COSTUMING AS AN ART FORM
The Creative Process from Script to Stage

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Table of Contents

List of Figures

Page

Introduction

"Art is that in which the hand, the head, and the heart of man go together." John Ruskin

One of the basic questions that arises when examining the perception of art is, "What is art?" Art can come in many different forms. A drawing, a sculpture, a poem, a book, a song, a film, or a building can all be considered works of art. Art can be visual, verbal, audio. It can take so many forms and be perceived by so many human senses that it is a difficult and complicated concept to define. Art is so broad and vast that in order to encompass all of its possibilities, its definition must be broad as well. Therefore, in order to incorporate art in all of its possible forms and natures, my definition of art is the application of skills and techniques to create anything that impacts the human senses, explores and communicates an idea, and expresses the creative mind.

With costuming as the concentration of my Bachelor of Arts degree in Theater Design and Technology, costuming is by definition art as it fits into the Bachelor of Arts category in the educational system. The same is true for my Master of Fine Arts Degree in Costume Design and Technology. Both my undergraduate and graduate education have been training, advancing and mastering my skills as an artist with a specific focus on costume design and technology in the theater setting.

While in undergraduate school at Christopher Newport University, the theater design and technology students had opportunities to have their portfolios critiqued by professional guest artists. During one of my critiques, the guest artist asked me why I included studio artwork in my costume portfolio. He stated that it sent mixed messages because if he hired me as a costumer, he would not be hiring me as an artist. This was a shocking and pivotal moment for my artistic journey because it solidified in me the idea that I am an

artist. If I am hired as a costumer, whether as a costume designer or costume technician, I am hired as an artist of a specific nature.

Art can come naturally and flourish or it can be a spark that is nurtured through training. The spark for creativity and the passion for art began quite early in my life. By experimenting with many different forms of art and media throughout elementary school, middle school, and high school, I was able to find my form of creative expression through costuming. While it may not have been necessary for me to be trained or experienced to create art, in order to advance my skills, techniques, and understanding of my chosen craft, further education was necessary and essential. Before graduate school, I had a proficient body of knowledge in costume technology, but little knowledge or understanding of what goes into the creative process of costume design before the sewing begins. While studying costuming in graduate school, I have experienced many methods of designing and making costumes for classes and realized productions. As a result, I have formulated my own creative process, starting with analyzing the script and ending with analyzing the performance. Theater stands as one of the ultimate forms of collaborative art. The creative process in theater must incorporate the merging of artistic ideas toward the whole and the communication among directors, designers, technicians, and actors. Through my education, practice, and collaboration with other artists, I have advanced my artistic abilities to impact the human senses, explore and communicate ideas, and express my creative mind, all filtered through my creative process for the art of costuming for the theater.

Chapter 1
The Fundamentals of Art and the Creative Process

1.1   The Elements of Design

The greatest achievements in art evoke a strong reaction from the viewer in the form of emotional, psychological, or symbolic responses. In order to understand what triggers certain responses, one 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, written art incorporates rhythm, rhyme, metaphors, and similes, while audio art incorporates pitch, tone, harmony, and tempo. However, the elements of design for the visual arts, including costume design and technology, consist of line, shape, scale, value, color, and texture (Lauer). All of 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 visual components 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.

Defined as "the visible path made by a moving point" (Pumphrey 95), 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 for the viewer by the thicker, darker lines having a strong dominance and drawing focus and the thinner, lighter lines having 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 character 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.

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. Shapes assist in creating 3-dimensionality on a 2-dimensional surface. 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. For example, the octagon shape gives the suggestion of a stop sign which the aver-

age American sees dozens of times per day. Audience members react in a certain way based on their associations to the particular 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.

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.

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. An artist can chose to exaggerate value contrasts, which intensifies the sense of drama, energy, excitement and conflict in a work of art. Darker values or compositions with sharp, strong value contrasts give an overall mood of danger, aggression, depression, or mystery. Lighter values or values close to each other create a happy, calm, and quiet mood. Applied to cos-

tuming, value can play a significant role in drawing focus to certain characters while other characters recede into the background.

Considered the most universally recognized element of design, 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, 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 will usually be yellow in India and red in China (Bratu). 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-bel-

lied 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 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 for 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.

Texture, the physical aspect of an area related to the sense of touch, can be observed both visually and tactilely. 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 actually 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.

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.

One of my graduate costume design projects put the elements of design into practice by manipulating them to create the personification of the Seven Deadly Sins. This assignment helped me get down into my gut response and emotional connection to each sin and bring it out in my costume renderings. These sketches serve as strong examples of how line, shape, scale, value, color, and texture assist in speaking the intended message to the audience and create emotional, psychological, and symbolic responses. The application and observation of the elements of design give us insight as to how and why the sketches represent the appropriate sin.

The professor introduced a technique to help me step away from my intellectual response to the sin and into my emotional response. Before starting to draw the actual costume sketch, the emotional response drawings, or "abstracts", put me into a quiet, neutral environment where I could allow myself to sink down into the emotion and draw the feeling that I was having in the moment. From that space, I created abstract, nonrepresentational line drawings and color paintings of each sin. These quick abstracts brought forward my unconscious feelings to the seven deadly sins and stood as the foundation of each rendering. The line shape, direction, weight, and character in the abstract line drawings served as my starting point to begin sketching and developing my concepts, while the abstract color paintings functioned as evocative color ideas. The abstracts and sketches served as the building blocks to reach the final character sketches for the costumes.

The images for Wrath (Figures 1-1 through 1-5) evoke this emotion primarily through the use of linear marks. In the line abstract (Figure 1-1), almost all of the lines

appear straight, tense, and rigid, creating a violent, explosive, and erratic nature, which I in turn translated throughout the process to the final design sketch. The diagonal direction of all of the lines creates action, energy, and empowerment to Wrath. The character of the line looks sharp, jagged, and fast, which provides a sporadic, chaotic, and dangerous nature. The lines also create geometric shapes within the abstract and final sketch, which add to the sensation of hardness and rigidity. The warmth of the colors in the color abstract (Figure 1-2) induces the feeling of being heated and angry. The strong value contrasts within the color of Wrath intensify the energy, conflict, danger, and aggression. In the final design sketch (Figure 1-5), the scale of the character costume in relation to the body also affects the emotional response of the viewer. The larger scale of hair, shoulders, and chest draws focus, concentrating on the mind and heart as the focal point of wrath. The larger areas also appear more daunting, threatening, heavy, and powerful than the rest of the image of the character Wrath.

The images for Lust (Figures 1-6 through 1-10) suggest fluidity and ease through the use of curved lines. The diagonal direction of the lines give the essence of action and movement, but the overall position of her body in the final character sketch (Figure 1-10) is vertical, implying stability and strength. The curved lines create organic shapes and evoke a soft, delicate, feminine feeling. The warm colors of Lust use a different hue, value, and intensity than Wrath. The warm colors of yellow, pink, and orange in the design sketch give an excited and sensual nature to Lust. The light, subtle value contrasts within the sketch make the overall piece more poised and calm than Wrath. The scale and proportion of elements of the character accentuate areas of the body relating to sexuality, by exaggerating the curves of her body, including her breasts and hips. Similar to Wrath, the larger areas of the costume hold the focus, importance, strength, and power.

The images for Greed (Figures 1-11 through 1-15) imply assurance and power with straight lines and fluidity and motion with curved lines. The character appears grounded

and stable because of his vertical stance, but the diagonal position of his arms suggests action, movement, and motivation. The line direction within the design (Figure 1-15) creates strength and importance of the character's body position to the overall mood of the image. The overall shape of the body provides a mood image to the piece as well. His body appears unnatural as if something has been eating away at him from the inside, and he needs something exterior to fill the void. The skewed proportions of the body add intrigue and mystery to the character. The larger feet provide grounding and stability for the character who knows what he wants while the larger hand reaching out for his desires gives an important, daunting, threatening, and powerful essence to the final sketch. The overall warmer tones create an active and energetic character, but the dull intensity of the colors evokes a sense of weight and struggle. The medium to dark values within the piece provide a level of depression and mystery to Greed. Using the darkest value of the composition on the hand brings focus to the strength of his intention and inability to control his need for possession.

The images for Envy (Figures 1-16 through 1-20) imply a nervous, paranoid, and unsure nature through the use of trembling and squiggly lines. The curved shape of the lines shows a lack of stability and confidence. The final sketch (Figure 1-20) has barely any actual shape to it, which implies an envious, uncomfortable, dissatisfaction with herself. The scale of the cloak being much larger proportionally than the size of the actual character evokes the feeling that she feels small and overlooked by the world. The overall dark value tones exhibit a sense of depression and mystery. The cool colors within the final sketch show a lack of energy, excitement and cheerfulness. The symbolic color reference of this piece creates an obvious connection of the costume to the phrase "green with envy". However, notice the hue, value, and intensity of green applied. A forest green or a bright lime green would not send the appropriate message to the viewer. The dull, muted green for Envy induces a sickly and morose feeling that the audience responds to in relation to envy.

My process for personifying the seven deadly sins involved conscious and unconscious decisions for manipulating the elements of design to successfully portray each sin in the form of a character. The unconscious decisions came from the abstracts that I drew in order to start with my gut response to the sins. The conscious decisions came from utilizing the abstracts and the elements of design to create a costume sketch that would accurately communicate each sin for the viewer. This project serves as an example of how the application of the six elements of design in varying techniques affects the viewer's interpretation and emotional response to the artwork.

Figure 1-1: Wrath line abstract (pencil)

Figure 1-2: Wrath color abstract (paint)
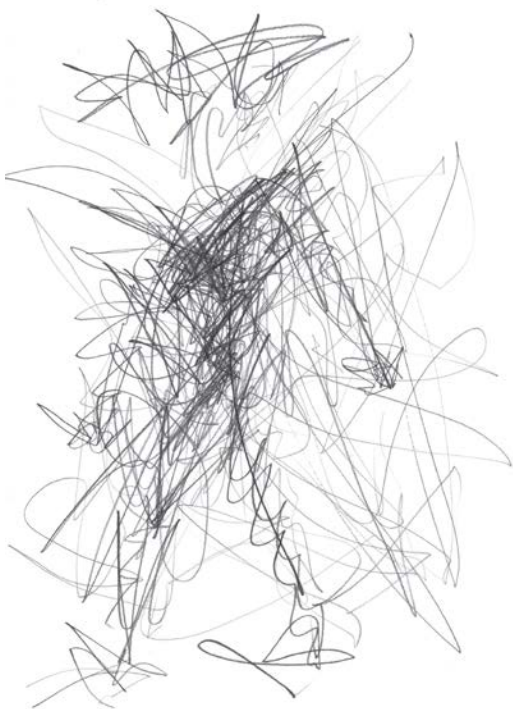
Figure 1-3: Wrath first sketch (pencil)
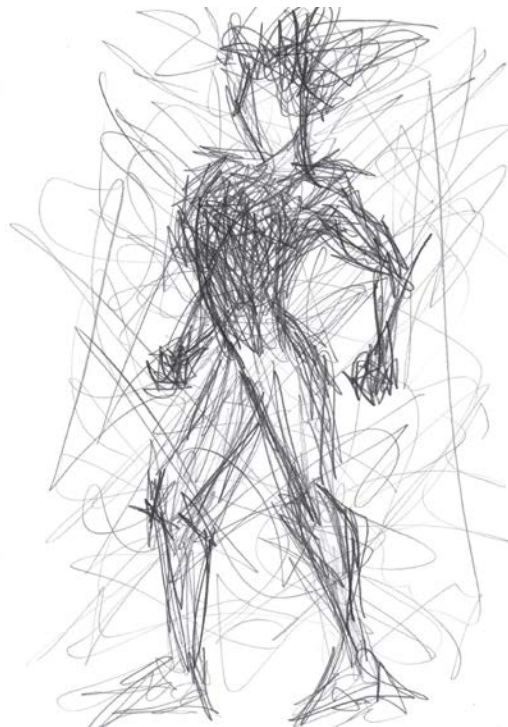
Figure 1-4: Wrath second sketch (pencil)
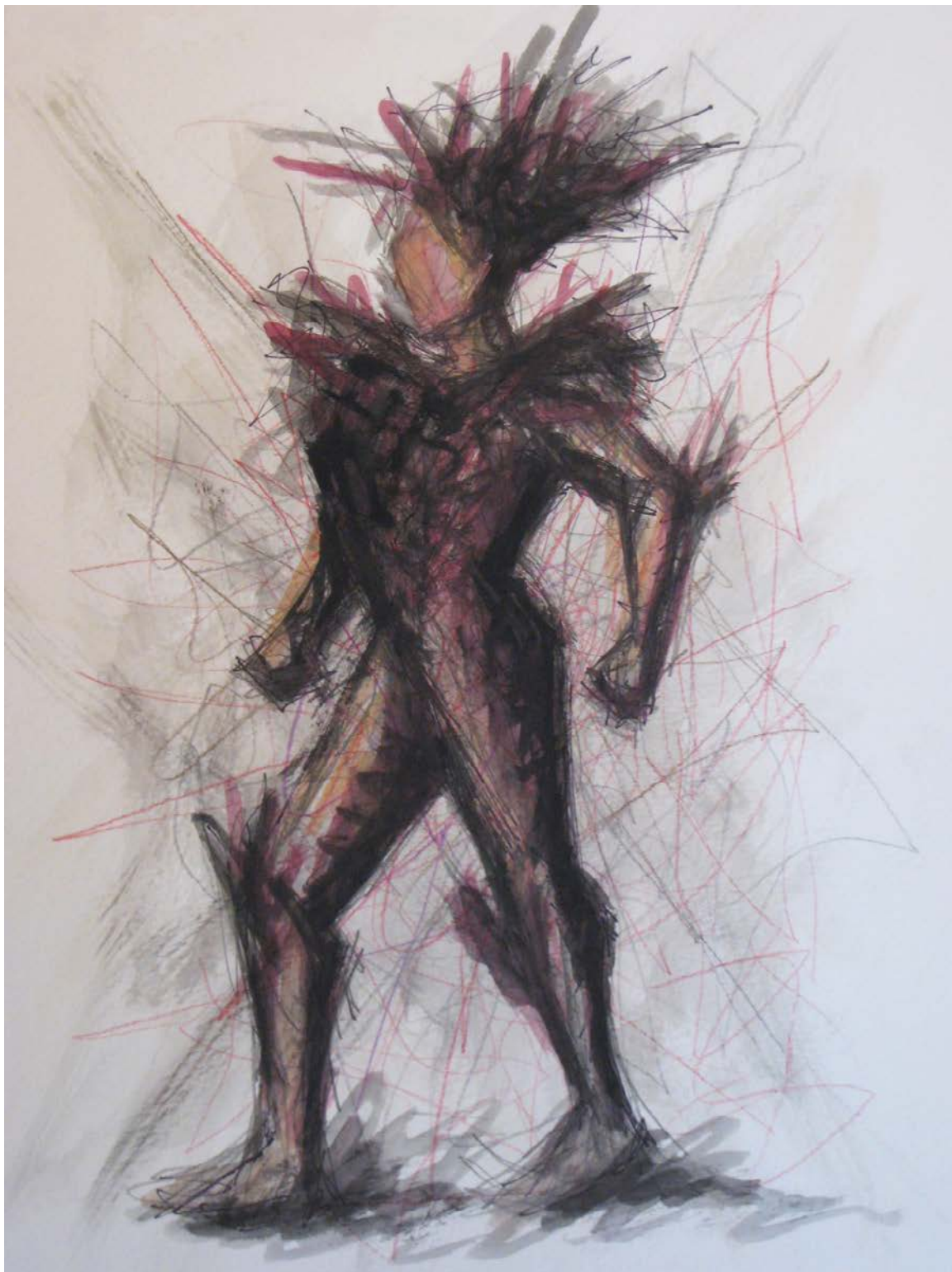
Figure 1-5: Wrath final design sketch (watercolor, colored pencil, sharpie)

Figure 1-6: Lust line abstract (pencil)

Figure 1-7: Lust color abstract (paint)

Figure 1-8: Lust first sketch (pencil)

Figure 1-9: Lust second sketch (pencil)

Figure 1-10: Lust final design sketch (watercolor, colored pencil, sharpie)

Figure 1-11: Greed line abstract (pencil)

Figure 1-12: Greed color abstract (paint)

Figure 1-13: Greed first sketch (pencil)

Figure 1-14: Greed second sketch (pencil)

Figure 1-15: Greed final design sketch (watercolor, colored pencil, sharpie)

Figure 1-16: Envy line abstract (pencil)

Figure 1-17: Envy color abstract (paint)

Figure 1-18: Envy first sketch (pencil)

Figure 1-19: Envy second sketch (pencil)

Figure 1-20: Envy final design sketch (watercolor, colored pencil, sharpie)

1.2   The Creative Process

While the elements of design make up a work of art, the stages of creativity make up the artist's process of creating that art. The American psychologist Jacob Getzels formulated a model for the creative process, which breaks down creativity into five essential stages. Often unaware of these individual stages, the artist flows from one stage to the next until a work of art is completed. According to Getzels' model of creativity (Figure 1-21), "the five stages in the creative process are first insight, saturation, incubation, illumination, and verification" (Edwards 4). Getzels chose to display the five stages in a linear model reading left to right. However, the stages can range in length (Figure 1-22) for each artist and each project. Repeating patterns in the lengths of stages may highlight the artist's own individual creative process. The five stages can also repeat many times depending on the
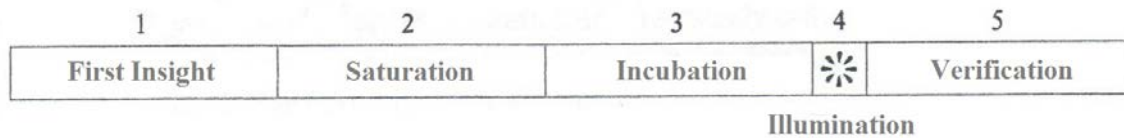
Figure 1-21: Getzels' Model of Creativity (*Drawing on the Artist Within*, by Betty Edwards)
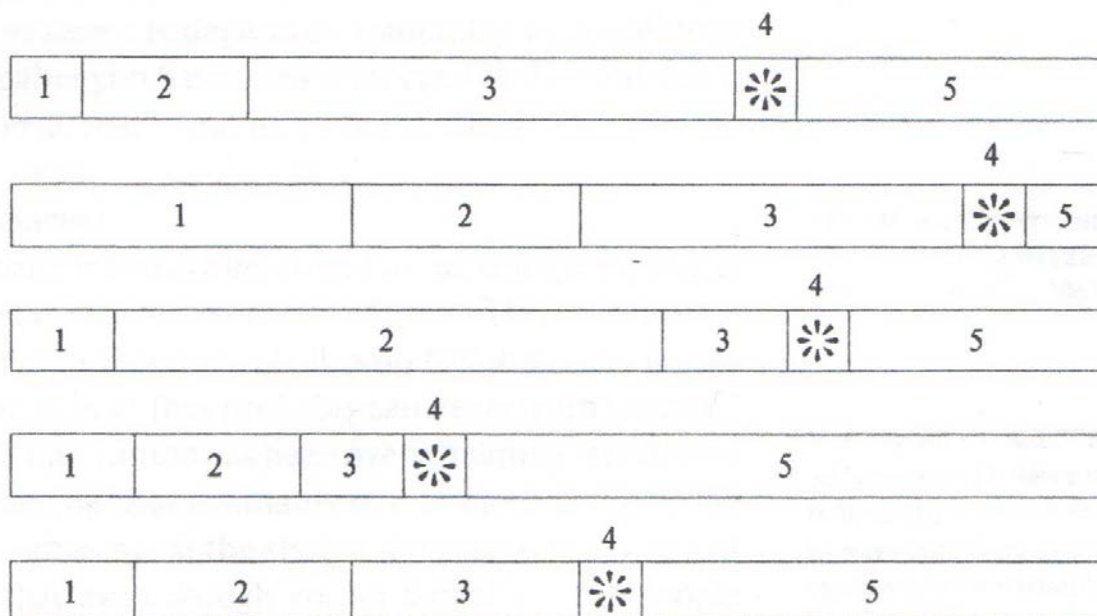
Figure 1-22: Variations of lengths in the stages of creativity (*Drawing on the Artist Within*, by Betty Edwards)

magnitude of the process or product or the number of challenges the artist faces during the process.

First insight, the first stage of creativity, starts with the task that the artist has identified, the employer has assigned to the employee, or the teacher has assigned to the student. The process begins with an objective, and the five stages of creativity serve as stepping stones to achieve it. Once the objective has been determined, first insight continues with asking questions and "problem finding and formulating" (Edwards 3). In order to start a project, the artist must consider what questions must be asked and answered before delving into the work. These questions may be the artist's to answer, such as what materials to employ or the size of the canvas. These questions may be the employee's or designer's to ask the employer or director, such as in what time period the director wishes to set the play. These questions may also be the student's to ask the teacher, such as what are the objectives of the assignment. The period of asking questions serves as a significant step in the process, so that the artist can move forward with finding the answers either alone or in collaboration with other artists. The questions do not have to be answered during the first insight stage, but the artist must be aware of the questions and problems with the task before attempting to answer and resolve them. Once the artist has documented the primary questions that need to be answered for the project, the next stage begins.

Saturation, the second stage of creativity, starts when the artist becomes immersed in the project and creatively explores all of the possibilities for the final product. This stage encompasses gathering solutions, information, research, and materials from all possible sources. For example, the costume designer collects research on clothing from the time period of the show and for specific types of characters within the show. Saturation ends with a collection of gathered work that provides a significant foundation for the specific project being produced.

Incubation, the third stage of the creative process, serves as the mulling-over stage, which starts when the artist steps back and lets the gathered information "simmer." The artist examines everything collected and looks for solutions to problems and answers to questions. For example, the costume designer studies all of the research images investigating solutions for specific character choices. These choices could relate to the cut or silhouette of a garment, a fabric pattern or color, a texture or material, a hairstyle, or an accessory. Incubation ends when the artist has analyzed the gathered collection thoroughly and formulated ideas for possible solutions.

Illumination, the fourth stage of the creative process, stands as the suddenly recognized solution to the main problem or the answer to the key question. This stage often occurs as a flash of lightning, a light bulb turning on, or the pieces of the puzzle fitting together for the artist. For example, the costume designer suddenly comes up with a solution for how a certain character should be perceived. This stage is the culmination of the creative process that drives the execution of the project.

Verification, the final stage of creativity, tests the solution and end product of the assignment. The artist, employer, teacher, and viewer judge and critique the final product as to whether it successfully solves the problems and answers the questions. In theater, the audience members ultimately serve as the primary and most essential judges for the success or failure of costume design and technology, while the director, actors, and designers verify throughout the developmental process. During the verification stage of the creative process, if the result has errors or asks more questions, this can often lead the artist to a new first insight stage and a new model that works through the creative process again and again to achieve a more expansive, complex, and subsequently successful verification. If the artist reaches verification and the final product fails, the artist must determine why a failure occurred and analyze at what stage of the creative process the project went wrong. The artist investigates the lessons that can be learned from the failure of that specific process and how

the lessons can be applied to create a successful result in the next project.

To serve my creative process, I have formulated my own variation to Getzels' model, which I have named The Spiral Model of Creativity (Figure 1-23). In this
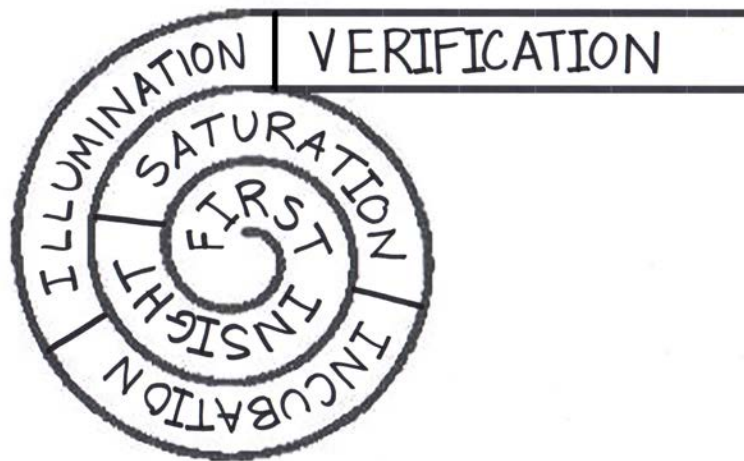
Figure 1-23: The Spiral Model of Creativity

model, the creative process begins in the center with first insight and then spirals outward with every stage until final verification occurs and the spiral levels out, which completes the process. This model shows how the creative process expands, grows, and feeds on itself. Once the artist feels satisfied with the answers to all the questions, the project concludes and the process levels out. With each successive expansion of the five stages in the creative process, the spiral becomes larger.

1.2.1 The Individual Creative Process

My self-portrait from Figure Drawing class serves as a solid project for applying the five stages of creativity to the process of producing a work of art by an individual artist with little or no outside influences. My Spiral Model of Creativity for this project illustrates the duration of each stage (Figure 1-24) and has visible divides between stages by including a grayscale. The professor assigned us to create a self-portrait based on a photograph with high value contrasts, using any desired media and any scale. With such broad parameters for the assignment, the first insight stage proved crucial for deciding how to move forward with the self-portrait. My initial questions involved 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 camera, which would change the angle of my face in

the photograph. 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 the light source. The positioning of the light source in relation to my face needed special attention. I also questioned what
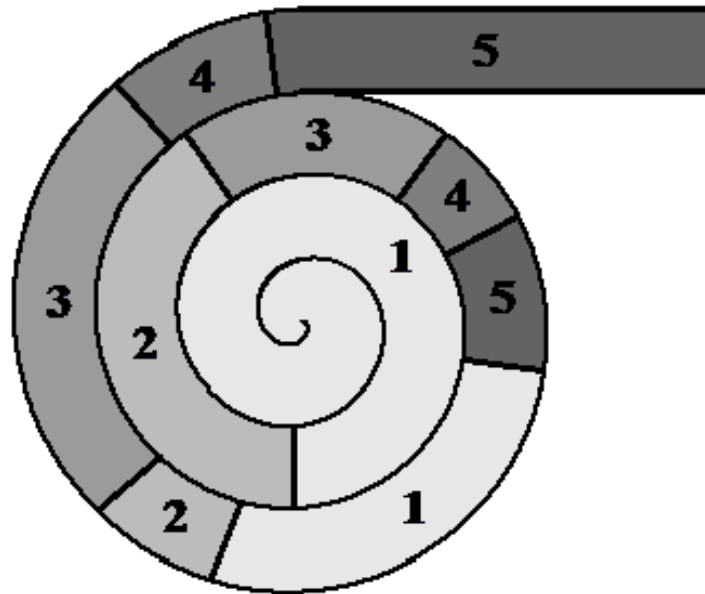
Figure 1-24: Self-Portrait Spiral Model of Creativity

emotion I wished to portray in my portrait. The emotion could either be a physical facial expression or a psychological emotion created through the manipulation of the elements of design. 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. The background of the image needed to be considered as well. I questioned whether I should have a background in the image or have just my face as the focus of the piece.

I also thought of questions regarding the styled presentation in the drawing. I considered what style I wished it to be: realistic or abstract, focused or blurry, sketchy or precise. I also questioned what medium I should use for creating my self-portrait. This led to the question of whether the portrait should be in black and white or in color. I also needed to think about the type of paper to use, including the color of the paper, the surface texture, the weight, the opacity, and the dimensions. The scale of the paper would also influence the scale of the face in the composition.

Of all 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 made this decision because I knew that I wanted the expression and emotion of my self-portrait to be the main focus, which could be negatively affected by looking over-styled. There were additional questions I wished to explore while actually taking the photographs. I also knew that the questions relating to the materials for the self-portrait needed to wait for answers until after I had the desired image. The image itself would help resolve those questions later.

The saturation stage involved taking photographs of myself for the self-portrait. I collected dozens of photographs by experimenting with different locations, camera positions, facial positions, facial expressions, light positions, light sources, and scales. I took all of the photographs in my apartment at night so that the rooms would be dark except for the light source that I used. Because the possible backgrounds within my apartment did not inspire me, I chose to take pictures with plain and neutral backgrounds. Using overhead lights, desk lamps, and flashlights, I created strong highlights and shadows across my face, which changed based on the angle of the light striking my face, the angle of my face, and the angle of the camera capturing the image. 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, goofy, sad, and distraught. Holding the camera and taking the photographs myself, it 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 varied the position of the camera to create different scales of my face compared to the dimensions of the photograph. All of these pictures made up the collection of gathered information for the saturation stage.

During the incubation stage, I uploaded all of the photographs onto my computer and looked through them to narrow down my search for the image to use for the assignment. I examined the images to determine which ones best fulfilled the assignment for high contrast and which ones displayed strong and powerful emotional connection. I began deleting images that had subtle value contrasts and uninteresting highlights and shadows. I also found myself deleting all of 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.

Illumination occurred when I observed the image seen in Figure 1-25. This photograph displayed strong and interesting value contrasts on my face. Intrigued by the way the left eye captured and reflected so much light while the right eye remained in the darkness by the shadow from my hair, I selected this image as the best option to draw. There seemed to be a warmth, life, and hope to the left eye while the right eye seemed cold, distant, and almost dead. This subtle but intense emotional connection 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 my artwork.

The verification stage occurred in a flash by going back to my previously asked questions from the first insight stage and observing the numerous answers produced
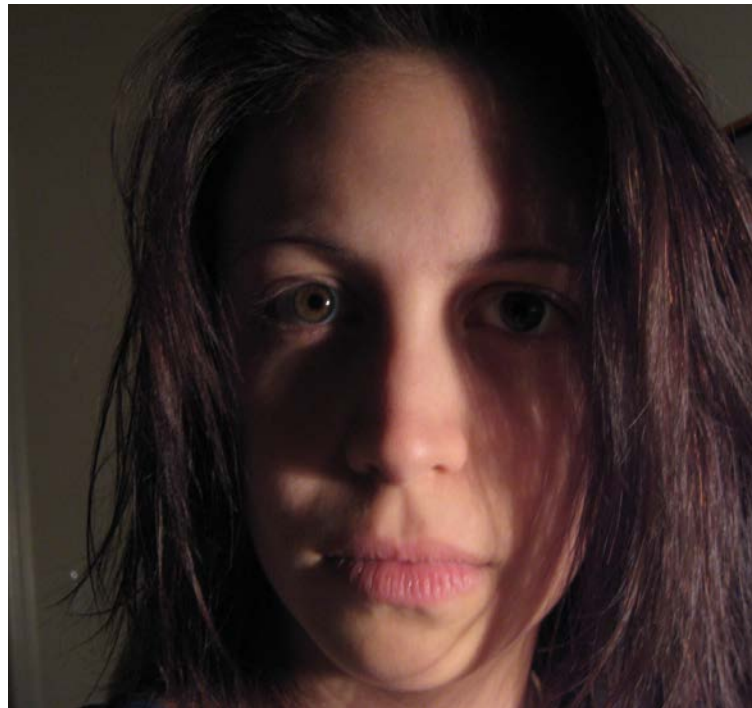
Figure 1-25: Chosen reference image for self-portrait

by the selection of this image. 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 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. It seems that the person in the photograph, attempting to hide some deep dark emotion that the viewer will never know, remains fully aware of the viewer's presence.

After being confident with the image selected, a new first insight stage began and I had to revisit some of my questions regarding how to move forward with producing my self-portrait. During this stage, I answered all of those questions using my selected photograph. I determined that making a realistic self-portrait would most effectively portray the emotion in the image. I did not think that the color in the photograph assisted in communicating the emotion or intensity, so I chose to create my self-portrait in black and white, using charcoal in order to get the strong dark values on white paper and preserve the highlights. I decided that the scale of the paper should be fairly large, 24"x36", so that the face could be larger than life and hold attention and presence in a room.

Quick and simple, the saturation stage involved gathering the materials to begin my drawing. These materials included a charcoal pencil, a kneaded eraser, a drawing board, and a sheet of white 24"x36" drawing paper. Once the materials were gathered, I waited until Friday's class to set everything up and begin the next stage for this in-class 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. Having a lot of experience in figure drawing, I usually approach a portrait with the placement of the head on the paper.

Once I placed the head, I then moved to placement of the facial features in the appropriate position and scale. I finally established form through the technique of shading to create value contrasts.

Illumination 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.

The verification stage of my self-portrait (Figure 1-26) began upon completion, with me as the first viewer. I examined 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. The final product conveyed a dra-

Figure 1-26: Self Portrait, Charcoal Pencil, 18"x 23", 2012

matic, sad, mysterious, and conflicted nature, all of the characteristics which I intended to express. I awaited the responses of the next viewers of my project, my figure drawing professor and my peers in the class. During the in-class critique, my self-portrait received positive remarks regarding the attention to detail to create a realistic portrait and the strength of the value contrasts within the piece. I continue to receive positive verification for my self-portrait as people view it in my portfolio. For me, the most common remark, that the drawing looks "so real but so dark and eerie," brings great satisfaction and ultimate verification of a creative process well done.

By examining my process of creating the self-portrait, I learned that even though I worked unconscious of these formal stages at the time of creation, the repeated models provided a verification stage in the middle of the assignment. The success of my project grew from stepping back and making sure that I had chosen the right photograph before moving forward. I also learned that during this particular assignment, I spent more time questioning, thinking, and observing than I spent physically producing the work of art. Critical thinking remains crucial for an artist to create a work of art that communicates with the viewer.

1.2.2 The Creative Process Based on the Vision of Another

Using the elements of design and the stages of creativity to produce a work of art that speaks to the viewer has different challenges when the artist is supplied with someone else's words and vision to be communicated. In theater, the script serves as the foundation for communication to the audience and functions as the main tool for every member of the creative team to form a unified vision for the "world" of the show. Before I could learn the process of creating a world in a creative team, I first needed to learn the process and elements that go into creating a world on my own. In order to do this, I illustrated a children's storybook. The objective of the assignment encompassed designing from the perspective of the entire creative team including the director, scenic designer, costume designer, props

designer, and lighting designer in order to create a unified vision for the world of the story while staying true to the words communicated by the author. The project required a minimum of 8 illustrations and at least 5 of them needed to be in color.

The first insight stage for this assignment proved challenging as I considered what story to illustrate. I decided that I wanted the story to be emotionally engaging and complex with unique and original illustrations. I questioned whether the story should be a fairytale, folktale, nursery rhyme, or myth. During the saturation stage, I collected lists of all the possible children's stories I could find, including the works of Mother Goose, Grimm's Fairy Tales, myths and folk-lore of various cultures, and many other famous children's stories. The incubation stage consisted of culling through the lists and narrowing down my options. I eliminated the stories that proved too short or too long for the parameters of the assignment, as well as any story too well-known, especially any made into a Disney film. It is so easy for an artist to become influenced by outside sources and I knew that it would be hard to break away from classic Disney looks for stories such as Cinderella, Snow White and the Seven Dwarfs, or The Little Mermaid.

After narrowing down my search, the illumination stage struck me with the idea of illustrating the classic Greek myth of *Orpheus and Eurydice*. It would seem unorthodox to consider *Orpheus and Eurydice* a children's story, but not all children's stories must have a happy ending, and the story has many strong and important messages relating to life, love, and loss. Being the perfect length for me to interpret, unique and individual in nature, and rarely illustrated, perhaps never for children, I knew I could keep it my own. My excitement to get started with the project and my passion and emotional connection with the story's messages verified this to be the right choice of story to illustrate. The message of the myth, *Orpheus and Eurydice* centers on love and its worth as Orpheus travels to the depths of hell to retrieve his lost love, Eurydice. The story also sends several strong messages: that you never know when someone you love may be taken away from you; keep faith and trust

even if it requires you to believe in something blindly and without question; and sometimes when you lose something, you may never regain it. This ending to *Orpheus and Eurydice*, though tragic, teaches important life lessons to the reader, child or adult.

The second first insight stage involved analyzing and breaking down the story. I considered which parts of the story should be illustrated and what keywords from the text to focus on (Figure 1-27). The keywords I found, Orpheus, Eurydice, love, terror, poisonous snake, grief, underworld, Cerberus, Hades, his cold queen, tear, shade, lost faith, turned, and gone, provided the concentration for the illustrations. I still had many questions relating to the overall look of the world such as the style of the drawings, which pages should be in color, what materials to use, in what time period and location should the story be set, and what the characters should look like. I also had questions concerning the layout of the pages, such as where the text should appear and whether the drawings should be presented

Orpheus and Eurydice

Be warned: this story is beautiful but tragic. It begins with Orpheus, the best musician that ever lived. One strum of his lyre, one note sung, and beasts would crawl to him, rocks would shift their moss to move to be closer, trees would tear their roots to be closer to him. He had more power than a mortal man ought to for he was the son of the Muse Calliope.

He lived his life simply and carelessly until the day he met Eurydice. She was a Dryad, and when they fell in love it meant everything to them. But the rustic god Aristaeus saw Eurydice's beauty and desired it, and did not care that she was unwilling and in love with another. She ran from him in terror, without thought to her step, and so it was she stepped on a poisonous snake in her flight. The venom of its bite killed her at once and her spirit went to the Underworld. Orpheus was inconsolable. His grief was bitter, but he did not let it lull him into a stupor, he decided to take action.

With his lyre, Orpheus descended into the Underworld. A normal mortal would have perished any number of times, but Orpheus had his lyre and his voice and he charmed Cerberus - the three-headed monster dog of Hades who guarded the Underworld - into letting him pass. Facing Hades and his cold Queen Persephone he played for them his sorrow at the loss of his love. The heart that was frozen by Hades' abduction melted in Persphone's breast and a tear rolled down her cheek. Even Hades could not help weeping. They let Orpheus through to Eurydice, but warned him very carefully: Eurydice would follow him into the light of the world and once she entered the sunlight she would be changed from a shade back to a woman. But if Orpheus doubted, if he looked back to see her, she would be lost to him forever.

Orpheus heard and rejoiced. He turned and left the dark hall of Hades and began his ascent back to life. As he walked he rejoiced that his wife would soon be with him again. He listened closely for her footfall behind him, but a shade makes no noise. The closer to the light he got, the more he began to believe that Hades had tricked him to get him out of the Underworld, that Eurydice was not behind him. Only feet away from the light Orpheus lost faith and turned around. He saw Eurydice, but only for a moment as her shade was whisked back down among the other dead souls. She was gone.

Figure 1-27: Story of Orpheus and Eurydice with keywords highlighted

as single or two-page spreads. All of the questions about the overall look and composition of the project had to wait to be answered until after I had immersed myself further into the saturation stage of the project.

The saturation consisted of collecting research images of other artists' interpretations of Orpheus, Eurydice, Hades, Persephone, and Cerberus (Figure 1-28). While I did not want any outside sources overshadowing or infiltrating my designs, I found inspiration in looking at how other artists throughout history had visualized these characters. I found most of the images to be realistic and classical Greek paintings depicting the myth. I knew I wanted to avoid the traditional look of the characters and make my storybook unique, stylized and accessible to a modern audience. During the incubation stage, I examined these research images that I had collected and began sketching out ideas for the look of the

Figure 1-28: Orpheus and Eurydice research collage

pages and characters. I initially used pencil but one of my research images, an ink drawing portrait of Orpheus in the top left corner of my research board, spoke to me about using pen instead of pencil. Once I began sketching in pen, my ideas flowed more clearly and a visual style emerged (Figure 1-29). The discovery of the line style for the world of the story sparked the illumination stage.

Through my quick thumbnail sketches, I had already created a visual differentiation between the real world and the underworld in the story with the use of line character. The line character for the real world appeared calm, controlled, and flowing while the line character for the underworld gave a strong chaotic and erratic sensation. The lines in the sketches also assisted in creating value contrasts between the two worlds. The underworld sketches contained more lines that overlapped and compacted together which created dark-
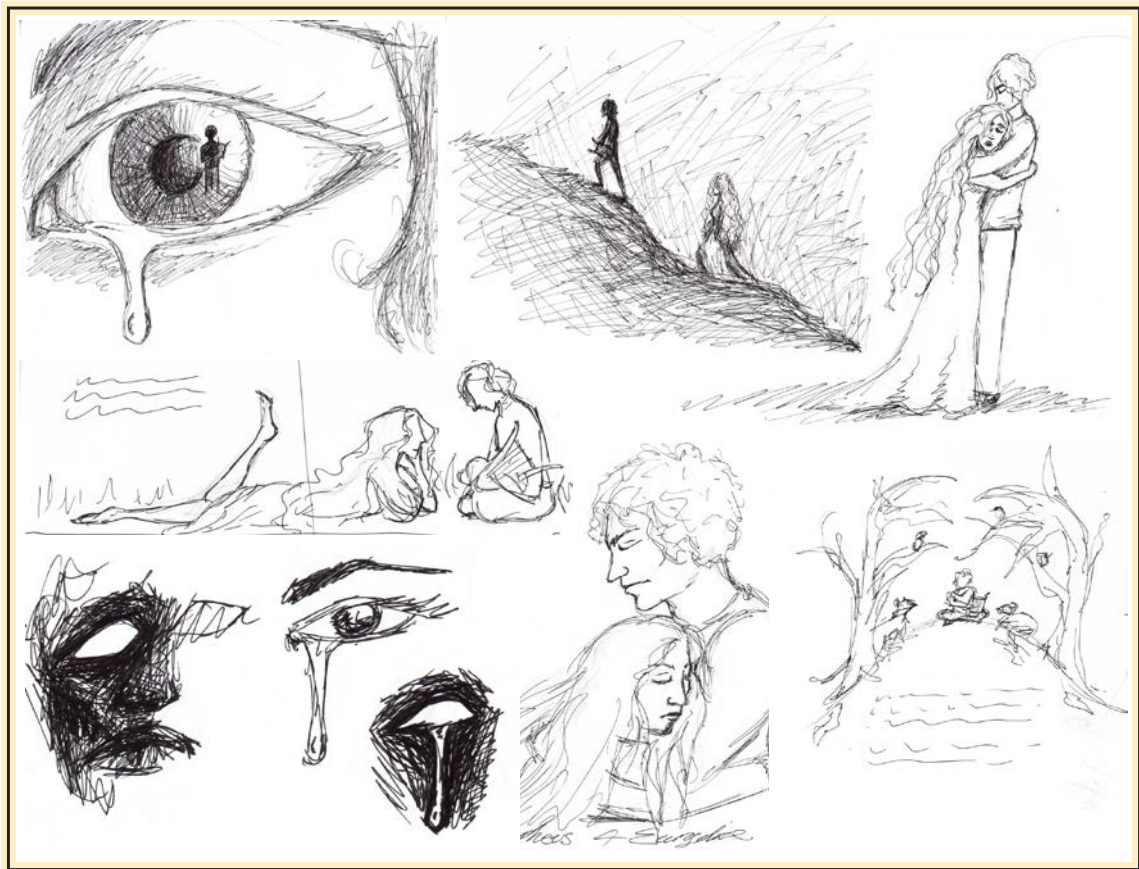
Figure 1-29: <u>Orpheus and Eurydice</u> thumbnail sketch collage (pen)

er tones and established a dramatic, mysterious, and conflicted quality to the look. The real world sketches used more open white spaces, which gave a lighter quality to the overall look. The line quality that emerged from my sketching process verified to me that I had discovered the overall style of my illustrations for *Orpheus and Eurydice*. I determined that the drawings would have an abstract, sketchy quality with energized and quick line character.

From the work and discoveries in the last few stages, I answered many questions that I had asked during the previous first insight stage. I determined that the time period and location for the story is ambiguous and non-descript. This signifies that the story and its messages remain timeless and that the setting does not matter to understanding the story's meaning. The characters, though Caucasian, do not represent any specific culture or ethnicity. I also decided that the journey of the story would be best depicted by illustrating full two-page spreads and having the text within the composition of the pages to interconnect with the drawings. In terms of the materials to use for the project, I knew I wished to use pen for the line work, but the color choices needed to evolve as the drawings progressed further.

For the third first insight stage, each two-page spread posed its own set of challenges and questions. What exactly should I depict from the words provided, in what scale should all the elements be in relation to the page dimensions, and what viewpoint should the audience have for the events of the story? In the second half of the story, the author describes Eurydice as being a "shade" of the woman she used to be. This posed the question, "What does a 'shade' look like?" This was a concept that I had to ponder for the visual portrayal of it within my illustrations.

During the third saturation stage, I experimented with what media to use to produce the color for the illustrations, as well as what paper to use. I determined that the paper need-

ed to be thick and opaque because in book form, the illustrations were to be presented on both sides of the page. I did not want the image to show through to the other side. I chose to use a cream colored cardstock for the drawing and painting of the illustrations. The media that looked the best proved to be pen with a light wash of watercolor. However, the use of watercolor caused the cardstock to warp and the pen to bleed through to the other side. To resolve this problem, I chose to scan and copy the work on clean flat cardstock for the final storybook. While continuing to sketch and narrow down ideas, I decided that all of the illustrations needed to have color in order to make the storybook look unified.

The third incubation stage consisted of analyzing the sketches, making decisions about what to depict for each page, and considering how to resolve the challenges that arose in each page. The first two-page spread (Figure 1-31) focused on introducing the viewer to the character Orpheus and the power of his music. The left side introduced the story in an ominous manner, warning the viewer of the tragic ending. I wished to portray the evocative message from the words in the visuals for the viewer. I placed the text in the center of the page with the tree limbs surrounding it to give a tense, claustrophobic feeling. For the greens and browns on the left side, I selected a duller intensity than the colors on the right, as a subtle but effective transition. The duller colors gave a gloomy and sad quality to connect with the words of warning. However, the image then transitioned to warmer and purer colors on the right side to give a happy feeling toward the beauty of Orpheus's music and how it captivates everything around him. Illustrating all of the detail described by the author without making the page look too busy and cluttered, proved challenging. I decided that by having the viewpoint further away from the subject, I could alter the scale and fit all of the information onto the page nicely.

The second two-page spread (Figure 1-32) focused on introducing Eurydice and the love that she shared with Orpheus. I chose for the viewpoint to be closer to the subjects in this illustration for the viewer to focus and connect to their love and affection for each

other. The colors continued to be warm, giving the essence of happiness. The mood of the story then shifted in the next two-page spread with the intrusion of the poisonous snake (Figure 1-33). The color became duller and muddier. For this illustration, I had to choose what exact moment to capture. I initially drew Eurydice lying dead on the ground with the snake nearby, but I then decided that the moment would be much more dramatic and active if I captured the moment before the snake attacked Eurydice. The completed illustration matched the terror and tension presented in the text.

The fourth illustration (Figure 1-34) focused on Orpheus's journey to the Underworld and his encounter with Cerberus. The large scale of the three-headed dog intensified the fear and focused on the impending danger that Orpheus faced. This two-page spread made a transition in the mood and tone of the story with the use of line, value, and color. The line quality became chaotic and disjointed while the values and colors became darker, all to portray the look of the underworld. The red of the dog's tongues and the yellow of his eyes both created energy and action for the character of Cerberus.

I initially thought that the focus of the next two-page spread (Figure 1-35) should be of Hades and his mistress Persephone. However, the challenge arose of how to depict the devil without him looking cliché. I chose instead to focus on Persephone's tear, produced after hearing Orpheus's music and tale of woe. The eye drew focus both to the tear and to Orpheus playing his lyre in the reflection of her eye.

Illumination occurred while brainstorming ideas for the sixth illustration (Figure 1-36). The visual appearance of Eurydice's "shade" continued to be challenging. However, I finally determined that her "shade" should appear as a shadowy, foggy, or blurry image of her original form. I used a lot of water with very little watercolor pigment in order to make her look transparent and still maintain a light shade of her former colors. I also did not include as many pen lines to create her form. Displayed in this way for the rest of the story,

her final "shade" (Figure 1-38) lacked color completely as she faded into the darkness of the Underworld, never to be seen in daylight again.

I looked through the storybook that I illustrated and verified my success in creating a unified world with a unique style and vision. As the director and designer, I learned how to choose the composition of viewpoints and style of presentation for the viewer. I learned how to act as the scenic designer by creating the visual environment of both the real world and underworld of the story. Acting as the costume and props designer, I made choices for how the characters and objects within the story should be represented. As the lighting designer, I made decisions on what aspects of the story should be emphasized with light or dark to enhance the mood of the moment. I stayed true to the words of the story and the intentions of the author in my illustrated storybook of *Orpheus and Eurydice*.
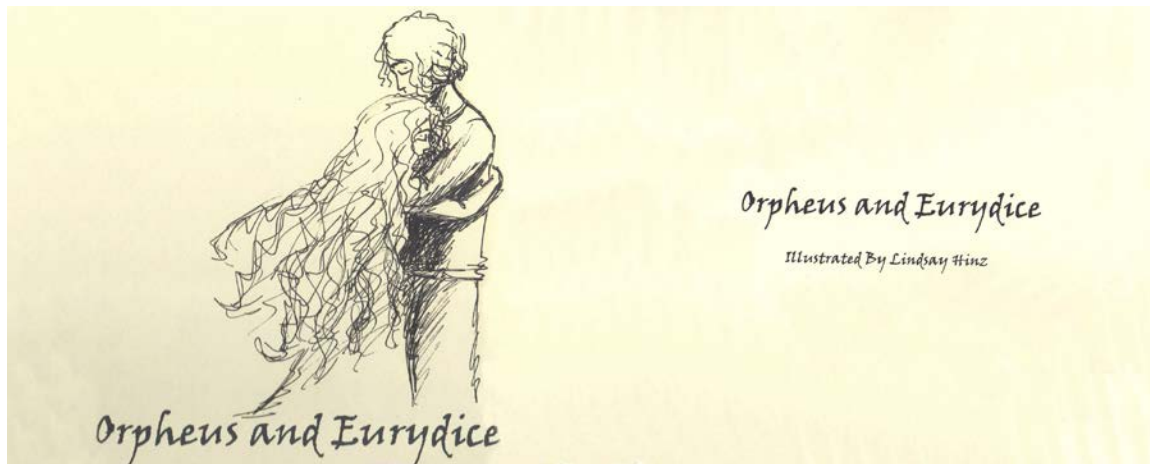
Figure 1-30: <u>Orpheus and Eurydice</u> cover and title page
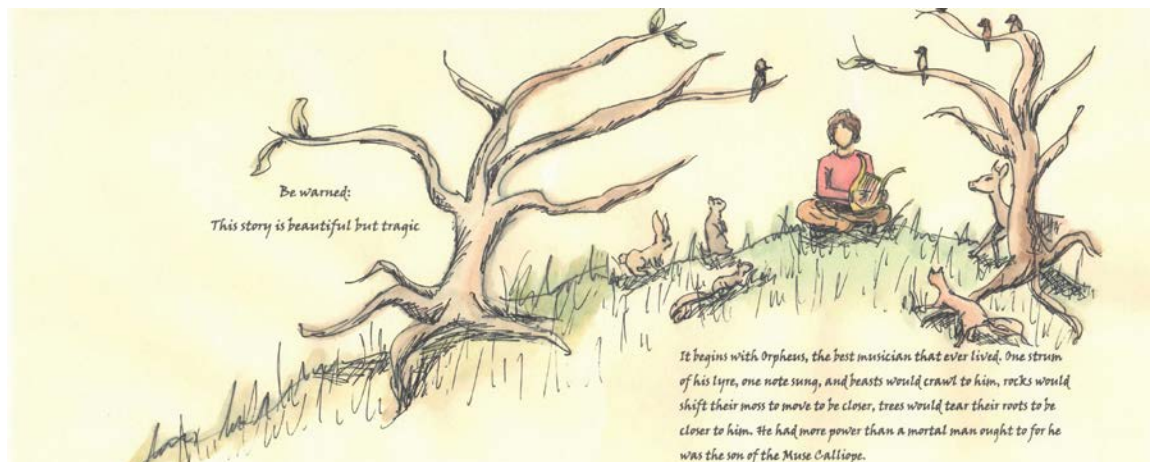
Figure 1-31: <u>Orpheus and Eurydice</u> first two-page spread

Figure 1-32: <u>Orpheus and Eurydice</u> second two-page spread

But the rustic God Aristaeus saw Eurydice's beauty and desired it, and did not care that she was unwilling and in love with another. She ran from him in terror, without thought to her step, and so it was she stepped on a poisonous snake in her flight. The venom of its bite killed her at once and her spirit went to the underworld.
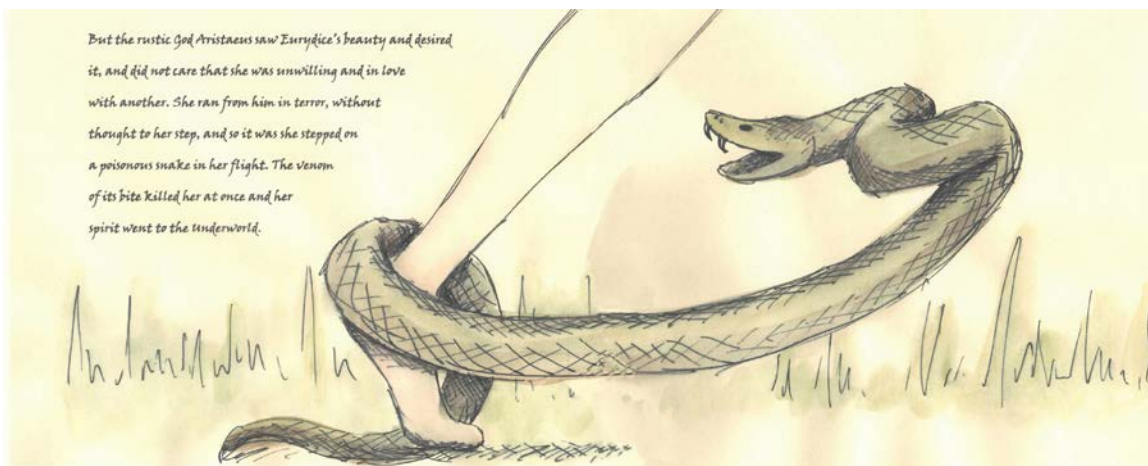
Figure 1-33: <u>Orpheus and Eurydice</u> third two-page spread

Orpheus was inconsolable. His grief was bitter, but he did not let it lull him into a stupor, he decided to take action. With his lyre, Orpheus descended into the Underworld. A normal mortal would have perished any number of times, but Orpheus had his lyre and his voice and he charmed Cerberus, the three-headed monster dog of Hades who guarded the Underworld, into letting him pass.

Figure 1-34: <u>Orpheus and Eurydice</u> fourth two-page spread

Facing Hades and his cold Queen Persephone, he played for them his sorrow at the loss of his love. The heart that was frozen by Hades' abduction melted in Persephone's breast and a tear rolled down her cheek. Even Hades could not help weeping.

Figure 1-35: <u>Orpheus and Eurydice</u> fifth two-page spread

They let Orpheus through to Eurydice, but warned him very carefully: Eurydice would follow him into the light of the world and once she entered the sunlight she would be changed from a shade back to a woman. But if Orpheus doubted, if he looked back to see her, she would be lost to him forever.

Figure 1-36: <u>Orpheus and Eurydice</u> sixth two-page spread

Orpheus heard and rejoiced. He turned and left the dark hall of Hades and began his ascent back to life. As he walked he rejoiced that his wife would soon be with him again. He listened closely for her footfall behind him, but a shade makes no noise. The closer to the light he got, the more he began to believe that Hades had tricked him to get him out of the Underworld, that Eurydice was not behind him.

Figure 1-37: <u>Orpheus and Eurydice</u> seventh two-page spread

Only feet away from the light, Orpheus lost faith and turned around. He saw Eurydice, but only for a moment as her shade was whisked back down among the other dead souls. She was gone.
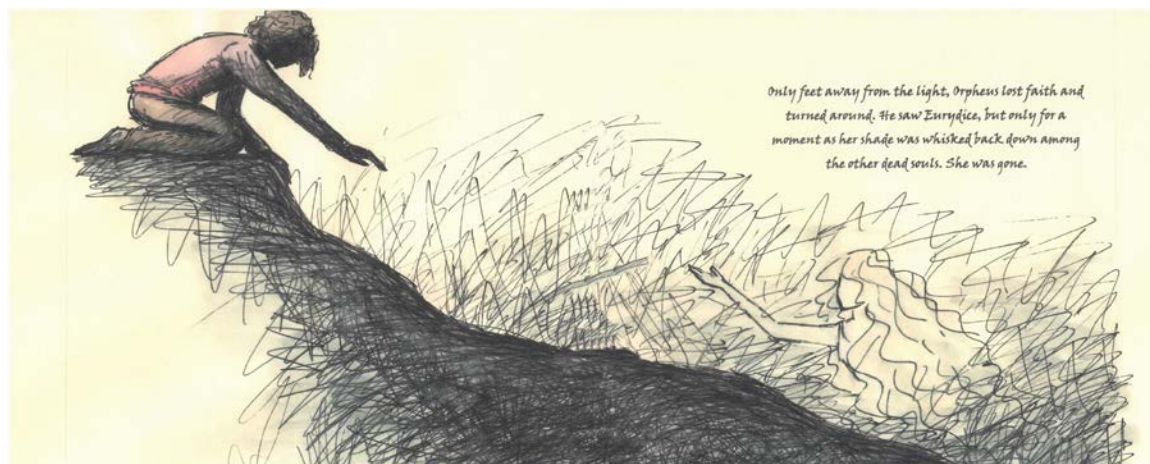
Figure 1-38: <u>Orpheus and Eurydice</u> eighth two-page spread

The culmination of my creative process for this assignment (Figure 1-39) concluded that the longer the process took, the more extensive and lengthy incubation became. By drawing out the model, I realized that I spent the majority of my creative process for this assignment in the incubation stage. Taking the time to step back from everything that I had accumulated allowed me to narrow down my ideas and choose the best solutions for the problems within the assignment. I also noticed that as the project progressed, more ideas and possibilities formulated in my mind. While it is a good practice to keep your mind open to many options, there comes a time when a decision needs to be made and that decision cannot be rushed.

The challenge of using an author's words as the basis for a work of art is discovering how to stay true to the artist's own aesthetic while also interpreting and capturing the author's vision. If individual creativity and artistic principles for the project are compromised, the artist will not be satisfied with the product in the verification stage of the process. There must be a balance between the author's and the artist's visions in order for the process and product to be a successful merging of two art forms. In addition, the artist must analyze the text thoroughly, as every word that the author wrote was included for a reason and the artist must understand those reasons in order to capture the essence of their meaning and the content of the story.

Learning the significance and application of the elements of design, the stages
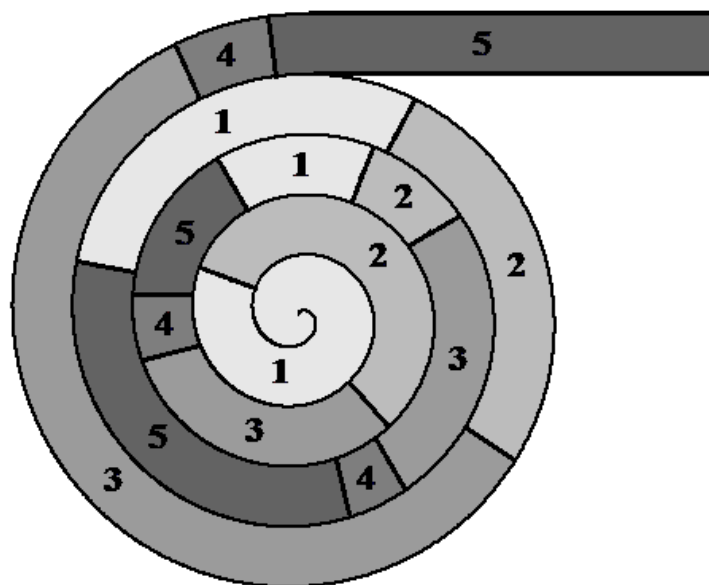
Figure 1-39: <u>Orpheus and Eurydice</u> Spiral Model of Creativity

of creativity, and the practice of applying them to a story prepared me for the extensive and elaborate collaborative process of designing costumes for the stage. The script of a play serves as the designer's primary source for the given circumstances, significant action, dialogue, characters, and overall concepts of the story. With the playwright's foundation in hand, the costume designer begins the creative process of moving from script to rendering.

Chapter 2
The Design Process: From Script to Rendering

2.1   The Stages of the Design Process

The art of designing costumes for the stage involves both an individual process and a collaborative process as a member of a creative team. From my experience as a costume designer, the director and designers meet once a week for six or seven weeks to share their ideas and artistic progress as well as obtain verification from the rest of the team to move forward in their individual processes for execution of the production. Each week, every designer follows his or her own five stages of creativity seeking verification from the team during each design meeting. To understand the flow of my entire design process from script to final character sketches, I have applied the stages of creativity from Getzels' Model as described in Chapter 1 to my distinct steps of costume design.

First insight involves asking and answering questions by intensively analyzing the script. Saturation includes collecting all of the research images of both the world of the play and the individual characters within that world. Incubation encompasses studying the gathered research and looking for line and color solutions for each character's overall interpretation. Illumination occurs with strong ideas and solutions for one or more characters' costumes as reflected in the final design sketches. Finally, verification comes from judging the success or failure of the characters' costumes in the final design sketches (by the production team) and ultimately on stage in the performance (by the audience).

The script for a play serves as the common denominator for every member of the production, including the director, design team, technical team, and cast. By analyzing the script, all members search for the necessary questions and answers that will assist them in their own artistic contributions to the production. In the book, *From Page to Stage*, Rosemary Ingham states:

> A theatre designer collecting script facts proceeds very much like a crime detective searching for physical clues and interviewing witnesses. After a good deal of examination and interpretation, the detective and his or her team will be able to construct a detailed re-creation of the crime…Play-script readers, like detectives, do not jump to quick conclusions. They look, listen, collect, and remain objective. (Ingham 49)

For a costume designer, the detective work primarily targets the characters within the play. However, the designer must also obtain extensive knowledge from the script relating to when and where the events of the play take place, what aspects of the environment affect the characters and the dramatic action, what happened before the play began, what occurs during the play, how dialogue and action reflects and affects each character, and how the overall themes of the play speak to the audience. In order for me to absorb all of the answers necessary during first insight, I rely on the format of Frances Hodge's script analysis, as presented in his book, *Play Directing: Analysis, Communication, and Style* (Appendix 1). This elaborate and detailed outline serves as a guide to acquire a thorough contextual and psychological analysis of the script.

Before the first design meeting with the director and creative team, I complete all of the analysis work. During the first design meeting, the full team discusses the play and the discoveries made through their own analysis of the script. The overall concept and meaning of the production becomes the most important aspect communicated as a group during this initial discussion. For the completed project to be cohesive and unified, the team must agree on the messages that will be communicated to the audience through the production. This collaborative and investigative meeting leads to the saturation stage of gathering visual responses to the world of the play as agreed on by the director and design team.

My creative process continues with saturation in both historical and evocative world research. Depending on the play, historical world research provides background knowledge in any events, places, artifacts, or people mentioned in the play which relate to real history.

If the play centers on an actual moment in world history, this research becomes vital for understanding the production and the process of designing aspects within it. This research can be in the form of books, articles, websites, interviews, videos, photographs, paintings, and more. Next, I immerse myself in abstract world research, which consists of images that evoke emotional and psychological responses to the messages, concepts, and moods of the play. These evocative images presented at the second design meeting facilitate discussion about the play, as well as inspire and spark ideas in the director and other designers. The images also clarify and prove that all of the members of the creative team agree on and understand the vision of the play being produced. This team-sharing creates a solid, cohesive, and collaborative vision needed to design a successful theatrical production. With the vision and concept of the play solidified, my saturation stage continues, focusing on the specific characters and groups of characters within the story.

Character research involves both evocative and concrete images as well. The evocative character images give insight into the emotional state of the character and the concrete character images focus on the physical appearance of the character. My concrete character research images portray physical looks of the appropriate time period, season, age, gender, ethnicity, culture, status, and profession of the character. In these images, I gather information regarding the type, color, pattern, cut, and silhouette of the garments worn, as well as any accessories or styles of hair and makeup. The costume designer makes all of the decisions for how the character appears to the audience and helps to create a psychological response and mood for the audience. In addition, the costume designer visually defines and establishes groups of characters within a play. The visual differentiation between groups of characters helps the audience understand character relationships and why certain characters connect or do not connect. The Capulets and the Montagues from William Shakespeare's *Romeo and Juliet* serve as a prime example of character groups. The two households may

be alike in dignity, but the ancient feud between them should be visually apparent to the audience in order to create a psychological divide between them.

After collecting all of my character research images, I print them in roughly the same size so that the scale of the images does not affect the responses from the design team. A larger image may draw focus, even if a smaller image presents stronger content. For the third design meeting, I lay out all of the world research images first and then all of the character research, organized by specific characters and groups. Leaving the images loose allows the director and me the freedom to reorganize or remove images from the presentation as we choose. I then explain my vision for each character or group based on the images I have presented, and in turn the creative team discusses which images provide successful and inspiring information or which images do not work for the character or production. This discussion informs me of the type of research I may still need to collect. Once I am confident that I have collected all of the character research necessary, I create the presentation composition and mount the images on poster boards to maintain the desired layout for the following stages of my creative process.

The incubation stage consists of preliminary sketching of ideas, choices for line, and choices for color, each containing their own moments of illumination. The process of preliminary sketching serves as my outlet for getting ideas and possibilities from my mind down onto the page. Rarely does a costume designer produce a complete and successful character sketch the first time they put pencil to paper. During the sketching period, the designer examines the research boards and starts to identify possible solutions for each character by deciding which specific elements may or may not work.

In addition to serving as the designer's first release of ideas, "Preliminary sketching, or idea sketching…will be your initial means of visual communication with the director. From them, the director will be able to see what you want the costumes to look

like" (Ingham and Covey 69). I present my sketches to the director and creative team at the fourth design meeting for the show. I discuss my reasons for choices that I have made, explain problems that I still face with certain characters, and possible solutions that I have considered. They respond with feedback, which informs me of how to move forward and make concrete choices for the lines of the costumes.

The second phase of my incubation stage of designing involves making line decisions, which refers to many different aspects within the sketch. The silhouette line, cut line, pattern line, drape line, and line position of the body all convey important information about the costume and the character. The silhouette line refers to the overall shape and structure of the costume and alludes to the time period, such as crinoline or bustle costumes which have distinct silhouettes. The cut line refers to the placement, direction, and shape of seams within the make of the costume, as well as the placement of the waistline and hems. The cut lines express the time period as the orientation of seams, the placement of the waist, and the lengths of dresses, skirts, and sleeves have changed throughout history. In addition, cut lines display the character's status and sophistication. The more tailored and shaped garment reflects an upper class individual, while the looser, generic fit reflects a lower class individual. Pattern line refers to the design on the fabric of the costume, such as stripe, plaid, or checker patterns. This conveys the character's own attention to detail or fashion sense, as well as a desire for attention or the designer's need to draw focus to that character. The drape line refers to the lines created by the drape of the fabric on the character's body. The choice of textile determines the drape line by the fabric's fiber, content, weight, and direction of cut, such as bias or straight of grain. The drape line also communicates the placement of fullness in the garment with the use of gathering, pleating, tucking, wrapping, or twisting the fabric. Lastly, the line position of the body describes the way that the characters hold themselves in the design sketch, such as slouching, or standing straight-up or off-balance. The designer choses the body position that best portrays

the character and communicates their view of the character's overall mood and physical presentation of themselves to the world. Additionally, the line character of the sketch influences the viewer's response to the character. The character will look disheveled, chaotic, and unpredictable if the designer uses messy, quick, and erratic lines to render the sketch. On the other hand, the character will seem clean and well put-together if the designer uses slow, even, steady lines.

By putting significant thought and time into the choice of lines, the design sketch communicates a wide range of information about the physical and psychological view of the character. The different aspects of line provide important information for the director and creative team to understand the look and concept of the character. In addition, the lines provide vital information for the costume technician to translate the costume designer's sketch into the realized costume.

The third phase in my incubation process consists of making color choices for the costume. Color communicates a great deal of information to the audience. The colors of costumes define character groups by making the audience aware of characters' connections to various groups. Color creates connections or divisions in character relationships, such as characters closely connected may be wearing similar hues while opposing characters may be wearing colors that are opposite each other on the color wheel or that differ in intensity or value. Color draws focus on stage and attracts attention to certain characters, while other characters recede into the background. In addition, color affects the mood of a character or a scene. As described in the elements of design in Chapter 1, color creates symbolic, realistic, and psychological responses for the audience based on the temperature, intensity, or value of the color. For a costume designer, making color choices establishes the relationships between characters, emphasizes certain characters, and evokes emotional responses from the audience.

In my creative process, once I have established line, I bring in color options to the sixth design meeting by coloring copies of my line drawings. Color, the most collaborative aspect of the costume designer's process, influences or affects the colors of the scenery and the lighting. Color choice alters in appearance depending on the color in relationship to its surroundings or the color of light shown on it. The color choices must be discussed and agreed on by the director and designers before the costume designer can proceed with the final color sketches.

The art materials used to produce the final costume design sketches range from designer to designer and production to production. I typically use pencil to produce the line and opaque watercolor to produce the color of the designs. However, different productions inspire different visual styles for the presentation of the costume designs in order to establish a certain mood for the characters. This, in turn, may require different media.

The contextual and psychological information gathered from the script analysis, the conceptual discussions with the design team, the images for the world and characters of the play, and the discoveries made regarding line and color all culminate in the creation of the costume design sketches. The six elements of design (line, shape, scale, value, color, and texture) applied by the costume designer, communicate the messages of the playwright's script, the messages of the characters within the script, and the highlighted concepts discussed by the creative team. In *The Costume Designer's Handbook*, Rosemary Ingham and Liz Covey discuss the vast communication achieved by the final design sketches, stating:

> All of the costume designer's research, exploration, and preliminary drawing come together in the final sketches…A complete costume sketch conveys, among other things, line, shape, proportion, and color, history, script, and character analysis. It indicates as clearly as possible, what the actor will wear and what the audience will see. The shop technicians look at the sketch to guide draping and pattern drafting, trim arrangement, fabric dyeing, and the creation of hats and other accessories (Ingham and Covey 88).

The completed costume design sketches communicate to a broader audience than just the director and design team. The technical team in the costume shop uses the visual information in the sketches to bring the costumes to life. Often presented to the cast at the first read-through of the play, the sketches serve as inspiration for portraying their characters. They guide, yet never dictate how the actor must act. The sketches may occasionally evolve and change based on the actors' unique approach and portrayal of the characters. Inspiration goes both ways—from designer to actor and actor to designer.

Because theater is a collaborative art form, any member of the production team can inspire or influence any stage of the creative process from first insight to verification. Verification stems from the responses to the final costume designs from the director, design team, technical team, production team, actors, and, finally, the audience. The audience serves as the ultimate source of verification as the viewers of the completed work of art, the performance. The ability of the audience to understand, absorb, connect with, and enjoy the production hinges on the team's ability to correctly and cohesively communicate its vision.

2.2   The Design Process within the Classroom

To master the art of costume design, I have spent the past three years producing projects in a classroom setting, which served as practice for designing productions in a variety of different styles. While these assignments prepared me for designing realized productions, the design process for class projects involved different dynamics and challenges. Structured like a design meeting for each class period, I presented my progress in the design process and acquired responses and verification from the professor and peers in the class. While class discussions provided important feedback, I solely took responsibility for making the significant decisions for the design, such as overall themes, design concepts, and color choices. Making these important decisions proved challenging and daunting. I functioned as the director and costume designer, but without the need for collaboration

with other designers, I found that I had more freedom to make choices and creatively express ideas, a process similar to my experiences as an individual artist.

One of my most successful and enlightening class assignments involved designing the costumes for either a ballet or an opera. This project incorporated more stylistic, psychological, and functional challenges from those of a play or musical, pushing me to study and learn different ways of applying emotional response from the music of ballet or opera to the visual portrayal of the characters. After selecting *A Midsummer Night's Dream: An Opera in Three Acts,* by Benjamin Britten, I purchased a recording of a performance and the libretto, both of which served as sources of script analysis for the assignment.

The first insight stage of this assignment involved analyzing the libretto (Appendix 2 and 3) and the music of the opera. The libretto provided the same plot and cast of characters as the original play by William Shakespeare. *A Midsummer Night's Dream* relies on the mystical story about the collision of the realistic and the supernatural and how different characters benefit or struggle with the sudden intrusion of magic. It deals with the struggles of real life, the chaos of the unexpected, and the enlightenment obtained through dreaming. The story teaches the audience that dreams help us to escape the confines of reality to the benefit of our waking lives. Through the designs of the costumes, I intended to convey the quality of that dream state. For the humans, I wished to ground them in an essence of reality but not to tie them down to a specific time period. This would create the feeling of timelessness and display the possibility of any reality for the dream world. In contrast, I wished to portray the fairy characters in more abstract, imaginary garments, which would seem out of place in the real world and appear more like something from a dream state.

Having never analyzed music before, I had to devise my own method of exploring and categorizing the melodies. The pitch, tone, rhythm, speed, and use of musical instruments all factored into my response to the character's personality, emotional state, strength

or weakness, femininity or masculinity, and overall energy. I decided to make a chart (Appendix 4) and list the words or phrases that the music evoked for each character or groups of characters. These words played a key role in the success of the visual portrayal of the characters.

The saturation stage of this project involved unconventional forms of world research and character research. To illustrate the dreamlike qualities of the story and the evocative experience of the opera music, I chose to keep my research in abstract, non-representational forms, unrestricted by realistic time periods or clothing. I found abstract art that exemplified the world of the opera as well as the groups of characters within it. My primary image for the full world of the production (Figure 2-1) displayed every group of characters within Britten's story. The blue area in the center represents the light, airy, peacefulness of the fairies. The slash of golden yellow embodies the energetic quality of the intrusive Puck. This slash creates a division between Tytania, displayed as the rose pink smoky area on the
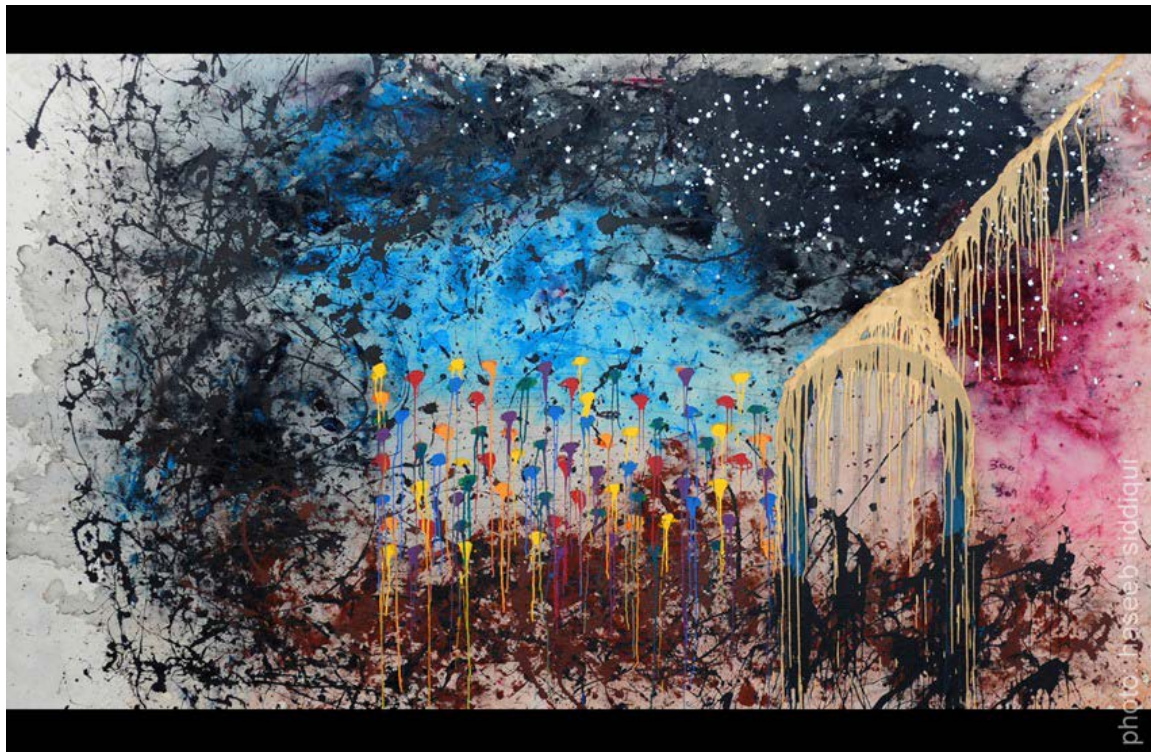
Figure 2-1: Abstract world research image for <u>A Midsummer Night's Dream: An Opera in Three Acts</u>

right, and Oberon, the dark grey cloud to the left of the slash. The bright dots symbolize the colorful group of Mechanical characters who add comedy and light-heartedness to the story. Lastly, the dark chaotic area surrounding the fairies represents the lovers who embody the most intense, heavy, and tormented emotions of the opera.

Rather than doing realistic character research, I listened to the music for inspiration and created line and color abstracts to serve as my main tools for visual clarity of the characters. The non-representational drawings embodied my evocative response to each character or group of characters portrayed in the music of the opera. Similar to my approach to the Seven Deadly Sins project, I gathered significant information from these abstracts, relating to the quality of line, shape, scale, value, color, and texture for each character.

During the incubation process, I explored a new technique to maintain the abstract line quality for the character sketches. I placed tracing paper over my line abstracts and attempted to find the lines of a body, character, or costume within it. By turning and repositioning the abstract and visualizing it in various orientations, I began translating the lines of the abstract into the lines of the character onto the tracing paper. As seen in the reference images, the lines remained loose, stylized, and abstract, yet still represented my emotional response to the character from the music while capturing a physical portrayal of the character. Using the abstract sketches and color abstracts as inspiration, I moved forward to create realized character drawings.

Illumination occurred when I interpreted my abstract line sketches into character drawings. After analyzing the libretto and music, emotionally responding to the characters in line and color, and creating abstract sketches, I visualized how to translate the characters from abstract form into a more realistic representation for the final sketches. While the styles of the abstract sketches proved inspiring and intriguing, the final character sketches still needed to communicate the required information to the director, creative team, tech-

nical team, and actors for this opera to actually be produced. The detailed line sketches conveyed more information, but still maintained an abstract quality, which created a strong dramatic style for the visual portrayal of the opera.

The final color sketches embodied the characters of Britten's Opera based on my analysis of the libretto, my emotional response to the music through line and color abstracts, and my exploration with abstract research and drawing. The costume design sketch of the fairies (Figure 2-18) portrayed them as a chorus and a unified and harmonious group, but also examined the individuality of the main fairies, capturing the variations I experienced in the music. I wished to capture the whimsical nature of the fairies and the light, airy, and peaceful feeling evoked by the music. The music, as well as the character of Puck, expressed an energetic, upbeat quality. I intended to capture the movement and energy of Puck through the costume (Figure 2-23). The warm color reflected the liveliness of the character and the lightweight chiffon enhanced the movement of the character. Oberon and Tytania appeared to be two sides of the same coin, in that the music produced a harmony between them. Thus, I wanted them to complement each other, with the black unifying them by the tension and frustration they share. The purple in Oberon's design (Figure 2-29) evoked the melancholy feeling which was displayed in his music, while the rose red in Tytania's design (Figure 2-34) expressed the feeling of being more heated, tense, and passionate—qualities displayed in her music.

I translated the bouncy, disjointed, and comedic quality of the Mechanicals' music into their costumes (Figure 2-48) by including a range of vivid colors and exaggerated positions. The mechanicals fit into the "reality versus dreaming" theme because of the play they perform. The comedic element of the performance relies on the fact that they lose sight of the true importance of theater, to allow the audience to enter the world of the play and imagine. By making such comments as how the lion is not really a lion, they forget the importance of dreaming and using the imagination. Thus, the characters tease the actors in

this play within the play. Similarly, the color sketch of Bottom (Figure 2-53) portrayed his pompous, aloof, swelled up nature and gave him an animated, caricature quality, illuminating the high level of comedy in his music while under Puck's spell.

As the true lovers in the opera, Hermia (Figure 2-59) and Lysander (Figure 2-64) needed to complement each other. Introduced early in the opera through the words of the libretto and the harmony of their music, I unified them through muted colors and weight and volume at the bottom of their garments. These choices symbolized the struggles they faced in working to stay together. Affected emotionally by feeling trapped and confined by the situation her father has put her in, Hermia's music reveals her tension and desperation, reflected by the lines in her garment. Though equally upset, Lysander appears as the more level-headed partner wishing to find a solution, so the desperation appears less vivid in his costume. Demetrius's rigid line and bold color palette (Figure 2-69) reflected his stark, aggressive, and determined nature. While Helena's music evoked a feeling of desperation, obsession, and distress, captured in her look through a muted color palette and chaotic line (Figure 2-74). Although consumed with deep and depressing feelings, she maintained a level of hope that he would eventually see the light and reciprocate her love. The rougher line of her garment also suggested a weathered feeling which mirrored the music of the character.

The verification stage of the project involved laying out all of my sketches, listening to the music of the opera again, and reviewing my chart of response words. I checked to make sure that each character blended my design concept and analysis with the music and libretto. I determined that the final sketches successfully unified my vision of the world and achieved the objectives of the assignment by creating a stylistic design for a dramatic opera that applied my emotional response from the music to the visual portrayal of the characters. Designing within the classroom offered opportunities to experiment with a variety of techniques and styles, which enabled me to advance my skills in creative thinking, innovation,

54

and abstract concepts. In addition, the class projects taught me that every production re-quires a slightly different design process. The costume designer must be able to create new methods when necessary by building on a strong foundation of process.

Figure 2-2: Abstract research image for Puck and the fairies

Figure 2-3: Line abstract for the group of fairies

Figure 2-4: Color abstract for the group of fairies

Figure 2-5: First line sketches for the group of fairies

Figure 2-6: Line abstract for the fairy Peaseblossom

Figure 2-7: First line sketch for the fairy Peaseblossom

Figure 2-8: Final line sketch for the fairy Peaseblossom

Figure 2-9: Line abstract for the fairy Cobweb

Figure 2-10: First line sketch for the fairy Cobweb

Figure 2-11: Final line sketch for the fairy Cobweb

Figure 2-12: Line abstract for the fairy Moth
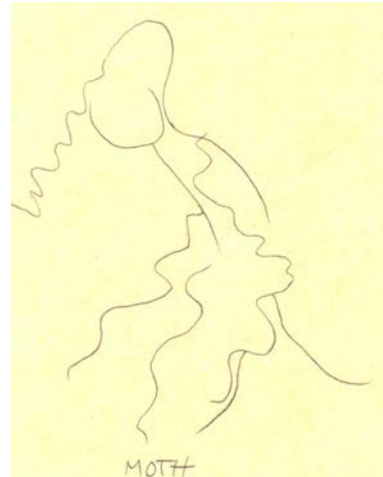
Figure 2-13: First line sketch for the fairy Moth

Figure 2-14: Final line sketch for the fairy Moth

Figure 2-15: Line abstract for the fairy Mustardseed

Figure 2-16: First line sketch for the fairy Mustardseed

Figure 2-17: Final line sketch for the fairy Mustardseed

Figure 2-18: Final design sketch for the fairies
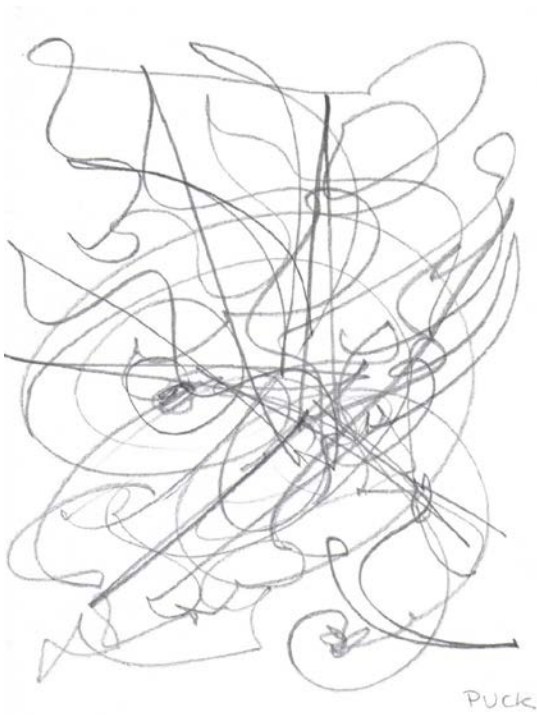
Figure 2-19: Line abstract for the character Puck

Figure 2-20: Color abstract for the character Puck
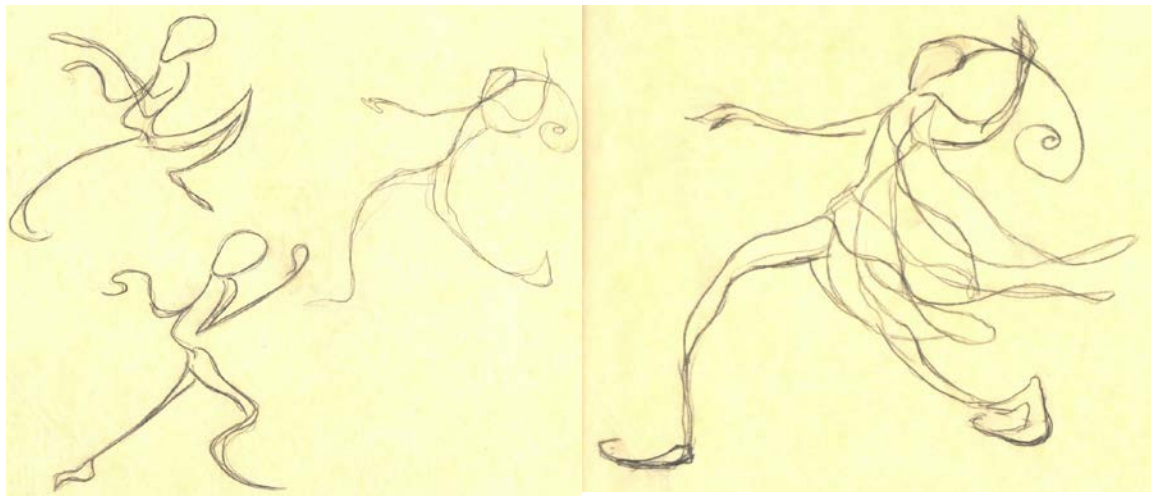
Figure 2-21: First set of line sketches for the character Puck

Figure 2-22: Final line sketch for the character Puck

Figure 2-23: Final design sketch for the character Puck

Figure 2-24: Abstract research image for Oberon and Tytania

Figure 2-25: Line abstract for the character Oberon

Figure 2-26: Color abstract for the character Oberon

Figure 2-27: First line sketch for the character Oberon

Figure 2-28: Final line sketch for the character Oberon

Figure 2-29: Final design sketch for the character Oberon

Figure 2-30: Line abstract for the character Tytania

Figure 2-31: Color abstract for the character Tytania

Figure 2-32: First line sketch for the character Tytania

Figure 2-33: Second line sketch for the character Tytania

Figure 2-34: Final design sketch for the character Tytania

Figure 2-35: Abstract research image for the group of Mechanicals

Figure 2-36: Line abstract for the group of Mechanicals

Figure 2-37: Color abstract for the group of Mechanicals
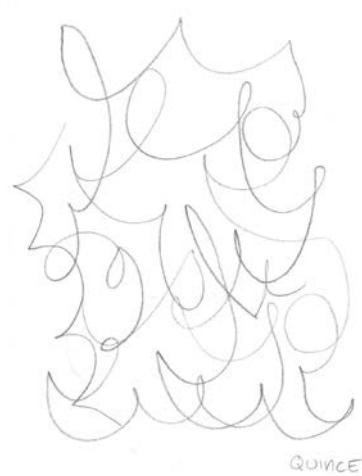
Figure 2-38: Line abstract for the character Quince
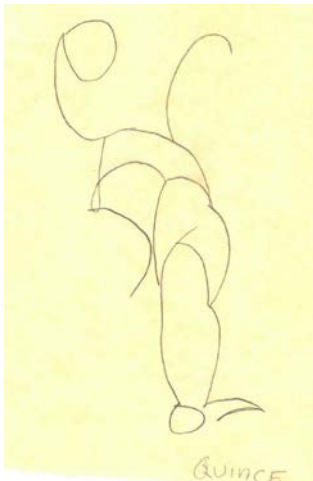
Figure 2-39: First line sketch for the character Quince

Figure 2-40: Line abstract for the character Flute
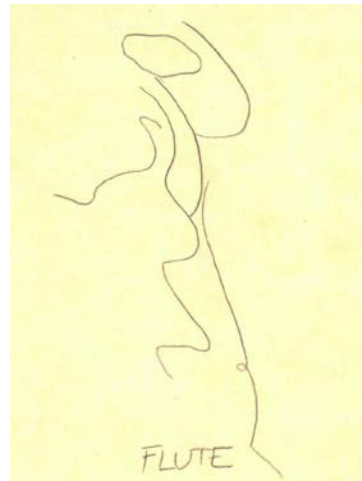
Figure 2-41: First line sketch for the character Flute

Figure 2-42: Line abstract for the character Snout
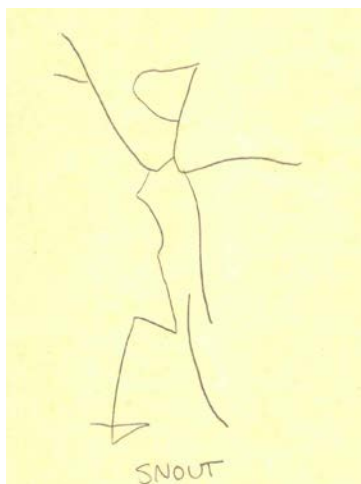
Figure 2-43: First line sketch for the character Snout

Figure 2-44: Line abstract for the character Snug

Figure 2-45: First line sketch for the character Snug

Figure 2-46: Line abstract for the character Starveling

Figure 2-47: First line sketch for the character Starveling
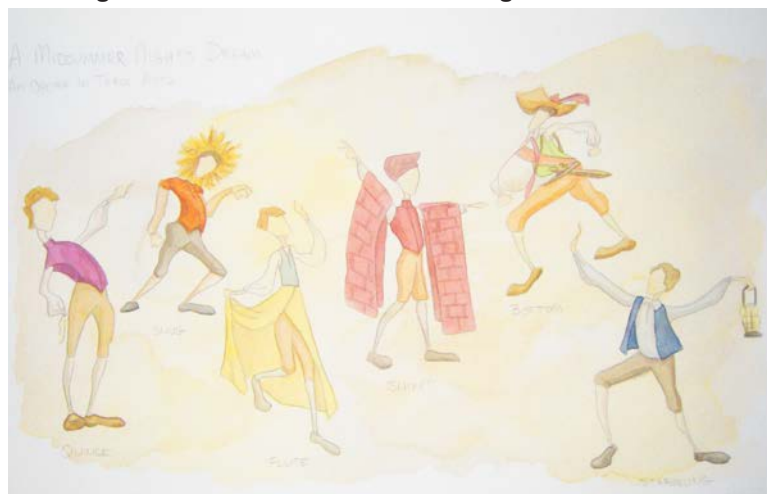
Figure 2-48: Final design sketch for the group of Mechanicals
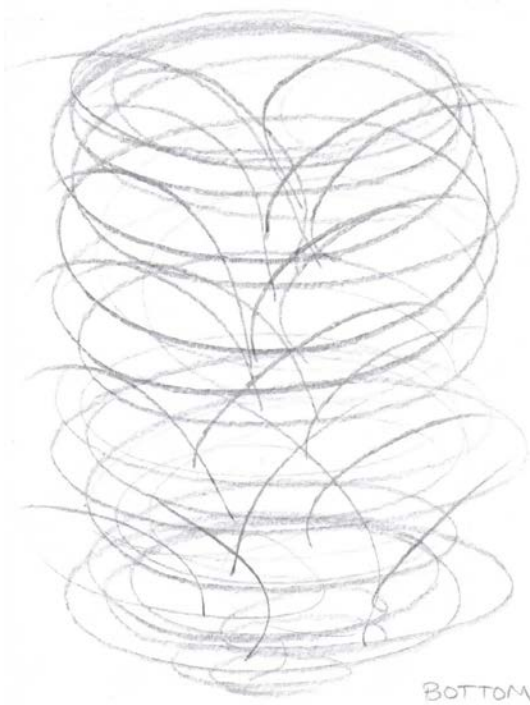
Figure 2-49: Line abstract for the character Bottom

Figure 2-50: Color abstract for the character Bottom

Figure 2-51: First line sketch for the character Bottom
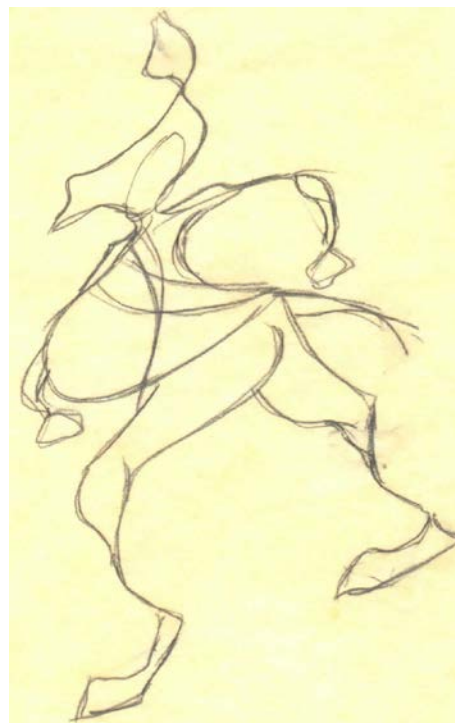
Figure 2-52: Line sketch for the character Bottom (with donkey head)

Figure 2-53: Final design sketch for the character Bottom

Figure 2-54: Abstract research image for the four lovers
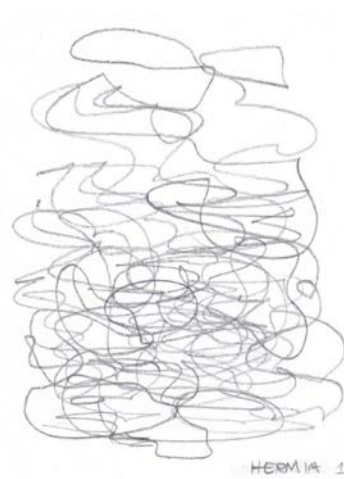
Figure 2-55: Line abstract for the character Hermia

Figure 2-56: Color abstract for the character Hermia

Figure 2-57: First line sketch for the character Hermia

Figure 2-58: Final line sketch for the character Hermia

Figure 2-59: Final design sketch for the character Hermia

Figure 2-60: Line abstract for the character Lysander

Figure 2-61: Color abstract for the character Lysander

Figure 2-62: First line sketch for the character Lysander

Figure 2-63: Final line sketch for the character Lysander

Figure 2-64: Final design sketch for the character Lysander

Figure 2-65: Line abstract for the character Demetrius

Figure 2-66: Color abstract for the character Demetrius
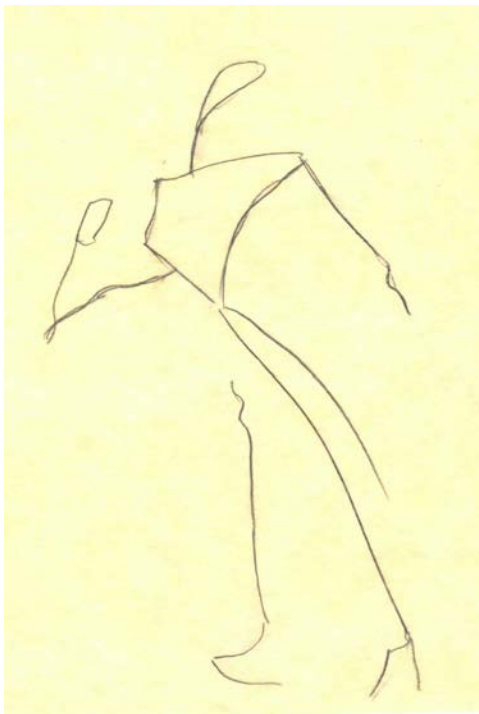
Figure 2-67: First line sketch for the character Demetrius

Figure 2-68: Final line sketch for the character Demetrius

Figure 2-69: Final design sketch for the character Demetrius

Figure 2-70: Line abstract for the character Helena

Figure 2-71: Color abstract for the character Helena

Figure 2-72: First line sketch for the character Helena

Figure 2-73: Final line sketch for the character Helena

A MIDSUMMER NIGHT'S DREAM
An Opera In Three Acts

HELENA 1

Figure 2-74: Final design sketch for the character Helena

2.3 The Design Process for a Realized Production

Designing for a realized production presents many similarities to and differences from designing for a class. I follow similar procedures and steps for my personal process of designing costumes, but a realized production adds a level of communication, collaboration, and unification to the creative process. The first production that I designed, *Elephant's Graveyard*, by George Brant, stands as a strong example of the results of a successful collaborative team, a unified creative vision, and a fully developed costume design portraying a colorful cast of characters.

Having never heard of the play before, I had no preconceived notions as to how the story or characters had been portrayed in other productions, and thus no outside sources influencing my own design. Designers can become distracted by how characters have already been portrayed and what the audience expects. For example, when an audience goes to see a production of *The Wizard of Oz*, most will unconsciously expect Dorothy to be wearing a blue and white checkered dress because of her costume in the famous film. For *Elephant's Graveyard*, I had the freedom to explore the characters fully and make my own creative decisions without becoming sidetracked by another designer's choices.

My process, as always, began with reading and analyzing the script. *Elephant's Graveyard* tells the true and tragic story of the execution of an elephant in a circus in 1916. The elephant stepped on and killed a member of the circus in front of the townspeople of Erwin, Tennessee. Thus, she became the first and only elephant to be hanged, which was accomplished with the use of a crane at the railroad tracks. The play focuses on the division between the circus people, who do not wish to harm a member of their team, and the townspeople, who seek revenge for the death they witnessed on the main road of their town. In addition, the engineer of the railroad serves as the neutral character who just wishes to maintain structure and balance in Erwin. My analysis (Appendix 5 and 6) revealed the importance of the ensemble character structure of the play. However, the playwright chose

to tell this story by having each character speak directly to the audience and share his or her own personal experience and point of view. In addition, the characters remain unnamed and are simply referred to by their position or outward appearance, such as Ballet Girl and Muddy Townsperson. From my script analysis as well as the initial discussion with the design team, I determined that the creation of a balance between ensemble and individuality stood as the main objective in designing the costumes for the characters.

During the first design meeting, we discussed many different aspects and concepts within the story. The concept of the individual versus the mob and how one idea can snowball into a huge spectacle if enough people get involved struck me the most. I began the saturation stage by collecting world research and found an image (Figure 2-75) that inspired my design concept. The image displays the style of an inkblot test with the appearance of a crowd of people. This image spoke to me about the importance of creating unified groups that blend together, in which no particular character stands out more than another. In addition, inkblot testing labels and categorizes people, which inspired me to design the characters in stereotypical styles for their character label names. This image epitomized my objective of cohesive groups as well as individual characters.

Figure 2-75: Abstract world research image for <u>Elephant's Graveyard</u>

Saturation continued with historical research and

character research. Because the play focuses on a historical event, I found it enlightening to read articles and other documents written about the hanging of the elephant (Figure 2-76). Doing this helped me get into the mindset of the characters and what they witnessed. I then gathered character research images from many sources to develop ideas for the visual portrayal of the charactors. After presenting my research and discussing the characters with the design team, three specific characters required additional collaboration to achieve the desired look in our production.

The director and I discussed the Ballet Girl in *Elephant's Graveyard* at length and agreed that she needed to have a balance between the classic ballet dancer silhouette and a gypsy/ showgirl quality to support her eccentric and somewhat scandalous nature (Figures 2-88 and 2-89). The headband with the flower and feather added to the gypsy quality and reinforced her flirtation. Her hairstyle of a high bun resembled a typical ballet girl, but more messy and less formal and conservative. I chose to put

Figure 2-76: Newspaper photograph of the hanging of Mary the Elephant (Erwin, Tennessee, 1916)

her in red to accentuate her sexuality. However, the many layers of white underneath the tutu gave a sense that despite her overt sexuality, she remained pure and sweet in nature beneath the façade of it all. These decisions took weeks of communication and collaboration with the director to realize the full complexity of the Ballet Girl.

Additionally, the Muddy Townsperson proved to be an extremely complex character. During my research stage, I found an image that I believed captured her spirit and mystery (Figure 2-140). While this image presented her eccentric essence of character, I initially did not believe that the director would want her to actually appear that way in the production. However, as the design process progressed, I received this email from the director:

> The more I work on our play and really get to know our characters, the more I keep coming back to an image you offered me for the Muddy Townsperson. I am beginning to see her as more eccentric than I first envisioned, a street person in many ways…holding odd jobs here and there, talking and praying to herself, spending a lot of time sitting in parks and roaming the streets. You offered me an image in your research of a woman dressed in black with a wide brimmed bonnet. I think that's the way we want to go with her (Director: Richard Warner).

Now knowing that we agreed with my research, I moved ahead in my design (Figure 2-144) with that image as the driving force behind the character. This particular experience validated the importance of evocative research for communicating my vision with the director and how the design process is fluid with ideas passing from director to designer and vice versa.

The Young Townsperson in *Elephant's Graveyard* presented different challenges in the costume design process. The playwright chose for the Young Townsperson to be a boy, but the director cast a girl as the character in our production. Because of this casting, there were many different ways that the character could be approached. The character could have remained a boy, in which case I would have had to visually translate the actress from

female to male. The character could have been designed as a girl or as a tomboy. After discussions with the director and an evaluation of my analysis, we determined that portraying the Young Townsperson as a tomboy (Figures 2-132 and 2-133) best served our production. I found most of my reference images from Norman Rockwell paintings of the time period (Figures 2-128 and 2-129).

The incubation process encompassed sketching my ideas for line and color for the visual portrayal of all the characters based on my script analysis, research, and discussions with the director. I presented the line sketches at the design meeting and made adjustments based on the responses from the director and design team. To present my ideas for color, I chose to scan my line drawings and color them so that the creative team could easily visualize the direction I wished for them to go.

Illumination occurred when I started making color choices for the designs of the characters. I realized that while the line and silhouette of the costumes displayed the characters' individualities, my use of color could define the groups and present a clear divide between the people of the town and the people of the circus. The look of the townspeople (Figure 2-169) helped set the scene and created a grounding for the reality of the show. I designed them in drab, dulled down colors which clashed with the bright, high intensity colors of the circus characters (Figure2-170). In the script, the Steam Shovel Operator in the town states "Our yella town gone all purple and silver and red" (Brant 26). This line in the script served as the basis for my color choices in creating a unified group for the circus characters.

The verification stage for any member of a theatrical creative team occurs by attending the production. By observing the whole vision of the show turned into reality on the stage, I determined this costume design successful in separating and unifying the

groups while also giving each character a sense of individuality, as seen in the photos of the production.

The art of designing costumes encompasses applying the analysis, the research, the elements of design, and creativity to exploring, communicating, and unifying ideas for the appearance of the characters within a production. The stages of my design process for both class assignments and real productions have assisted me to reach successful verifications for many designs, which have made me more creative and well-rounded as an artist focusing on costuming.

Figure 2-77: Ringmaster research image

Figure 2-78: Ringmaster research image

Figure 2-79: Ringmaster research image

Figure 2-80: Line sketch for the Ring-master

Figure 2-81: Color ideas for the Ringmas-ter

Figure 2-82: Final design sketch of the Ringmaster

Figure 2-83: Ringmaster character in the production <u>Elephant's Graveyard</u>

Figure 2-84: Ballet Girl research image

Figure 2-85: Ballet Girl research image

Figure 2-86: Line sketch for the Ballet Girl

Figure 2-87: Color ideas for the Ballet Girl

Figure 2-88: Final design sketch of the Ballet Girl

Figure 2-89: Ballet Girl character in the production Elephant's Graveyard

Figure 2-90: Clown research image
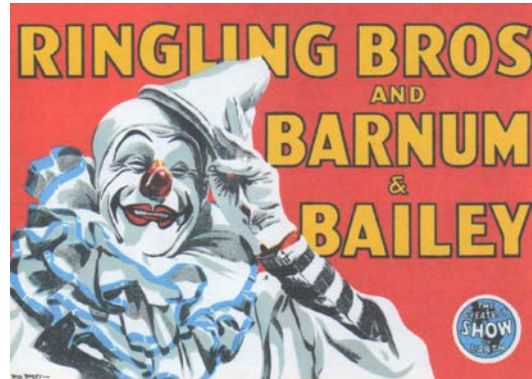
Figure 2-91: Clown Research image

Figure 2-92: Clown research image
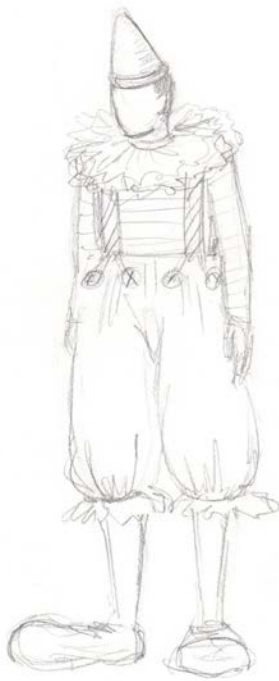
Figure 2-93: Line sketch for the Clown

Figure 2-94: Color ideas for the Clown

Figure 2-95: Final design sketch of the Clown

Figure 2-96: Clown character in the production Elephant's Grave-yard

Figure 2-97: Trainer research image

Figure 2-98: Trainer research image   *Figure 2-99: Trainer research image*

Figure 2-100: Line sketch for the Trainer   *Figure 2-101: Color ideas for the Trainer*   *Figure 2-102: Final design sketch of the Trainer*

Figure 2-103: Trainer character in the production Elephant's Graveyard

Figure 2-104: Strongman research image
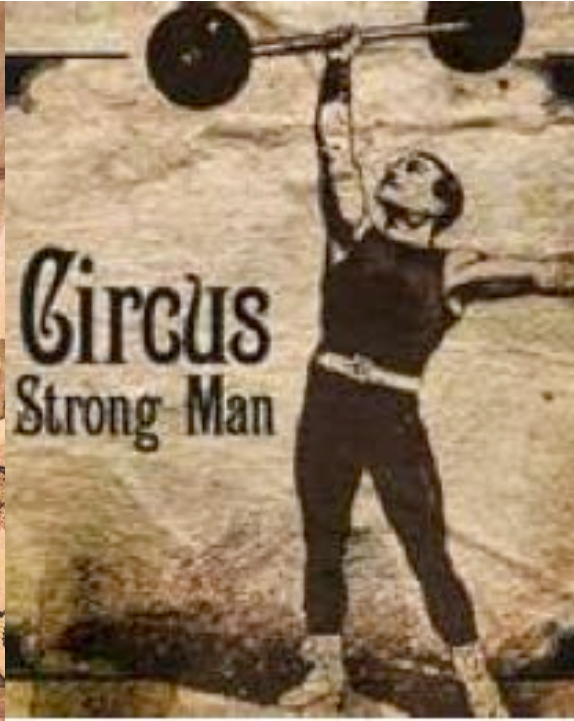
Figure 2-105: Strongman research image
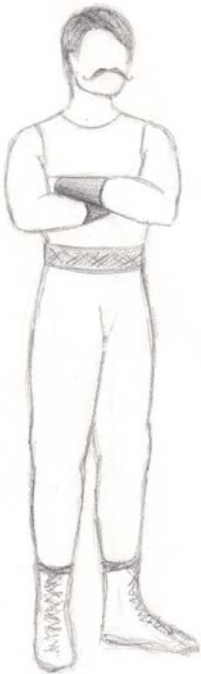
Figure 2-106: Line sketch for the Strongman

Figure 2-107: Color ideas for the Strongman

Figure 2-108: Final design sketch of the Strongman

Figure 2-109: Strongman character in the production Elephant's Graveyard

Figure 2-110: Tour Manager research image

Figure 2-111: Tour Manager research image

Figure 2-112: Line sketch for the Tour Manager

Figure 2-113: Color ideas for the Tour Manager

Figure 2-114: Final design sketch of the Tour Manager

Figure 2-115: Tour Manager character in the production Ele-phant's Graveyard

Figure 2-116: Drummer research image

Figure 2-117: Drummer research image
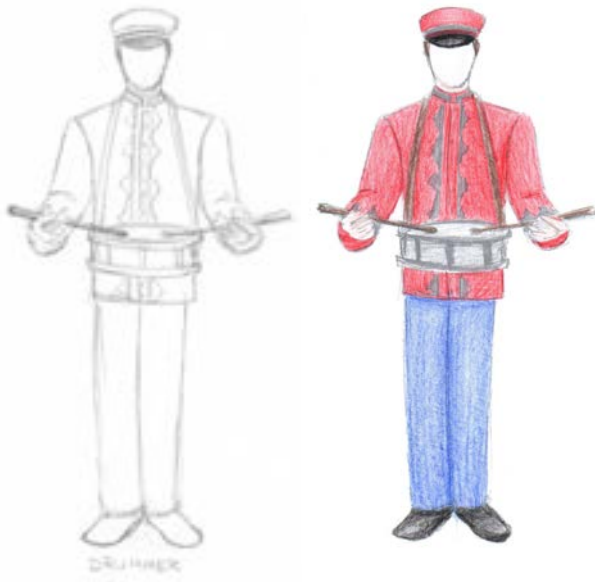
Figure 2-118: Line sketch for the Drummer

Figure 2-119: Color ideas for the Drummer

Figure 2-120: Final design sketch of the Drummer

Figure 2-121: Drummer character in the production Ele-phant's Graveyard

Figure 2-122: Hungry Townsperson research image

Figure 2-123: Hungry Townsperson research image

Figure 2-124: Line sketch for the Hungry Townsperson

Figure 2-125: Color ideas for the Hungry Townsperson

Figure 2-126: Final design sketch of the Hungry Townsperson

Figure 2-127: Hungry Townsperson character in the production Elephant's Graveyard

Figure 2-128: Young Townsperson research image
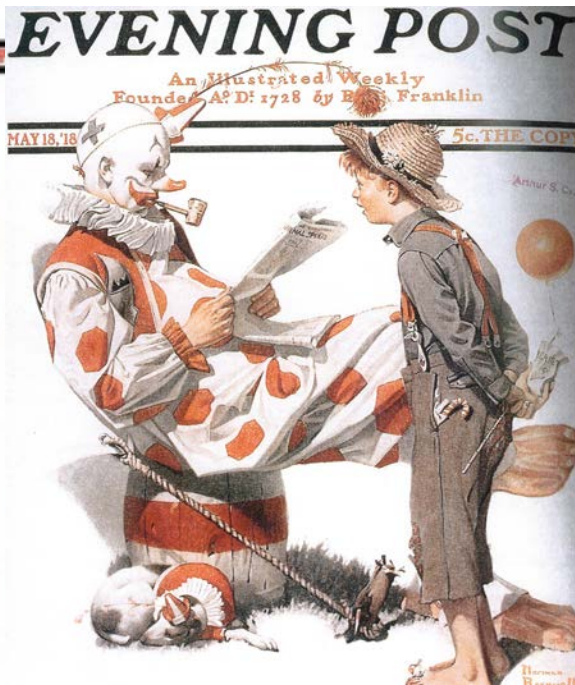
Figure 2-129: Young Townsperson research image

Figure 2-130: Line sketch for the Young Townsperson

Figure 2-131: Color ideas for the Young Townsperson

Figure 2-132: Final design sketch of the Young Townsperson

*Figure 2-133: Young Townsperson character in the pro-
duction <u>Elephant's Graveyard</u>*

Figure 2-134: Steam Shovel Operator research image

Figure 2-135: Steam Shovel Operator research image

Figure 2-136: Line sketch for the Steam Shovel Operator

Figure 2-137: Color ideas for the Steam Shovel Operator

Figure 2-138: Final design sketch of the Steam Shovel Operator

Figure 2-139: Steam Shovel Operator character in the production Elephant's Graveyard

Figure 2-140: Muddy Townsperson research image

Figure 2-141: Muddy Townsperson research image

Figure 2-142: Line sketch for the Muddy Townsperson

Figure 2-143: Color ideas for the Muddy Townsperson

Figure 2-144: Final design sketch of the Muddy Townsperson

Figure 2-145: Muddy Townsperson character in the production
<u>Elephant's Graveyard</u>
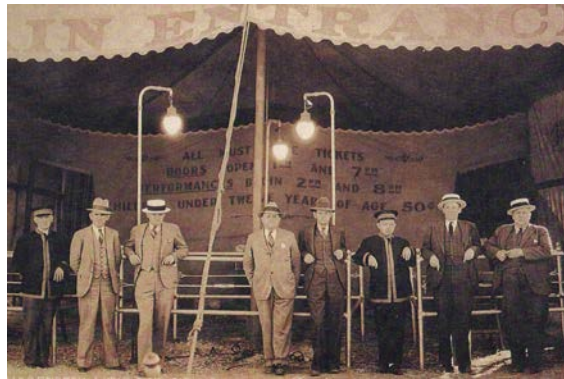
Figure 2-146: Marshal research image

Figure 2-147: Marshal research image
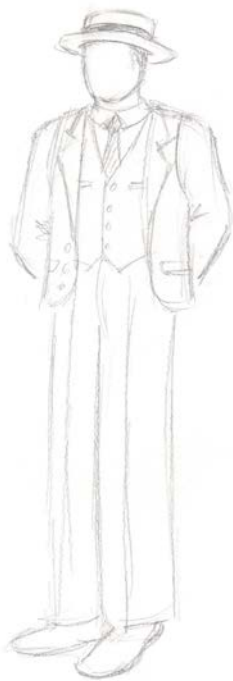
Figure 2-148: Line sketch for the Marshal

Figure 2-149: Color ideas for the Marshal

Figure 2-150: Final design sketch of the Marshal

Figure 2-151: Marshal character in the production <u>Elephant's Graveyard</u>
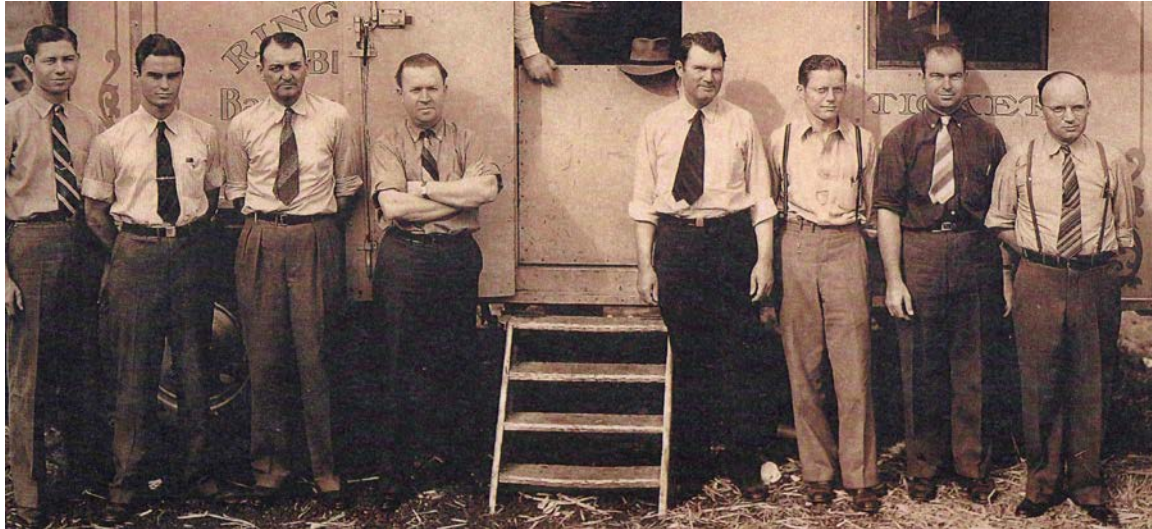
Figure 2-152: Preacher research image
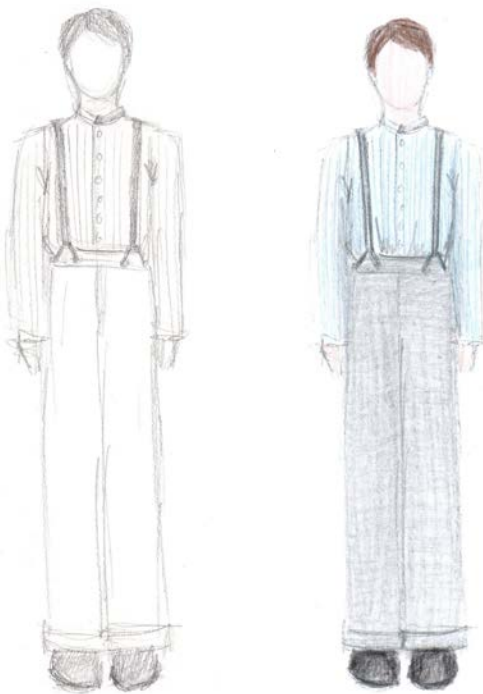
Figure 2-153: Line sketch for the Preacher

Figure 2-154: Color ideas for the Preacher

Figure 2-155: Final design sketch of the Preacher

*Figure 2-156: Preacher character in the production <u>Ele-
phant's Graveyard</u>*

Figure 2-157: Guitarist research image

Figure 2-158: Guitarist research image

Figure 2-159: Line sketch for the Guitarist

Figure 2-160: Color ideas for the Guitarist

Figure 2-161: Final design sketch of the Guitarist

Figure 2-162: Guitarist character in the production Elephant's Graveyard

Figure 2-163: Engineer research image

Figure 2-164: Engineer research image

Figure 2-165: Line sketch for the Engineer

Figure 2-166: Color ideas for the Engineer

Figure 2-167: Final design sketch for the Engineer

Figure 2-168: Engineer character in the production Elephant's Graveyard

Figure 2-169: The people of the town of Erwin in the production of Elephant's Graveyard

Figure 2-170: The members of the traveling circus in the production of Elephant's Graveyard

Chapter 3
The Technical Process: From Rendering to Stage

3.1 The Steps of the Technical Process

Once the design sketches have been approved by the director and design team, the costume designer decides which items to pull from costume storage, rent from another company, purchase, or build. Then 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 pattern pieces to the first hand, who cuts out the pattern in the appropriate fabric and gives directions to the stitcher, who then puts 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.

Over the last three years in graduate school, I learned and experienced each position through class assignments and realized productions. While my costume technology process follows a specific order to ensure accuracy, it requires flexibility within the five basic and distinct stages of creativity, as each project is unique and different. Every project presents its own challenges with time, communication, collaboration, and technical application.

When I serve as the cutter/draper, I always begin my technical process by communicating with the designer about the task that I have been assigned. From my years of draping experience, I have learned to talk through the sketch with the designer before beginning to drape a costume. I ask for clarification about aspects of the drawing to make sure I am analyzing it correctly. Occasionally, I will ask questions that the designer has not yet con-

sidered, and I may offer possible ideas or solutions. For example, I may ask the designer how and where the dress fastens and if the designer is unsure, I will list some possibilities such as a zipper on the side or down center back, buttons down center back, or hooks and bars down center back. In addition, the designer and I discuss scheduling and timeline of fittings, photo calls, dress parades, dress rehearsals, and opening night to insure that we set and meet specific deadlines for mockups and completed costumes.

Following consultation with the designer, I gather research from patterning books and fashion history books as needed to evaluate the cut and construction of clothes from the time period of the project I have been assigned. Having completed the research, I prepare the dress form that I will use for draping the costume. This involves padding out a dress form with quilt batting to conform to the bust, waist, and hip measurements of the actor (Figure 3-1). Once prepared, I begin draping the garment with muslin fabric. I then transfer the draped muslin pieces from the dress form to the cutting table where I draw the costume pattern onto paper.

Construction of the mockup, a first draft of the costume made out of muslin fabric, comes next, followed by the first fitting with the actor. 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 to be altered. This is determined by carefully analyzing the fit, silhouette, sleeve and hem length, seam positions, amount of fullness created by gathers or pleats, shape of the neckline, and position of the waist. I

Figure 3-1: Dress form padded out with quilt batting

mark all of 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. I have often performed the duties of all the technical positions as the costume moves from design sketch to mockup to completed costume in the production (Figures 3-2 through 3-7).

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. I always wash the fabric first, if it can be washed, so that the fabric shrinks before I construct the costume. I also consult with the designer about which side of the fabric he or she would like to use as the "right" side. Fabric sometimes looks different depending on which side faces the audience such as using the backside of a cotton print to capture the look of a faded house dress. 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.

Achieving a common creative vision with the designer is just as important for accessories. If I also serve as the crafts artisan, the production of the accessories for the costume usually progresses at the same rate and in a similar manner as the rest of the costume. For example, if I make a hat to go with a garment, I drape or draft out a pattern, build the framework which serves as the mockup, view it on the actor in the first fitting with the costume mockup, make corrections, build the final hat, and lastly, add embellishments for the final fitting. The methodical steps, numerous verifications, and strict deadlines of the technical process make time management a strong factor for being a successful and proficient costume technician.

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

Figure 3-2: Design sketch, Alice, <u>You Can't Take it with You</u> (Designer: Allison Atmore)

Figure 3-3: Muslin mockup on actress playing Alice in <u>You Can't Take it with You</u>

Figure 3-4: Completed costume in the production of <u>You Can't Take it with You</u>

Figure 3-5: Design sketch, Alice, <u>You Can't Take it with You</u> (Designer: Allison Atmore)

Figure 3-6: Muslin mockup on actress playing Alice in <u>You Can't Take it with You</u>

Figure 3-7: Completed costume in the production of <u>You Can't Take it with You</u>

before the costume is worn onstage. 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. 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. 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 technician as to the success or failure of the project. A professional costume technician judges the success of the costume on how well they translated the costume designer's vision for the character in the production.

3.2 The Stages of Creativity for Historical Costume Construction

To practice draping costumes from a wide range of time periods, I took a class in the creation of period half drapes. This class involved studying the cut and silhouette of seven fashion eras in history and producing half of a costume for each by analyzing paintings and photographs of real period garments. Each project involved learning terminology, fashion characteristics, and construction methods for specific time periods. These projects covered the evolution of styles from the Elizabethan Period (1550-1625) through the Bustle Period (1865-1890). By draping and constructing only half of the garment, I demonstrated that I understood how an entire costume would be constructed, yet spent half the amount of time on the project, thus exploring more time periods in the semester. I could make the half drapes out of muslin or out of purchased fabric that would capture the color and pattern of the garments in my reference images.

The "Madame de Pompadour" gown (1756) painted in the Portrait of Jeanne Antoinette Poisson by François Boucher (Figure 3-8) served as my reference image for the Early Georgian (1700-1760) half drape assignment. First insight encompassed studying the image for information about the structure, shape, and characteristics of the garment. The elements of design proved useful through my analysis and creation of this garment, especially line, shape, scale, and texture. The line of the garment included many aspects from the positioning of the seams to the orientation of the decoration. The shape and scale of the garment related to both my observation of the silhouette of the gown and the extravagance of the decoration. The embellishments of ruffles and rosettes created the texture of the garment. The elements of design serve as valuable tools while studying the aspects of a costume in a picture or sketch and translating them from 2-dimensional art to 3-dimensional art.

Saturation involved gathering research about costume construction from the 18th century. From this research, I became more familiar with terms such as pannier, flounce, rosettes, stomacher, Watteau pleats, and bows en eschelle. Reference books such as *Patterns of Fashion (1, 2 and 3)*, by Janet Arnold, and *Draping Period Costumes*, by Shanon Sobel, supplied me with important construction techniques and visuals of how the costume should look both on the inside and outside (Figures 3-9 and 3-10). During the incubation stage, I prepared the dress form and added a pannier. This structure, worn underneath the skirt to create the wide-hipped silhouette, captured the accurate silhouette for the time period. Illumination occurred while I experienced draping over this understructure for the first time and understood the way the fabric fell across it and dictated the cut and movement of the garment (Figure 3-11).

I decided to create the half drape out of muslin, a neutral palette, in order for the elaborate decoration on this garment to be more visible. Once complete, verification occurred through discussion of the final product (Figures 3-12 and 3-13)with the costume

technology professor. Although the professor considered the half drape to be a successful study of Early Georgian women's fashion, she felt that I could have draped the back of the garment more accurately. The pleats in the back of the garment proved challenging, especially without a back view of the garment in my reference image. However, the research that I accumulated had images of these Watteau pleats at the center back of 18th century gowns (Figures 3-14 and 3-15), which I attempted to translate to my project (Figure 3-16). Further exploration and experience with draping and constructing costumes from this time period might prove more successful.

Other assignments in the period half drape class had similar relationships to the stages of creativity, but provided different lessons of terminology, characteristics, and construction methods for each time period. The Elizabethan menswear project involved analyzing the line and shape of the garments in my reference image (Figure 3-17) and researching patterns and construction methods (Figures 3-18 and 3-19). I learned how to create a peascod belly understructure (Figure 3-20) to form the correct silhouette for the doublet (Figure 3-21). I also learned techniques for the construction of pumpkin breeches with trunkhose and panes (Figures 3-22 and 3-23).

For the Crinoline and Bustle half drape projects (Figures 3-25 through 3-35), I purchased fabric and trim to resemble the reference images (Figures 3-25 and 3-30), attempting to match fabric type, weight, color, value, sheen, opacity, pattern, and texture. I dyed some of the materials to attain the appropriate color and value for the product. These two projects required observation of all six elements of design (line, shape, scale, value, color, and texture) to achieve the desired accuracy of the time periods and reference images. Almost all of the half drape projects required draping over an underproper to alter the shape of the body such as a peascod belly, a pannier, a bum roll, a crinoline hoop skirt, and a bustle cage. Achieving the correct lines and shapes of the garments involved research, ex-

Figure 3-8: Reference image of the "Madame de Pompadour" Portrait of Jeanne Antoinette Poisson by François Boucher (1756)

Figure 3-9: Research for Early Georgian half drape (Patterns of Fashion 1, Page 34, by Janet Arnold)
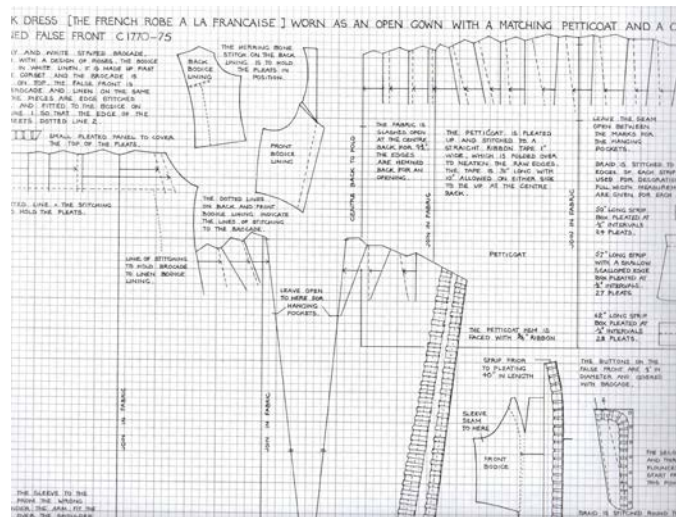
Figure 3-10: Research for Early Georgian half drape (Patterns of Fashion 1, Page 35, by Janet Arnold)

Figure 3-11: Underskirt for Early Georgian half drape draped over pannier

Figure 3-12: Completed Early Georgian half drape (muslin)

Figure 3-13: Completed Early Georgian half drape (muslin)

Figure 3-14: Research image of Watteau pleats (<u>Declaration of Love</u> by Jean-François de Troy)

Figure 3-15: Reference image of Watteau pleats (Early Georgian dress, 1750's, Royal Ontario Museum)

Figure 3-16: Watteau pleats in center back of Early Georgian half drape

Figure 3-17: Reference image for Elizabethan menswear full drape (Portrait of Lord Leicester by unknown painter)
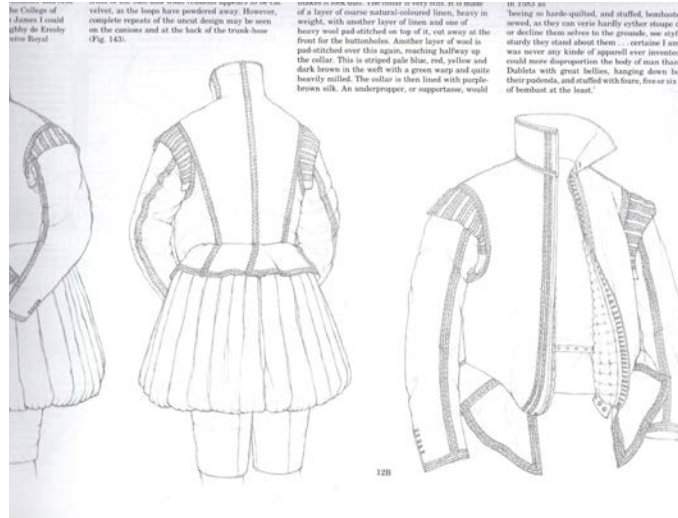
Figure 3-18: Research for Elizabethan menswear full drape (_Patterns of Fashion 3_, Page 74, by Janet Arnold)
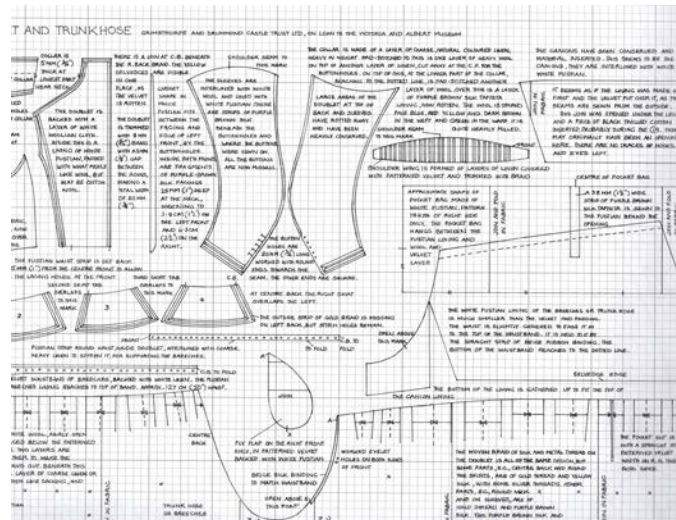
Figure 3-19: Research for Elizabethan menswear full drape (_Patterns of Fashion 3_, Page 75, by Janet Arnold)

Figure 3-20: Peascod belly under-structure for doublet

Figure 3-21: Completed doublet for Elizabethan menswear full drape

Figure 3-22: Truckhose breeches with panes in progress

Figure 3-23: Completed trunkhose breeches for Elizabethan menswear full drape

Figure 3-24: Completed Elizabethan menswear full drape project

Figure 3-25: Reference image for Crinoline half drape project (gown from the Collection of the Kyoto Costume Institute)
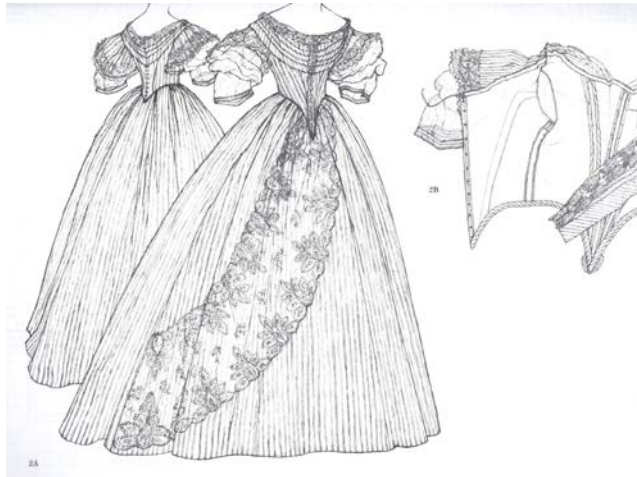
Figure 3-26: Research for Crinoline half drape (Patterns of Fashion 2, Page 22, by Janet Arnold)
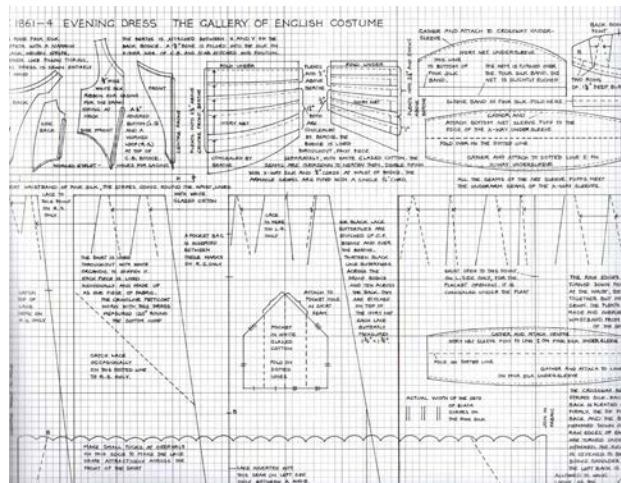
Figure 3-27: Research for Crinoline half drape (Patterns of Fashion 2, Page 23, by Janet Arnold)

Figure 3-28: Completed Crinoline half drape project

Figure 3-29: Completed Crinoline half drape project

Figure 3-30: Reference image for Bustle half drape (Bustle dress, 1887, American)

Figure 3-31: Research for Bustle half drape (Patterns of Fashion 2, Page 38, by Janet Arnold)
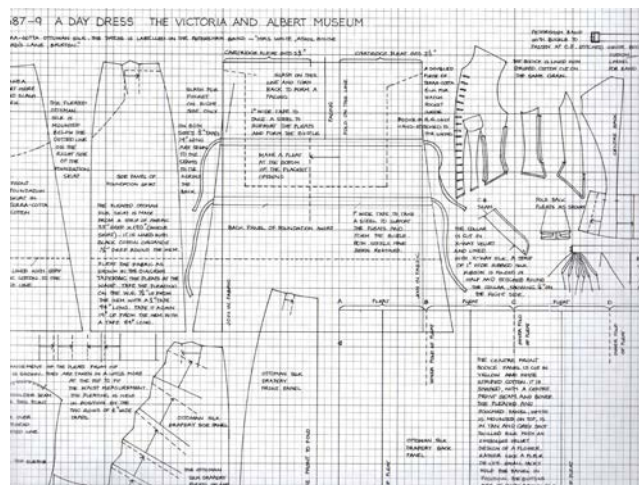
Figure 3-32: Research for Bustle half drape (Patterns of Fashion 2, Page 39, by Janet Arnold)

*Figure 3-33: Completed
Bustle half drape project*

*Figure 3-34: Completed
Bustle half drape project*

*Figure 3-35: Completed
Bustle half drape project*

perimentation, and practice. It proved to be challenging but a great learning experience to drape over the underpropers and keep the fabric smooth and falling in the appropriate way.

The period half drapes class taught me to drape historical costumes through thorough analysis, observation, and research into the silhouettes of different fashion periods combined with the experience of draping over a variety of understructures. Draping for different time periods requires knowledge of different silhouettes, structures, fashion characteristics, and sewing techniques, which I obtained through research and practice in class.

3.3 The Stages of Creativity for "Departure from Reality" Costume Construction

Class projects provided me with a solid foundation of knowledge and skills to drape costumes for realized productions with period designs. However, when a costume design steps away from historical context, the costume technician must sometimes rely on creativity and innovation, rather than historical research, to create the desired costume for the production.

My most challenging experience with constructing a "departure from reality" costume occurred during my first year in graduate school for *Romeo and Juliet*. As conceived by the director and designer, the costume for the female Apothecary in this production portrayed her as a mystical and mysterious character and as a variation to a voodoo lady or witch doctor. Because of the non-realistic design, the project presented obstacles from the moment I received the designer's sketch (Figure 3-36). The main challenge proved to be understanding and clarifying exactly what the designer wished for the skirt of the costume to look like, particularly from the back. The design sketch did not portray all of the information I needed in order to produce the costume and so, first insight as well as saturation involved communication with the designer to acquire this information to move forward in my technical process.

In my analysis of the design sketch, I realized that I needed clarification of the line, shape, and texture of the back of the skirt, similar to the challenge I experienced with the back of the Early Georgian half drape project. I asked the designer to describe how she envisioned it and when verbal communication also failed to produce a clear understanding, I asked for a visual. I believed this would communicate the idea more effectively than words. She provided me a photograph from the internet, which displayed the look she desired for the back of the skirt. While communication proved to be lengthy, difficult, and challenging, I could only move forward with the project when confident that I shared a common vision with the designer for the look of the costume.

The incubation stage consisted of experimenting with possible techniques to drape the "bustle" of the skirt to create the fullness and texture envisioned by the costume designer. While historical designs typically define guidelines and rules to follow to create an accurate period costume, this "departure from reality" project required innovation and creativity with no particular set of instructions. I started by cutting out many strips of fabric to drape together into a bustle. However, as the designer reviewed the results, we agreed that that technique did not produce the appropriate amount of fullness for the skirt.

Illumination occurred with an effective solution for the fullness, shape, and texture for the bustle of the skirt. Rather than cutting strips of fabric on the straight of grain, I cut spirals and circles of fabric that coiled as they fell from the waistband. The costume designer supplied many different fabrics for me to work with, and by adding enough coils and layers, the solution to the bustle of the skirt appeared. The coiling effect (Figure 3-38) created more fullness and texture than draping with the straight of grain strips and also added movement to the costume. After witnessing the character in the costume during the first dress parade, both the designer and I found it successful (Figure 3-39).

Figure 3-36: Design sketch of Apothecary in Romeo and Juliet (Designer: Allison Atmore)

Figure 3-37: Completed Apothecary costume on dress form

Figure 3-38: Completed Apothecary costume on dress form

Figure 3-39: Actress in costume for dress parade

Figure 3-40: Completed Apothecary costume in the production of <u>Romeo and Juliet</u>

Because of the challenges of this project, verification occurred at many different steps of my technical process. By checking in with the designer often and sharing my questions, concerns, and progress, I made adjustments as needed and moved forward with confidence. The completed costume in the production (Figure 3-40) reflected many changes and differences when compared to the original design. This illustrates how vastly the design changed and progressed during the collaboration process. During the construction of this costume, the designer experimented with many changes by adding or removing certain elements. Although this slowed my process considerably, I would present my progress on the bustle every few days and the designer would decide which fabrics should be eliminated or added, or which fabrics I should use more or less of. This process taught me the importance of communication, consultation, and flexibility between designer and technician in the search for a common creative vision and a successful costume.

Although the technical process consists of multiple stages of verification in the costume shop, the ultimate verifications for a costume technician occur during the dress parades, dress rehearsals, and opening night performance. This project serves as an excellent example of the challenges that can occur when constructing a "departure from reality" costume with no particular basis in a historical fashion era. This complicated and lengthy process of achieving consensus with the designer and director on the visual portrayal of the character stands as the ultimate goal for the costume technician.

3.4   The Stages of Creativity for Fantasy Costume Construction

My experience in creating the "departure from reality" costume for the Apothecary in *Romeo and Juliet* prepared me well for creating a fantasy costume during my second year in graduate school. The Tooth Fairy design for the production *God's Ear* (Figure 3-41)*,* similar to the Apothecary design sketch, lacked a significant amount of detail in terms of information that a costume technician needs to understand and produce a costume.

Obtaining this information requires significant communication and collaboration with the designer to achieve the common vision.

Once again, first insight consisted of communication with the costume designer. My approach to communication for this project began by stating what I believed the design sketch represented and then asking the designer for verification. From her responses, I learned that she had a general sense of how she wished for the costume to look, but had not considered how the costume would actually be produced. This sparked the saturation stage and opened the door for us to exchange ideas and brainstorm possible solutions to create her vision for the character.

Being fully responsible for not only the dress, but also the wings, tiara, wand, and tooth pouch, the designer and I had much to discuss before I began the execution of the costume. The designer decided that she envisioned the understructure of the garment to be a leotard with the sleeves and skirt added to it. For the structure of the sleeves and skirt, I interpreted from the design sketch that they could be made up of many strips of fabric of varying lengths and widths. The designer agreed and added that she preferred that some of the strips to be straight and others coiled, similar to the Apothecary skirt. This variety would add to the visual interest of the skirt.

Once I understood how the designer pictured the Tooth Fairy's dress, we moved on to discussing the construction of the accessories, which required a significant amount of creativity and innovation because most of the accessories were abstract and unconventional objects. I informed the designer that I considered wire to be the most secure and sturdy method of creating the tiara and wings, which the designer agreed with. For the tiara, I created a wire frame, wrapped it with gold ribbon (Figure 3-42), covered the face of it with tulle, and spray painted the tulle gold (Figure 3-43). Finally, I decorated the tiara with gems and sequins to complete its translation from the design sketch to reality (Figure 3-44).

Although we planned the wings to be made in the same basic way as the tiara, they required a foam mockup (Figure 3-45) for the actress to wear in rehearsals to determine the appropriate wing span and length. Because the character needed to sit on a swing in our production, we decided to make the wings smaller than originally conceived. The scale of the first set of wings in proportion to the actress also seemed to overwhelm her. Once I altered the size and shape of the wings, the designer and I discussed the possibility of adding veins that would enhance the visual interest and create extra structural support. I constructed the wings with the veins out of wire, wrapped them in gold ribbon (Figure 3-46), covered them in dyed organza, and embellished them with sequins (Figure 3-47). Determining how to attach them to the costume or the actress proved to be the next challenge. I first tried attaching them with cords like a backpack. However, the wings would not remain in the correct position or seem secure enough on the actress. Because of their light weight, I then experimented with attaching the wings to the back of the leotard with large snaps. This solution successfully secured the wings to the costume. Lastly, I added a dyed purple square of canvas fabric to the back as a foundation for the snaps to hold the wings to the garment (Figure 3-48).

The director of *God's Ear* wished to add humor to the character of the tooth fairy by having her wand resemble a cigarette holder with glitter rather than smoke coming out of the end. The designer purchased a fake cigarette holder from a party store and I constructed a fake hollow cigarette for the end. I wrapped the holder with strips of fabric, filled the wand with glitter, and added a small screen onto the end of the cigarette to allow glitter to sprinkle through (Figure 3-44).

To complete the costume, I created the tooth pouch to hold teeth and coins. Initially, the designer sketched it as a small item similar to a locket that would be attached to the wand. However, based on all of the various props that the director wished for the pouch to hold, the designer redesigned it to be the size of a purse. She gave me complete freedom

to create the purse in any method I chose, as long as it could hold the shape of a tooth. Through experimentation and innovation, I made the tooth bag out of felt which I knew would be sturdy and hold its shape (Figure 3-49). I added grommets to the top to string cord through and have the bag pull closed and fasten.

Every piece of the costume presented its own challenges, discussions, and innovations in the stages of the creative process. However, they all came together for verification at the dress parades, dress rehearsals, and opening night performance. The director, designer, and I all agreed on the success of the visual portrayal of the character as a complete and cohesive look that supported the Tooth Fairy's character and the production (Figures 3-50 and 3-51).

Figure 3-41: Design sketch of the Tooth Fairy in <u>God's Ear</u> (Designer: Sarah Bryan)

Figure 3-42: Wire frame of tiara wrapped in gold ribbon

Figure 3-43: Wire tiara covered with tulle and spray painted gold

Figure 3-44: Completed tiara and wand for the Tooth Fairy in <u>God's Ear</u>

Figure 3-45: Foam mockup of wings for the actress to wear in rehearsals

Figure 3-46: Wire frame of wings with veins

Figure 3-47: Wings covered in organza and embellished with sequins sewn to right wing; purple canvas square to attach snaps

Figure 3-48: Completed wings with dyed purple canvas square to snap wings to back of costume

Figure 3-49: Tooth Bag made out of felt

Figure 3-50: Completed Tooth Fairy costume in the production God's Ear

Figure 3-51: Completed Tooth Fairy costume in the production <u>God's Ear</u>

The art of constructing costumes encompasses applying historical knowledge, research, communication, collaboration, skill, practice, creativity, innovation, and the elements of design to the creation of the appearance of characters that support a cohesive, common vision for a production. To master the art of costume technology, I have spent the past three years producing a variety of different periods and styles of costumes for class assignments and for realized productions, in academic settings as well as professional theaters. Every costume, project, production, costume shop environment, and group of technicians presents their own challenges with communication, time, complexity, and innovation. However, I learned from every one of them and advanced my skills and passion for the art of creating costumes. The stages of my technical process for both class assignments and real productions have assisted me in reaching successful verifications for many projects and advanced my creative and artistic abilities in costume technology.

Conclusion: In the Audience

When I attend a production on which I have worked as either a costume designer or technician, I naturally observe and focus on the costumes since I have a connection and history with them. This serves as my final opportunity to verify my creative process. I analyze, review, and critique my visual portrayal of the characters and the production as a whole. While my attention weighs heavier on the costumes as an audience member, my goal of verification from other audience members is that the costumes successfully blend and connect with the overall artistic vision of the show. In the book, *The Dramatic Imagination*, Robert Edmond Jones states "I have come to the theatre to see a play, not to see the work done on a play" (Jones 25). In other words, the audience should be drawn into the story being told 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 understanding of the playwright's idea.

By pursuing a Master of Fine Arts Degree in Costume Design and Technology, I have become a well-rounded and knowledgeable costume artist. I have learned what goes into the creative process of both costume design and costume technology and how neither can be successfully achieved without knowledge of how the other functions. A costume designer should understand the construction of clothing in order to provide the necessary information in a design sketch for a cutter/draper to create it. A costume technician should understand how to read the design sketch and how to communicate with the designer to discover the desired vision for the costume. Together, designer and technician apply their artistic skills to collaboratively create a unified vision for the costume and the character.

I have always known that I wanted to be an artist and engage in the journey of discovery to decide what to create. Once I made the decision to pursue costuming as my form of artistic expression, graduate school focused my artistic and creative abilities on the unique disciplines of costume design and technology. The skills that I have mastered during my three years of graduate school have prepared me for a professional career. While my knowledge and abilities will continue to expand, graduate school has taught me how to formulate my own creative process as I go out into the real world as a professional costume artist.

Appendix 1
PLAY ANALYSIS
Francis Hodge. *Play Directing: Analysis, Style, & Communication.* Prentice -Hall: 1999.

I. <u>**GIVEN CIRCUMSTANCES**</u>

    A. <u>**Environmental Facts**</u>

        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. <u>**Previous Action**</u> **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.**

      FLORA

      + has been getting ready to go to town

      + got sunburned on Moon Lake   etc.

    A. <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. <u>DIALOGUE</u>

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.

<u>CHARACTER #1</u>

A. <u>Choice of words</u>

B. <u>Choice of phrases & sentence structures</u>

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

D. <u>Choice of peculiar characteristics</u> such as dialect etc.

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

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

<u>CHARACTER #2 [continue through the principal characters]</u>

A. <u>Choice of words</u>

B. <u>Choice of phrases & sentence structures......</u>

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

A. <u>Choice.....etc.</u>

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***….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. <u>ALL OF THIS WORK IS TO BE WRITTEN IN THE SCRIPT.</u>**

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.**

<u>CAUTION:</u> 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.

IV. CHARACTERS

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)

V. IDEA

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

VI.   <u>**TEMPOS**</u>

VII.   <u>**MOODS**</u>

    <u>**Tempo:**</u> **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.**

    <u>**Mood:**</u> **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 unit.

Appendix 2
A Midsummer Night's Dream (Opera):
Abbreviated Hodge Analysis

I. **GIVEN CIRCUMSTANCES**

A. **Environmental Facts**

1. **Geographical Location and Climate**

☐ Act 1: The Wood

☐ Act 2: The Wood

☐ Act 3: Scene 1: The Wood, early the next morning

☐ Act 3: Scene 2: Theseus' Palace

☐ Climate: not specified

2. **Date: Year, Season, Time of Day**

☐ Year: not specified

☐ Season: summer

☐ Time of Day: Act 1-Night, Act 2-Night, Act 3 Scene 1-Morning, Act 3 Scene 2-evening

3. **Economic Environment**

☐ Theseus is the Duke and the most wealthy of the human characters.

☐ Hermia is most likely upper class because of Theseus being aware of the marriage organized by Hermia's father.

☐ Demetrius is more wealthy than Lysander, which is the reason that Demetrius is preferred to marry Hermia.

☐ The mechanicals are lower class working men

☐ There is no mention of economic wealth in the fairy world

4. **Political Environment (Public and Personal)(LAW)**

☐ Oberon and Tytania are the King and Queen of the fairy world. The other fairies are beneath them in rank and work for them. They have equal power to each other which is why they are

able to have an ongoing feud rather than one overpowering the other.

- In the human world, Theseus has the most political power. All the other humans answer to him.

- Hermia's father has power over her, which is why he is able to order her to marry Demetrius against her will.

5. Social Environment (Etiquette)

- In both the human world and the fairy world, there are ranks of power and those with more power are treated with more respect and grandeur.

- It is very looked down upon for a couple to elope and Hermia and Lysander are going against social etiquette by doing that.

6. Religious Environment (Church)

- Religion is not a major element of the opera. However, with the original play being set in Athens, there is mention of gods such as Cupid and Venus.

- There is mention of the Temple that the couples will become married in.

B. Previous Action

- Hermia and Helena were childhood friends and still are

- Hermia and Lysander fell in love, but Hermia's father prefers her to marry Demetrius

- Helena fell in love with Demetrius and he turned her down

- Theseus and Hippolyta fought in a dual and Theseus won. His prize was Hippolyta as his bride.

- Puck has a long and infamous reputation as a mischeivious fairy and a pankster.

- Oberon and Tytania started arguing about the position and welfare of the indian boy whose mother, an old friend of Tytania's, died and left him in their care.

C. **Polar Attitudes of the Principle Characters**

1. **Attitudes toward Special World of Play**

- Oberon:

    Attitude at Beginning of Play: "I will get what I want one way or another"

    Attitude at End of Play: "Resolution can only come from both sides of an argument"

- Tytania:

    Attitude at Beginning of Play: "It is my way or the highway"

    Attitude at End of Play: "Some arguments are not worth the pain and destruction"

- Puck:

    Attitude at Beginning of Play: "Life is more fun with tricks and games"

    Attitude at End of Play: "It is better to mend problems than to cause them"

- Theseus:

    Attitude at Beginning of Play: "Life is about power and control"

    Attitude at End of Play: "Life is about power and control"

- Hippolyta:

    Attitude at Beginning of Play: "Hold on to your hopes"

    Attitude at End of Play: "Hold on to your hopes"

- Lysander:

    Attitude at Beginning of Play: "Love is all you need"

    Attitude at End of Play: "Love is all you need"

- Demetrius:

    Attitude at Beginning of Play: "I will get what I want if it is the last thing I do"

Attitude at End of Play: "I was blind before but now I see clearer than I ever have"

☐ Hermia:

Attitude at Beginning of Play: "How do I please everyone including myself?"

Attitude at End of Play: "Love is all you need"

☐ Helena:

Attitude at Beginning of Play: "Love is a plague"

Attitude at End of Play: "Love is a cure"

☐ Bottom:

Attitude at Beginning of Play: "I am the greatest star, I am by far"

Attitude at End of Play: "Entertainment is about pleasing your audience not just yourself"

2. **Which character changes his or her attitude the most?**

☐ Demetrius. He is the only character who has a charm placed on him which is never lifted. While his change in attitude is against his will, he is able to be happy and content with his life and the lives of those around him. The play shows that sometimes it is a puzzle of how few people we can change in order for everyone to be happy in the end.

Whose play is it?

☐ The opera belongs to Oberon. He causes the action to move forward and changes to occur upon his will and request. He has the power and ability to change things as he so desires and with Puck as his servant to do his will, the events of the Opera happen as Oberon wishes for them to happen.

II.   <u>**DRAMATIC ACTION**</u>

- Which characters are forcing the action? Oberon and Puck

- Which character is receiving the brunt of that force? The lovers, Tytania, and Bottom

- Oberon action verbs:

  1. resorts

  2. plots

  3. longs

  4. worries

  5. regrets

  6. commands

  7. reprimands

  8. hopes

  9. pities

  10. deceives

- Tytania action verbs:

  1. worries

  2. orders

  3. invests

  4. argues

  5. persists

  6. clings

  7. hopes

  8. comforts

  9. desires

  10. justifies

- Puck action verbs:

1. commits

2. tricks

3. obeys

4. hopes

5. helps

6. witnesses

7. destructs

8. repairs

9. strategizes

10. ponders

☐ Theseus action verbs:

1. celebrates

2. yearns

3. commands

4. questions

5. requests

6. states

☐ Hippolyta action verbs:

1. accepts

2. complies

3. calms

4. greets

5. explains

6. comments

☐ Lysander action verbs:

1. comforts

2. supports

3. reassures

4. plans

5. hopes

6. wishes

7. pleads

8. argues

9. loves

10. explains

☐ Demetrius action verbs:

1. offends

2. insults

3. persists

4. yells

5. scolds

6. commands

7. enforces

8. pleads

9. desires

10. feuds

☐ Hermia action verbs:

1. worries

2. hopes

3. loves

4. wishes

5. fears

6. pleads

7. argues

8. yells

9. insults

10. wonders

☐   Helena action verbs:

1. complains

2. pleads

3. yearns

4. overdramatizes

5. scolds

6. insults

7. suffers

8. obsesses

9. offers

10. persists

☐   Bottom action verbs:

1. boasts

2. justifies

3. problem solves

4. overdramatizes

5. exaggerates

6. requests

7. aspires

8. charms

9. flaunts

10. persuades

III.   **CHARACTERS**

On separate Page

IV.   **IDEA**

  A. **Meaning of Title**

    ☐ The title *A Midsummer Night's Dream* refers to the crazy quality of the dream state and the chaotic adventures of the characters in the woods. The power of the love juice causes the "dreams" of the characters and the highs and lows that they go through during the show. This is a metaphor of the lunacy of being in love and how feelings of love cannot really be explained, similar to dreams. Midsummer refers to the summer solstice and how midsummer's eve is known as a time of fertility, mystery, and magic.

  B. **Philosophical Statements**

    1. "The course of true love never did run smooth" (Act 1, P. 8)

    2. "Use me but as your spaniel; spurn me, strike me, neglect me, lose me" (Act 1, P. 10)

    3. "Who will not change a raven for a dove?" (Act 1, P. 17)

    4. "Lord, what fools these mortals be!" (Act 2, P. 29)

    5. "What, can you do me greater harm than hate?" (Act 2, P. 32)

    6. "Steal me awhile from mine own company" (Act 2, P. 36)

    7. "Methinks I see these things with parted eye, when everything seems double" (Act 3, P. 39)

    8. "These things seem small and undistinguishable, like far-off mountains turned into clouds" (Act 3, P. 39)

    9. "The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was" (Act 3, P. 40)

    10. "It is not enough to speak but to speak true" (Act 3, P. 44)

    11. "Their speech was like a tangled chain; nothing impaired, but all disordered" (Act 3, P. 44)

C. **Bottom Line Lesson of Play**

   ☐ Dreams help you escape the confines of reality to the benefit of our waking lives.

V. **TEMPOS**

   ☐ The tempo of the opera has many peaks and valleys. As magic is used and people fall in and out of love, the tempo is upbeat or slow and somber. The overall arch of the show starts out very active, aggressive, and distressed. It ends in a triumphant and joyful tone.

VI. **MOODS**

A. **Overall Senses of Play**

1. Smell: old dead flowers in a vase

2. Touch: a waded up piece of paper clenched in your hand

3. Taste: mixture of chocolate and sea salt

4. Sight: trees that have grown twisted together

5. Hearing: things of various weights bouncing on a hardwood floor

B. **Bottom Line Mood Image**

Inside a tornado with colorful objects spinning around you.

Appendix 3
A Midsummer Night's Dream (Opera): Character Analysis

Character	Oberon	Tytania	Puck	Theseus	Hippolyta
Desire (1 word)	Control	Control	Action	Power	Peace
Will/Strength	High level of strength to get his desire	High level of strength but the flower spell is stronger	High level of strength to create action around him	High level to have power over others	High level. Being obedient and accepting
Moral Stance	Medium. He is willing to basically poison his wife to get his desire, but he has a change of heart	Medium. She is demanding and relentless when arguing with her husband but her "dream" causes the frustration to melt away	Medium. He is able to deceive and prank many characters but he also desires a good resolution for them in the end	Medium. He admits to basically winning his bride as a prize. However, he is good to the people around him and not overly demanding or rude	High. She is polite to those around her and she knows and understands her place in society and accepts it.
Decorum	Strong, determined, powerful, mighty, justified	Strong, determined, prepared, powerful, mighty, justified	Adventurous, energetic, athletic, confident, committed, content, proud	Strong, determined, powerful, satisfied, triumphant	Understanding, complacent, compliant
Adjectives	Melancholy, gloomy, furious, controlling, content, regretful, optimistic, worried	Proud, relentless, worried, uncertain, gentle, content, optimistic	Adventurous, energetic, athletic, confident, committed, content, proud	Satisfied, triumphant, strong, celebratory	Understanding, complacent, compliant
Nervosity					
Heartbeat "R"	Strong, Steady	Quick, Steady	Excited, Anticipation	Even, Steady	Calm, Controlled
Heartbeat "F"	Deep, Concentrated	Intense, rapid	Jumpy, Active	Heavy, Intense	Rapid
Perspiration "R"	None	A little on brow	A little on back of neck	Armpits	None
Perspiration "F"	Heavy on face	Clammy palms	A little on entire body	Heavy on armpits and forehead	Sweat mustache
Stomach "R"	Controlled	Uneasy	At ease, Relaxed	Rock Steady	At Ease, Relaxed
Stomach "F"	Tense, Taught	Knotted	Jittery, Butterflies	Heavy, Pressure	Knotted
Muscle "R"	Tense, Prepared	Toned, Controlled	Slack, relaxed	Slack, loose	At Ease
Muscle "F"	Firm, Strong	Tension, tendons stretched	Twitchy, spazzes	Tension	Tight, anxious
Breathing "R"	Composed	Short, Contained	Meditative	Deep, consistent	Steady
Breathing "F"	Fast, irregular	Sporadic, quick	Sporadic	Heaviness	Shortness of Breath

Character	Lysander	Demetrius	Hermia	Helena	Bottom
Desire (1 word)	Union	Possession	Union	Love	Attention
Will/Strength	His will for union with Hermia is very strong	His will for possessing Hermia is very strong	Her will for union with Lysander is very strong	Her will for the love of Demetrius is very strong	His will to bring attention to himself is very strong
Moral Stance	Very high morals. He is faithful and loving to Hermia (except when he is under the spell)	Low. He is trying whatever he can to break up a loving couple by following and threatening	Medium morals. She is committed to Lysander but she is quick to put down anybody else	Medium. She is very committed to getting Demetrius but she is quick to insult and scold others	High morals. He does not do anything to purposefully hurt or insult anybody
Decorum	Romantic, passionate, loving, determined, hopeful, faithful, committed	Strong, determined, sturdy, proud, committed	Romantic, loving, determined, trusting, faithful, committed	Love sick, suffering, distressed, depressed, loving, hopeful, determined	Proud, happy, talented, intelligent
Adjectives	Desperate, romantic, victimized, faithful, committed, distressed, passionate, hopeful, over joyous, amazed, loving	Aggressive, offensive, pretentious, persistent, determined, resilient, sturdy, over joyous, amazed	Desperate, romantic, victimized, worried, faithful, distressed, fearful, aggressive, high tempered, over joyous, amazed, loving	Love sick, suffering, distressed, depressed, obsessive, excessive, weathered, aggressive, over joyous, amazed	Swelling, puffed up, egotistical, pompous, aloof, proud, oblivious, ignorant, obsessive
Nervosity					
Heartbeat "R"	Slow, Rhythmic	Slow, Heavy	Anxious, Quick	Quick, uneasy	Slow, mellow
Heartbeat "F"	Pounding, Excited	Hard, Rough	Racing	Rapid, Intense	Deep, Concentrated
Perspiration "R"	None	Face	Clammy palms	Back of neck	Brow
Perspiration "F"	Palms and neck	Heavy down the back	Forehead and back of neck	Face and armpits	Neck and down the back
Stomach "R"	Calm, Controlled	Tense, Taught	Uneasy	Queasy	Jumpy, nervous
Stomach "F"	Knots, Pressure	Twisty, knotted	Twinges of pain	Nauseous	Twitchy, twisted
Muscle "R"	Loose, Relaxed	Tense, Prepared	Uneasy	Uneasy	Loose, flabby
Muscle "F"	Flexed, Trembling	Firm, compulsive	Twitchy, Trembling	Tight, anxious	Trembling, uneasy
Breathing "R"	Soft, quiet	Slow, Strong	Short, contained	Uneasy, nervous	Steady
Breathing "F"	Sporadic, quick	Heavy breathing through nostrils	Wheezy, quick	Wheezy, difficult	Shortness of Breath

Appendix 4
Midsummer Music Chart

Faires	Oberon	Tytania	Puck	Hermia	Lysander	Demetrius	Helena	Mechanicals	Theseus	Hippolyta
Light	Melancholy	Pride	Trumpet	Desperation	Desperation	Aggression	Love Sick	Disjointed	Satisfaction	Compliant
Airy	Gloomy	Relentless	Energetic	Romance	Romance	Offensive	Suffering	Range of Sounds	Celebration	Acceptance
Harmonious	Resorting	Worried	Athletic	Victim	Victim	Pretentious	Distressed	Comedic	Triumph	Complacent
Cool Blue	Longing	Uncertain	Orange	Faithful	Faithful	Persistent	Obsessed	Satisfaction	Strength	
Dutiful	Worried	Gentle	Movement	Distressed	Distressed	Resilient	Excessive	Bouncy		
Peaceful	Dark Purple	Desire	Confident	Fear	Passionate	Sturdy	Tortured	Exaggerated		
	Furious	Content	Committed	Aggression	Wonder	Determined	Weathered	Sporadic		
	Boiled Over	Optimism	Content	Depression	Beauty	Wonder	Aggressive			
	Regret			Wonder	Overjoyous	Beauty	Sorrow	Bottom: swelling,		
	Content			Beauty	Amazement	Overjoyous	Wonder	Puffed up, ego,		
	Optimism			Overjoyous	Awe	Amazement	Beauty	Pompous, aloof,		
				Amazement		Awe	Overjoyous	Oblivious,		
				Awe			Amazement	Ignorant,		
							Awe			
								Dazed		
								Confused		
								Excitement		
								Anticipation		
								Energy		
								Triumphant		

Flower: poison, dark, dangerous, powerful, purple

Appendix 5
Elephant's Graveyard:
Abbreviated Hodge Analysis

I.   **GIVEN CIRCUMSTANCES**

 A. **Environmental Facts**

  1. **Geographical Location and Climate**

- Erwin, Tennessee; 55-80˚F in September

- P.19-21: Kingsport, Tennessee in circus tent or nearby.

- Train Station, Main Street, Circus Tent, railroad tracks

- (Is the play actually being viewed from that time/place/climate?)

  2. **Date: Year, Season, Time of Day**

- P. 9-18: not applicable

- P.19-22: September 11, 1916; evening

- P. 23-24: September 12, 1916; 4:00am

- P. 24-31: September 12, 1916; 9:00am-afternoon

- P. 32-38: September 12, 1916; evening

- P. 38-40: September 13, 1916; midnight-early morning

- P. 41-49: September 13, 1916; morning

- P. 50-53: September 13, 1916; night

  3. **Economic Environment**

- Lower to Middle class

- A census taken in the year 2000 states that 13% of the population in Erwin, Tennessee is below the poverty line and that percentage would have been greater in 1916.

- Hungry townsperson is African American and although the civil war ended slavery in 1865, racism is still a strong issue in the south today. Because of the time and location, it is most likely that an African American would be lower class, espe-

cially since he is labeled as the hungry townsperson. Hungry Townsperson: "No need to say nothin'. Erwin don't give you no vote. Best to keep your mouth shut" (p. 33).

☐ Muddy Townsperson is most likely lower class. Because her husband is dead, she has lost a huge financial support system in her life. Also, the fact that she speaks of mud often seems to be a subject of a lower class individual.

☐ Steam Shovel Operator would not make very much money digging holes all day. However, he can read, so he has been educated to a certain extent

☐ Circus performers would not be wealthy based on what they do for a living.

☐ Ringmaster is possibly the most well-off financially in the show because of his obsession with money and how he can make the next big profit.

4. Political Environment (Public and Personal)(LAW)

☐ Steam Shovel Operator says: "Papers say we might go to war with the Kaiser? I'll be the first to sign up" (p.11). This refers to World War I and the German Kaiser Wilhelm II.

☐ Marshal: "Folks 'round here honest, law abidin'. Ain't the folks 'round here I worry 'bout. It's the strangers" (p. 14)

☐ Legal gun possession: Young Townsperson: "The Marshal and people were wavin' guns around" (p.33).

☐ Capital punishment has existed in Tennessee off and on throughout its history. Prior to 1913, the method of execution was hanging. There was a two year hiatus from the death penalty in Tennessee from 1913-1915. Capital Punishment was reinstated in Tennessee in 1916.

5. Social Environment (Etiquette)

☐ Marshal: "Erwin don't look kindly upon murderers" (p.30)

☐ The Ringmaster and Tour Manager have the authority over the rest of the circus

☐ The common tradition in a workspace of hiring and firing

☐ The Train is on time

☐ Do not talk out of turn to your boss

☐ Children do as their mothers say

☐ Cleaning up a crime scene

☐ Burying the deceased

☐ Trying to contact family after someone's death

☐ The show must go on

☐ Racism

☐ Mourning death

☐ The desire for justice

6. **Religious Environment (Church)**

☐ Christianity (possibly Baptist which is presently the most common form of Christianity in Tennessee)

☐ "…a New Testament preacher in an Old Testament town" (p. 12)

☐ Muddy Townsperson: "Eye for an eye and maybe God'll stop punishin' us" (p.29).

B. **Previous Action**

The entirety of the script is characters discussing previous action rather than creating new action, which is why there is so much information that could be included in this section. Some of the previous actions are:

☐ Ringmaster: "It was September and there was a Town and there was a circus and there was a Railroad and there was a Man with Red Hair and there was an Elephant" (p.52).

☐ The Ringmaster's father teaching him to always keep your work about the money and how to make a profit. (p.10)

☐ The town was supposed to be called "Ervin" but it was misspelled and nobody remembered to fix it. (p.11)

☐ Strongman is from another country and takes a boat to America to join the circus. (p.11)

☐ Muddy Townsperson buried a husband and 2 children. (p.12)

☐ The preacher helped build a new church in Erwin, which doesn't get many visitors. (p.12)

☐ Trainer has a long history of learning to deal with animals, especially elephants.

☐ The significance and importance of the railroad in Erwin and in the United States. (p. 14)

☐ Ringmaster purchased the elephant for a discounted price. Why was she marked down? (p.19)

☐ The man with red hair getting hired in the circus in Kingsport, Tennessee. (p.20)

☐ The man with red hair being killed by the elephant. (p. 27)

☐ The elephant being hanged. (p.44)

C. **Polar Attitudes of the Principle Characters**

1. **Attitudes toward Special World of Play**

☐ Ringmaster:

Attitude at Beginning of Play: "Money makes the world go round"

Attitude at End of Play: "Take what you can before someone else does"

☐ Trainer:

Attitude at Beginning of Play: "I've got the best job in the world"

Attitude at End of Play: "Life's a bitch and then you die"

☐ Ballet Girl:

Attitude at Beginning of Play: "The whole world is my stage"

Attitude at End of Play: "The magic of the circus has died"

☐ Tour Manager:

Attitude at Beginning of Play: "I run this little world: everyone and everything in it"

Attitude at End of Play: "The show must go on"

☐ Strongman:

Attitude at Beginning of Play: "I should be the star of the show. I'm the best"

Attitude at End of Play: "I am a failure"

☐ Clown:

Attitude at Beginning of Play: "Nothing is ever fair"

Attitude at End of Play: "Here I am. Still at the bottom of the food chain"

☐ Hungry Townsperson:

Attitude at Beginning of Play: "Get what you can outta life"

Attitude at End of Play: "Things might not be fair, but I'm still living and that counts for something"

☐ Marshal:

Attitude at Beginning of Play: "I keep the peace in this place and I do it well"

Attitude at End of Play: "Look what we can accomplish when we stay strong and persistent"

☐ Muddy Townsperson:

Attitude at Beginning of Play: "This town is being buried by its own shit"

Attitude at End of Play: "I thought things could change, but I was wrong. Same ol' town. Same ol' mud"

☐ Preacher:

Attitude at Beginning of Play: "Nobody here cares about going to church, but I keep praying anyway because what else do I have besides my faith"

Attitude at End of Play: "This would be a horrific reason for the community to start going to church. But God works in mysterious ways"

☐ Steam Shovel Operator:

Attitude at Beginning of Play: "There must be more than this monotonous life"

Attitude at End of Play: "I've seen all the excitement I need"

☐ Young Townsperson:

Attitude at Beginning of Play: "I do what I want and I love it"

Attitude at End of Play: "Maybe you shouldn't always follow the crowd"

☐ Engineer:

Attitude at Beginning of Play: "You can always depend on the Railroad. At least something is proficient in this town. We all need something we can rely on"

Attitude at End of Play: "The railroad still maintains its record. It's never failed"

2. Which character changes his or her attitude the most?

☐ The Trainer has the most drastic emotional shift during the course of the play: going from being very happy and passionate about his work with the circus to being very resigned and planning to leave the circus, get old, and die.

Whose play is it?

☐ The Ringmaster's. He is the one who is calling all the shots and moving the action forward. He had the power and authority to alter the action as he wished. The play is somewhat about what he chose to do and not do.

II.   **DIALOGUE**

1. **Ringmaster:**

A. **Choice of Words**

☐ Sparks, investment, big, money, charge, show

☐ All of his words directly relate to how he can make a financial profit from the circus

B. **Choice of Phrases and Sentence Structure**

☐ "Sparks World Famous Shows"-he is always talking up his show, so he can get as many audience members (and dollars) as possible.

☐ Explanations; as if he is rationalizing why he does what he does

C. **Choice of Images created by Words**

☐ Piles of cash, confetti, gold, chanting, buried treasure

D. **Choice of peculiar characteristics, such as dialect**

☐ Speaks as if he is always talking to an audience, trying to sway them to his side. Trying to appease everyone so he will get what he wants in return.

E. **Sound of the Dialogue**

☐ Lecturing. Wants everyone to listen to him and learn. He is a teacher to a large and attentive class.

F. **Structure of the lines and speeches on the page**

☐ Monologues, long speeches to the audience

2. **Trainer:**

A. **Choice of Words**

☐ Trouble, nuts, trust, love

B. **Choice of Phrases and Sentence Structure**

☐ Short sentences. Very to-the-point. Abrupt. But often states the same point in several different ways

C. **Choice of Images created by Words**

☐ Mundane, everyday activities: eating, drinking, sleeping, sitting (however all of them done with an Elephant)

D. **Choice of peculiar characteristics, such as dialect**

☐ Rarely speaks in complete sentences. Spits out facts and verbs without always attaching the subject to it.

E. **Sound of the Dialogue**

☐ Descriptive, analytic, explanatory

F. **Structure of the lines and speeches on the page**

☐ Usually speaks in paragraphs, when making an observation and/or recounting an event

3. **<u>Ballet Girl:</u>**

A. **Choice of Words**

☐ Smile, innocent, trunk, diamonds, lips, baby

B. **Choice of Phrases and Sentence Structure**

☐ Often describing herself and using words like I'm, I, us, me, Ballet Girl…

C. **Choice of Images created by Words**

☐ Common image of decency vs. lewdness: sometimes sweet images like a baby being rocked to sleep, sometimes phallic images like the trunk as a symbol for a penis

D. **Choice of peculiar characteristics, such as dialect**

☐ Good with using words and phrases to imply another meaning (metaphors and symbols), can show you what she means to say by hinting at it rather than just saying it

E. **Sound of the Dialogue**

☐ Clearly describes emotions: feelings of fear, excitement, sadness, anxiety…

F. **Structure of the lines and speeches on the page**

☐ Paragraphs of dialogue with random poses and twirls disperses, as though she must always be dancing that she can take a moment to stop and talk

4. <u>**Tour Manager:**</u>

   A. **Choice of Words**

   ☐ Hiring, firing, Hey Rube, town, train

   B. **Choice of Phrases and Sentence Structure**

   ☐ Phrases that involve his job and responsibilities, a lot of leaving consonants out of words or words out of sentences. It still gets his meaning across without them.

   C. **Choice of Images created by Words**

   ☐ Large amounts of things to prove the vastness of their circus: for example, "two packs of man-killing lions," "five thousand seats," "fifteen? That was a record"

   D. **Choice of peculiar characteristics, such as dialect**

   ☐ Inserts other characters dialogue into his dialogue: reenacting the actual event

   E. **Sound of the Dialogue**

   ☐ Chronological and story-telling

   F. **Structure of the lines and speeches on the page**

   ☐ Large paragraphs of dialogue describing the event in order and in detail

5. <u>**Strongman:**</u>

   A. **Choice of Words**

   ☐ Lift, heavy, weak, strong, puny, star, mock

   B. **Choice of Phrases and Sentence Structure**

   ☐ Many short sentences. Very direct and often repetitive. Makes sure the audience grasps his meaning.

   C. **Choice of Images created by Words**

   ☐ Him vs. the world. Describes how others are weak compared to him.

D. **Choice of peculiar characteristics, such as dialect**

☐ Doesn't complete sentences. Maybe he feels as though he doesn't need to. Just say the facts and then his actions will say the rest.

E. **Sound of the Dialogue**

☐ Defensive and boastful. Always comparing himself to things, especially other people. He wants to make sure he is still number 1 when it comes to strength and wants everyone to know it.

F. **Structure of the lines and speeches on the page**

☐ Many short, abrupt sentences in a row. Sometimes saying the exact same thing over and over.

6. <u>**Clown:**</u>

A. **Choice of Words**

☐ Laugh, make-up, kids, joke

B. **Choice of Phrases and Sentence Structure**

☐ Many questions and answers. He asks the question to make the audience think about a certain subject and then gives a comedic answer that is unexpected.

C. **Choice of Images created by Words**

☐ An unhappy clown: often talking about how he is unappreciated and bossed around

D. **Choice of peculiar characteristics, such as dialect**

☐ He is always leading up to a punch line. He is helping to tell the real story but inserts jokes to add to his character as a clown.

E. **Sound of the Dialogue**

☐ Everything he says is as if it is part of a comedy routine. He still provides honest feelings and emotions, such as neglect or resentment, but he says it in a way that makes it like a joke.

F. **Structure of the lines and speeches on the page**

☐ Quick jokes and then pauses with a comic "*ba-doom-ching*" sound or a pause waiting for laughter from the audience.

7. <u>**Hungry Townsperson:**</u>

   A. **Choice of Words**

      ☐ Elephant, hear, follow, walk, sight

   B. **Choice of Phrases and Sentence Structure**

      ☐ Speaks in the past tense for most of the play. The only time he speaks in the present tense is when he is describing the events during the parade of the rider being killed by the Elephant.

   C. **Choice of Images created by Words**

      ☐ Compares himself to the elephant: such as liking peanuts, having a good memory, being separated from the rest of the crowd…

   D. **Choice of peculiar characteristics, such as dialect**

      ☐ Use of double negatives, which was probably common for an African American at that time.

   E. **Sound of the Dialogue**

      ☐ Sounds very static. He often leaves out personal pronouns in his sentences which makes the dialogue less formal and more simplistic.

   F. **Structure of the lines and speeches on the page**

      ☐ Variety of short sentence lines, large paragraphs, and mono-logues with many lines of quick sentences.

8. <u>**Marshal:**</u>

   A. **Choice of Words**

      ☐ Country, folks, gun, justice, peace, music, glory, dream

   B. **Choice of Phrases and Sentence Structure**

      ☐ Southern and patriotic. Many comments sound like an opening to a political address speech or a lawyer's opening statement.

   C. **Choice of Images created by Words**

      ☐ Strong sense of patriotism: images of America and its just and fair system

D. **Choice of peculiar characteristics, such as dialect**

☐ Often speaks his opinions for Erwin, Tennessee as a whole. Believes that everyone in the town thinks like he does.

E. **Sound of the Dialogue**

☐ Many aspects of pure southern dialogue, showing pride in where he comes from. Uses phrases like "folks 'round here" and "ain't"

F. **Structure of the lines and speeches on the page**

☐ Usually long monologues: sometimes patriotic speeches, sometimes recounting events

9. **Muddy Townsperson:**

A. **Choice of Words**

☐ Mud, buried, town, god, Main Street, clean, cake, air

B. **Choice of Phrases and Sentence Structure**

☐ Many phrases involving God and how the reason Erwin is in such a muddy state is because God is punishing them. She says it several times in quick and matter-of-fact statements.

C. **Choice of Images created by Words**

☐ Mud everywhere, especially on clothes. She describes muddy clothes and clean clothes in great depth. The hems of dresses and coats covered in mud; her nice shoes covered in mud; how the town got all gussied up in their Sunday best…

D. **Choice of peculiar characteristics, such as dialect**

☐ Basically says the same thing in every sentence: talking about the muddy state of the town of Erwin. Is obsessed.

E. **Sound of the Dialogue**

☐ Very monotone and plain in relation to the state of her life. Having buried a husband and two children, she speaks of them casually and is more obsessive and fixated on the mud that her family is buried in rather than her actual family.

F. **Structure of the lines and speeches on the page**

☐ Speaks short sentences. Sometimes just one or two word sentences dispersed in a paragraph of dialogue.

10. <u>**Preacher:**</u>

 A. **Choice of Words**

  ☐ Church, optimistic, Sunday, pray, glow, God, soul, mourners

 B. **Choice of Phrases and Sentence Structure**

  ☐ Religious based phrases, one of the few characters that usually speaks in complete sentences.

 C. **Choice of Images created by Words**

  ☐ The "glow" of an individual. He speaks a lot about the glow in people's eyes, the glow of church on Sunday, the glow of a miracle, glowing like the sun. Light/Glow is a sign of divinity in classical artwork related to the Catholic Church.

 D. **Choice of peculiar characteristics, such as dialect**

  ☐ Relates everything back to religion in some way

 E. **Sound of the Dialogue**

  ☐ Uncommonly hopeful. Trying to see the best out of the situation. Looking toward the bright future.

 F. **Structure of the lines and speeches on the page**

  ☐ Long paragraphs which are telling the events, but always tying it together with a religious comment.

11. <u>**Steam Shovel Operator:**</u>

 A. **Choice of Words**

  ☐ Hole, bored, dig, color, smile

 B. **Choice of Phrases and Sentence Structure**

  ☐ He does not say very many real sentences. Often just says one word to get the point across. But the choice of that word makes the subject matter very plain and obvious.

 C. **Choice of Images created by Words**

  ☐ Dirt and mud vs. color. He gives various images of the boredom of digging holes all day, then gives images of the colors of the circus: the colored fliers posted around town, purple, silver, and red. It shows the huge difference in excitement that the circus made in his normal daily life.

    D. **Choice of peculiar characteristics, such as dialect**

> ☐ Not talking in complete sentences. Is it for dramatic effect for the show in general, or would an individual actually speak that way?

    E. **Sound of the Dialogue**

> ☐ Obvious, clear, concise, direct

    F. **Structure of the lines and speeches on the page**

> ☐ Either very short lines of dialogue, like random comments, or long lines of one word statements. Very obvious and general words.

12. <u>**Young Townsperson:**</u>

    A. **Choice of Words**

> ☐ Tarzan, dreams, pissed, sound, Eli

    B. **Choice of Phrases and Sentence Structure**

> ☐ Repeated phrase: "I 'bout pissed myself"-Why does he say it so often?

    C. **Choice of Images created by Words**

> ☐ Sound images more common in his words than visual images: sound like an oak tree cracking in half, sound like gears that are stuck, sound like the elephants were speaking human, sound of the redhead's skull cracking, noises of the elephant dying

    D. **Choice of peculiar characteristics, such as dialect**

> ☐ Very graphic dialogue for a young boy. Descriptions of the red-head's skull crushing, the elephant's last breath as it dies…

    E. **Sound of the Dialogue**

> ☐ Descriptive, detailed, observant

    F. **Structure of the lines and speeches on the page**

> ☐ Telling a story without censoring any of the inappropriate, gruesome details which might be a normal thing for a kid; It is detailed and chronological. Not very many long paragraphs of speech

13. <u>**Engineer:**</u>

    A. **Choice of Words**

        ☐ Railroad, time, clock, schedule, metronome, guarantee

    B. **Choice of Phrases and Sentence Structure**

        ☐ "You can always depend on the Railroad"-his most common phrase and his main belief.

    C. **Choice of Images created by Words**

        ☐ Time stopping in anticipation of the hanging of the elephant

    D. **Choice of peculiar characteristics, such as dialect**

        ☐ Speaks almost as if he is in a commercial, advertising the railroad. Like a greasy car salesman that keeps talking and talking about how good everything is.

    E. **Sound of the Dialogue**

        ☐ Sounds of time: a metronome, the second hand of a clock, click-clack…

    F. **Structure of the lines and speeches on the page**

        ☐ Speaks at length. Is boastful and almost rambling about the proficiency of the Railroad.

    III.   <u>**DRAMATIC ACTION**</u>

        ☐ Which characters are forcing the action? Ringmaster and Tour Manager

        ☐ Which character is receiving the brunt of that force? Trainer

        ☐ Ringmaster action verbs:

        1. instructs

        2. invests

        3. announces

        4. declares

        5. explains

6. embellishes

7. thinks

8. orders

9. speculates

10. envisions

☐ Trainer action verbs:

1. exaggerates

2. reminisces

3. explains

4. avoids

5. defends

6. nurtures

7. concedes

8. follows

9. restrains

10. gripes

☐ Ballet Girl action verbs:

1. entices

2. elaborates

3. pretends

4. worries

5. grieves

6. demonstrates

7. reassures

8. comforts

9. astounds

10. surrenders

 Tour Manager action verbs:

1. interrogates

2. advises

3. insists

4. fears

5. explains

6. commands

7. reassures

8. thinks

9. speculates

10. questions

 Strongman action verbs:

1. boasts

2. questions

3. requests

4. declares

5. hopes

6. satisfies

7. reassures

8. envies

9. speculates

10. envisions

 Clown action verbs:

1. jokes

2. complains

3. questions

4. declares

5. defends

6. follows

7. reassures

8. professes

9. speculates

10. mopes

☐ Hungry Townsperson action verbs:

1. prepares

2. observes

3. eavesdrops

4. notices

5. explains

6. ponders

7. shares

8. understands

9. wonders

10. watches

☐ Marshal action verbs:

1. proclaims

2. follows

3. grumbles

4. instructs

5. proclaims

6. demands

7. compromises

8. boasts

9. preaches

10. celebrates

 Muddy Townsperson action verbs:

1. mopes

2. reminisces

3. exclaims

4. incites

5. observes

6. revels

7. prepares

8. proclaims

9. sympathizes

10. anticipates

 Preacher action verbs:

1. hopes

2. testifies

3. sulks

4. prays

5. declares

6. overestimates

7. fixates

8. witnesses

9. speculates

10. mourns

 Steam Shovel Operator action verbs:

1. endures

2. observes

3. relishes

4. fixates

5. questions

6. boasts

7. anticipates

8. relies

9. considers

10. insists

☐ Young Townsperson action verbs:

1. dreams

2. hopes

3. anticipates

4. observes

5. admires

6. imagines

7. imitates

8. yearns

9. doubts

10. fears

☐ Engineer action verbs:

1. gleams

2. asserts

3. proclaims

4. promises

5. maintains

6. trusts

7. announces

8. prepares

9. expects

10. anticipates

IV.   **CHARACTERS**

On separate Page

V.   **IDEA**

A. **Meaning of Title**

- The title of the play is called *Elephant's Graveyard*, which, simplistically, is referring to the actions of the play leading to the elephant's death and burial. However, it could also refer to the term "elephant's graveyard" which is a place where, according to legend, older elephants instinctively direct themselves when they reach a certain age. They then die there alone, far from the group. The group could be the circus group which has abandoned/lost one of their own.

B. **Philosophical Statements**

1. "Ain't patriotic. Just bored" (p.11)

2. "…between decency and lewdness. I need to find my balance" (p.12)

3. "There's always someone worse off than you" (p.13)

4. "They drop whatever they're doin' and defend their own" (p.14)

5. "Not every town gets a train station. With a station, Erwin might become special, stand out, have a ribbon 'round its neck" (p.15)

6. "The show that Never Broke a Promise" (p.16)

7. "…your funeral, Red. Elephant shit's the heaviest shit there is" (p.20)

8. "if he makes one wrong move, Red's gettin' the red-light" (p.21)

9. "Town's like Erwin're gold, where your elephant becomes what she was born to: a five-ton cash register" (p.22)

10. "Fella never knows how many parades he's got left in him. Have to make each one count" (p.24)

C. <u>**Bottom Line Lesson of Play**</u>

- ☐ The show doesn't always have to go on.

VI.   <u>**TEMPOS**</u>

- ☐ Blunt, pacing, sporadic, restless, impatient

- ☐ climactic moment: the actions surrounding the elephant's hanging: the chain breaking, her leg breaking, etc. The tempo is agitated, restless, and uncomfortable. When the climax hits (the elephant dying), the tempo hits a wall. It's as if the entire town becomes silent and breathless like the elephant as she swings.

VII.   <u>**MOODS**</u>

A. <u>**Overall Senses of Play**</u>

1. Smell: hay and mud mixed together

2. Touch: the stress on your face if you have kept it in the same position for too long

3. Taste: stale peeps

4. Sight: a funeral recession

5. Hearing: an alarm clock beeping just as you bridge the gap between asleep and awake

B. <u>**Bottom Line Mood Image**</u>

A child sitting in time-out on a wooden stool facing the blank corner of a room

Appendix 6
Elephant's Graveyard Character Analysis

Character Analysis Charts: The Circus

Character	Ringmaster	Trainer	Ballet Girl	Tour Manager	Strongman	Clown
Desire (1 word)	Success	Fulfillment	Regard	Control	Superiority	Prominence
Will/Strength	He has high strength to achieve his desire and will step over boundaries to achieve it.	He has a low strength in getting his desire and allows others to drag him down.	She has medium strength. She can alter her character for the audience, but not in her real life.	He has full control and strength in achieving his desire.	His will is outmatched by his strength. He is setting unrealistic goals.	He has no will or strength to achieve his desire and uses that as a punch line for jokes.
Moral Stance	Follows the moral code that the public expects of him	Lost. He has a moral code but is ordered to abandon it by assisting to kill Mary	Will do basically anything herself for her audience, but would not hurt a fly	Sporadic. Throws people out of a moving train, but tries to contact family for the Red.	Believes strongly in the "Hey Rube," protecting their own kind	Believes strongly in the "Hey Rube," protecting their own kind
Decorum	Polished, pristine, presentable, stable, impressive, intense, spectacle, successful	In Control, steady, knowledgeable, insightful, prepared, composed, willing, content	Composed, supported, well-postured, clean, innocent, lustful, happy, exciting	Broad, structured, business-like, tough, harsh, controlling, prepared, clean-cut	Shows off muscles, tight clothes, exposed, intense, skillful, hardworking, healthy, fearless	Non exposed, embellished, designed, amusing, layered, deliberate, prepared, insightful
Adjectives	Driven, deliberate, materialistic, stable, obsessive, intense, confident, proud	Nurturing, steady, knowledgeable, intent, uncertain, prepared, willing, troubled	Mysterious, unsure, spontaneous, upset, delirious, confused, unbalanced, unsatisfied	Controlling, bossy, structured, deliberate, confident, satisfied, prepared, sympathetic	Egotistical, proud, nervous, reactive, confident, skillful, impressive, driven	Overdone, justified, gloomy, unhappy, unsettled, whipped, unappreciated, lost
Nervosity						
Heartbeat "R"	Strong, steady	Calm, controlled	Excited, anticipation	Slow, heavy	Calm, controlled	Slow, mellow
Heartbeat "F"	Hard, rough	Intense, rapid	Racing	Deep, concentrated	Pumping hard, active	Jumpy, excited
Perspiration "R"	Sweaty palms	Little to none, dry	None	Sweaty upper lip	Natural, persistent	A little all over body
Perspiration "F"	Armpit, forehead, back	Brow, back of neck	Forehead, behind ears, neck	Armpits, brow, sweaty palms	Armpits, chest	Intense all over body
Stomach "R"	Calm	Controlled	Settled	Uneasy	Rock steady	queasy
Stomach "F"	Ulcers, pain	Tense, taught	Butterflies, twists	Knotted	Clenched, tight	nauseous
Muscle "R"	Toned, controlled	At ease, relaxed	Toned, Controlled	Slack, loose	Toned, prepared	Slack
Muscle "F"	Tension, tendons stretched	Firm, Strong	Compulsive	Trembling	Flexed, exposed	Twitchy, spazzes
Breathing "R"	Deep, consistent	Meditative	Short, contained	Steady	Slow, strong	Slow
Breathing "F"	Heaviness	Heavy breathing through nostrils	Sporadic, quick	Shortness of breath	Deep, intense	Wheezy, quick

Character Analysis Charts: The Town

Character	Hungry Townsperson	Marshal	Muddy Townsperson	Preacher	Steam Shovel Operator	Young Townsperson	Engineer
Desire (1 word)	Understanding	Order	Purity	Significance	Change	Excitement	Structure
Will/Strength	High. He tries to witness as much as he can and make sense of it all.	High. He uses his authority and belief in America to justify his desire.	High will, low strength. She wishes for cleansing of the town, but cannot make it happen	Medium will, low strength. Want to spread Religion and make a difference, but doesn't make a strong effort.	Low. He allows things to happen rather than making things happen.	High. He goes out of his way to be a part of the excitement in the town.	High. He fixates over his desire and makes sure everything around him is done right.
Moral Stance	Medium. watches events play out, but considers leaving during the hanging	Low. He does not even blink when he tries to shoot the elephant, then demands its death	Although she mentions God, she does not act religious.	High. Very in touch with his beliefs and following them appropriately	Low. He just sits back and lets anything occur, so he can experience it.	Medium. Often swayed by the feelings of the crowd, but is later effected by events	Low. He feels pride that the crane can hang the elephant.
Decorum	Invisible, obedient, calm, non-obstructive, loose, prepared	Prepared, accurate Confident, active, responsible, powerful, patriotic	Unkempt, pitiful, gloomy, depressed unsatisfied, anticipative, anxious, mournful	Descent, faithful, prepared, hopeful, appropriate, good, moral, optimistic	Unconcerned, consistent, willing, steady, witnessing, dirty, unsatisfied	Excited, tough, impressed, sly, confident, content, warranted, smug	Truthful,-composed confident, content, organized, dependable, hardworking,
Adjectives	Uncertain, pensive, distant, observant, invisible, optimistic, loose, questioning	Judgmental, bias, reckless, interfering, abrupt, patriotic, demanding, pretentious	Unkempt, ready, anxious, gloomy, depressed, uneasy, unsatisfied, mournful	Hopeful, anxious, confused, fearful, uncomfortable, sensitive, justified, concerned, spiritual	Bored, self-centered, unattached, impressionable, humdrum, downtrodden	Overzealous, hyper, sneaky, pompous, brain-washed, excited, anxious, anticipative	Prepared, proud hardworking, organized, satisfied, fixated, Smug, confident
Nervosity							
Heartbeat "R"	Slow, rhythmic	Quick, steady	Slow, consistent	Meditative, calm	Even, steady	Anxious, quick	Metronome-like
Heartbeat "F"	Rapid	Racing, intense	Heavy, active	Deep,concentrated	Hard, rough	Pounding, excited	Quick
Perspiration "R"	None	Brow, back of neck	Light all over body	Sweaty palms	Face	None	Sweaty Palms
Perspiration "F"	Back and palms	Intense, armpits, back	Intense on upper lip and eyebrows	Back of neck	Armpits, chest	Back, back of neck	Intense brow and palms
Stomach "R"	Waves of hunger pains	Controlled, a little tense	Jumpy, nervous	At Ease, relaxed	Rock Steady	Jittery	Relaxed
Stomach "F"	Sharp stabs of pain	Knots, pressure	Twitchy, twisted	Twinges of pain	Heavy, pressure	Twisty, knotted	Jittery,butterflies
Muscle "R"	Loose, relaxed	Tense, prepared	Loose, flabby	Toned, controlled	Slack, relaxed	uneasy	At Ease
Muscle "F"	Stretched	Stretched tendons	Trembling	Tension	Firm, compulsive	Twitchy, spazzes	Tight, anxious
Breathing "R"	Soft, quiet	Uneasy, nervous	Short, contained	Composed	Steady	Fast, concentrated	quick, prepared
Breathing "F"	Sporadic	Short of breath	Loss of breath	Deep inhale	Fast, irregular	Wheezy, difficult	Strong, harsh

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Note: *My research images for design projects were collected from many books and web-sites. There were far too many to include all of the original sources. However, I wish to express my appreciation to those who provided these visuals which served as inspiration and historical reference for my artistic work.*