

**Moderation of internal assessment:
Independent project portfolio HL only**

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Arrival date: **20 Apr / 20 Oct**

Session: May 2012

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- Write legibly using black ink and retain a copy of this form.
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Subject: Theatre

Level: Higher

Candidate name: _____

Candidate session number:

Instructions to candidates

Check that your candidate session number is on each sheet of paper used in your independent project portfolio and attach this cover sheet to the front of your work.

Please tick which option you have selected at HL:

Option A	<input checked="" type="checkbox"/>
Option B	<input type="checkbox"/>

What was your independent project? TAKING ON THE ROLE OF COSTUME
DESIGNER FOR 'MUCH ADO ABOUT NOTHING'

Approximate number of words: 3000

For completion by the candidate

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's name: .

Candidate's signature:

Date: ..

Please turn over

School name:

For completion by the teacher

Please put your mark and a brief comment to support each specific criterion

A (0-10)	8	Comment: Effective independent work that demonstrates a very good understanding of the role of costume & it's role within a production.
B (0-10)	7	Comment: A considerable level of skill is demonstrated throughout. Time management & cooperation were very good.
C (0-10)	8	Comment: Sustained reflection throughout. Ideas and opinions independent of the director's too.
D (0-10)	8	Comment: Portfolio's presentation is appropriate, carefully put together and sources are used well and accessibly.
E (0-10)	8	Comment: Shows some ability to integrate research. More research could have been done into director's chosen concepts & applied to Superry & Verger.
Total HL (0-50)	37	Comment: A solid, detailed portfolio which demonstrates a dedicated, skilful and thoughtful approach to the task.

Teacher declaration: I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate

Teacher's name:

Teacher's signature:

Date: ..

For completion by the examiner

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total HL (0-50)
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For completion by the senior examiner

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total HL (0-50)
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Contents

Introduction	2
1. Preparation	3
Research into the play	3
Research into the characteristics of a stage costume	3
Further learning in sewing	4
Findings from discussion with the director	5
Research into Japanese costumes, specifically kimonos	5
The action plan	7
2. Process & Reflection	8
Beatrice ⁶	8
Hero ⁶	14
Dogberry ⁶	19
Verges ⁶	22
3. Conclusion	24
Appendix 1	25
Appendix 2	29
Bibliography	30

Introduction

In this project I took on the role of the costume designer for a school production of Shakespeare's *Much Ado About Nothing* (referred to throughout the portfolio as *Much Ado*), directed by _____ a member of staff. However, I only designed and created the costumes for four characters, while working in close collaboration with _____, an ex-student, who created the costumes for the rest of the cast. I chose to work on Beatrice (played by _____), Hero (played by _____), Dogberry (played by _____) and Verges (played by _____) because they were contrasting pairs that would allow me to work on different aspects of a similar costume developing different skills of a designer. The reason why I only designed and created four pieces was that because to do so in the time available, it meant it would be impossible for me to create 23 costumes and still lead a healthy life.

I chose to explore the role of a costume designer because of a personal interest I have for sewing, fashion, and simply making things with my hands from scratch. But also because I had the desire to understand a branch in theatre, where I had very little experience in, and further explore the role of costumes in theatre.

In this portfolio I present the process I took of discovery through two main sections: the preparation and the process & reflection.

1. Preparation

When approaching this project I tried to guide myself according to what the role of a costume designer consisted of. After some research I understood that the role of a costume designer needs to take into consideration a series of facts. According to costume designer Laurel Frank, the costume designer “interprets a play or an event with and for a director and a producer”¹, he or she “takes account of the needs of the performers”¹ and then “listens to the producer about budget”¹ and finally combines “these design needs, practical needs and financial constraints or other wise to make the right piece”¹.

Following that, one must understand what a costume designer is, but most importantly according to designer Rebecca Cunningham what is an effective stage costume.

An effective stage costume engages the audience’s attention and enhances the production and the actor’s performance. It performs two basic functions: it visually defines and supports the character developed by the actor; and it helps establish the overall theme (idea) and mood (atmosphere) of the production as interpreted by the director.²

From this, I understood that as a costume designer I would need to understand very clearly the director’s ideas and to understand the characters very well to be able to produce costumes that would illustrate their characters in the best way possible. For this production however, the budget allowed me to choose from only three different textiles. As they were quite cheap, because they had to serve for many costumes, the textiles were slightly transparent which affected the way I would be able to use the cloth, but on the other hand there was a great variety in colour which gave me some freedom with the designs. ✓

Research into the play

I became acquainted with the play through Kenneth Branagh’s 1993 film plot and by reading the Players’ Shakespeare introduction of the script, edited by J.H. Walter in 1979, to give main insight into the themes and characters in particular amongst other aspects of the play.

Research into the characteristics of a stage costume

According to designer Tina Bicât, author of “The Handbook of Stage Costume”³, stage costumes have certain aspects that are played with. Such as: sound – although an inexperienced person might find that unusual, in a less naturalistic performance the designer may well play with that to create effects; getting

¹Quote from the video [Costume Design](#). Dirs. Sean Ryan and Andrew Preston. Prod. Andrew Preston. 1995.

²Cunningham, Rebecca. *The magic garment: principles of costume design*. 2nd ed. Long Grove, IL: Waveland Press, 2009. Print.

the message to the audience – (I believe the audience is what makes theatre possible; because everything is done to the spectator to sense and interpret) the designer uses “visual messages to give the audience a better understanding of the characters and their situation”⁴; silhouette – which is also used to help communicating who and where the actors are; texture – its ability to reflect light and its weight dictating how the cloth behaves; contrast – when choosing colours, materials and the place where to put something, sometimes to subtly define the different social classes; and colour – “no one can tell the colour one person calls ‘yellow’ is the same as the colour seen by another”⁴, it has a powerful effect on how the performance is seen.

Developing that point on colour, according the Victoria & Albert Museum website “the colour highlights a character or suggests a mood”⁴. However, dead black and white should be avoided on stage because “black can create a flat 'black hole' or can disappear into the shadows”⁵ and “white can flare and draw the eye”⁵ although I believe one can always use this to achieve their own purposes. During the creation of Beatrice’s costume, the director suggested that it should be white, being aware of the risk that it would be lost against a set which was going to be black and white, like a large chess board. I was afraid of doing that as well, but in the end I understood that I should listen to the director because she knew the actors much better than I, so she was able to see what each actor needed in order to be most powerful on stage. In this case the actress playing Beatrice needed “desperately”⁵ to stand out. *was relevant.*

Usually a stage costume in large companies such as the RSC or the National Theatre has to endure hundreds of performances: “everything... is created to last”⁶. Yet, for this production which would only be performed in three nights, the costumes didn’t need to have that characteristic. On the other hand, this fact pointed out to me that I would have to create for the characters of Dogberry and Verges, very strong costumes because they had very active scenes together, and it would be unpractical to fix them every night. /

Further learning in sewing

Before choosing to put myself, for a few months, into the costume designer’s shoes, I spent a couple of days with a very experienced old lady, who expanded my knowledge concerning sewing techniques. I was able to practice all the basics and learn some tricks which proved to be very useful later on when constructing these costumes. But on the other hand, in so little time, I was not able to learn everything. As a result, during the construction of the costumes whenever I needed to make something new, I referred to a sewing book.

³ Bicât, Tina. *The handbook of stage costume*. Ramsbury: Crowood, 2006. Print.

⁴ Victoria & Albert Museum. 16 October 2011 <<http://www.vam.ac.uk/content/articles/m/materials-and-colour-in-stage-costume/>>.

⁵ Please refer to Appendix 1, 6th question.

⁶ Royal Shakespeare Company. 15 October 2011 <<http://www.rsc.org.uk/explore/behind-the-scenes/spotlight-costume.aspx>>.

I found that to create these costumes I used fairly easy and simple techniques, thanks to the simple and easy costumes. On the other hand it was still very time consuming, because of the little practice I had had before and the ambition to try making the costumes as best I could.

Findings from discussion with the director

Early on in the project, I realised that I was going to work closely with the director. It was important for me to understand Sacchi's intentions and technical aims in the play. First, she wanted to keep any visual aspects of the play simple and concise, mainly because she was working under time and budget pressure, but also to be easy to move on stage. Perhaps it also helped to the audience to focus on the Shakespearean speech, which can be quite challenging, especially to a Portuguese audience. She also wanted the set to be inspired by the board game chess and the simple tunics for the costumes to be inspired in Oriental styles.

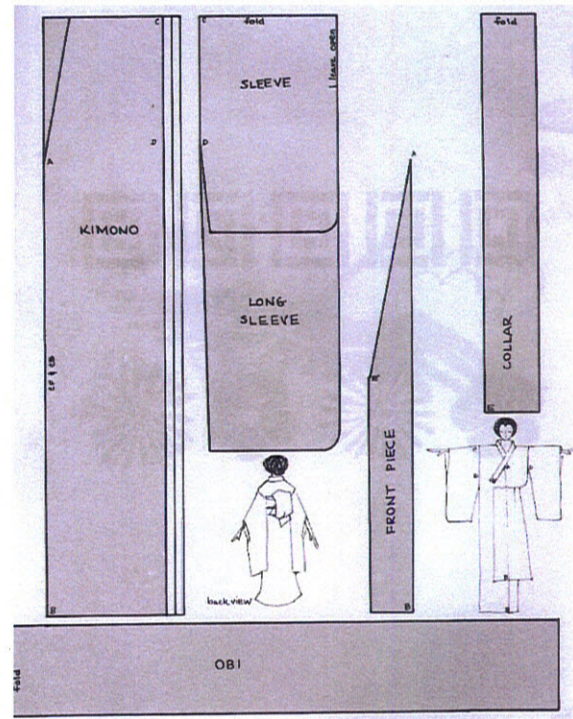
Research into Japanese costumes, specifically kimonos

There had been some confusion and lack of communication between the director and I which delayed the whole process as I wasted time researching into the wrong areas and styles. But when everything was settled, I researched into the shape of a kimono and the different ways in which the obis could be wrapped. The image on the right⁸ shows some Japanese women wearing a yukata⁷ with the different ways of wrapping the obi. According to the text in the V&A Museum web page, the kimonos "are only used in a limited number of formal occasions"⁸ and there are usually "rigid guidelines"⁸ about which piece of clothing is appropriate for each occasion. The yukata's are summer kimonos. The kimono is very expensive and nowadays it is an item of fashion, which is made out of "beautiful modern fabrics"⁸.

After that, I researched on how to make a kimono to get an idea of its structure and try to recreate as best I could.



⁷ Victoria & Albert Museum. 16 October 2011 <<http://www.vam.ac.uk/content/articles/k/kimono-today/>>.



⁸ "Kimono Robe - Kimono, Wafuku means traditional Japanese clothing. It is parallel term to yofuku (western clothing).."
Kimono Robe - Kimono, Wafuku means traditional Japanese clothing. It is parallel term to yofuku (western clothing).. N.p., n.d. Web. 12 Jan. 2012. <<http://kimonorobess.com/>>.

The action plan

It was important for me to settle down some internal deadlines so that I could keep track of my progress to be able to meet the final deadline: dress rehearsal. In fact, it was devised leaving a margin for mistakes by giving myself tight deadlines. This way, I would have time to make corrections on the costumes.

Action Plan:

19th of September

Research on: costume design, play and characters

30th of September

Discussion with the director; rough sketches of costumes, experimenting,
feedback from director

3rd of October

Sketches of costumes, feedback from the director

5th of October

Final sketches

8th of October

Buying material

7th of November

First fittings

11th of November

Second fittings

14th November

Final adjustments, dress rehearsal

17th, 18th and 19th of November

Performance Night

Fortunately I was able to meet my deadlines until the 8th of October. From then on, everything was slightly prolonged. Apart from the technical problems encountered along the way, I underestimated the time each costume would consume. So then I started having to prioritise because it was crucial for the costumes to be ready by the dress rehearsal, doing the more complex parts first and leaving the details to the end, which I'm afraid decreased their quality.

2. Process & Reflection

Upon reading the introduction to the script of *Much Ado*⁹, it gave me a deeper perception of each character. From it, I created a table for each character with their character traits.

Beatrice⁶

Leonato's niece who is a rich governor of Messina
 Hero's cousin, whom she is very loyal to
 Hero's opposite personality
 Of sharp mind and wit
 Energetic speaker
 Proud and scornful
 Intense
 In constant war with Benedick
 On the other hand, he is the only one she can speak on equal terms to
 He increases her wit even more
 She has a defensive attitude
 Hostile towards marriage
 contempt towards the opposite sex
 She undergoes a journey of self-discovery
 She becomes less aggressive, more open and relaxed as the play progresses
 She accepts falling in love with Benedick

Her costume was originally designed in green tones because of her witty, fresh and lively character¹⁰. The colour green can be closely related to the Old English *growan* "to grow"¹¹, so it can represent her self-discovery throughout this play. It is also a colour, related to plants or ocean, which are passive and grounded expressing her growing maturity. Nonetheless, we settled for a silky-satiny white with yellow lining to make her stand out. The cut of her

⁹ Shakespeare, William. *Much Ado About Nothing*. London: Heinemann, 1979. Print.

¹⁰ Please refer to Appendix 1 to see the development of the designs.

¹¹ Color, contrast in process. "Green - Wikipedia, the free encyclopedia." *Wikipedia, the free encyclopedia*. N.p., n.d. Web. 12 Jan. 2012. <<http://en.wikipedia.org/wiki/Green>>.



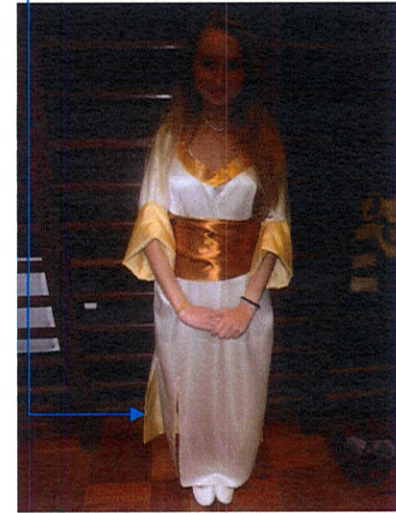
dress has a sharper collar, like a V illustrating her serious attitude. Throughout the play her sleeves are rolled up and technically her skirt should have opened at the bottom. However this did not happen because I had to make cuts on the sides to allow for movement during the dancing scenes. Her first, simple sash was of the same colour as the lining; her party sash was brighter and fiercer, a copperish gold, with a bow at the back which would become longer at in the last wedding¹².



If there had been time for modifications I would have sewn together the initial cut to the main skirt in the same ribbon and pattern as I did for Hero. I would have designed a new way to make her dress open gradually at the sides. Since I had not finished the sashes until a very late date, the actresses did not have the time to practice the changes. So in the end it was quite chaotic and memorized at the last minute: which meant that often they would forget to make the costume changes, disrupting the smooth development of their personality, as represented by subtle costume alterations/additions.

In an interview after the first performance with the actress, Carolina, she told me that the way in which her dress gradually got more open helped her to get into character. Then again, the Oriental theme did not help her because she just could not see how it fit in the play. Besides that, she felt comfortable in it during the parts where she moved the most.

It was interesting and useful to get this feedback, because it showed that I had achieved my main goals. On the other hand, it proved that I need to be certain of what the director intends, so that I can recreate it in a way that the actors may understand as well.



¹² Please refer to Appendix 6 to see the order of changes in costumes.

Beatrice #1 - beginning

- plainest
- conservative



less open
sharper
cut.

more to
the side...



opening at
front is more of
a V than a
curve. As the pl



Beatrice #2 - party



Beatrice #3 - wedding.



Beatrice # 4





Hero⁶

Leonato's daughter
Beatrice's cousin
Beatrice's opposite personality
Representation of youth, innocence, truth and romance
She is quiet
She blushes which shows her modesty
Passive and calm
Completely in love with Claudio whom she is to have a fashionable marriage
She does not begin the action, but rather the action revolves around her
She assumes her femininity
Interested in her appearance, particularly her clothes
But her clothes are not elaborate or very intricate, it is modest and delicate
She remains all throughout a true lover

Hero's costume was initially violet, as I knew the colour in Chinese paintings represented harmony of the universe because it was a combination of red and blue the colours of Yin and Yang and that was what inspired me. However, as seen in Beatrice's costume, the physical piece is never quite like the one on paper.



According to a costume designer in the video⁸ I watched, stage costumes can be “bold and garish”¹³, because under the stage lights they will look normal, plus they have to be visible from the audience sitting at the back. It was for that reason that in the end we dared to change the colour into a brighter, hotter pink with light green for the linings. The first sash was the same colour as the lining and the party/wedding sash was of a stronger green which changed in the same way as Beatrice’s by getting longer towards the end of the play. Hero’s costume had a smoother curve for the neckline, she had a pretty ribbon sewn in a pattern at the bottom of the front of the skirt and the fabric used for the whole piece was softer, so it made her look more delicate, feminine and innocent as opposed to Beatrice’s costume.¹⁴

Despite whatever rule said that white would stand out more than any other colour on stage, I was concerned that the Hero’s pink would steal the attention away from Beatrice. I guess it was just one of those things, that for the first time, I had to see to be certain.

This costume was perhaps one that I was most satisfied with as I did not want to make many modifications. Although I am sure it could have been improved on the technical aspects such as the hems, the sleeves and the collar for example, I think the only major problem was the type of fabric used. The fabric was almost see-through under the stage lights, which worried the actresses, so they used singlets underneath. I feel that I should have taken this into consideration before construction and designed something to incorporate and avoid the risk of seeing the actresses underwear during a performance.

loved her costume and she felt that it really helped her characters feminine side stand out as well as her witty one – which isn’t always portrayed by actresses performances. According to a conversation with the actress after the first performance, Hero is clever and witty like Beatrice except she just doesn’t find the need to speak out her every thought.



its

¹³ Costume Design. Dirs. Sean Ryan and Andrew Preston. Prod. Andrew Preston. 1995.

¹⁴ Please refer to Appendix 2 to see the development of the design.

#ero #1

- Simplest costume of all.
- prettier than Beatrice.

Small buttons to pull sleeves up for next changes.

more open than B.

move to the side.

Different from Beatrice
the waves are softer than B's straight line.



is more of a V neck.

Hero #2

folding sleeve
and hooking it
on a button.

more to the
side

"obi"
↓
inspired
by →



Here #3 - wedding.



thin veil.

Just trying out.

but with a slight
bigger crackle at



Dogberry⁶

The constable
 Comic contrast to the evil plans of Don John
 Single-minded and content
 His words always express the opposite of what he intends
 He captures, with the help of his fellowmen Verges and the Watchmen, the villains

Dogberry's costume consisted of a base tunic from which pieces of different coloured fabrics were sewn on to hanging from only on one edge to flap up and down.

For this character's costume I wanted it to communicate several messages: first, that he was a comedian; second, that he was messy and silly even though he tried otherwise; and third, that his namesake was represented.

I was inspired by many things. The idea of flapping fabric came from an image I had once seen of a costume which was simply an old coat with rags attached to it, in all sorts of places and directions: sort of like very bad patching. The shape of the actual flaps was inspired by the Harlequin's traditional costume in Commedia of a cat suit patterned in different coloured rhombuses. Then I looked into what 'dogberry' meant, and found that it was a wild plant with red berries. Hence the red coloured flaps. In fact, the theory behind the messy appearance linked with the theory behind the characters name because it gave it a leafy look and movement, like bushes swaying in the wind.

Although it was perhaps my favourite and at the same time most challenging costume because of all the wonderful creative processes and because it was so time consuming. After talking to some people after the last performance, I realised that all the ideas crammed into one made it too confusing for them. The costume introduced two new styles, Commedia/ Medieval into the play which digressed from the main



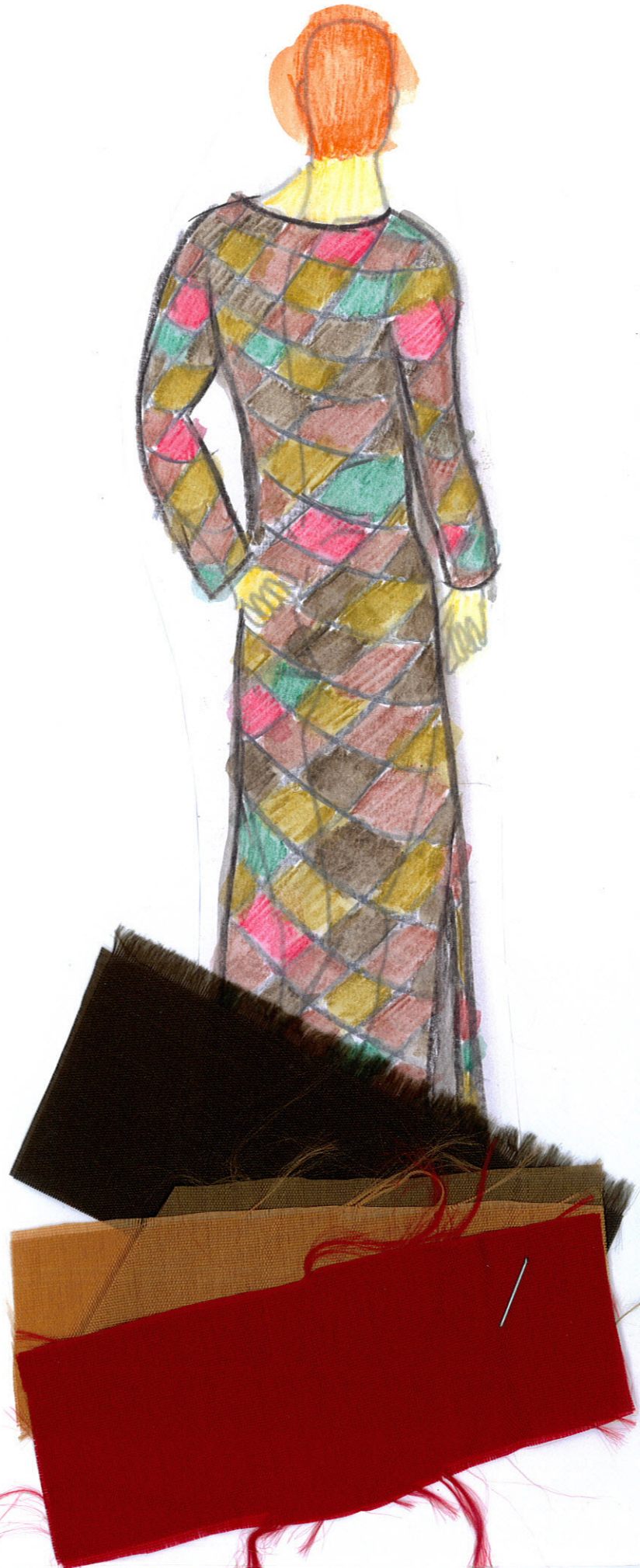
styles and themes. So, while the costume worked well by itself, it did not quite work within the play because I was too focused on the individuality and not all the costumes together as one big picture.

One main technical concern about this costume was for it to endure the very active scenes between Dogberry and Verges. The actors playing these characters worked very well together and so they were able to improvise a kind of crazy, almost acrobatic and sometimes dangerous routine each night during their scenes. Fortunately I had realised quite early on in the production that his costume would have to be strong to undergo those active nights without falling apart. So, every stitch was reinforced, especially the sides which had ripped during a dress rehearsal.

Upon reading the directors answers to a questionnaire one comment about the colours struck me as very interesting. "I think perhaps the colours were a little autumnal" said the director.¹⁵ It struck me as interesting because it was something I had not realised consciously. It I had set in my mind the idea of the foliage unconsciously blocking out the other possibilities of more colourful textiles which would then coordinate with the other characters. Perhaps some purples and dark blues as the main colours and keeping the red as Dogberry's personal colour. It could have been a mistake by the director for not setting a consistent colour scheme – and yet, I wasn't aware of the importance of having that factor in mind.

In a conversation with the actor about the costume, I found he didn't like it because it was a dress, he didn't think the colours suited him, he found the flaps annoying and it didn't help him get into character. Before the final piece, there had been sufficient communication between the actor and I about any discomforts and I corrected anything that could be adjusted. In the end, I realised there was so much that could be done to satisfy him. So I realised there is a limit to how much the actor is involved in the process. Perhaps some opinions about the design at its early stages, but once its complete, he can only comment on his physical comfort.

¹⁵ Please refer to Appendix 5, 5th question, to see the director's complete answer.



Verges⁶

Dogberry's right hand man
Also comedic
An idiot although slightly more organised than Dogberry
Very clumsy
He captures the villains together with Dogberry and the Watchmen

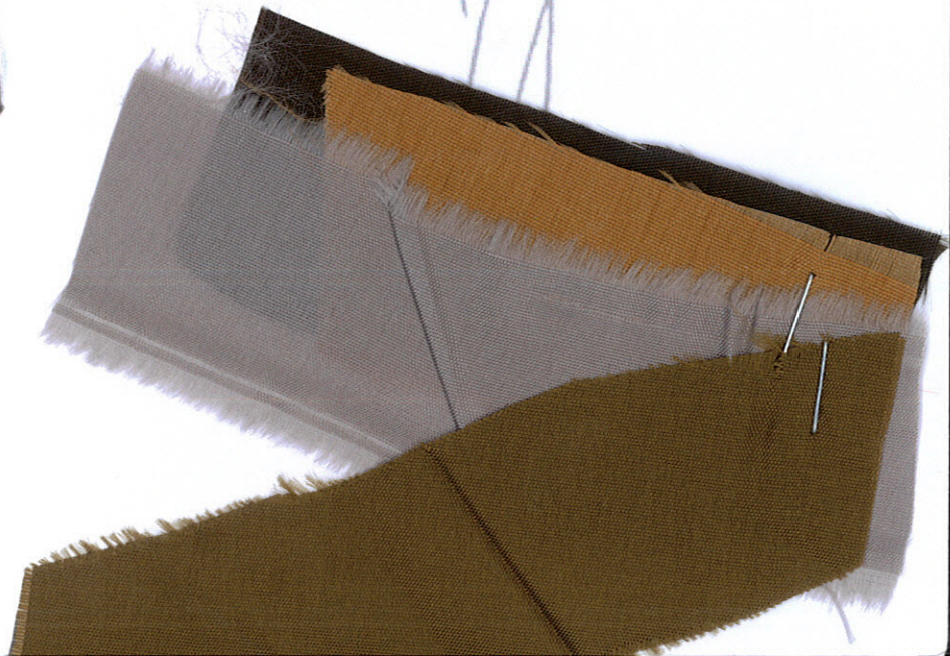
Constructing Verges' costume was the simplest of all. As Dogberry and Verges were most of the time together, all that was applied to Dogberry was applied to Verges. But to establish the difference in power and in character, the patterns are different. A verge is like the side of a road, or the edge, it can also be a pole hence the vertical long strips as seen in the picture. Originally it was supposed to be straight vertical strips, but then the director suggested doing it in a wavy pattern: it made the costume much more interesting. His colours were the same as Dogberry's except that his special colour was silver.

When both costumes were complete, it seemed to me that Verges' stood out more than Dogberry's, which concerned me because I had intended the opposite. Nevertheless, after showing a picture of them side by side to random people, Dogberry's was what caught their attention first, so the problem was solved.

Unlike the actor playing Dogberry, the one playing Verges, Robbie, felt that it did help him get into character and it gave him something to work with on stage, for example fixing himself after a fall.



Verges.



3. Conclusion

This project allowed me to develop the practical skills of an amateur costume designer through the hours of spent making the costumes. But above that, it allowed me to develop in further depth all the other skills that a designer needs to work when in a large team. It is important to: have plenty of communication between the director, the actors and the designer (as well as the technical team) to understand clearly what each one has to do to be able to move forward as a whole group; make clear and focused decisions then stick to them to work on details which may sometimes mean that we have to put aside our ideas; design the costumes as a whole, carefully planning and making decisions, instead of making each piece individually, so that it is consistent; make predictions and to never underestimate the time something might take to create.

I felt that I approached the project focusing too much on each character as individuals, instead of stepping back and trying to grasp what they would all look like put together. I understand now that the costume designer must start from the outside and work in. Meaning, first to establish exactly what atmosphere he wants to communicate to the audience, then divide the characters into groups but still make them all match aesthetically, and only then illustrate the differences in smaller contrasting details. Nevertheless, always going back and trying to see that they all come together as one idea.

Before taking on this project I underestimated how important it is for the costumes to impact the audience because the appearance is what makes their first impression. The costumes automatically establish the characters and the place and time in history where the play is set in. If it was more abstract, then the costume would act as vehicles to communicate major themes or group characters. So it is essential that they work well in a production or else everything else might not work as desired. I also discovered that to be a costume designer means to be involved in a production the whole way through and working alongside all the other elements of it. As the experienced designer, Mary Kidd, describes it in her book:

If you are responsible for designing and making stage costumes, you will be involved in the production of a play from the very first reading of the script right through until the run of the play has ended and the costumes are ready to be stored.¹⁶

The IPP was a process of constant discovery – about stage costumes, the role of a costume designer and myself – which lead to a better understanding of the importance of costumes in a production and the amount of work that goes into their complex creation.

¹⁶ Kidd, Mary T.. *Stage costume step-by-step: the complete guide to designing and making stage costumes for all major drama periods and genres from classical through the twentieth century*. Cincinnati, OH: Betterway Books, 1996. Print.

Appendix 1

Questionnaire on *Much Ado About Nothing* for the director

1. What were the main themes of the play?

The main themes: **conflict** (between Beatrice and Benedick, Hero and Claudio in the romantic arena – both of which are resolved; also between Don John and his half-brother, Don Pedro, and I guess Don John and the world – this is not resolved ultimately, but the conflict is crucial to drive the play forward. There are also many minor conflicts throughout the play, most of which are resolved in Shakespearean and Elizabethan style!) . **Disguise/ deception/ concealment:** Don Pedro pretending to woo Hero, Boarchio pretending to sleep with Margaret, Margaret pretending to be Hero; very important the two ‘gulling’ scenes when Beatrice and Benedick are each ‘concealed’ and overheard the truth about themselves and their feelings. Of course, poor Don Pedro uses deception and tricks to bring the lovers together but deception (or lying) is always problematic and he becomes the victim of such a thing himself, through the ‘dead Hero’ trick – perhaps this is why Shakespeare leaves him alone and unhappy at the end? Other themes: **love of different types** (Romantic; friendship – between Don P and Benedick, Claudio and Don P, also between the women; family – father for daughter through Leonato, brothers both good and bad); **chaos** (the Watch) **and then resolution; change** (as in, can people change for the better – in this play some do, some don’t) and always related to this in Shakespeare, **aging** and the **passing of time**.

2. What themes did you want to focus on? Why?

I wanted to focus on the first two primarily, although the love theme is obviously unavoidable! This is primarily because I think the conflict and deception themes are of interest to an audience, particularly a modern. Also, realistically this is a school play and I realized quite early on that I did not have the actors to successfully get too deep into the romantic emotions on stage. However, I did try to concentrate on the most central romance, but this ended up happening primarily through the development of Benedick, which was ultimately not enough and very difficult for Miguel to carry alone. Claudio and Hero were a little more successful in ‘connecting’ although their relationship is more superficial.

3. What style(s) did you choose to set the play in? Why?

I began with the idea of conflict initially, which led to the chess game at the start and then when the set designer and I sat down, we worked from that. We also both wanted something that was simple and fairly uncluttered, easy to manipulate. Once the chess pieces had been determined we worked through various thematic concepts and eventually settled on an Eastern style (chess being of the Orient) tunic. That then developed into a

slightly kimono-style costume for the girls. And eventually influenced hair and make-up. Of course this is stretching a point, but we needed something manageable, lending itself to colour (against the black and white set) that would come in under budget.

4. How successful do you think the costumes of Beatrice, Hero, Dogberry and Verges were together with the rest of the play?

Beatrice and Hero were very successful and we were able to use them to lead the basic design for the other girl's costumes. They also suited the performers and looked graceful and feminine, which helps in the 'battle of the sexes' conflict!

Dogberry and Verges I actually personally liked even more, but I am aware that they may seem slightly off the rest of the style to outsiders! (although audience have commented on them favourably to me) I think you were still working within the tunic idea successfully, and I also think they successfully created a sense of the disorder and incompetence of the Watch.

5. What parts would you have liked to change in them?

On reflection and seeing all the costumes together, I think perhaps the colours were a little autumnal. However, I do remember discussing with you the idea of the red in 'dogberry', which is the point from which we began and that remains valid. Perhaps a different tone would have brought them closer. Then again, it is not a bad idea to separate the Watch from the rest of the characters.

6. Do you think the white on Beatrice was successful?

The risk with the white is the connotation of innocence but I don't think this was the overriding feeling of the costume. The white made her stand out (which the actress desperately needed) and it also lent an elegance to Beatrice that separated her from the other women. It put her squarely in the conflict zone too, being white as a chess piece! The use of other colours with was crucial, however, which unfortunately did not become obvious enough as the actress failed to follow instructions on the last 2 nights of the sleeve adjustment. Having said all that, I would personally always be careful of white in a costume and also depending on the actual performer.

7. Do you think that Dogberry's and Verges' costumes were confusing, mixing the Harlequin with the Asian?

I think the fact that the shapes ended up suggesting the Harlequin is *slightly* unfortunate as I don't think it was your initial intention – I remember you finding the autumn leaf and using that shape as a starting point. Perhaps we should have taken more care to work the shape more irregularly? Also, this costume was time-consuming, I know, so there were limits on manpower too I think! However, I really liked the moving shapes on

because of his physicality, the sense of chaos it created. Also, I personally like the slight nod to Shakespeare's fool – a 'motley coat' as it were; Dogberry could be the Fool of this play. I believe (although I have no evidence) that similar 'stock' characters exist in Eastern/Asian theatre. The Watch, although they drive the plot forward, also stand alone as a group in many ways, so there is no harm – I believe – in there being a difference in their costumes.

8. What was the initial reason why you desired all the costumes to be in a T-shaped kind of tunic?

Simplicity! Easy to make, easy to fit and lends itself to the Eastern idea s said above. Do not underestimate the need for simplicity for a director under time, manpower and budget pressure! Also, kids come in all shapes and sizes, and as a director, I always personally prefer it if kids can feel reasonably comfortable on stage – they expose themselves a lot anyway. In and s case, they needed to be able to move too.

9. Do you think they portrayed the characters well? Why?

I assume you are referring to your 4 costumes? Yes – I like the idea of 'chaos' with the Watch, the way they looked perhaps slightly silly? The girls looked (and felt) appealing, I think the audience could appreciate the ardour of their lovers. The bolder pink on Hero was a good choice too, as it suggests that side of Hero that is not such a wimp!

10. Did I communicate enough with you, sharing ideas, during the production of the costumes? Could I have communicated more?

I thought you communicated well generally, at the end we needed extra trips for material which we could have both perhaps planned ahead better. You were very good at letting me know what you were doing, what ideas you had and what was and wasn't working. Although you had ideas about colour, you were willing to fit in with my overall plan and did not insist on the acid green I did not like! I thought your approach was generally creative and practical, and I was not concerned that you would not finish on time! (Major worry for a director!!)

11. Do you think I perceived well what you intended to do with the play, from what you saw of the costumes? If not, what should I have done instead or more?

I think so, although perhaps not in beginning as at one stage you had quite a Renaissance design in mind! But you adjusted quickly. I think you understood about the white colour, for instance.

I still would have liked some kind of head gear for Dogberry and Verges, I think we missed a little trick there based on their names (for the 4 English teachers in the audience!). Perhaps to have stuck with the original idea of Beatrice's skirt opening more – kind of a tight look at the start, softening as she softened, as first discussed. You did this with the sleeves, but the skirt could have helped a lot for her 'softening' and character development. You were very good at adjusting to the needs of the performers for dancing and moving, which is crucial.

30/11/11

Appendix 2

Title	Act(s)	Scene(s)	Beatrice	Hero
Beginning until Party/Dance	1	1-3	<ul style="list-style-type: none"> • light yellow sash tight around the waist • sleeves fully down 	<ul style="list-style-type: none"> • light green sash in a bow • put sleeves up 1 button (at button #1)
Party/Dance until 1st Wedding	2	1-3	<ul style="list-style-type: none"> • change into copper sash three times around the waist in a bow • put sleeves up 1 button (at button #1) 	<ul style="list-style-type: none"> • change into dark green sash three times around the waist in a bow • put sleeves up 1 button (at button #2)
1st Wedding	4	1	<ul style="list-style-type: none"> • unwrap same sash until it's two times around the waist in a bow • put sleeves up 1 button (at button #2) 	<ul style="list-style-type: none"> • unwrap dark green sash until it's two times around the waist in a bow • put sleeves up 1 button (button #3)
After 1st Wedding until 2nd Wedding	4	1-2	<ul style="list-style-type: none"> • sash stays the same • put sleeves up 1 button (at button #3) 	does not change
2nd Wedding until end	5	5	<ul style="list-style-type: none"> • unwrap same sash until it's one time around the waist in a bow • put sleeves up one button (at the last button, #4) 	<ul style="list-style-type: none"> • unwrap same sash until it's one time around the waist in a bow • put sleeves up one button (at the last button, #4)

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