



Rimuru Tempest  
*That Time I Got Reincarnated As a Slime*  
Alison Bird – 2019  
Colossal Con East : CM01



White  
undershirt



## Rimuru – Inspiration

Rimuru was an office worker in Tokyo with a working knowledge of fantasy worlds, drawn from manga, anime, and video games. He is reincarnated as a lowly slime monster, but slowly gains power and uses his power to help bring modern day principles to a medieval fantasy world.

Rimuru's fashion early in the series is very basic, but evolves with the technology and social advances he brings to the region he comes to rule. For each element of his outfit, I drew inspiration from modern silhouettes and trends like cargo pants or high-end coats. I tried to imagine what a modern person from our world would want in clothing (pockets, snaps), if that person had a flair for fantastical design (interesting seams and details).

He lives in a moderate climate, so the clothing is lighter. He is very practical in battle; clothing must have ease of movement. While he has introduced many advances to his new world, I have seen no evidence of zippers; none were used in this costume.





## Techniques used

- Draping
- Pattern adaptation
- Tailoring
- Trim creation (piping)
- Textile and trim dyeing
- Embroidery
- Yarn art
- Jean hardware
- Pleather/leather-working and painting
- Wig cutting and styling
- Wood whittling
- Worbla working
- Craft foam manipulation
- Foam clay sculpting
- Filler (wood, auto) sanding
- Etching (plaster)
- Spray and hand painting
- Traditional katana wrapping



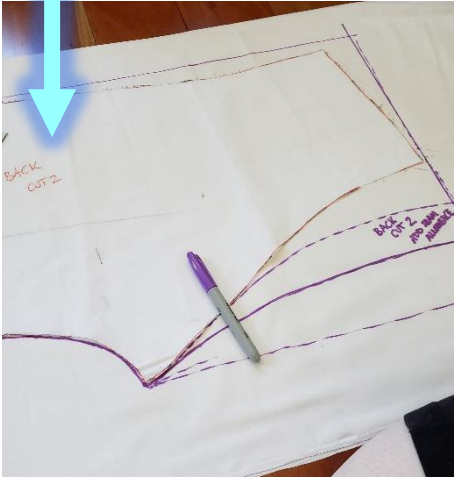
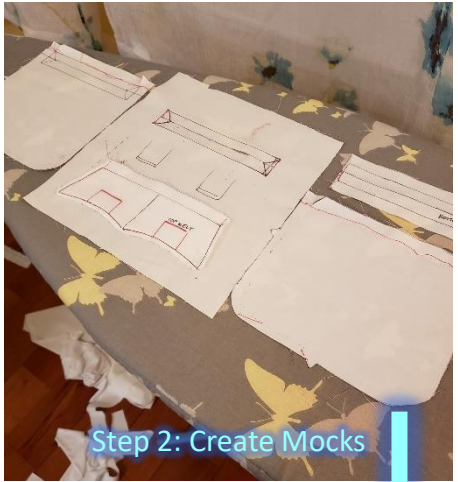


Following the theme of blending fantasy with modern fashion techniques, I looked to create a baggy pant that also had a measure of fit instead of a typical “harem” size. I looked at current “cargo” pants as inspiration for the silhouette – especially when trying to account for the fabric that would need to fit inside of the boot covers.

I also referenced other designs Rimuru wears in the series to figure out what sort of details might show up on a black pair of pants (even if not contrasting). This was cross-referenced with seams, pickets, zippers, buttons on modern cargo jeans to come up with a design.







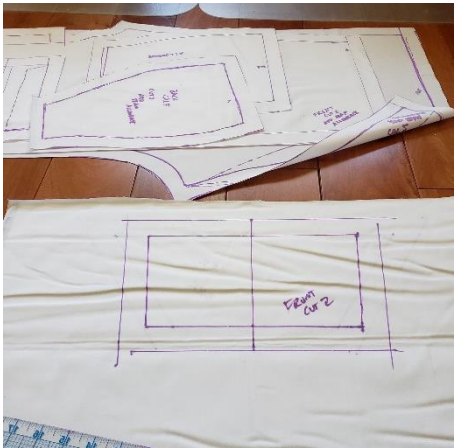
No zippers – just good old-fashioned hard ware

# Jean Construction Notes

Felled seams for added durability like in real jeans

More belts & buckles than a KH3 protagonist

Completely edge-lord trim along side seams and around calves.





# Secret Slime

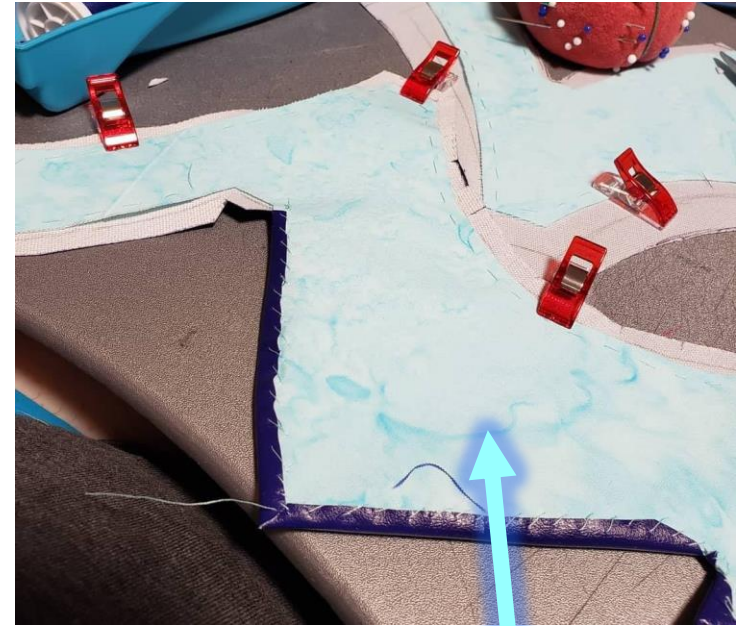


Actual form: slime monster

Rimuru is actually a slime. He creates his appearance, clothes and weapons out of slime every time.

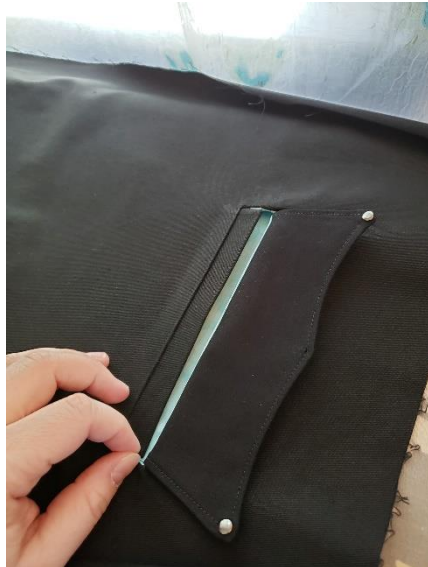
I went with the fun assumption that he wouldn't think to design the inside of his pockets and boots, so there are "secret slime" details where he "forgot" to finish creating the outfit!

Jean pocket lining, waistband, and button holes made out of "slime"



Boot covers lined with slime

Arm and side seam jacket pockets also slimey!







# Fur Textures

The texture of the scarf was more like an animal pelt, as opposed to the fur trim on the coat and shoes, so I wanted to use two approaches to create the different textures.

The scarf is created with yarn and equates to over 50 hours of work.



**Step 4:** Stich the fluffy tassels onto the braid. Do this for approximately 20 hours. Then iron the fluffy down to get more a pelt feel.



**Step 1:**  
Buy 2 pounds of yarn.

**Step 2:**  
Create a 3-yard braid with 4 strands to serve as the base.



**Step 3:**  
Create small tassels and brush them out on both sides with a dog-fur brush to make them nice and fluffy.

Repeat over **1,144** times – 30 hours.







Brush the fur for all the trim pieces to create a natural cut, instead of the "buzz cut" you get from cutting the fibers straight across.



Custom dye blend based on recipes by Rit, but modified after several dye tests to get the coloring I wanted.



For the fake fur I wanted to make sure that the color matches, so I tried dyeing fur for the first time.

## Fur Trim



Brush out the fur on each trim strand, fold over, and mount onto tape for easy stitching onto the coat and boots.







There was no reference for the shirt, aside from a single seamline down the front that was exposed in one picture.

To get around this, I looked at other shirt designs to determine what styling and details to use. Conclusion: Rimuru is definitely an edge-lord who enjoys superficial fashion designs.

Weird strap. No purpose.



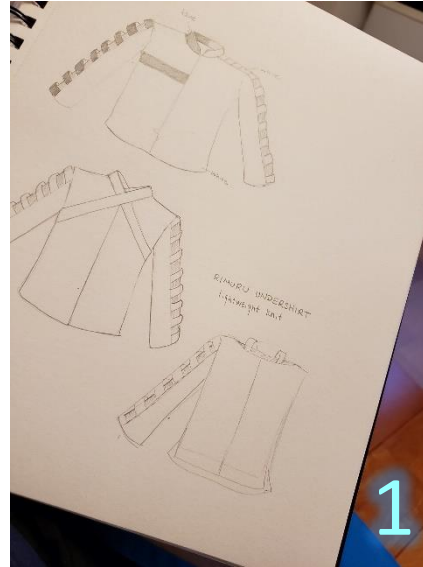
Wide-side collar with center seam.



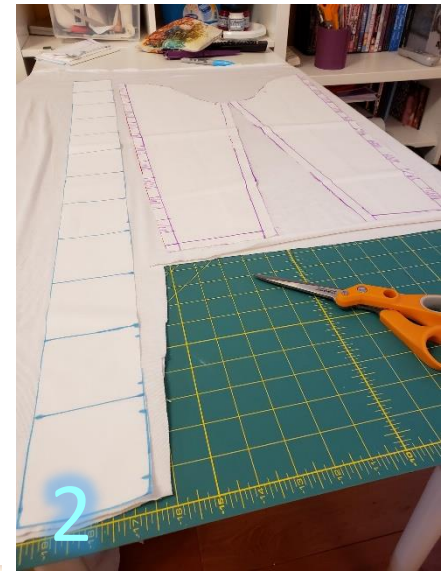
I tried to design a shirt that took inspired from Korean boy bands (thin knit, white color, banded arms) with a little fantasy detail (embroidery).

# Shirt

Design



Pattern



Mock



Sew!





Create a mock to uncover placement



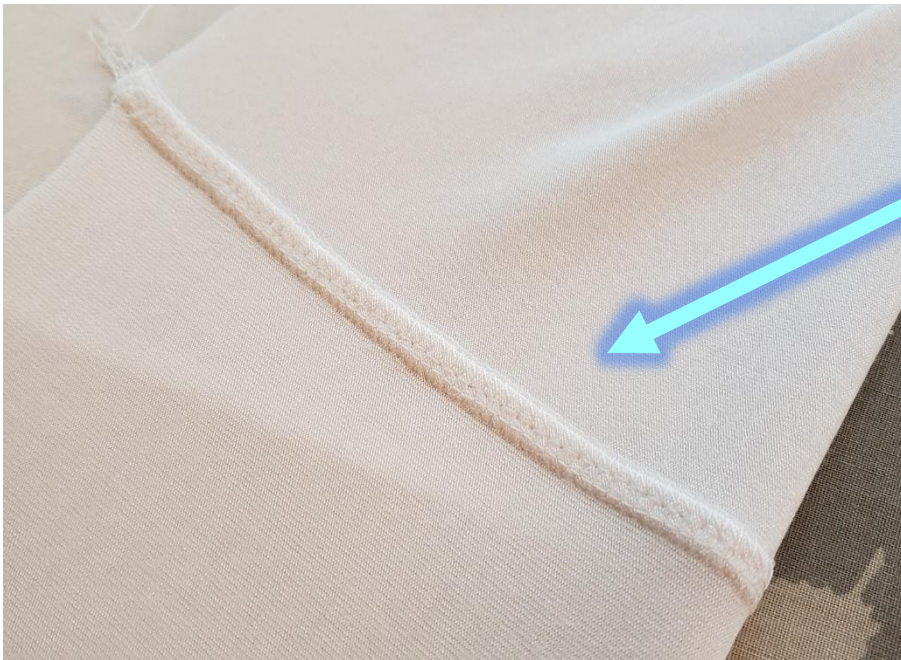
Make many little strips



Line up strips based on pattern



Final sleeve!



All seams are serged and top-stitched for smooth, narrow seams.

To bring some of the fantasy element, the neckline and sleeves have blanket stitch embroidery around the edges.







Freezer technique to stretch the leather fibers for a comfier fit



Angelus Leather Paint – (1) Deglaze (2) Paint with a custom mix of “Blue” and “Royal Blue” (3) Seal with gloss sealer

# Boots

I knew I was going to be working with pleather. I wanted to be able to remove the boot-cover portion to let my legs breathe. I decided to paint leather shoes and create a spat-like boot cover, following the seamlines in the reference picture.



Stitch and attach lining to each of the 4 pieces.



Top stitch all the seams by covering the pleather with wax paper and then tearing the paper away

Paint and seal the leg pieces with the same Angelus leather paint.



Final result attached to the shoes with fur trim hand-stitched.



# Jacket – Design & Inspiration

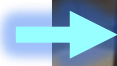


Since my body type is dissimilar to Rimuru's, I looked at the chibi figurine to pattern the bell-shaped silhouette of my version of the coat.

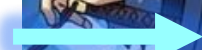


I made note of seamlines such as the vent in the back, the solid hem strip, the side "princess" decorative seams, and the shoulder/sleeve pockets.

Hem hits around the knees so the jeans can be seen above the boots



Closure opens up around the natural waist



I researched lightweight, fashionable jackets to see what kind of fabric techniques were used and came across 3:

- (1) Felled seams / top-stitched seams with a bit of quilted feel for the shoulder pockets
- (2) Mandarin collar and light top-stitching for the front of the coat
- (3) Piping to edge all of the details around the side blocks and front placket







The jacket ended up with 17 pattern pieces, resulting in 60 pieces of fabric, lining, and interfacing

- Jacket front + lining
- Jacket front lining
- Jacket front facing
- Jacket shoulder facing
- Center edging
- Center placket
- Jacket back with vent
- Vent interfacing
- Jacket back lining
- Jacket back neck facing
- Jacket side placket
- Jacket side pockets
- Jacket collar
- Jacket sleeve/lining
- Shoulder saddle
- Back saddle
- Shoulder pocket
- Hem

## Patterning & Materials



5 yards of piping was created using the primary jacket material to edge the front and side plackets. Shown: piping applied to front placket with quilting stitches



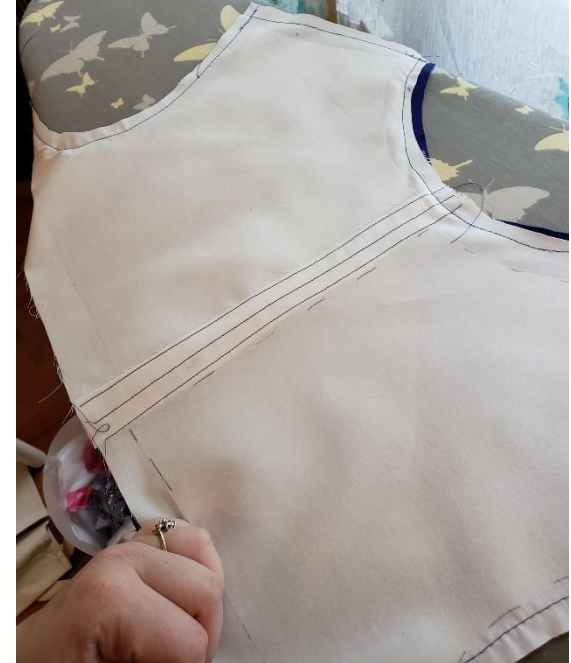
## Jacket – Tailoring



I researched jacket construction and used my suit blazers as a guide to make it as sturdy and accurate as possible.



All facings, plackets, collar are interfaced



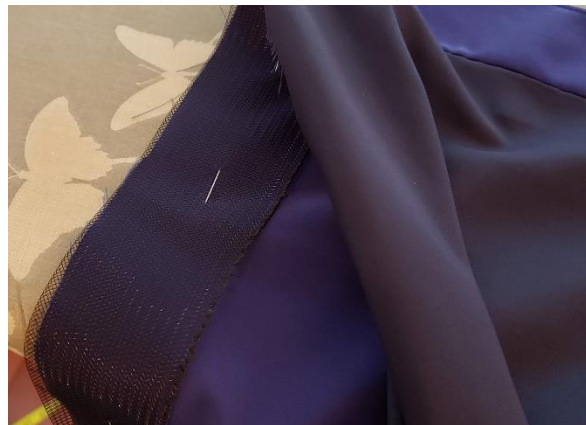
Back and shoulders have “saddles” which reinforce the garment

Lining was hand-stitched to the facings and jacket was routinely flipped inside-out to ensure the inside looks as good as the outside

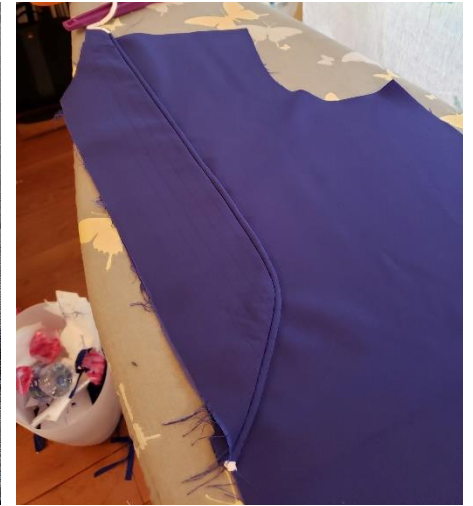
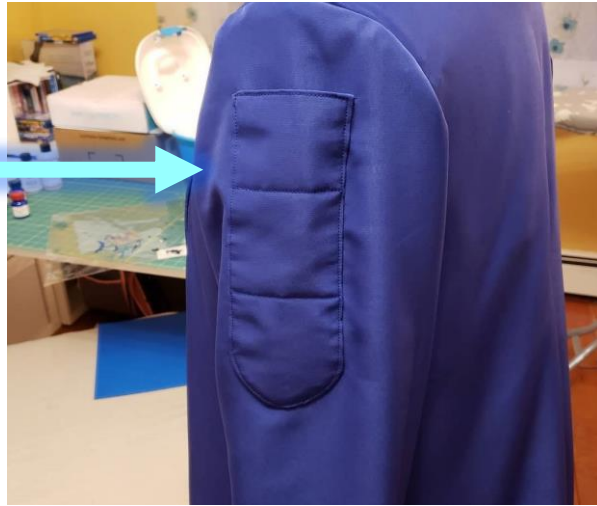
Front has 10 hook and eyes, sewn before the seams were closed for invisible stitching

2” horsehair braid hand-tacked to the hem to help keep “bell shape”

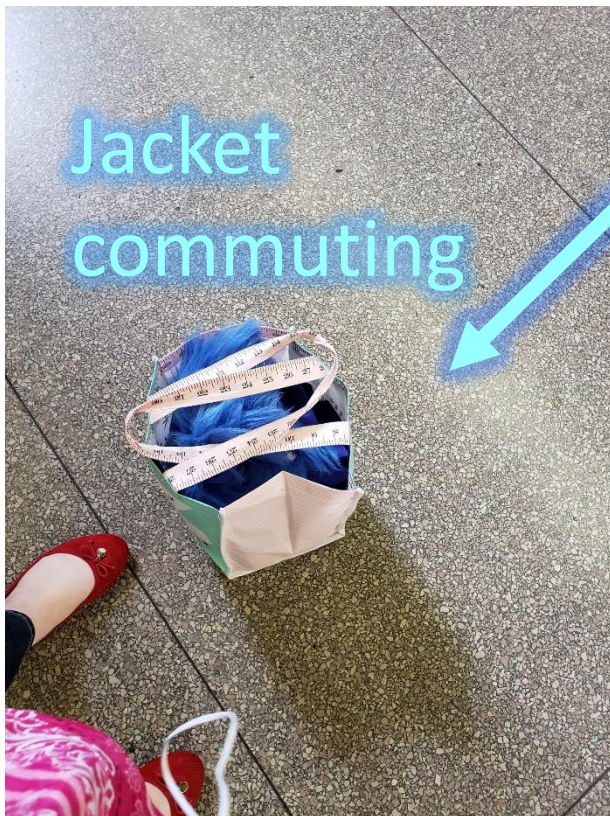
Vent pressed to match the front of the jacket, with interfacing and diagonal slit cuts







## Jacket – Construction Notes



A majority of this jacket was handstitched due to time constraints.

The jacket routinely commuted with me 4 hours a day on the train for several months.

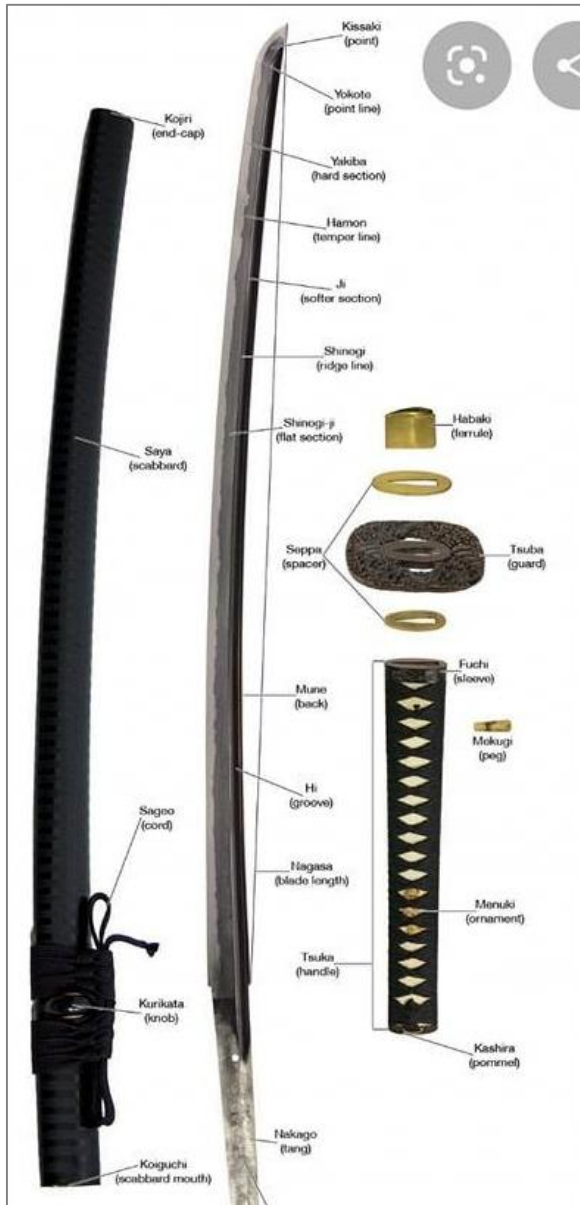
### Highlights:

- Quilted shoulder pockets (with batting)
- Front placard with decorative top-stitching and piping
- Side seam pockets at the waist
- Full vent along the back seam

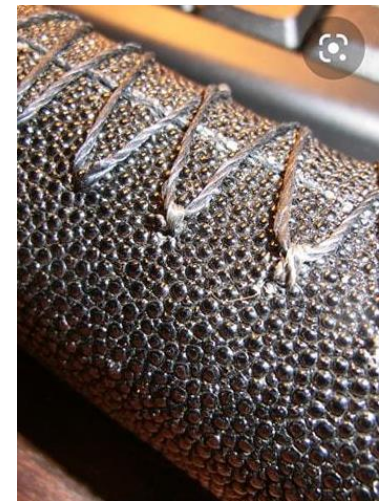
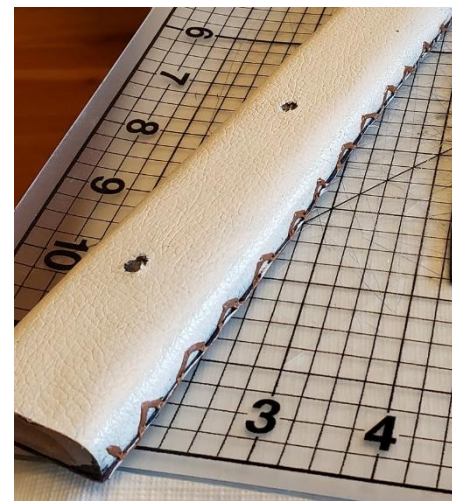




# Sword



I researched katana techniques for wrapping the hilt, designing the spacers, the charm for under the wrapping, the toppers.



Example of mimicking the conventional materials: original = sting ray skin, mine = pleather painted leather vinyl with basic stitching



# Sword: Blade



Draw the pattern for the sword and cut it out. Whittle the shape of the blade with an Exacto knife for a really long time.

Repeat pattern of wood filler > sand > wood filler > sand for a while, then use auto-filler to prime and seal. Finish with Ruff N Buff silver leaf coating.





# Sword: The Hilt

- (1) Pattern hilt based on sword, glue pieces together
- (2) Hand carve and use wood filler to smooth out the edges
- (3) Test-fit on the sword
- (4) Use auto-filler as primer
- (5) Paint and drill peg holes
- (6) Drill matching holes in sword
- (7) Apply fake "sting ray skin"
- (8) Paint and apply stitches
- (9) Dye handle wraps
- (10) Traditional hilt wrapping



1



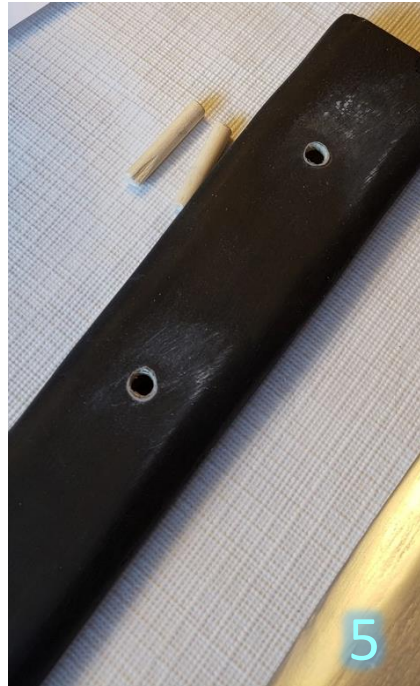
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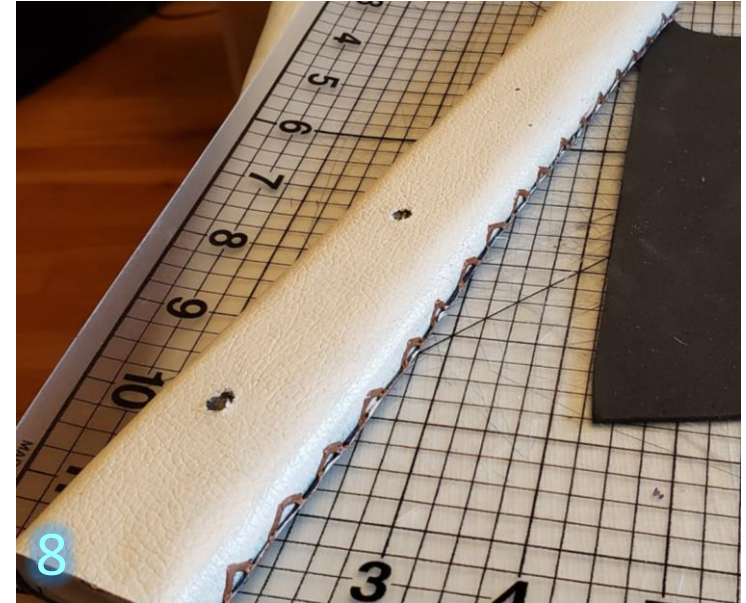
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Charm

The charm was carved out of Lumin's Lightweight Foam Clay and painted with metallic acrylic.



# Sword: Accessories

Guard, cap, spacers, charm,  
bobble

Steps:

- (1) Design out of foam/clay
- (2) Fill cracks with wood putty
- (3) Apply worbla as needed
- (4) Spray + sand auto filler
- (5) Apply top level details with 3D fabric paint
- (6) Use Ruff N Buff gold leaf
- (7) Apply Color Shift Metallic Paint (gold-black) and test fits
- (8) Spray with glaze to seal the paint job



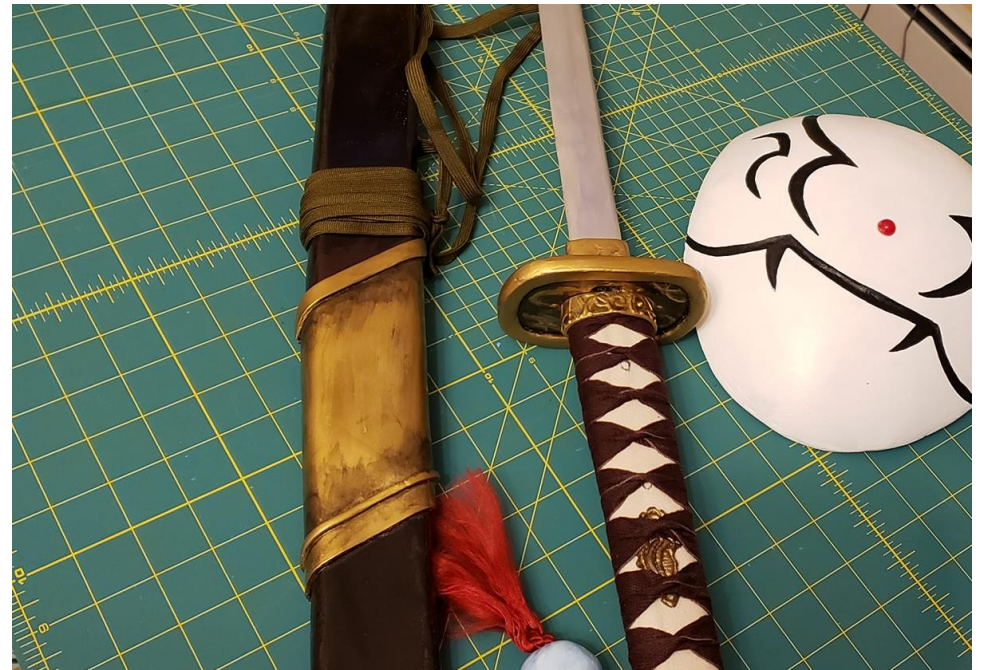


# Sword: The Sheath



Traced the blade and patterned the sheath in high density EVA foam. Carved the shapes and sanded out the grooves from the inside. Applied worbla to the outside and used wood filler to fix predominant gaps. Applied auto filler to smooth and prime. Enamel spray for lacquered wood effect.

The gold element was created using the same techniques as the other sword accessories (foam > filler > Ruff N Buff > paint > glaze). The tie was custom dyed and then wrapped to match the reference pictures.



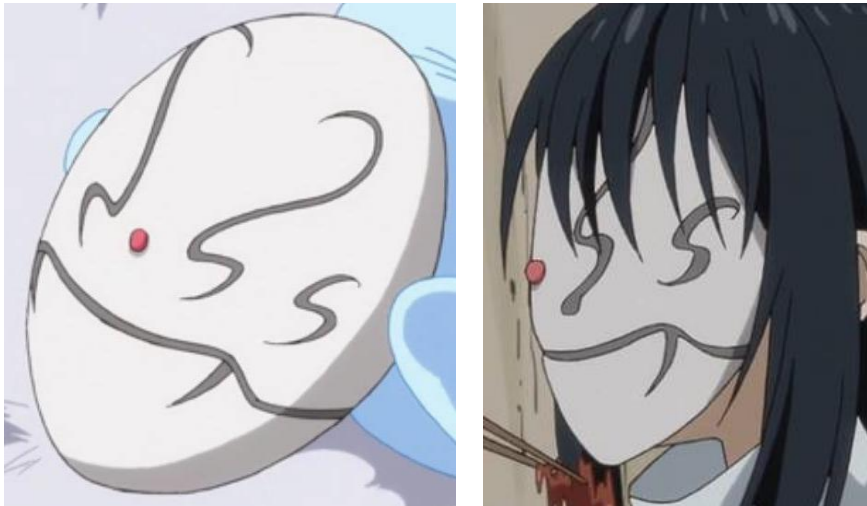




## Mask

The mask is a sentimental keepsake for Rimuru – one that he wears at the start of the series, but gives away to a new generation by the time he appears in this outfit.

The mask designs were very tricky because the animation was inconsistent, so I created a pattern combined the references.



I tried a couple different techniques like hand carving the mask out of clay, but finally settled on the following approach.



- (1) Plaster of Paris on a balloon
- (2) Trim excess and apply joint compound
- (3) Sand and patch multiple times
- (4) Hand sketch and etch the designs
- (5) Hand paint
- (6) Apply satin sealer and gem (sharpie covering)