Dressing the Character
An Exploration of the Costume Design Process

Kaitlin Paige Sikes
Las Cruces, NM

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Introduction

Costume Design is integral to the development of character. Through clothing, the costume designer establishes the visual manifestation that is embodied by the actor. With the guidance of a director, a script and a team of collaborators, an actor has all the tools to persuade an audience that the invented is real. As a costume designer, I must analyze the psychology of a character to create a design that is both truthful and real. I need to understand how that character thinks, feels and behaves. This allows me to visualize the character and, in turn, create an accurate visual portrayal for my audience. My goal is transporting an audience to another world and time through visual storytelling. Ultimately, if I lead my audience to realize a new idea or to look at their world a little differently, I've accomplished my task.

While studying costume design and technology in graduate school, I have experienced many methods of designing and constructing costumes for realized and unrealized productions. It is my responsibility to translate a script to stage as accurately and genuinely as possible. Everything is in service to the script. As a result, I have come to understand the importance of examining both my creative process and costume design process, starting with analyzing the script and ending with analyzing the performance.

Theater endures as one of the ultimate forms of collaborative art. The creative process in theater must incorporate the merging of artistic ideas with the communication among directors, designers, technicians and actors. Through my study, practice and collaboration

with other artists, I have improved my artistic capabilities to communicate ideas and express my creative viewpoints.

Section One

Analyzing the Creative Process using Getzels' Model

Critical self-analysis is key to improving one's design skills. By analyzing both my creative and design processes, patterns and practices emerge that I would otherwise overlook. This helps me recognize patterns affecting the quality of the work, as well as the consistency of the work, both positively and negatively. By discovering these characteristics, I can adjust my process to become a more efficient and thoughtful designer.

My design process integrates an understanding of the Getzels' Model. In the early 1960's, Jacob Getzels built upon the previous ideas of past scholars regarding the creative process with the addition of the First Insight. His model discusses five stages; he describes these stages as *First Insight, Saturation, Incubation, Illumination and Verification* (Edwards 4).

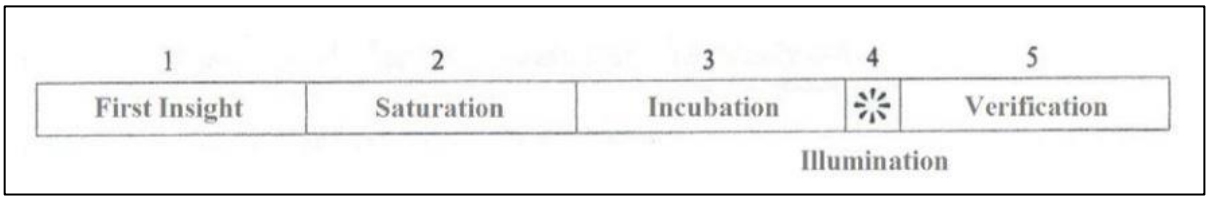

Figure 5-1: Getzels' Model of Creativity (Drawing on the Artist Within, by Betty Edwards)

Getzels' *First Insight* stage encompasses an idea or problem which stirs the creative process. Getzels believed that creative people actively search out problems and the way to solve those problems. Therefore, this stage, "…encompasses both problem solving and problem finding…" (Edwards 4). Each *First Insight* starts with a question. Questions constantly inspire more questions, and therefore, Getzels' stages result in a circle rather than a rectilinear line. Thus, a single design project generally consists of multiple *First Insights*,

each followed by complete stages of the full Getzels' model. Each model may also contain repetitive stages or uneven stage lengths.

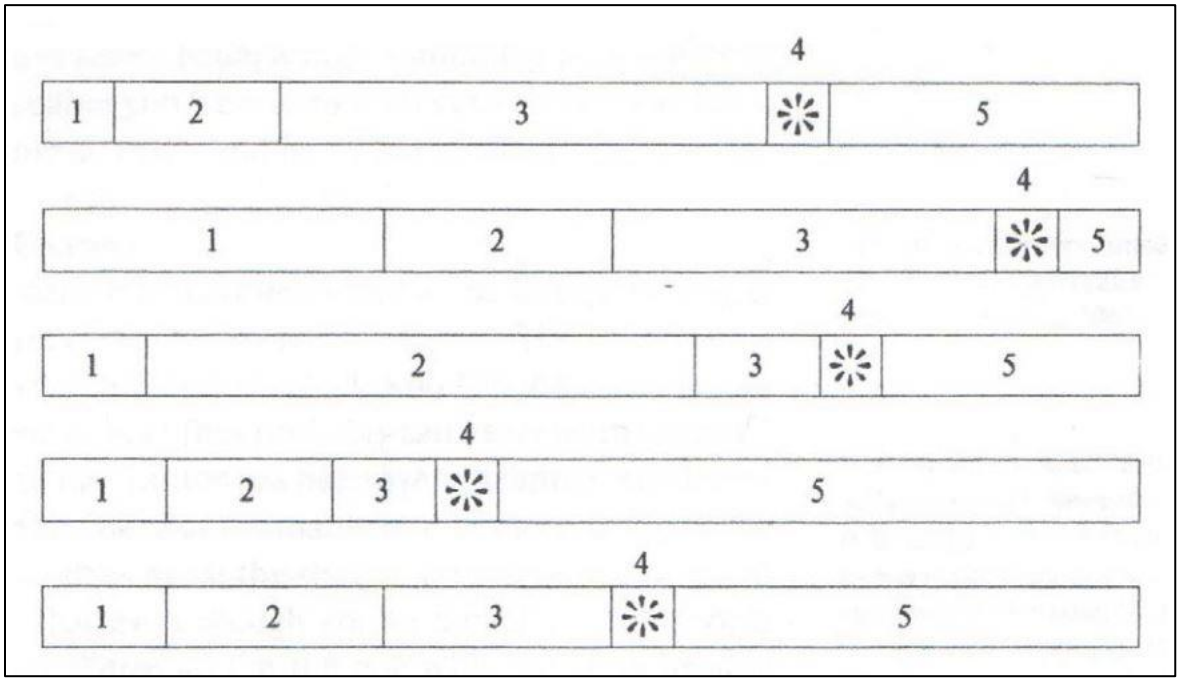

Figure 1-6: Variations in the Stages of Creativity (Drawing on the Artist Within, by Betty Edwards)

Saturation, the second stage of creativity, starts when the creator becomes absorbed in the project, and investigates all of the possibilities for the final product. This stage encompasses gathering solutions, information, research, and materials from all possible sources.

Incubation, the third stage of the creative process, serves as the contemplative stage which starts when the creator steps back and ruminates on the gathered information. The artist examines everything collected and looks for solutions to problems and answers to the questions posed in the First Insight.

Illumination, the fourth stage of the creative process, stands for the suddenly recognized solution to the main problem or the answer to the key question. This stage often

occurs in a flash of enlightenment similar to a lightbulb turning on above a cartoon character's head.

Verification, the final stage of creativity, tests the solution and product of the project. During the verification stage of the creative process, if more questions arise in response to the "result," this can guide the artist to a new *First Insight* stage and a new model that works through the creative process again to achieve a more expansive, successful verification.

My self-portrait from Figure Drawing class serves as an example for applying the five stages of creativity to the process of producing a work of art. During my fifth semester of graduate school, a visiting artist from Australia taught a selection of workshops revolving around hyper-realistic portraiture. During our first workshop, the artist introduced his body of work and started the foundation for a new portrait. The initial viewing of his work produced a *First Insight* of intimidation, curiosity and awe. I stepped as close to the portraits as possible, trying to discover their secrets and methods. I followed the pencil strokes with my eyes trying to unlock the process and structure of the artwork. I could not wait to see his process in action. After viewing his work, he taught us the initial methods to transfer a photograph to drawing paper and how to create general mass and definition using pan pastel. During the following hour, I absorbed his teaching, advice and methodology. I watched as he turned a blank paper into the beginnings of a masterpiece. After every gesture, I found new *Illumination* moments and began to piece the process together in my head.

After first viewing his work, I had felt intimidated, but after the initial workshop I felt hopeful and excited. He took us through step by step breaking down the process from the beginning.

After the workshop, the artist assigned us to create a self-portrait based on a

photograph with high value contrasts, using his materials and approved scale. Excitedly, I knew that I wanted to make the most from the artist's tutelage and produce a piece that exhibited the skills I had obtained throughout my graduate career.

The following *First Insight* stage proved crucial for deciding how to move forward with the self-portrait. My initial questions revolved around the photograph of myself which would serve as the foundation for the piece. I questioned the positioning of the camera as well as my position in relation to the lens. I considered how I should style myself for the picture, such as my hair, clothes and accessories. High contrast involves creating strong highlights and shadows, which is accomplished through the direction of either a single light source or multiple. The positioning of the light source in relation to my face proved complicated. I also needed to figure out what emotion I wished to portray in my portrait. This also caused me to question whether I should be looking at the camera, looking past it, or looking away from it or have my eyes closed.

Of these questions considered during the *First Insight* stage, only one immediately helped me move to the next stage. I decided that I should keep my look simple for the image by wearing my hair down and natural and not wearing any jewelry or other accessories. I wanted the focus on my face. I also decided to keep my eyes open because I wanted the challenge of creating an emotion that appeared through the eyes. There were additional questions I wished to explore while taking the photographs. I also knew that the questions relating to the materials for the self-portrait needed to wait for answers until after our workshop with the artist.

The *Saturation* stage involved taking photographs of myself for the self-portrait. I collected many photographs by experimenting with camera positions, facial positions, facial

expressions, light positions and light sources. I took all the photographs in my bedroom at night so that the rooms would be dark except for the light source that I used. Using overhead lights and desk lamps, I created strong highlights and shadows across my face. I experimented with taking pictures of my face straight forward, angled and in profile. I also changed the expression on my face, such as neutral, happy, sad and distraught. Holding the camera and taking the photographs of myself proved challenging to produce a wide range of scales. While taking the pictures, my arm length limited how far the camera could be away from me, but I was able to vary the position of the camera to create different scales of my face compared to the dimensions of the photograph. All these pictures made up the collection of gathered information for the Saturation stage.

During the *Incubation* stage, I uploaded all the photographs onto my computer and narrowed down my search for the proper image to use for the portrait and the photographs displayed strong and powerful emotional connection. I began deleting images that had too subtle value contrasts and uninteresting highlights and shadows. I also found myself deleting all the photographs with facial expressions that seemed too strong or obvious. The obvious and clear facial expressions did not seem to leave any room for mystery or speculation for the viewer.

My *Illumination* moment came when I discovered the correct image. This photograph displayed strong and interesting value contrasts on my face. Intrigued by the way my eyes pierced through the photograph and seemed to expressive a deep, emotional exhaustion, I felt connected to this image unlike many of the others. This subtle but intense emotional relationship convinced me to use this image for my self-portrait. This conflicted, mysterious, and thought-provoking nature captured the “me” that I wished to translate to this piece.

The *Verification* stage occurred in a flash. My choice of looking natural and simple for the pictures proved correct as the emotion drew primary focus in the image. The positions of the camera, my face and the light source successfully created strong value contrasts on my face. The intensity and strength of the image came from the values and from the frontal position of my face and eyes in relation to the camera. By facing the camera and looking straight into the lens, the image obtained a mysterious and thought-provoking nature.

The next *Saturation* stage involved gathering the materials to begin my drawing. These materials included both black and white charcoal pencils, a small eraser, pan pastel and applicator and a sheet of grey 24"x36" drawing paper. Once the materials were gathered, I could not wait until Friday's class to set everything up and begin the next stage for this assignment.

Once class began, the *Incubation* stage started. It can be intimating and daunting to face the blank piece of paper, not knowing where to begin. We began by transferring our photograph to the paper. I started with the outside of the head and hair. Once I placed the head, I then moved to placement of the placement facial features in the appropriate position and scale. These marks were in no way permanent or detailed, but instead utilized as a road map for the rest of the portrait.

Next, I roughed in mass by using the pan pastel and applicator. I layered the pastel to create shadows and to force specific facial features to become three dimensional. Once the darkest parts of the portrait are roughly laid down, the next step became detail work using the pencils and a fine eraser. Using these incredibly precise tools, I etched in details around the facial features and hair (Figure 1-3).

An *Illumination* moment occurred during the drawing process with the completion of

the eyes. Stepping away from the board to view my progress, I could look into the eyes and see not only myself, but the emotion and mystery that I had been striving to capture in my self-portrait (Figure 1-4)

The *Verification* stage of my self-portrait began with my first stroke and ended upon completion, with me as the first viewer. I viewed the completed work of art and observed the value contrasts that I obtained with the use of the charcoal and its strong resemblance to me, both essential for the success of this realistic self-portrait (Figure 1-5). The final product conveyed a dramatic, sad and mysterious nature, all the characteristics I desired to express. I awaited the responses of my professor, my peers, and particularly our resident artist. During the in-class critique, my self-portrait received positive feedback regarding the attention to detail and the delicacy of the value contrasts within the piece. I continued to receive positive *Verification* for my self-portrait as I showed it to friends, family and colleagues.

By studying my creative process of creating the self-portrait, I learned that even

Figure 1-3: Self Portrait in Progress

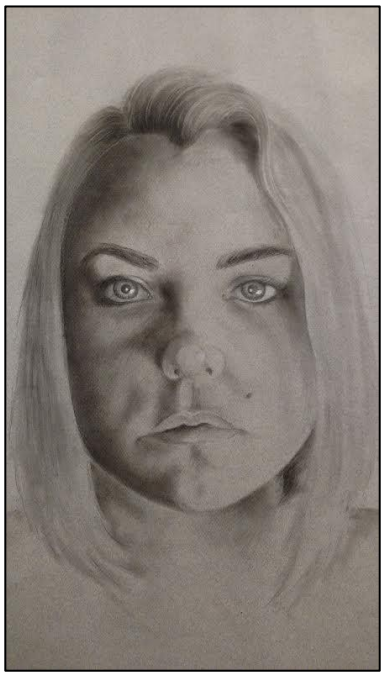

Figure 1-4: Self Portrait in Progress cont.

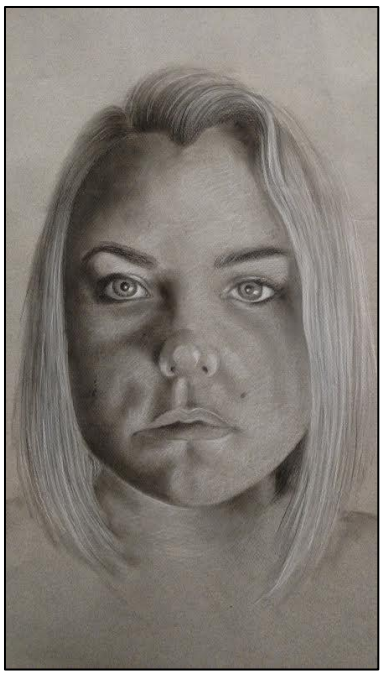

Figure 1-5: Self Portrait, Charcoal, 2016

though unconsciously worked with these formal stages at the time of producing the piece, the creative model provided verification stages throughout the assignment. The success of my project grew from stepping back and making sure I had everything correct before moving on to the next step. Additionally, I realized that I enjoyed the process of creating this portrait. In the past, I have struggled with taking time with the development of a piece, impatient to uncover the product. I lost myself in the creation of this piece, using it to meditate and explore. I focused on making every gesture important and by doing so, I found myself verified at every stage of my piece.

In addition to using Getzels' Model to analyze my portraiture process, it is equally applicable to my costume design process. By using the Model to recognize when Stages occur and repeat throughout the design and production process, adjusting factors such as time management and communication become simpler to enact.

Section Two

First steps

The first step to a new design almost always rests in the hands of the playwright. It's their world that a design team is challenged to define and create. My original *First Insight* always lies with the script. My first reading of a script determines the emotional impact the play has on me. Reading the script impartially, purposefully ignorant of stage directions and writer's notes, imbues me with the overall essence of the play. During this time, I let the script soak into my consciousness, free of expectations. This time is crucial as it serves as the foundation for the overall spirit of the design. In this stage, my thoughts and emotions are visceral, uncontaminated by judgement or outside influences. By immersing myself with these sensations, I create mental notes that I can continually refer to as needed. Likewise, allowing myself to embody the essence of the play, allows me to embody the world and the characters within. Initially, I recognize the playwright's prominent ideas, often discovering the aesthetic needs and overall mood of the piece. When I finally understand the world of the play, I begin to comprehend what kind of people I must design and create. Finally, after clarifying the essence of the play and its characters, I catalogue the questions and *first insights* from the initial script reading, preparing for the first design meeting.

My first design in graduate school, *Vodka Variations,* from a collection of short stories and one act plays by Anton Chekhov and adapted by Marianne Kubrik, proved the perfect show to start my career as an M.F.A. candidate. This opportunity allowed me to participate in not only the design process, but also in the creation of a new, devised script.

Vodka Variations' humor immediately proved big, bold and physical. The script consists of ten short stories adapted for stage, each set in 1880's Russia. Many of the pieces include a great deal of movement and physical comedy. Picturing the actors chasing each other around the stage in period garments seemed both wonderfully absurd and familiar. Unmarred by the characteristic Russian sentimentality of other Chekhov pieces, *Vodka Variations* demonstrates light-hearted innocence that feels incredibly human. The characters are stereotypical and do not contain the depth and complexity that other Chekhov characters embody. Despite this, they portray a warmth and relatability not often characterized in Russian plays. When I read the script for the first time, I lost myself in the familiarity of the piece. Despite the play's setting and time period, the world and its characters are recognizable to its audience. Similar to personalities on a beloved sitcom, the characters appear as old friends in a new storyline. The essence of the show feels cozy and welcoming.

Armed with questions and *first insights* from my first reading, I am prepared to collaborate with my team in the first design meeting. First design meetings typically involve a discussion amongst the design team and the director. This initial discussion is crucial to the success of the production. The team discusses their *First Insights* of the play and the questions they have regarding the script. The director will most often lead the discussion with their own thoughts and ideas regarding the play. These ideas can vary from the conceptual to the concrete, such as period and setting, visual style and important themes. All these aside, three questions are crucial to the success of the play and my design process. What do we want our audience to take away from this production? What are we trying to achieve? What is our goal? The answer to this may vary in complexity depending on the

production and the director. Once the bottom-line is presented and discussed in the first meeting, all my following design choices move toward achieving that objective.

For *Vodka Variations,* our end goal was simple. The director envisioned a production that embodied joy; a production that utilized historic elements and Chekhovian dialogue and yet accomplished familiarity, warmth and humor. She wanted the audience to forget their troubles and leave the theater happier than they had arrived. This concept coincided with my initial First Insights from reading the script and in turn, established a foundation to build upon.

Vodka Variations was not atypical in its process. As a designer, I expect all my shows to follow this format, or at least desire them to. My initial reading of a script is my own endeavor, but the procedure of the first design meeting may change depending on the director and the team. For me, reading the script for the first time and the subsequent design meeting are some of the most crucial steps in the development of a production. This is when I familiarize myself with the world and characters of the play, as well as the expectations placed on me by my production team.

Section Three

Analysis and Organization

Once I have formulated my initial ideas about the script and have met with my design team, I re-read the play, this time analyzing the text more fully using the abbreviated Hodge analysis formula created by Professor Francis Hodge (Appendix 1). The resulting analysis brings more insight to the story, its world and the characters living in it, helping me evaluate specific aspects of the play. The analysis beginning with the "given circumstances" creates an overall glimpse into the special world of the play, setting and its characters. "Previous action" allows for insight into who the characters were before we meet them. This can influence certain details of their costume given the fact that our clothing reveals our life's journey. An in depth look at "polar attitudes" helps identify which character's attitude changes toward the special world and which character forces that change. This determines to whom the play belongs, which can influence the line and color created for that character. The analysis also assumes a certain understanding of "dialogue". Often, I find when first reading a script I do not pay attention to how the characters articulate their words. I focus on what they say, rather than how they say it. Therefore, the "dialogue" section of the analysis pinpoints specific characteristics I can utilize in my designs, such as, repetitive or incorrect words that suggest a lack of intelligence or education signifying the decree of power a character believes he or she possesses.

The analysis also affords the opportunity to take apart the idea of the play by dissecting the meaning of the title. The title often depicts or summarizes the playwright's ideas and themes which guide my global thinking of the play. Writing down Illuminating

quotes or "philosophical statements" from the text also helps to clarify the playwright's ideas. Figuring out the tempo and mood of the play allows me to recognize the pace of the play and what new and exciting ways the story can be told. These creative images allow my mind to think more abstractly about the play.

The extensive "breakdown" for each character and the "dramatic action", however, encompass the most useful parts of the analysis. "Dramatic action" returns back to the polar attitudes of the characters; however, instead of dealing with the character's thoughts, it focuses on their physical actions towards the world and other characters. Through "dramatic action", I can dive deeper past the initial plot action and storyline into the subtext and inner workings of the characters. "Dramatic action", therefore, influences my overall analysis of the character. Looking at each character's desire, strength, will, moral stance, decorum, descriptive adjectives and their nervosity, or physical reaction to stress, sets the tone for deep character analysis. Evaluating the character inside and out allows me the opportunity to paint the image of what these characters want, the tactics they use to achieve their desires and the strengths they contain to will them into being. This analysis lays the ground work for my creative processes to follow.

With the Hodge analysis, I can understand the script more fully than in the first reading and my ideas of the play surface more quickly. With my general ideas set, I then create actor scene charts and dressing lists. Actor scene charts list each character in each scene (Appendix 2). The chart gives me a visual reference for which characters appear together, which have quick changes and which are rarely on stage at all. This information proves vital in creating my designs as characters appearing together may not wear similar garments or colors, quick changes can easily be made by simplifying the design and

background characters can be designed to blend into the background. The actor scene chart information combined with my analysis of the script and characters allow me to create preliminary dressing lists (Appendix 3). These indicate each character and each costume piece he or she might wear. Dressing lists prove particularly useful in organizing my initial thoughts about how many costume pieces I might need and what they might look like.

Section Four

Researching the Special World

Once I have completed a thorough analysis and have established my approach to the script, research lends the substance and authenticity to my ideas. Getzels' model refers to this period as the *saturation* stage. There are generally three types of research that are utilized in my design process: historical, emotional and aesthetic. While each type is employed in most plays, one sometimes takes precedence over the others depending upon the nature of a production.

When designing *Vodka Variations* by Anton Chekhov, I relied heavily on historical research. Having decided that the production incorporate as many historically accurate elements as possible, the director established firm parameters within in which to create the characters and their garments. Whatever choices I made, every single one needed to adhere to the accuracy of 1890's Russia as much as possible (Figure 4-1). While emotional and aesthetic research played significant roles in in the design process, historical research served as the foundation for the production. While historical research routinely plays a crucial role in many productions, in some, its presence might be extremely minute. In my design for *The Arctic Circle and a Recipe*

Figure 4-1: Research Board for Vodka Variations, 2015

for Swedish Pancakes by Samantha Macher, my choices for the protagonist stemmed greatly from emotional research. Due to the character's unpredictable nature and undulating emotional state, the visual for a running river was used as the inspiration for her flowing garments and earthy color palette (Figure 4-2). Due to the show's modern American setting, historical research proved unnecessary and my design choices stemmed largely from both the emotions of the characters, as well as my emotional reaction to the characters.

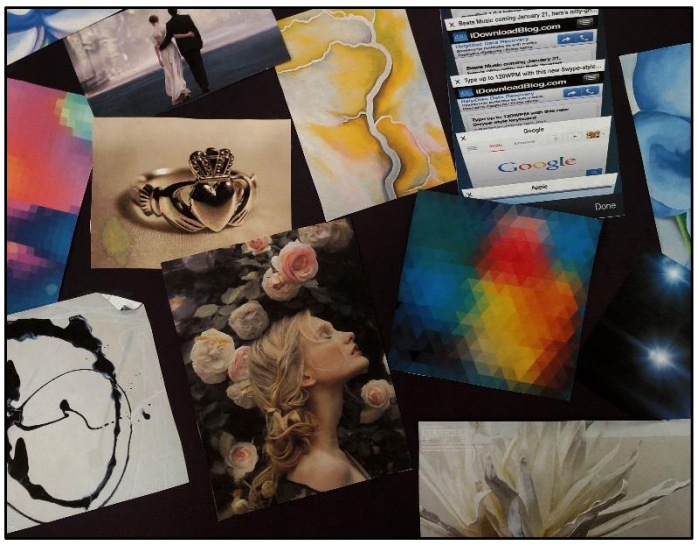

Figure 4-2: Research Board for <u>The Arctic Circle and a Recipe for Swedish Pancakes</u>, 2016

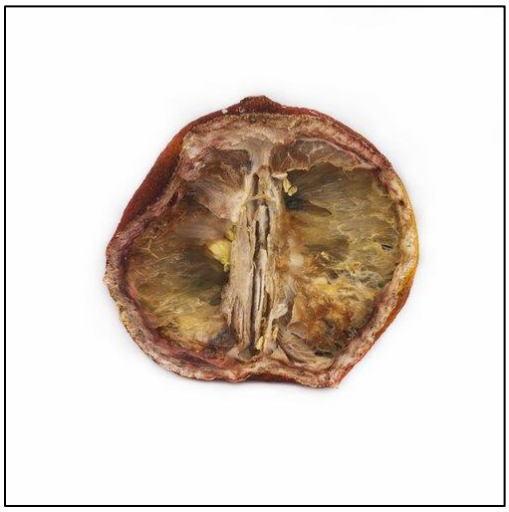

Figure 4-3: Research Image for Decay (Decaying Fruit, Retrieved 2015 from Gettyimages.com)

While emotional and aesthetic research are often very similar, aesthetic research is informed purely by visuals. For the production of *Blood Wedding* written by Federico García Lorca, the director desired a visual representation of the world's decay signified on the characters' costumes. I didn't want the characters to look ragged or poverty-stricken, so I focused my research on the colors and textures of decay (Figure 4-3). The finalized concept utilized an Ombre dye treatment that accomplished a stylized representation of the decay slowly consuming the characters.

While historical, emotional and aesthetic research often overlap and inform one another, each plays a separate and vital role in the design process.

For each type of research, the process stays relatively the same. First, I gather information from books, magazines and online search engines. I then break down all the research into sections including world, character and clothing.

As I saturate my thoughts with anything that connects back to the play, I start to pull together images that I feel best describe the play. I first print out all the research done through computer search engines. I then make copies of all the visual evidence I have tagged in books or sources other than from the computer. With all the information in front of me, I separate out which images support my ideas of the special world, individual characters, and period research that establishes background characters and groups. I then start cutting out each set of images. As I am cutting, I will often separate the images I feel work best for my production from those which do not. Those images that work best I catalog and save for future productions. The images that work best, I collage on to poster boards which serve as visual amalgamation of ideas and research.

World boards, a product of the process mentioned above, establish a base on which to build the special world in which these characters live. The special world consists of physical, emotional and psychological characteristics present in the world and characters of the play. By creating these world boards, I explore the play in depth as I experience where these characters might live and what their surroundings might entail.

Once I complete my world boards, I start to compile and collage more comprehensive period research and character specific boards. Usually comprised of primary sources, this research includes painting and photographs from the period, clothing catalogues and actual

garments when applicable. A chance to evaluate overall style, silhouette, texture and color of a period makes this type of research particularly important to my overall concept development. Working towards creating a sense of complexity and realism with my characters, this type of research provides an accurate portrayal of real people.

Section Five

Playing with Color

Art can evoke strong reactions from the viewer in the form of emotional, psychological, or symbolic responses. To understand what triggers certain responses, a designer must understand the elements of design and how the creative artist manipulates them to present their intended message to the viewer. Different forms of art involve different elements of design. For example, literature incorporates rhythm, rhyme, metaphors and similes, while music incorporates pitch, tone, harmony and tempo. The six elements of design for the visual arts include of *color*, *line*, *shape*, *scale*, *value and texture*. All the elements can be influenced by the tools and materials used to create the art, such as the media used to create design renderings, or the fabrics used to construct a costume. The six elements of design can be analyzed individually or in relationship to each other as a way of understanding the meaning and significance of the art, the artist's intentions, and the way the audience reacts to the art.

After the script analysis and extensive research illustrated in previous sections, I move on to color experimentation. Color evokes immediate associations and connections with everyday life. However, the viewer often does not realize or understand why those connections appear. The three properties of color effect and manipulate our reactions to them. Color hue, defined as the name of the color, includes the primary colors (red, yellow, and blue), the secondary colors mixed from the primary colors (orange, green, and purple), and the tertiary colors mixed from primary and secondary colors. Color value establishes the lightness or darkness of the color. Color intensity, the brightness or dullness of the color,

changes by adding its complementary color from across the color wheel. Although not essential to visual arts, color adds excitement and emotion to a work of art.

Color plays an important role in symbolism, realistic associations and psychological reactions to human experience, some of them being universally accepted and others changing from culture to culture. For example, black stands as the color of mourning in America because American culture associates black with death and depression. However, according to Felicia Bratu's article *Colours in Different Cultures*, the color of mourning appears as blue in Iran and white in India and China (Bratu). The color of wedding dresses also changes depending on the culture. White stands as the traditional color of wedding dresses in America because American culture connects white with purity, innocence, and fidelity. However, wedding dresses are usually yellow in India and red in China. This symbolism is incredibly important when designing costumes for stage because the imitation of real life and culture is a crucial goal for many productions. Likewise, even if a production aims at creating a world that is unconventional or unrealistic, understanding and researching color symbolism is vital to making purposeful choices. For instance, when I designed the costumes for Federico García Lorca's *Blood Wedding,* the color of the wedding dress proved challenging. The script calls for a black wedding dress and mantilla or veil, because the play is set in a very traditional, rural community in Spain. Traditional Roman Catholic brides in Spanish culture often wore black wedding dresses to symbolize their

devotion to marriage until death. This costume characteristic is clearly stated within the script, however, because the director chose to set our production in modern America, cultural differences dictated a possible change in attire. While the design team discussed the idea of a black wedding gown or perhaps blending both cultures, we ultimately chose the traditional Western white, due to the American association with black and morning, as mentioned earlier (Figure 5-1). By researching the color symbolism for both cultures, I managed to advise my director and ultimately make the most effective choice for the production.

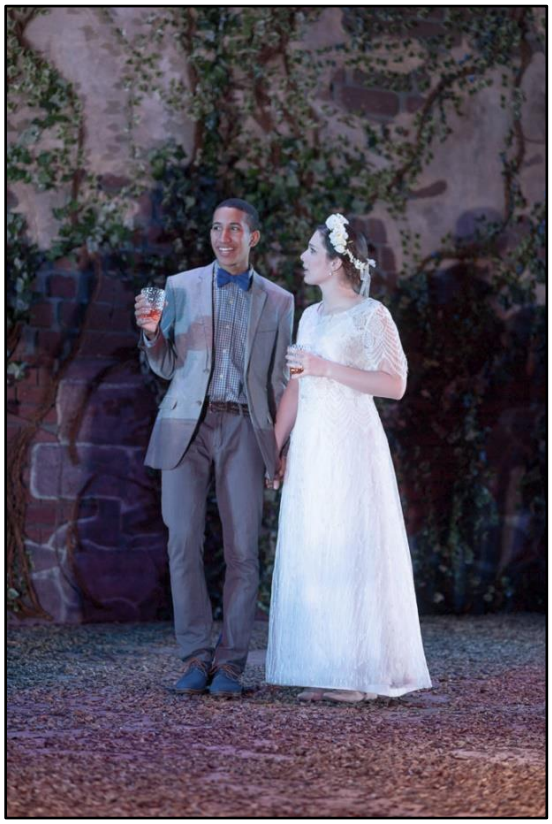

Figure 7-1: Wedding Dress from the U.Va. Production of Blood Wedding (Bailey, Michael 2017)

Color establishes many different associations around the world: emotionally, symbolically and culturally, and can be one of the strongest emotional triggers in costuming. Symbolic color references appear as the most obvious and noticeable connections to color for the viewer. Phrases can create symbolic color references such as “yellow-bellied coward” and “green with envy.” The viewer also notices realistic references to color such as green relating to nature, yellow relating to sunshine, or blue relating to sky and water. These realistic references derive from the commonly accepted physical and emotional sensations created by warm and cool colors. The colors red, yellow and orange represent the warm colors because almost all cultures associate these colors with heat, relating them to fire and

the sun. The cool colors, blue, green and purple have associations with nature and water. Warm and cool colors also create psychological responses in the viewer. The warm colors create emotional connotations of danger, anger, energy, excitement or cheerfulness, while the cool colors give the feeling of sadness, calmness, peacefulness or quiet.

Figure 5-2: The Boy and the Mother from the U.Va. Production of Blood Wedding (Bailey, Michael 2017)

In *Blood Wedding,* there are multiple familial units and a large ensemble, so creating distinction between the groups became essential to the design. Each group utilized a different color palette based on characteristics each family or group denoted. For example, the color palette for the Boy and his Mother incorporated cool colors such as shades of blue, grey and black (Figure 5-2). These colors reflect the tragedy of the family's past, the Mother's current melancholy and the hope that the Boy's marriage will bring to the community. Likewise, the costumes for the Girl, the Father and the Maid integrated shades of green (Figure 5-3). Green represented their connection to the land and the Father's hunger for money and property.

Figure 5-3: The Girl and the Maid from the U.Va. Production of Blood Wedding (Bailey, Michael 2017)

Additionally, warms colors such as shades of red, rust and maroon characterized Leonardo and his familial unit (Figure 5-4). These shades played the role of contrasting the warmth of the hearth and home in juxtaposition to Leonardo's anger and obsession.

Figure 5-4: Leonardo and the Wife from the U.Va. Production <u>of Blood Wedding</u> (Bailey, Michael 2017)

Keeping those cultural and symbolic ideas in mind, I choose an image or a selection of images from my world board to present as a basis for my color concept. These images reflect the world of the play and the essence which I am trying to create. Through discussion with my design team, I finalize a color palette that expresses the director's vision and blends with the color stories of both scenic and lighting design. After the color palette is approved and finalize, I start to consider color for each of the characters. While character color palettes are generally not approved or finalized until the final renderings, I often have ideas *incubating* in the back of my mind throughout the design process. These early ideas are primarily based on the character's personality and world view; however, they can also be built on details such as playwright notes or historical accuracy.

Section Six

Visualizing the Design

Thumbnails are small scale sketches that represent first insights and initial design choices for the characters. Each character may have numerous thumbnails with varying ideas in each one. Thumbnails are used to gauge my own reaction to my ideas as well as the design team's responses. By seeing if design choices work on a small scale, it makes it clearer to see if my ideas will work full size. Much like the importance of color in the previous section, the design elements of line, scale, shape and value are fundamental when putting costume ideas on paper.

Line stands as the simplest component of visual art, from two-dimensional drawings and paintings to three-dimensional sculptures and costumes. Line assists in creating our perception of the other elements of design. Using line to enclose a space creates shape. Applied to areas of a composition, line is a tool to simulate texture. The boldness or fineness of a line, known as line weight, conveys 3-dimensionality on a 2-dimensional surface, with the thicker lines appearing closer to the viewer and the thinner lines appearing to recede into the background. Line weight also creates value range in a work of art.

Line creates an impact on the viewer by its shape, direction, weight and character. Line shape involves the straightness or curvature of a line. Straight lines suggest rigidity while curved lines suggest flexibility and fluidity. The artist's choice of line impacts the overall mood of a piece or certain areas within a piece. Vertical, horizontal and diagonal define the three directions of line. Vertical lines imply stability and strength, like a column supporting the structure of a building. Horizontal lines give an essence of calm and quiet, like

the horizon or a calm body of water. Diagonal lines provide a feeling of perpetual action and movement, such as a bolt of lightning. Line weight creates an impact on the viewer due to thick, dark lines having a strong dominance and drawing focus while, thin, light lines have a quieter and more delicate feeling. The aspects of line mentioned above combine to create line character, which inspires in the viewer an emotional response to the line. A sharp and jagged line evokes energy or danger while a trembling, squiggly line communicates a sense of nervousness or uncertainty. Being able to notice and analyze line helps the viewer evaluate their response to the art and helps the aspiring artist learn how to manipulate line to evoke responses in their own work. Additionally, line often reflects a character's psychology or state of mind. While line can relate to a character's outline, it also appears as patterns on the fabric. For instance, I chose a red, tartan shirt for Leonardo in *Blood Wedding* to portray the character's state of mind (Figure 6-1). Because the tartan pattern incorporates the overlapping of horizontal and vertical lines, it depicts movement and aggression.

Figure 8-1: Leonardo and The Girl from the U.Va. Production of Blood Wedding (Bailey, Michael 2017)

Scale refers to the actual size of a work of art or the relationship of parts within a composition. The boundaries that the artist chooses for their work determines the scale of elements within the composition. For example, a figure drawn to measure 10 inches tall would seem large on a sheet of paper that is a foot tall, but

the same figure would seem small on a sheet of paper 5 feet tall. While the scale of the figure remains the same, the scale of the work's boundaries creates a difference in proportion. Proportion changes in a composition create emphasis and focus on the larger object or give the feeling of 3-dimensionality and depth, with the closer object being larger. Scale affects the viewer in several ways. Larger items appear more important, daunting or threatening, powerful or heavier while smaller items seem more petite, delicate, overlooked or lighter. Likewise, the scale of a costume can evoke an impression of a character's strength or importance. For my design of the Beggar Woman in *Blood Wedding*, the costume's scale played a large role in the development of the character's stage presence. In the play, the Beggar Woman is Death in disguise, so her scale became an indication of the character's importance. Laden with various layers and wings made from garbage bags, her scale was designed to be larger, and in turn, more intimidating than any other character in the production (Figure 6-2).

Figure 6-2: The Beggar from the U.Va. Production of Blood Wedding (Bailey, Michael 2017)

Shape refers to "an area that has an actual or implied limit" (Pumphery 111), an actual limit being a drawn outline, called a contour line or the physical edge of a form and an implied limit being an edge created by a visual change in value, color or texture, such as the contrast of costume fabric textures and contours against the surrounding set. Basic geometric shapes consist of the circle, the rectangle and the triangle. Organic shapes have free-flowing contour edges. Shape helps to

define scale and proportion by comparing the size of different shapes within a piece. Overlapping shapes determine what is closer to the viewer and what is further away.

Our response to shapes stem from our everyday experiences and familiarities with shapes. Audience members react in a certain way based on their associations to the shapes that appear in a piece. Geometric shapes give a hard and rigid feeling while organic shapes give a soft and peaceful feeling. In addition, shapes with horizontal bottom edges seem to be more grounded and stable than shapes with angled bottom edges. In the *Arctic Circle and a Recipe for Swedish Pancakes*, shape became a useful tool to create contrast between the costumes and the set. The scenic elements comprised of geometric shapes created a pixelated, unrealistic world that juxtaposed the fluid, organic shapes of the protagonist's costume (Figure 6-3). The set reinforced the play's staccato structure and rhythm, while the costume represented the fluidity of the character's journey and state of mind.

Figure 6-3: Elen in the U.Va Production of <u>The Arctic Circle and a Recipe for Swedish Pancakes</u> (Bailey, Michael 2016)

The silhouette of a costume combines line, scale and shape. Silhouette is the fastest way to identify the time and place of a period costume. Silhouette also tells what parts of the body are emphasized, hidden or displayed by the clothing. Contrast the silhouette of a woman in the Restoration era with one of a modern woman. The Restoration woman wore an enormous gown with underskirts and petticoats to increase scale, yet wore a bodice with

an extremely low, wide neckline; the woman today might wear a mini skirt, heels and blouse emphasizing the length of her legs. The Restoration woman would never show her legs, while few contemporary women would dare wear a Restoration neckline (Figures 6-4 and 6-5).

Figure 6-4: Photograph of a Modern Woman (Shipley, Lauren 2017)

Figure 6-5: Portrait of Olimpia Aldobrandini (Anonymous. Doria Pamphili Gallery, Rome)

Value refers to the relationship between light and dark in a work of art, established in black and white, known as grayscale or in color. While line establishes shape, value establishes form. Through the application of a technique called shading, value articulates 3-dimensionality in 2-dimensional work. Shading creates value contrasts and defines highlights and shadows to give the illusion of form. The artist must observe the position, direction and strength of the source of light creating highlights and shadows. Exaggerating value contrasts intensifies the sense of drama, energy, excitement and conflict in a work of

Figure 6-6: Ensemble and Maid from the U.Va. Production of <u>Blood Wedding</u> (Bailey, Michael 2017)

art. The Darker, stronger values or compositions with sharp, strong value contrasts give an overall mood or feel of danger, aggression, violence, depression or mystery. Lighter values or values close to each other create a happy, calm and quiet mood. Applied to costuming, value can play a significant role in drawing focus to certain characters while other characters recede into the background. In *Blood Wedding,* I chose to costume the extensive ensemble in neutral tones with extremely light, washed out value (Figure 6-6)**.** This allowed the ensemble to recede into the background when the action on stage required it. It also allowed the more colorful, familial groups to stand out with their contrasting, darker values. Using these elements when creating thumbnails helps to plot out the many options and paths I can take when designing costumes for a production. It is common for final designs to be a mash up of ideas from multiple sketches. It is also common to reject the first ideas and start completely fresh. In *Blood Wedding*, the original concept incorporated historical clothing elements combined with modern, urban streetwear (Figure 6-7).

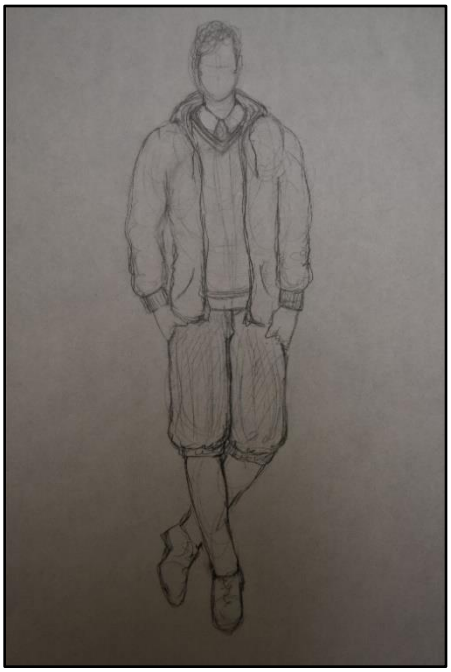

Figure 6-7: Original Concept Sketch for the U.Va. Production of <u>Blood Wedding</u>

However, when the thumbnails were presented, it was clear that our original idea appeared convoluted and confusing. Seeing the designs on paper allowed us to visualize our concept and understand what was and was not working. After regrouping and starting afresh, I streamlined the designs to reflect the decay of the special world, while keeping the silhouettes modern and simple (Figure 6-8).

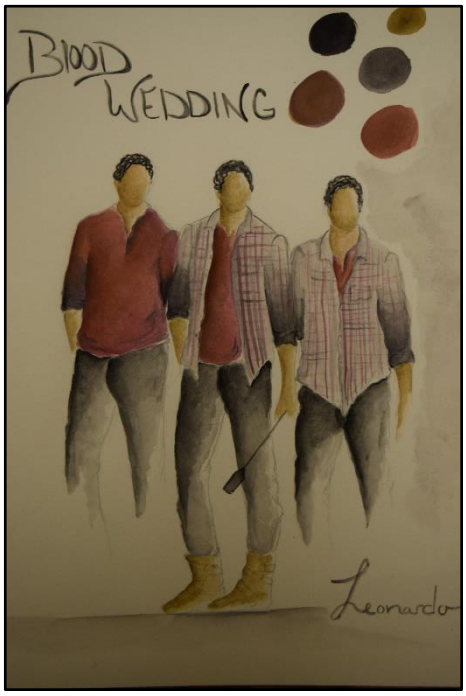

Figure 6-8: Rendering for the U.Va. Production of <u>Blood Wedding</u>

Once thumbnails are completed and approved, sizing my designs up to roughly ten inches high and transferring them to watercolor paper is relatively simple. Since most of the final design decisions are made prior to this step, it all comes down to combining and polishing the design. The sketch is first penciled in graphite and then ultimately be finished in watercolor. The backgrounds are often the first aspect that I paint. They are usually painted abstractly and in the same color story as the set. This helps me to visualize the world in which these characters exist while maintaining focus on the costume. At this stage, the final renderings are unpainted, save for the background, awaiting the finalized character color choices and textiles.

Section Seven

Creating with Textiles

The completion of a successful sketch is dependent on the knowledge and appropriate use of tools needed to make the sketch a reality. The tools of the costume designer are what enable the designer to transform their sketches into functioning garments. Because of this, the success of a design's transformation comes down to the efficient use and understanding of fabrics and textiles.

As important as it is that a costume designer chooses the correct fabrics for their garments, there are certain qualities that makes a certain product perfect for the garment for which it is used. In the same way, certain qualities about a fabric cause the designer to know that it is the desired fabric for the garment. The qualities considered lie in the factors a designer must consider for every garment that they put forward such as weight, weave, durability and finish. Much detailed planning goes into each garment that each actor wears and it is during the research of this detailed planning that a costume designer realizes what fabrics should be used for each garment. Some of the factors I consider when choosing textiles for a piece are: it's effectiveness both practically and aesthetically with the design of the garment, how it moves with the silhouette of the actor wearing it, the durability of the fabric, the effect the color of the fabrics will have in different types of lighting and scenic environments and the historical accuracy of the fabric itself. Choosing the correct fabrics is essential to accomplishing a design. With all the steps involved in fabric selection alone, choosing a textile takes a great deal of research in the quest to define the character.

When choosing fabric and materials for costumes, it's important to consider practical issues, such as whether the material assists or hinders the movement of the performers. Dancers often need to wear strong fabrics that stretch easily, while period pieces require heavy fabrics that restrict movement. The designer should also plan for the ongoing maintenance of the material and its durability under strenuous demands of daily performance. Hair, fur, leather, plant-based materials, plastic, paper and painted fabrics are all very interesting to work with, but a high priority when designing costumes is to ensure that the material will stand up to the rigors of performance. It is very useful to know the basic "character" or qualities of the fabric. However, modern fabrics are often blends of many different fabrics and it may be difficult to determine the mix of textiles, so experimentation and caution are sometimes required. In the end, it is always best to utilize familiar fabrics and blends. A costume designer must understand how various fabrics behave in assorted circumstances. For instance, thick wool is not conducive to gathering or precise manipulation. Therefore, if the costume designer is creating a design in which they desire to use thick wool, gathering it would prove both difficult and ineffective. In this way, the costume designer must either base their fabrics off their design or vice versa and still communicate this idea to the technicians producing the garment. Without this type of knowledge, a designer's concept for a character could be literally unfeasible or easily misinterpreted by the shop, thus skewing the audience's perception of the designer's concept.

Texture, the final element of design and the physical aspect of an area related to the sense of touch, can be observed both visually and tactilely. *Texture* is often achieved through the use of patterned fabrics and textiles with 3-D elements. Visual texture gives the essence

of texture without affecting the physical surface by applying line or value contrasts to resemble a certain surface texture without the sense of touch. Tactile texture can be created by utilizing a wide range of media. Certain texture sensations become imprinted in our minds based on our experiences with them in everyday life. From our experiences, we know that velvet will be soft and metal will be hard. These experiences and associations affect how the viewer reacts to a work of art with specific textures. Rough, jagged, pointy, or sharp surfaces give a feeling of danger, caution and discomfort. Soft and smooth surfaces create a sense of safety, comfort, approachability, delicacy and fragility. Surfaces with soft glowing highlights seem calmer and more peaceful than a shiny surface that reflects strong harsh light. These changes in texture from one area to another impact the viewer's response to a work of art and aspects within it.

The texture of the fabric used in a piece of clothing speaks volumes as to the monetary worth and station of a person in everyday life let alone in theater. Laces and silks communicate affluence and wealth while burlap, plain muslin and cotton communicate destitution and poverty. The costume designer should have a firm understanding of the looks that each kind of fabric has in the eyes of the viewer to correctly choose the types to use. Rough textures coincide with rough characters while soft textures coincide with soft characters. For example, a thief in a production would have cause to wear rough cottons while the affluent whom he was robbing would be clothed in satins. When a costume designer uses textures correctly, the audience unknowingly groups the characters wearing them into the certain class to which they belong, enabling them to define the character even more.

Line, shape, scale, value, color and texture serve as the visual components that an artist uses to communicate a concept or message. Making sure that the correct message translates to the audience takes training, practice and emotional connection to the work. I have spent numerous years developing the necessary techniques to analyze and produce artwork that conveys emotional, psychological and symbolic responses. As an artist, of both costume design and technology, it is my responsibility to communicate with the audience in the visual form of costuming, as well as understand how the psychological connections to the elements of design support my creative process and product.

Section Eight

Production

For a costume designer, knowledge of technology is imperative to producing successful design work. I truly believe one must understand the construction of garments to both accurately communicate their vision, as well as make their concept a reality. Over the last three years of graduate school, I have participated in the production process from start to finish and have acquired technical skills that have both informed my decision making and improved my design process.

Once the design sketches have been approved by the director and design team, it is time for me to decide which items to pull from costume storage, rent from another company, purchase or build. This decision is primarily based off the type of production that is being mounted. The three types of shows include built shows, bought shows and stock shows. While most shows are often a mixture of the different types, the bulk of a production will fall into one of the three categories.

Built shows are productions where the majority of the costumes are constructed in the costume shop, rather than bought, rented or pulled from an existing stock. Built shows can be extremely difficult as factors such as budget, time and man-power are not often in a production team's favor. Though difficult, built shows often produce the purest reflection of a designer's vision as well as a strong sense of unity and cohesion. In my undergraduate costume design for *The Misanthrope,* written by Molière, the costumes were built from square one. The concept for the show consisted of juxtaposing a color palette from the 1980's with the silhouette of the 1780's. The resulting costumes portrayed an unexpected opulence

that merged historical accuracy with technicolor glamour (Figure 8-1). Due to the near impossibility of these garments already existing in the world, let alone in any stock, the decision to build the costumes was based off necessity, rather than freedom of choice.

Figure 8-1: Ensemble from the NMSU Production of The Misanthrope (Wise, Michael 2014)

Bought shows, such as *The Arctic Circle*, are most often contemporary or modern productions. In contemporary shows, the aim of the costume designer is to reflect clothing and fashion as it appears in modern day. For the production of *The Arctic Circle,* I wanted the characters to feel as realistic as possible. By buying most of the garments from stores locally, the characters on stage reflected both the students and faculty in the audience (Figure 8-2).

Figure 8-2: Elen and Paul from the U.Va. Production of The Arctic Circle and A Recipe for Swedish Pancakes (Bailey, Michael 2016)

Stock shows vary depending on the theatre and costume shop involved with producing the show. Every stock is different and will contain and incorporate a varying supply of costumes from different periods and productions. When designing for production of *Vodka Variations,* I felt extremely fortunate

that my shop's stock contained a large supply of 1890's Victorian clothing. Also, due to rental agreements, renting appropriate garments from several other theatres ensured that I possessed ample options for the actors to try on. Because Victorian garments are painstaking to construct, having preexisting garments to choose from allowed for both an efficient and economical process. This also created a unified look to the costumes thanks to the wear and tear the garments sustained after many years of theatrical use (Figure 8-3). Steady continuous wear gives costumes a realistic look that is difficult to replicate in a newly built garment.

Figure 8-3: Ensemble from the U.Va. Production of Vodka Variations (Bailey, Michael 2015)

The creative work of the costume technicians begins, which brings the costumes to life in a collaborative process to achieve the common creative vision of the director and design team. The cutter/draper analyzes the design sketch and creates the pattern pieces for the costume either by draping muslin fabric on a dress form or hand drafting the pattern using the actor's measurements. The cutter/draper passes the pieces to the first hand, who oversees cutting out the pattern in the appropriate fabric. The first hand also gives directions to the stitcher, who is in charge of putting the garment together. Additional technical positions in the costume shop include fabric modifiers, tailors, crafts artisans, milliners, hair and wig artists and makeup artists, all of whom contribute to the collaborative creative process.

The cutter/draper always begins the technical process by communicating with the designer about the task that has been assigned. They usually talk through the sketch with the designer before beginning to drape a costume. Asking for clarification about aspects of the rendering help to clarify both the overall design concept and the minute details. As a designer, I encourage the cutter/draper to ask questions and point out potential issues that I have not yet considered, and offer possible ideas or solutions. When designing *Bloody, Bloody Andrew Jackson,* my cutter/draper and I discussed at length the details of Andrew Jackson's military jacket (Figure 8-4). Both the design and construction for this garment proved challenging as the jacket's durability became crucial to both the aesthetic and maintenance of the show. Like many of the garments in the production, the jacket would come in contact with large amounts of fake blood and in turn, need to be constructed from material that would not stain and could be laundered with ease. This challenge was further exacerbated by the jacket's pristine, white color. My cutter/draper advised that faux leather or vinyl would allow the wardrobe crew to wipe down the garment throughout the run, as well as prove more cost effective and less precious than genuine leather.

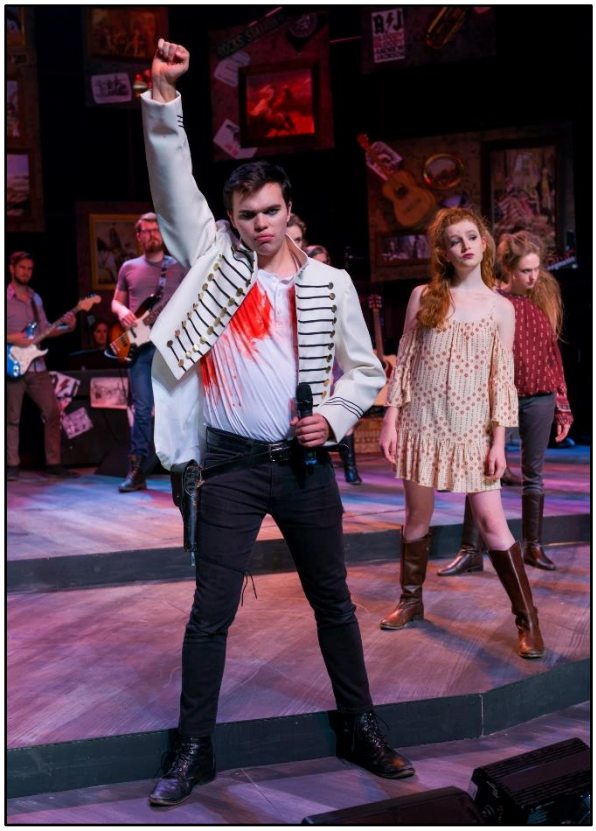

Figure 8-4: Andrew Jackson from the U.Va. Production of Bloody, Bloody Andrew Jackson (Bailey, Michael 2015)

Also in our initial meeting, the cutter/draper and I discuss scheduling and timeline of

fittings, photo calls, dress parades, dress rehearsals and opening night to ensure that we set and meet specific deadlines for mockups and completed costumes.

Following our consultation, research is gathered from patterning books and fashion history books as needed to evaluate the cut and construction of clothes from the period of the design. For Andrew Jackson's military jacket, my cutter/draper and I looked at a variety of photos that ranged from military uniforms of the early 19th century to the modern rock and roll garments of Adam Ant and My Chemical Romance (Figure 8-5). After much discussion, I selected a historically accurate design that neatly juxtaposed the rest of the costume's primarily modern style. Additionally, once research is completed, the draping process for the garment can begin with muslin fabric. The cutter/draper then transfers the draped muslin pieces from the dress form to the cutting table where the costume pattern is drawn onto paper.

Figure 8-5: Research Board for Bloody, Bloody Andrew Jackson

Construction of the mockup, a first draft of the costume made from muslin fabric, comes next, followed by the first fitting with the actor. It is at this time that the actor tries on any available shoes or stock pieces that might work for the production. During the fittings, the actor observes the shape and fit of the costume while the designer and cutter/draper determine which aspects work and which aspects need alteration. This is determined by carefully analyzing the fit, silhouette, sleeve and hem length, seam positions, the gathers or

pleats, shape of the neckline and position of the waist. A mockup proved essential during the construction process for the wedding dress in *Blood Wedding.* Without the actor present, the cutter/draper could only make an educated guess on the amount of fullness that the dress required. This guess was based on the measurements of the actor, the design and silhouette of the gown and the chosen fabric. It was not until the actor's first fitting that it became evident that the dress needed additional fullness. However, due to the accuracy of the cutter/draper's original pattern and the utilization of a mockup, the alteration proved a simple alteration.

The cutter/draper marks the changes directly onto the mockup to accurately portray the designer's vision for the costume. After transferring those corrections to the paper pattern, the cutter/draper or first hand cuts out the pieces for the costume from the fabric selected by the designer. Then the pieces go to the stitcher who assembles them for the final fitting.

The designer picks out the fabric, trim, and other materials needed for the creation of the costume while the cutter/draper selects finishing materials such as linings and interfacings. The fabric should always be washed first, if it can be washed, so that the fabric shrinks before the construction of the costume. There is also a discussion about which side of the fabric the designer would like to use as the "right" side. Fabric sometimes looks different depending on which side faces the audience. Together, we also examine the pattern, weave, texture and pile of the textile to determine in which direction to cut the pattern pieces out of the fabric.

Fittings with the actor serve as *verification* stages for both the designer and the costume technician with the final fitting being the last opportunity for a one-on-one

discussion before the costume is worn onstage. This is also when accessories such as wigs, hats, bags, gloves and jewelry are finalized. The designer and technician discuss any final adjustments that must be made before the director views the costume.

The second form of *verification* comes from the dress parades, in which the director and designer observe and discuss the costume on the actor outside the action of the play. Actors are brought on stage either singularly or in groups and asked to move around silently, often miming actions that they perform within the production. This allows both the designer and the director to view what is and what is not working. Dress parades are particularly important for productions with large ensembles. In the dress parade for *Blood Wedding,* viewing the ensemble as a group was imperative to see if the silhouettes and color palette were cohesive and unified. Following the dress parade, I made changes to several actors' tops and skirts to create a more unified vision (Figure 8-6).

Figure 8-6: Ensemble the U.Va. Production of Blood Wedding (Bailey, Michael 2016)

Dress rehearsals serve as the third form of *verification* as the team observes the costume in the action of the character and the production. During dress parades and dress rehearsals, the director and designer discuss any changes that should be made to the costume. A variety of factors may go into garment alterations at the dress rehearsal stage. Often an actor's movement can influence a change or modification in a costume. If the actor cannot perform a particular action for instance, the director and costume designer will have

a discussion about either altering the costume or perhaps the action itself. Quick changes, or costume changes that need to happen hastily, can affect an alteration in not just the construction of a costume, but also in the design itself. My design for the Native Americans in *Bloody, Bloody Andrew Jackson* by Alex Timbers, originally depicted a fantastical, post-apocalyptic, rock and roll aesthetic (Figure 8-7). Due to time constraints and quick changes however, the design ultimately transformed into a much simpler, stripped down adaptation (Figure 8-8). Additionally, a costume may change if visual elements prove disparate to the unity of the show or dishonest for a particular character. As a designer, it is my responsibility to look at my work objectively, accept criticism from my director and team and do my best to alter the elements that prove ineffective in the costume design.

Figure 8-7: Original Rendering for the Native Americans in the U.Va. Production of Bloody, Bloody Andrew Jackson

Figure 8.8: Native Americans in the U.Va. Production of Bloody, Bloody Andrew Jackson (Rauscher, Rachel 2015)

Once the costume has been finalized, approved and corrected, the opening night performance functions as the ultimate *verification*. Observing the costume in the context of the whole production informs the designer as to the success or failure of the project. When I attend a

production on which I have worked as a costume designer, I naturally observe and focus on the costumes since I have a connection and history with them. I analyze, review and critique my visual portrayal of the characters and the production as a whole. While my attention focuses heavily on the costumes during opening night, my *verification* stems from other audience members' perception and if the garments successfully blend and connect with the overall artistic vision of the show. The audience should be drawn into the storytelling rather than focusing on the work that has gone into producing it. If the design and construction have been successful, then the audience will see the costumes as a cohesive aspect of the production. The clothes will not stand out from the action of the play, but facilitate the audience's engagement with the character and the understanding of the playwright's idea.

Conclusion

By pursuing a Master of Fine Arts Degree in Costume Design and Technology, I have become a comprehensive and informed costume artist. I have discovered the skill and focus that lies within the creative process of both costume design and costume technology. Neither succeeds without knowledge of how the other functions. The skills that I have mastered in my three years of graduate school have prepared me for a professional career. I have come to understand the importance of examining both my creative process and costume design process, starting with analyzing the script and ending with evaluating the production. As I leave academia, my wisdom and abilities continue to develop as I refine my own creative process.

Theater is collaborative in nature. The creative process in theater incorporates the blending of artistic ideas with the communication among directors, designers, technicians, and actors. Through education, practice, and cooperation with other theatrical craftsmen, I have improved my artistic capabilities to influence the sensations of audiences, explore and communicate ideas and express my creative viewpoints, all accomplished through my creative process for costume design.

Appendix 1

PLAY ANALYSIS

Francis Hodge. Play Directing: Analysis, Style, & Communication. Prentice -Hall: 1999.

I. GIVEN CIRCUMSTANCES

A. Environmental Facts

1. **Geographical location, including climate**
2. **Date: year, season, time of day**
3. **Economic environment**

EXTERNAL CONTROLS

4. **Political environment [public & personal] LAW**
5. **Social environment ETIQUETTE**
6. **Religious environment CHURCH**

B. Previous Action

All that happens before the action of the play begins. Any action not witnessed by the audience as in between scenes/acts. Separate previous action by character noting the character name then listing the events. IE.

Appendix I

FLORA

+ has been getting ready to go to town

+ got sunburned on Moon Lake etc.

C. <u>Polar Attitudes of the Principal Characters</u>

1. Attitudes toward the Special World of the play at the beginning and again at the end. Written in the form of a quotation from an interview. IE.

Jake: Beginning - "The world is completely under my control." Jake: Ending - ……

2. Which character changes his/her attitude toward the special world?

II. DIALOGUE

Analyze the dialogue using the six points noted here for each of the principal characters then finally in summary for the whole play.

Summarize each point in a single sentence followed by examples if you feel it helpful.

Appendix I

CHARACTER #1

A. Choice of words

B. Choice of phrases & sentence structures

C. Choice of images created by the words, both of the character and those things about which the character chooses to speak.

D. Choice of peculiar characteristics such as dialect etc.

E. Sound of the dialogue as assonance or consonance as in vowel sounds or consonant sounds. Plays are written to be "heard" not "read".

F. Structure of the lines and speeches as they appear on the page…length of lines, space between them = Characters' power.

CHARACTER #2

[continue through the principal characters]

A. Choice of words

B. Choice of phrases & sentence structures……

WHOLE PLAY [These are summary statements as to how the playwright uses each aspect of dialogue in this play.]

A. Choice…..etc.

Appendix I

III. <u>DRAMATIC ACTION</u>

[FORMAT: Only sections III. A and III C will appear in your outline, and will appear as follows.

III. Entry in the outline the units would look something like this:

A. 22. Tiptoe thru the Tulips C. 22. V teases F, F flees

23. Ain't fun no more! 23. V attacks F, F fears

III. B Will be written in pencil in a copy of the script. Mark the units and their numbers by drawing a line across the page as per the sample at the end of this handout. To the left of the character's name, write the dramatic action verb for each beat.]

A. <u>Title of Units</u>: Break the play into major units of action by drawing a line across the script page and numbering consecutively above and below the line. For each unit create a title as if this particular unit were a play all its own.

B<u>. Detailed Breakdown of the Action</u>: Within the script to the left of the character's name write one action verb for each beat of action in the play. IE. Fears, chides, threatens, entices…. AVOID 'rhetorical' verbs such as questions, examines, answers….

Appendix I

AVOID 'physical activity' verbs such as giggles, moves, jumps. If this is what comes to you, ask "why does h/she question, giggle, jump?....to accomplish what?"

At times these verbs can be used in a psychological context such as 'attacks'. The choice of the verb is intended to reveal the subtext, the true action of the character, the intention or tactic used to get what she/he wants from the other. This is always FORCING ACTION which results in a REACTION by the other character who then tales ACTION and on and on, beat by beat, until the character gets what he/she wants or is forced to change strategy entirely moving on to a new unit. ALL OF THIS WORK IS TO BE WRITTEN IN THE SCRIPT.

C. <u>Summary of the Action:</u> In your outline directly across from III.A. Title of Units, write a reciprocal phrase that summarizes the true action of that unit. This clarifies who is the dominate character forcing action on which other character. This can be done only after you have completed part B and may use the most dominate dramatic action verbs for each of these two characters from that unit. Use character initials. IE. J threatens F, F retreats.

CAUTION: This is not the "PLOT" action of the piece. It does not describe what the characters are actually doing...going to town, burning the gin, sitting on the swing. It is the subtext, the psychological action that drives the characters to get something intangible from the other character.

Appendix I

IV. <u>CHARACTERS</u>

For each principal character complete the following by filling in the attached charts.

CHARACTER #1

A. DESIRE: What the character WANTS! State in a single, intangible word.

B. STRENGTH: How much strength does the character have to achieve this?

C. MORAL STANCE: To what lengths will the character go, break the laws of state, society, church?

D. DECORUM: What does this character look like, how does h/she dress, carry h/herself? Well groomed? Slob? Posture? All external signs or manifestations of conformity/non-conformity. [8-10 images]

E. ADJECTIVES: Describe anything that has not yet been said about the character. [8-10 adjectives]

F. NERVOSITY: Describe the 'character-mood-intensity' in two states: the neutral personality state and then in the high adrenaline state of 'fight or flight'. Remember: NORMAL does not describe anything (1. Heartbeat, 2. Perspiration, 3. Stomach, 4. Muscle, 5. Breathing)

Appendix I

V. <u>IDEA</u>

A. Meaning of the Title Break it down. Use a dictionary. Why did the playwright select this title? What does it mean to the play?

B. Philosophical Statements: What are the messages the playwright is sending? These are those lines that seem to jump out at you as lessons to be learned, that seem to be in italics. Write each quotation directly from the script.

C. Implications of the Action

These are specific activities, actions of the characters which restate the quotation you wrote down in B. How is the playwright stating the same thing in words [B] then again in action [C]. This is NOT an explanation of the quotation in B.

Enter B & C in your outline together as follows:

1. B. "Every cloud has a silver lining." C. Write the actions of one or more characters that makes manifest these words.

D. BOTTOMLINE: In a single sentence capture the ultimate "lesson" you believe the playwright wishes you to learn from h/her play.

VI. <u>TEMPOS</u>

Appendix I

VII. <u>MOODS</u>

Tempo: In the top half of that space create a visual graph like an EKG that visually describes tempo, nervosity, energy of that unit. Use straight or curved lines to assist in your expression. Use words to describe as in fast, slow, largo, andante, staccato. Connect relationships of scenes to each other as the play moves toward the climax.

Mood: Using the lower half of the space translate the unit into the five senses followed by a mood image which engages two or more senses.

FORMAT: Duplicate the blank Tempo/Mood chart attached to create one square for each unit of your play as noted in III. Write at the top of each space the number and the title of the unit from III A. For example, if you have 27 units you need to work with 27 "squares", one for each uni

Appendix II

Partial Scene Chart for *The Arctic Circle and A Recipe for Swedish Pancakes*

	Prologue	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7	Scene 8	Scene 9
	Pg. 3	3-4	4-8	8-9	9-11	12-15	15-16	16-18	18	18-21
Amanda	X	X	X	X	X	X	X	X	X	X
Emily	X		X			X				X
Yvonne										
Natalie		X		X	X		X	X	X	
Tim						X				X
Bryan										
Ali							X (John)			
DJ		X (Noah)								
James S.										
Stefan										
Brian					X (Prest.)			X (Prest.)		
Julia										
Peyton			X (Barista)							

	Scene 10	Scene 11	Scene 12	Scene 13	Scene 14	Scene 15	Scene 16	Scene 17	Scene 18	Scene 19
	21-24	24-25	25-26	26-28	28-32	32-35	35-36	36-39	39-41	41-42
Amanda	X	X	X	X	X	X	X	X	X	X
Emily		X		X		X			X	
Yvonne					X			X		
Natalie	X		X				X			X
Tim		X		X		X			X	
Bryan										
Ali			X (John)		X (Howard)		X (John)			X (John)
DJ								X (Will)		
James S.										
Stefan										
Brian										
Julia	X (Taylor)									
Peyton										

Appendix III

Dressing List from *Bloody, Boody Andrew Jackon*

ANDREW JACKSON

1) Young Jackson (Frontier Jackson)
- -Skinny Pants
- -Black Socks
- -Boots
- -White Henley
- -Peasant frontier shirt
- -Cap? (Coonskin)

2) Illness is a metaphor
- -Same as 1, minus peasant shirt and cap

3) I'm So that Guy
- -Same as 2
- -Military Jacket

4) The Battle of New Orleans?
- -Same as 3
- -Epaulets

5) Scene 8a (End of Corrupt Bargain)
- -Same as 2?

<----------Quick change

6) Pg 42 Scene 9 Rockstar Outfit
- -Skinny Pants (metallic?)
- -Black Henley
- -Belt
- -Wrist Cuffs?
- -Boots
- -Bandanna around leg

7) The Oval Office
- -Same as 6
- -Presidential Jacket

8) Graduation
- -Same as 7
- -Graduation Cap
- -Graduation hood

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