

### Period Details

- For historical & naturalistic plays, research into the garments, styles, colours and fabrics of the time when the play is set & design appropriately
- Transpose a play to a particular era to make a point: eg staging Richard III in 1939 as part of the Nazi movement.
- Details can be specific to time or blended for significance like in an eclectic design.

### Silhouette

- The shape of a costume when lit from behind is a significant way of announcing the character
- Think about how the costume and stage lighting can create extra visual impact.

### Style of Costume (Formal/Informal)

- Costume can denote character, historical era and the style of the production, eg Naturalistic or abstract.
- Style can also suggest how formal or informal the character or setting is through the style and details of the costume.

### Make Up

- Can be used to rough a character up with bruises or dirt like effects or polish a character up.
- Changed through the show to show the characters journey visually: do they clean themselves up or get knocked down?

### Wigs

- Can be used to give the actor the necessary features or mark the changes in the character's circumstances: going grey, bald or shorter/longer.
- Can also assist quick multi-role-ing.

## Design

The Visual & Technical Life of the Production:  
Set, Costume, Props, Light, Sound, Multimedia.

## COSTUME

### Clothes/Shoes/Accessories/ Wigs/Hair/Make Up/Personal props

Period details. Silhouette, style of costume (formal/informal), Make up, Character details, Visuals to attract attention (Positive/Negative), Colour Symbolism, texture (fabric choice), status (power), Changes/Develops, Practical, Wigs.

### Character Details

- Costumes and their colour convey information about the character - personality, age, status, occupation, nationality, mood.
- Each individual design must fit into the overall concept while taking into consideration the performer who will wear the costume and what movements they have to make.

### Visuals to attract attention (Positive/Negative)

- Stand out costumes are required for stand out characters or for the moments when characters stand out: when a character goes mad or has a realisation for example.
- Costumes can suggest the positive/negative nature of the character.

### Practicalities

- How near or far is the audience? How much detail is necessary?
- What movements will the actor be using? How does this affect the design of the costume? Think about choices of material and their stretch. Think about the nature of the style and how revealing it is.
- Is the actor multi-role-ing? Is there a need to differentiate the different roles played by costume? Plan for costume changes.

### Colour Symbolism

- Bright neon colours for a brash and showy character or grey colours for a boring character.
- White for innocence, black for villainous characters
- Subvert this colour symbolism, for example the snow queen is a villain in white.
- Trading in these stereotypes can cause offence.

### Texture (Fabric Choice)

- Match the fabric to the character: a shiny, cheap fabric for a cheat or a heavy corduroy fabric for someone who is fastidious with rules.
- The texture of a fabric can be altered by using a cheese grater to add holes and by colouring and dyeing it for dirt. Some productions have several copies of the same costume to show how the character becomes damaged eg Curious Incident

### Status (power)

- People demonstrate power through the styling of their clothes, in costume design this is a significant way of visually illustrating who is more important.
- Suits, military details, jewellery the quality of fabric and designs are all ways of demonstrating this.

### Changes/Developments

- A costume should visually represent the journey that a character takes over his/her lifetime within the play.
- It should not be the same at the beginning as it is at the end, unless the action of the play has not changed them.
- Changes could be in the quality of the costume (deterioration) or in the nature of the costume (rags to riches)
- Costume changes must be planned for practically.

**Stagecraft:** A production is deliberate, everything you experience is carefully chosen



THE ANCIENT EGYPT  
YEAR 3100BC - 330BC



THE ANCIENT GREECE  
YEAR 1600BC - 146BC



THE ROMAN EMPIRE  
YEAR 500BC - 500AC



THE VIKINGS  
YEAR 500AC - 1050AC



THE MIDDLEAGE  
YEAR 500AC - 1500AC



THE RENNECANCE  
YEAR 1500AC - 1600AC



THE BAROCK  
YEAR 1600AC - 1700AC



THE ROCOKKO  
YEAR 1700AC - 1785AC



THE CLASSICISME  
YEAR 1785AC - 1810AC



THE REGENT PERIODE  
YEAR 1810AC - 1835AC



THE VICTORIAN  
YEAR 1835AC - 1890AC



THE EDWARDIAN  
YEAR 1890AC - 1913AC



THE 1920'S  
YEAR 1920AC - 1929AC



THE 1930'S  
YEAR 1930AC - 1939AC



THE 1940'S  
YEAR 1940AC - 1949AC



THE 1950'S  
YEAR 1950AC - 1959AC



THE 1960'S  
YEAR 1960AC - 1969AC



THE 1970'S  
YEAR 1970AC - 1979AC



THE 1980'S  
YEAR 1980AC - 1989AC



THE 1990'S  
YEAR 1990AC - 1999AC

'It's very important that the costume tells a story.' 'It sustains the illusion of the world the play needs to work.' 'Sometimes the set has to be more minimal than it used to be so very much the costume and the props are the things that have to tell the story about that character and the journey that that character has through the show.'

**Carol Lingwood, Head of Costume National Theatre**

#### Video Revision Sources:

<https://www.youtube.com/watch?v=bgxcWne7uzg>

<https://www.youtube.com/watch?v=widLgDuK-nk&list=PL38C3370FBD126CA8>

<https://www.youtube.com/watch?v=aLROmAKAUyo&list=PL38C3370FBD126CA8&index=3>

<https://www.youtube.com/playlist?list=PL38C3370FBD126CA8>

#### Career Links:

<https://www.bbc.co.uk/bitesize/clips/z7gd2hv>

<https://www.ucas.com/ucas/after-gcse/find-career-ideas/explore-jobs/job-profile/costume-designer>

<https://nationalcareers.service.gov.uk/job-profiles/costume-designer>

<https://beta.salford.ac.uk/courses/undergraduate/costume-design>

#### LINKS TO GO TO FOR FURTHER READING:

<https://www.bbc.co.uk/bitesize/guides/z39x34j/revision/6>

<http://www.vam.ac.uk/content/articles/r/reflecting-historical-periods-in-stage-costume/>

<http://www.vam.ac.uk/content/articles/d/designing-stage-costumes/>

[https://en.wikipedia.org/wiki/Costume\\_design](https://en.wikipedia.org/wiki/Costume_design)