



Slip stitch bottom hem



Final Bodice



Interior lining



Fishing line hem sleeves



Anastasia - Gown Skirts

Both skirts have hand finished front and back waistbands with ban-roll interfacing and French seams. They tie together 18th century style so the pockets can be accessed.

Self drafted 4 panel 1.5 circle skirts, with 3 panels in the back for volume with crossover pleats in the center back instead of gathers.

Asymmetrical hemline with a small train in the back.

Base skirt

Gold satin made of an old theater backdrop. You can still see some of their old marks! Hemmed with horsehair braid.



Overskirt

2 layer overskirt of organza and glitter tulle.

Glitter tulle has been spray painted with gold fabric spray paint to give it a gradient between the organza color and the bodice color.

Tulle hemmed with metallic thread and fishing line, organza with a rolled hem.

Anya Ensemble

Overcoat

Poly wool coating and black satin lining. Self drafted.

Half-canvas front, with hair canvas stitched with silk thread to curve the lapel and front shoulder in classic tailoring technique. Shoulder area bulked out with shoulder pads and pad stitching.



Underdress dickey

Polyester twill lined with the same black satin. Self drafted.

The collar and overlap strip is the same fabric dyed in a bath of plum and black rit dyemore, cut on the bias, and interfaced with woven interfacing also cut on the bias.

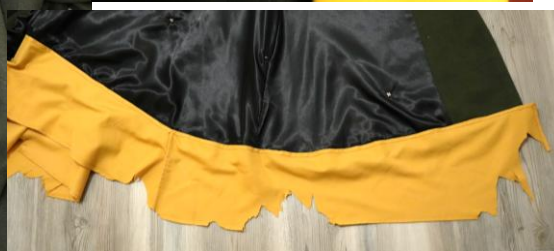
The back is hand stitched so no stitching is visible from the front.

Sewn into the coat at the back and sides by hand with French swing tacks.

The skirt peeking out of the bottom is hemmed and hand stitched into place, then cut and weathered.



Finished coat pre-dickey



Scarf

Fleece dyed with plum and black rit dyemore. Serged and cut, fringe pieces to mimic wool.

Anya - Tearaway Mechanics

Based on Tara Maginnis' PDF "Rigging Onstage Instant Costume Changes for Magical Effects"
& friend @Akivi.cos

Eye tape sewn into the back up through the collar and down the back of the sleeves, bent at 60 degree angle, and threaded with weedeater cord to create the tearaway function.

To minimize how visible the eyes and cord are, the coat and lining fabric were hand slipstitched to the very edge of the eye tape.



Excess cord covered with coat fabric to better disguise it and left to be handle for tearaway under a pull handle



Eye tape and weedeater cord were dyed with rit dyemore to match the coat.

Anya - Tearaway Mechanics

Skirts underneath are pulled up with snaps and magnets. Fasteners alternate to minimize snag risk.

Gold base skirt pulled up to just underneath the eye tape, creating a nest for the overskirts.

Tan petticoat snapped up closer to coat hemline, nesting the tulleganza petticoat and any slippage from the overskirts.

Secured with belt to avoid the worst of the tent look. Belt has been cut and rigged with a heavy-duty snap for quick release. Buckle painted with rub n buff in European gold to match the golds elsewhere in the ensemble.



Dimitri - Shirts

Overshirt

Made of pin dot cotton suiting for extra weight. Self drafted using an existing shirt.



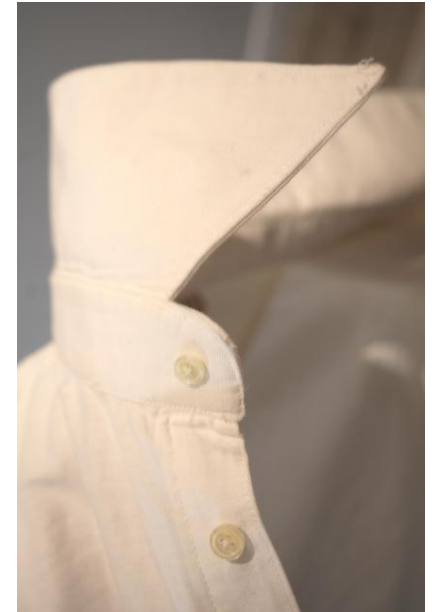
Custom tag in Cyrillic designed, digitized, and stitched out. It reads “ThatCostama, Bellevue, 1997” in reference to tailor’s tags of the early 20th century. Tami and the movie were released in 1997!



Understitched and hand finished cuffs



Flat felled seams



Topstitched collar



Sleeve placket



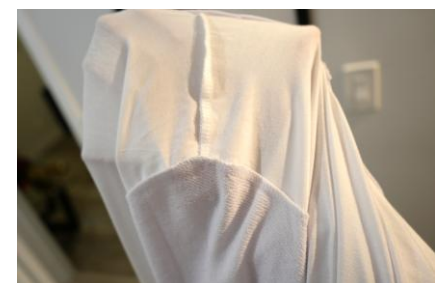
Baseball hem hemmed with ban-roll.

Undershirt

Self drafted, made of French terry sleeves for opacity and rustic style and white cotton knit body for weight and breathability.



Hemmed with a coverstitch. Neckline finished with French terry strip.



Overlocked on shoulder/side seams

Dimitri - Vest

Self drafted. Made of green cotton twill using tailoring techniques and back darts for tailored fit

Front edges reinforced with woven interfacing and handstitched twill tape.



Hand finished buttonholes



Ginkgo leaf brocade lining celebrating Grey's released game this year, *Ghost of Yotei*.

Mockup



Welt pockets with pocket interior made of scraps of Anastasia's skirt material.

Dimitri - Pants

Made with herringbone wool blend and sewn using the Mood Fabrics Basquiat trouser pattern with several alterations. Inseam was lengthened so the pants sat higher on the waist. Pockets changed to welt pockets. Adjusted generally for fit.



Waistband and pockets lined with brown cotton.



Cool waistband for maximum spiffiness



Metal zipper front fly construction. A proper length zipper did not exist, so we shortened one.



Hand sewn buttonholes for back pant pockets and waistband

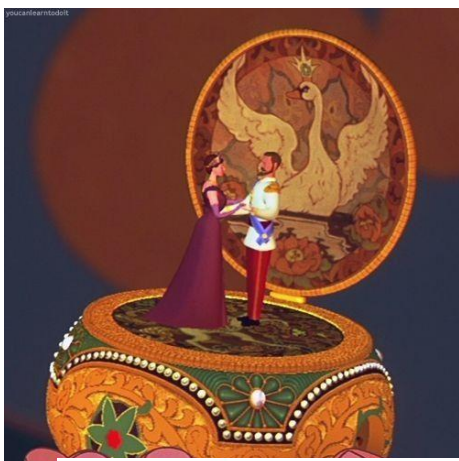


Flat felled side seams, center inseam finished with bias tape. Some overlocked seams for flatness + strength.

Props

Music Box

Modeled by Grey in both Fusion 360 for hard surfaces, and Blender for dancing figurines.



7 unique models separated for painting and assembly:

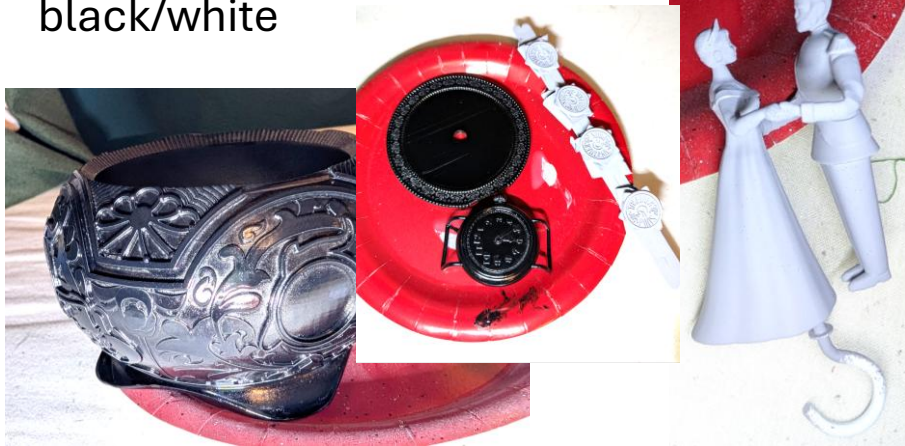
Music Box, Dance platform, Lid, Flower filigree/Necklace, Figurines, Mechanical Music Box mount, Figurine attachment rod



Resin printed on Creality Halot Mage 8k



Primed and painted gloss black/white



Airbrushed gold



Green alcohol ink and clear UV resin to emulate a green enamel in the style of Fabergé jewelry of the Edwardian period



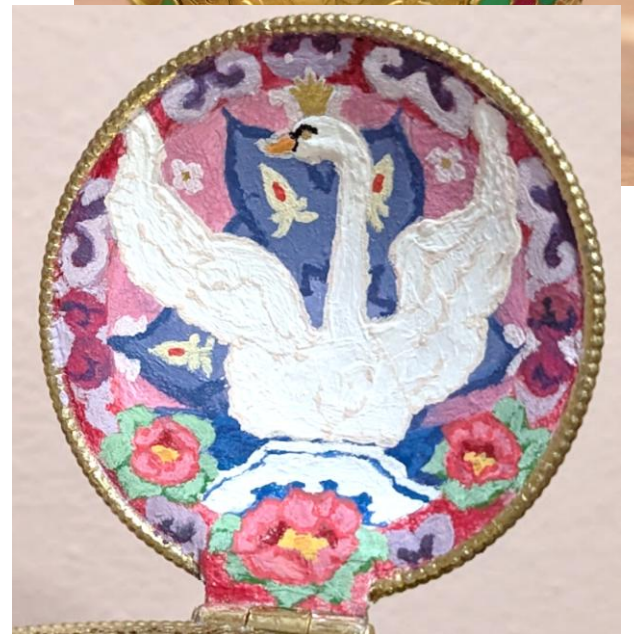
White alcohol ink for an opaque look in center filigree



3mm and 6mm flatback pearls added with B7000



Lid was gessoed, sketched, and painted with acrylics



The hinge for the music box is metal and superglued in place with baking soda for reinforcement.

The dance platform with the lid attached is attached to the music box using magnets.



The actual music box is mounted to the holder using the screws it came with, and the holder was then super glued in place on the underside of the dance

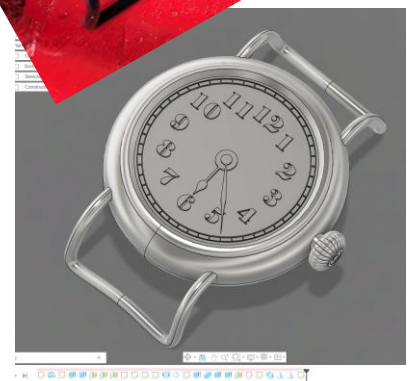


Dimitri's watch is based on a WW1 trench watch ^

Modeled in Fusion 360, primed, painted gloss black, painted with acrylics before adding UV resin to mimic a glass lens



The straps for the watch were made from scrap leather and reused hardware from a dog collar.



Accessories



Shoes

Character heels painted with a base layer of white leather paint and then airbrushed with gold.

Pendant

Modeled in Fusion360, printed in resin. Airbrushed with gold, detailed with UV resin and pearls. Attached to extra long gold chain so it can be used during the skit.



Pearls

4 and 6mm glass pearls strung on Fireline with knots throughout for strength.



Accessories (cont)

Bows

Self drafted. Light blue satin covered with mirror organza. Hooks into bodice to cover the joint between the bodice and skirts.



Anastasia

Arda Luthien in Warm Light Brown, thickened with another wig for extra color dimension and princess volume. Teased, curled, and styled.

Dimitri

Arda Benny in Chocolate, teased and styled.



Material Swatches