



University of **HUDDERSFIELD**

University of Huddersfield Repository

Bate, Toni

Costume with Textiles: The Role and Development of Textiles in the Interpretation of Historical Dress for Contemporary Theatrical Costume

Original Citation

Bate, Toni (2015) Costume with Textiles: The Role and Development of Textiles in the Interpretation of Historical Dress for Contemporary Theatrical Costume. Masters thesis, University of Huddersfield.

This version is available at <http://eprints.hud.ac.uk/id/eprint/30289/>

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

<http://eprints.hud.ac.uk/>

Costume with Textiles:

**The Role and Development of Textiles in the Interpretation of Historical
Dress for Contemporary Theatrical Costume**

Toni Bate

A thesis submitted to The University Huddersfield in partial fulfilment of the
requirements of the degree of Masters by Research

December 2015

Abstract

Costuming a theatrical show is a complex process, from the initial design concept to opening night, the journey through the design and construction of a period costume worn for a live performance requires collaboration and compromise with director, designer, performer and the costume team. Aesthetics of design, colour, silhouette, cut, fit, practicality and finish all need careful consideration. Key to this process is the choice of materials used to interpret the designer's vision and portray the character of the performer to the audience. This research aims to document the role and development of textile design and implementation for theatrical performance costume, where a historical reference or period has been used as inspiration for the design concept. A selection of qualitative research methods are employed to collate and analyse information through historical research, object based research using case studies of surviving theatrical costumes and interviews with practitioners in this field.

The research questions have developed through a pedagogical interest in this subject as a lecturer on the Costume with Textiles BA (Hons) degree at The University of Huddersfield, as an experienced practitioner in the theatrical costume industry and as a researcher identifying a gap in the literature around this specific area of costume worn for live performance.

Acknowledgements

Thank you to my supervisors Joanne Harris and Dr. Sue Ripley for their support during this research project and to Liz Garland for photography and companionship on research trips.

I would also like to thank my family for their patience and emotional support.

Table of Contents

| | |
|---|----|
| Acknowledgements | 3 |
| List of Figures | 6 |
| Glossary of Terms | 13 |
| Chapter 1: Introduction to Research | |
| 1.1 Introduction | 18 |
| 1.2 Aims & Objectives | 19 |
| 1.3 Case Studies | 20 |
| 1.4 Background Context | 21 |
| 1.5 Impact of Research | 24 |
| Chapter 2: Literature Review | |
| 2.1 Introduction | 26 |
| 2.2 Old Classics | 28 |
| 2.3 Collections & Archives | 30 |
| 2.4 Symposia & Journals | 34 |
| 2.5 Societies | 38 |
| 2.6 Current Research Environment | 40 |
| 2.7 Conclusion | 42 |
| Chapter 3: Methodology | |
| 3.1 Introduction | 44 |
| 3.2 Ethnographic Research | 45 |
| 3.3 Historical Research | 46 |
| 3.4 Case Studies & Object Based Research | 47 |
| 3.5 Interviews | 51 |
| 3.6 Conclusion | 51 |
| Chapter 4: Current Theatrical Performance and Costume Production | |
| 4.1 Introduction | 54 |
| 4.2 Staging | 54 |
| 4.3 Lighting | 56 |
| 4.4 The Costume Department | 58 |

| | |
|--|-----|
| 4.5 Sourcing & Creating Fabrics for Theatrical Costumes | 59 |
| 4.6 Painting, Dyeing & Printing | 61 |
| 4.7 Making the Costume | 64 |
| 4.8 Conclusion | 65 |
| Chapter 5: Historical Overview | |
| 5.1 Introduction | 68 |
| 5.2 The Development of Costume Design in the Secular Theatre | 69 |
| 5.3 The Development of Costume for Ballet | 75 |
| 5.4 Costume on the Restoration Stage | 81 |
| 5.5 Theatre Costume in the 19 th Century | 85 |
| 5.6 Theatre Costume from the 20 th Century to the Present Day | 89 |
| 5.7 Conclusion | 103 |
| Chapter 6: Case Studies | |
| 6.1 Introduction | 106 |
| 6.2 Case Study 1: Liverpool Museums Decorative Arts Archive | 107 |
| 6.3 Case Study 2: Original Italian Meleto Castle Theatre Costumes | 110 |
| 6.4 Case Study 3: 1912 'La Danse' Costume by Charles Wilhelm | 114 |
| 6.5 Case Study 4: 1921 'The Sleeping Princess' Costume by Leon Bakst | 121 |
| 6.6 Case Study 5: 1953 'Homage to the Queen' Costume by Oliver Messel | 127 |
| 6.7 Case Study 6: 1969 'Ballet de la Nuit' Costumes by David Walker | 132 |
| 6.8 Case Study 7: 1988 'Un Ballo in Maschera' Costume by Jürgen Rose | 138 |
| 6.9 Case Study 8: 2011 'The Enchanted Island' Costume by Kevin Pollard | 141 |
| 6.10 Case study 9: 2015 'The Bartered Bride' Design by Lauren Thompson | 145 |
| Chapter 7: Conclusion and Further Research | |
| 7.1 Case studies Summary | 154 |
| 7.2 Case Studies Application | 156 |
| 7.1 Conclusion | 148 |
| 7.2 Further Research | 149 |

| | |
|-----------------------|-----|
| References | 162 |
| Appendix | |
| Precious | 168 |
| Interview Transcripts | 181 |

List of Figures

| | |
|--|----|
| Fig 1. Table of Case Studies. (2015). [Primary source] | 20 |
| Fig 2. Beldea, A. (2015). Costumes for 'Egyptian Cinderella' by Sophie Steadman. [Photograph] | 22 |
| Fig 3. Beldea, A. (2015). Costume for 'Anastasia' by Melissa Yardley. [Photograph] | 22 |
| Fig 4. Beldea, A. (2015). Costume for 'Sadko' by Katie Crooks. [Photograph] | 23 |
| Fig 5. Beldea, A. (2015). Costume for 'Flatlands' by Emily Spreadborough. [Photograph] | 23 |
| Fig 6. Costume Definitions. (2015). Adapted from Dictionary.com, Free dictionary.com, Merriam-Webster.com, Oxford dictionaries.com, Collins dictionaries.com | 27 |
| Fig 7. Arnold, J. (1985). Patterns of Fashion 3. [Book]. Retrieved from http://www.amazon.co.uk/Patterns-Fashion-C1560-1620-1560-1620-v/dp/0333382846/ref=pd_sim_14_3/279-6658730-1306616?ie=UTF8&refRID=12P9BDJGACF83VFTYQGR | 29 |
| Fig 8. Hart, A. & North S. (2009). 17 th & 18 th Century Fashion in Detail. [Book]. Retrieved from http://www.amazon.co.uk/17th-18th-Century-Fashion-Detail/dp/1851775676/ref=pd_sim_14_1?ie=UTF8&refRID=0HW84CQ1K8AZNXM08M80 | 29 |
| Fig 9. V&A Theatre and Performance Collection. (2015). [Archive listing]. Retrieved from http://collections.vam.ac.uk/item/o1154896/theatre-costume-bakst-leon/ | 30 |
| Fig 10. Martello, I. (2013). Textile Experimentation for 'Alice's Adventures in Wonderland'. [Textile]. Retrieved from http://www.wsd2013.com/whats-on/the-royal-opera-house-costume-department-a-journey-between-the-past-and-the-future/ | 32 |
| Fig 11. Buontalenti, B. (1589). 'The Intermedi'. [Costume design]. Retrieved from http://www.pellegrina.nl/EN/baroque/intermedii.php | 34 |
| Fig 12. Costume Society, (2015). Janet Arnold Patterns of Fashion Award. Retrieved from http://costumesociety.org.uk/awards | 36 |
| Fig 13. Brown, P. (1995). Costume Designs for King Arthur at the Royal Opera House. [Costume design]. Retrieved from http://www.theatredesign.org.uk/designer-pages/paulbrown/photo/263/ | 37 |
| Fig 14. Anonymous. (2014). London College of Fashion MA Costume for Performance show, 'Snow Queen' by Xiao Yufan. [Photograph]. Retrieved from http://blogs.arts.ac.uk/fashion/2014/12/08/ma15-costume-design-performance-final-showcase-captivates-audience/ | |
| Fig 15. Research Model. (2015). [Primary source] | 43 |

- Fig 16.** Garland, L. (2014). Detail of Costume from 'L'Oiseau d'Or', Ballets Russes, 1909. [Photograph] 46
- Fig 17.** V&A Theatre and Performance Collection. (2015). Costume from 'L'Oiseau d'Or', Ballets Russes, 1909. [Photograph]. Retrieved from <http://www.vam.ac.uk/content/articles/d/decoration-in-stage-costume/> 46
- Fig 18.** Anonymous. (n.d.). York Theatre Royal proscenium arch. [Photograph]. Retrieved from <https://theatredesigner.wordpress.com/theatre-design-101/stage-types-proscenium-arch/> 53
- Fig 19.** Tilton, I. (2015). Bolton Octagon theatre in the round. [Photograph]. Retrieved from <http://www.artsprofessional.co.uk/magazne/280/case-study/entrepreneurial-new-partnership> 53
- Fig 20.** Anonymous. (n.d.). The thrust stage at the RSC. [Photograph]. Retrieved from <http://www.outboard.co.uk/pages/newsarchive/TiMax%20SoundHub%20takes%20a%20bow%20at%20the%20RSC%20in%20Stratford.htm> 53
- Fig 21.** Philippe, R. (2011). 'The Tempest' with lighting by Louis Xavier Gagnon Lebrun. [Photograph]. Retrieved from <http://www.wsd2013.com/mara-gottler/> 55
- Fig 22.** Marinov, S. & Gjerska, E. 'Journey to the West' with lighting by Marina Raytchinova. [Photograph]. Retrieved from <http://www.wsd2013.com/marina-raytchinova/> 55
- Fig 23.** Typical Wardrobe Department Structure. (2015). [Primary source] 57
- Fig 24.** The National Theatre. (2015). The Dye Room. [Video file]. Retrieved from <http://www.nationaltheatre.org.uk/video/the-dye-room> 60
- Fig 25.** Beldea, A. (2014). Costumes for 'Eighty Days around the World' by Zoe Kelly. [Photograph] 61
- Fig 26.** Beldea, A. (2014). Costume for 'The Corpse Bride' by Louise Kelly. [Photograph] 62
- Fig 27.** Beldea, A. (201). Costumes for 'The Six Swans' by Kathryn Morgan. [Photograph] 62
- Fig 28.** Anonymous. (n.d.). Depiction of a Mystery play. [Photograph]. Retrieved from <https://blockleymysteryplays.wordpress.com/the-medieval-mystery-plays/> 67
- Fig 29.** Rabel, D. (1625). 'The Entry of the Music' in the 'Ballet des Fees de la Foret. [Costume design]. Retrieved from <http://kavery.dreamwidth.org/590365.html> 68
- Fig 30.** Buontalenti, B. (n.d.). 'A Muse' and 'Apollo'. [Costume designs]. Retrieved from <http://elizabethancostume.net/masque/index.html> 69
- Fig 31.** Anonymous. (c.1596). Wedding feast at the house of Sir Henry Unton. [Painting]. In The National Portrait Gallery, London. Retrieved from http://web.uncg.edu/dcl/courses/eyeappeal/u4/u4_1_images.asp 70
- Fig 32.** Berain, J. (1676). 'Hercules' for the opera 'Atys'. [Costume design]. In The V&A Museum. Retrieved from <http://www.vam.ac.uk/content/articles/s/secular-spaces-and-the-baroque/> 71
- Fig 33.** Jones, I. (1613). 'Fiery Spirit'. [Costume Design]. Retrieved from <http://www.vam.ac.uk/users/node/8474> 72
- Fig 34.** Jones, I. (n.d.). 'Star'. [Costume Design]. Retrieved from <http://www.livinghistory.co.uk/homepages/passamezzo/masque.html> 72
- Fig 35.** Jones, I. (n.d.). 'Lady Masquer'. [Costume Design]. Retrieved from <http://elizabethancostume.net/masque/index.html> 72
- Fig 36.** Martin, J.B. (1770) 'Paysanne Galante'. [Costume design]. Retrieved from <http://filthyvictorian.tumblr.com/page/2> 74
- Fig 37.** Martin, J.B. (1735). 'Indian Woman'. [Costume Design]. Retrieved from [https://commons.wikimedia.org/wiki/File:Jean-Baptiste_Martin_Indian_Woman_\(for_les_Indes_galantes_Rameau_1735\).jpg](https://commons.wikimedia.org/wiki/File:Jean-Baptiste_Martin_Indian_Woman_(for_les_Indes_galantes_Rameau_1735).jpg) 74

- Fig 38.** Anonymous. (1781). Anton Raff in Mozart's opera 'Idomeneo'. [Costume Design]. Retrieved from <https://onedelightfulday.wordpress.com/category/mozart-project/idomeneo/> 75
- Fig 39.** Bouquet, L.R. (c.1750). Design by Lois Rene Bouquet [Costume design]. Retrieved from <https://www.tumblr.com/search/louis%20rene%20bouquet> 75
- Fig 40.** Anonymous. (1767). Jason et Médée choreographed by Noverre. [Illustration]. Retrieved from <http://www.argonauts-book.com/images-from-medea.html> 75
- Fig 41.** Lane, R.J. (1831). Marie Taglioni in the ballet Flore et Zephre. [Engraving]. In the V&A Museum. Retrieved from <http://www.vam.ac.uk/content/articles/r/romantic-ballet/> 76
- Fig 42.** Erte (n.d.). Ballet Costume. [Costume design]. Retrieved from <http://madamepickwickartblog.com/2010/08/erte-follies-scandals-dazzle-delight/> 77
- Fig 43.** Anonymous. (1917). Picasso's cardboard costume for 'Parade'. [Photograph]. Retrieved from <http://themakingofmarkova.com/2013/09/> 77
- Fig 44.** Dagli Orti, A. (n.d.). Madame Pavlova. [Photograph]. Retrieved from <http://www.tutuetoile.com/ballet-costume-history/> 77
- Fig 45.** Goncharova, N. (1954). 'Firebird' Tutu. [Ballet costume]. In the Royal Opera House Archives. Retrieved from <http://www.rohcollections.org.uk/record.aspx?ref=13350&collection=Costume%20Collection&row=3&searchtype=collection&title=%22The%20Firebird%22> 78
- Fig 46.** Georgiadis, N. (1968). 'Snowflake' Tutu. [Ballet costume]. In the Royal Opera House Archiv6s. Retrieved from <http://www.rohcollections.org.uk/record.aspx?ref=14271&collection=Costume%20Collection&row=3&searchtype=collection&title=%22The%20Nutcracker%22> 78
- Fig 47.** Anonymous. (n.d.). Eighteenth Century Theatre Costume. [Photograph]. Retrieved from http://umich.edu/~ece/student_projects/early_theater/costume.html 79
- Fig 48.** Rosegg, C. (n.d.). Costumes for the Shakespeare Theatre Company in 'Way of the World'. [Photograph]. Retrieved from <http://www.bbc.co.uk/education/guides/ztt3b9q/revision/5> 80
- Fig 49.** Anonymous. (1763). Riot at Covent Garden. [Lithograph]. Retrieved from <http://www.vam.ac.uk/content/articles/0-9/18th-century-opera/> 81
- Fig 50.** Hamilton, W. (1782). Sarah Siddons as 'Euphrasia' in 'The Grecian Daughter'. [Illustration]. Retrieved from <http://www2.lingue.unibo.it/romanticismood/teatro/ac-siddons.html> 82
- Fig 51.** Marks, J, L. (c.1830). Mr. Elton as Sir Kenneth of Scotland. [Tinsel print]. In the V&A Museum. Retrieved from <http://collections.vam.ac.uk/item/O158823/mr-elton-as-sir-kenneth-print-j-l-marks/> 84
- Fig 52.** Rossini. (1800s). Costume Designs for 'William Tell'. [Print]. Retrieved from <http://www.vam.ac.uk/content/articles/0-9/19th-century-opera/> 84
- Fig 53.** Anonymous. (n.d.). Charles Kean and his wife in 'Macbeth'. [Photograph]. Retrieved from <http://www.victorianlondon.org/index-2012.htm> 85
- Fig 54.** Anonymous. (1850-51). Costume worn by Charles Kean in 'Henry IV part 1'. [Theatre costume]. In The Museum of London. Retrieved from <http://collections.museumoflondon.org.uk/online/object/85678.html> 85
- Fig 55.** Window, Grove. (1887). Ellen Terry as 'Ellaline' in 'The Amber Heart'. [Photograph]. Retrieved from <http://www.vam.ac.uk/content/articles/t/the-actor-and-the-maker-ellen-terry-and-alice-comyns-carr/> 86
- Fig 56.** Singer Sargent, J. (1889). Ellen Terry as 'Lady Macbeth'. [Painting]. In the Tate Gallery, London. Retrieved from <http://www.thehistoryblog.com/archives/10481> 86

- Fig 57.** Anonymous. (1892). Ellen Terry as 'Queen Katharine' in 'Henry VIII'. [Photograph]. Retrieved from <http://www.vam.ac.uk/content/articles/t/the-actor-and-the-maker-ellen-terry-and-alice-comyns-carr/> 86
- Fig 58.** Kleinmichel. (1874). 'Julius Caesar' at the Saxe Meiningen Theatre. [Illustration]. Retrieved from <http://www.acting-classes-online-tips.com/Meiningen-Players.html> 87
- Fig 59.** Ricketts, C. (1924). 'St. Joan'. [Costume design]. Retrieved from <http://www.vam.ac.uk/users/node/8739> 89
- Fig 60.** Ricketts, C. (1918). 'Merchant of Venice'. [Costume design]. Retrieved from <http://www.tate.org.uk/art/artworks/ricketts-costume-design-for-tubal-in-the-merchant-of-venice-n04687> 89
- Fig 61.** Anonymous. (1902). Costumes by Edward Gordon Craig. [Photograph]. In Eton College Archives. Retrieved from http://www.martinshawmusic.com/articles/the_purcell_operatic_society.html 90
- Fig 62.** Hugo, J. (1926). 'Romeo' and 'Juliette'. [Costume designs]. Retrieved from <http://whereshakespearetalks.blogspot.co.uk/2014/06/romeo-et-juliette-by-jean-cocteau-co.html> 91
- Fig 63.** Lovat Fraser, C. (1921). 'The Beggars Opera'. [Costume design]. Retrieved from <http://www.pascoeandcompany.com/HIGHLIGHTS/Beggars-Opera.pdf> 92
- Fig 64.** Newton, S.M. (1935). 'Murder in the Cathedral'. [Costume designs]. Retrieved from <http://collections.vam.ac.uk/item/O1221910/costume-design-pearce-stella-mary/>
<http://collections.vam.ac.uk/item/O1221913/costume-design-pearce-stella-mary/> 93
- Fig 65.** De Nobili, L. (1968). Woman's Hunting Costume for 'Sleeping Beauty'. [Theatre Costume]. In the V&A Museum. Retrieved from <http://collections.vam.ac.uk/item/O110512/theatre-costume-de-nobili-lila/> 94
- Fig 66.** De Nobili, L. (1968). 'Aurora' Costume for 'Sleeping Beauty'. [Theatre Costume]. Retrieved from <https://www.flickr.com/photos/royaloperahouse/8053979073> 94
- Fig 67.** Morley, C. (1966). 'Vendice' costume for 'The Revengers' Tragedy'. [Theatre costume]. In the V&A Museum. Retrieved from <http://www.vam.ac.uk/content/articles/d/decoration-in-stage-costume/> 95
- Fig 68.** Stone, Alix. (1975). 'Elizabeth I' costume for 'Gloriana'. [Theatre costume]. In the V&A Museum. Retrieved from <http://www.vam.ac.uk/content/articles/r/reflecting-historical-periods-in-stage-costume/> 96
- Fig 69.** Rose, J. (1975). Costume for a member of the Chorus costume for 'Un Ballo in Maschera'. [Theatre costume]. In the V&A Museum. Retrieved from <http://www.vam.ac.uk/content/articles/m/materials-and-colour-in-stage-costume/> 97
- Fig 70.** Craig, R. (1983). Costume for 'Ariadne auf Naxos'. [Theatre Costume]. In the V&A Museum. Retrieved from <http://collections.vam.ac.uk/item/O101973/theatre-costume-craig-russell/> 97
- Fig 71.** Anonymous. (2004). Costume designed by Jenny Tiramani for 'Measure for Measure'. [Photograph]. Retrieved from <http://www.shakespearesglobe.com/discovery-space/adopt-an-actor/archive/vincentio-played-by-mark-rylance> 98
- Fig 72.** Smith, H.R. (2009). 'Artaxerxes' at The Royal Opera House. [Photograph]. Retrieved from <http://www.roh.org.uk/news/behind-the-scenes-in-the-costume-department> 99
- Fig 73.** Leng, C. (2013). Costumes for 'Cinderella' by Paul Shreik & Matt Fox. [Photographs]. Retrieved from <http://www.foxandshreik.com/cinderella.html> 100
- Fig 74.** Bate, T. (2014). Detail of 'grape' embroidery on 1920s costume. In Liverpool Museum Archives. [Photograph] 106

| | |
|--|-----|
| Fig 75. Bate, T. (2014). Details of star, bat & moon motif on 1960s 'Queen of the Night' costume. In Liverpool Museum Archives. [Photograph] | 106 |
| Fig 76. Anonymous. (1700s). 18 th Century Meleto Castle costume, male. [Theatre Costumes]. In V&A Museum. Retrieved from http://collections.vam.ac.uk/item/O101100/theatre-costume-unknown/ | 109 |
| Fig 77. Anonymous. (1700s). 18 th Century Meleto Castle Costume, male. [Theatre Costume]. Retrieved from http://collections.vam.ac.uk/item/O100942/theatre-costume/ | 109 |
| Fig 78. Anonymous. (1700s). 18 th Century Meleto Castle Costume with Tab Detail, male. [Theatre Costume]. Retrieved from http://collections.vam.ac.uk/item/O100939/theatre-costume/ | 109 |
| Fig 79. Anonymous. (1700s). 18 th Century Meleto Castle Costume, female. [Theatre Costume]. Retrieved from http://collections.vam.ac.uk/search/?listing_type=&offset=0&limit=15&narrow=&extrasearch=&q=meleto+castle&commit=Search&quality=0&objectnamesearch=&placesearch=&after=&after-adbc=AD&before=&before-adbc=AD&namesearch=&materialsearch=&mnsearch=&locationsearch= | 110 |
| Fig 80. Table of materials and techniques used in Meleto Castle costumes. (2015). [Primary source] | 111 |
| Fig 81. Wilhelm, C.W.P. (1890). Susie Vaughan as the 'Emperor of Morocco' in 'Dick Whittington'. [Costume design]. In the V&A Museum. Retrieved from http://collections.vam.ac.uk/item/O1194203/wilhelm-pantomime-designs-drawing-wilhelm/ | 113 |
| Fig 82. Mariette, J. (1700s). Mademoiselle Subligny dansant a l'Opera. [Engraving]. In the V&A Museum. Retrieved from http://collections.vam.ac.uk/item/O102875/mademoiselle-subligny-dansant-a-lopera-print-j-mariette/ | 114 |
| Fig 83. Wilhelm C.W.P. (1912). Costume for 'Mademoiselle Prevost' in 'La Danse'. [Theatre Costume]. In the V&A Museum. Retrieved from http://collections.vam.ac.uk/item/O106247/costume-theatre-costume-wilhelm/ | 114 |
| Fig 84. Garland, L. (2014). Bodice detail. [Photograph] | 115 |
| Fig 85. Garland, L. (2014). Wilhelm skirt detail. [Photograph] | 115 |
| Fig 86. Garland, L. (2014). Tassel detail. [Photograph] | 115 |
| Fig 87. Garland, L. (2014). Applique & jewel detail. [Photograph] | 117 |
| Fig 88. Garland, L. (2014). Fleur de lis motif. [Photograph] | 117 |
| Fig 89. Table of materials and techniques used in Wilhelm Costume. (2015). [Primary source] | 118 |
| Fig 90. Bakst, L. (1911). Costume for 'La Peri'. [Costume design]. Retrieved from http://books0977.tumblr.com/post/65236071833/costume-design-for-natasha-trouhanova-as-the-peri | 120 |
| Fig 91 . Anonymous. (1921). Souvenir Programme from 'The Sleeping Princess'. [Photograph]. Retrieved from http://blog.europeana.eu/2013/05/happy-birthday-tchaikovsky/ | 121 |
| Fig 92. Bakst, L. (1921). 'The Spanish Prince' from 'The Sleeping Princess'. [Theatre Costume]. In The Museum of London. Retrieved from http://collections.museumoflondon.org.uk/Online/object.aspx?objectID=object-87527 | 121 |
| Fig 93. Bakst, L. (1921). 'Lady in Waiting'. [Theatre costume]. In the V&A Museum. Retrieved from http://www.vam.ac.uk/content/articles/b/biography-of-leon-bakst/ | 122 |

| | |
|--|-----|
| Fig 94. Garland, L. (2014). Bodice decoration detail. [Photograph] | 122 |
| Fig 95. Garland, L. (2014). Bakst skirt detail. [Photograph] | 124 |
| Fig 96. Table of materials and techniques used in Bakst costume. (2015). [Primary source] | 124 |
| Fig 97. Messel, O. (1953). 'Attendant on the Queen of the Waters'. [Theatre costume]. In the V&A Museum. Retrieved from http://www.vam.ac.uk/content/articles/d/decoration-in-stage-costume | 126 |
| Fig 98. Garland, L. (2014). Shoulder strap detail. [Photograph] | 127 |
| Fig 99. Garland, L. (2014). Lurex foil detail. [Photograph] | 127 |
| Fig 100. Garland, L. (2014). Bodice detail. [Photograph] | 127 |
| Fig 101. Garland, L. (2014). Painting detail. [Photograph] | 127 |
| Fig 102. Messel, O. (1953). 'Attendant on the Queen of the Waters' [Costume design]. Retrieved from http://www.vam.ac.uk/content/articles/d/decoration-in-stage-costume/ | 128 |
| Fig 103. Table of materials and techniques used in Messel Costume. (2015). [Primary source] | 129 |
| Fig 104. Isaac, V. (2015). 'Duke of York as Victory'. [Photograph] | 131 |
| Fig 105. Garland, L. (2014). Doublet detail [Photograph] | 133 |
| Fig 106. Garland, L. (2014). Sleeve detail [Photograph] | 133 |
| Fig 107. Garland, L. (2014). Skirt tabs detail [Photograph] | 133 |
| Fig 108. De Gissey, H. (1653). Louis XIV as 'Apollo'. [Costume design]. Retrieved from http://www.toptenz.net/top-10-amazing-facts-louis-xiv.php | 134 |
| Fig 109. Walker, D. (1969). Louis XIV as 'Apollo'. [Theatre costume]. In the V&A Museum. Retrieved from http://collections.vam.ac.uk/item/O105399/recreation-of-the-costume-worn-theatre-costume-walker-david/ | 134 |
| Fig 110. Table of materials and techniques used in Walker Costumes. (2015). [Primary source] | 136 |
| Fig 111. Rose, J. (1988). Chorus costume for 'Un Ballo in Maschera'. [Theatre costume]. In The Royal Opera House Archives. Retrieved from http://www.rohcollections.org.uk/record.aspx?ref=15440&collection=Costume%20Collection&row=7&searchtype=collection&title=%22maschera%22 | 138 |
| Fig 112. Rose, J. (1988). Skirt tab detail. [Theatre costume]. In The Royal Opera House Archives. Retrieved from http://www.rohcollections.org.uk/record.aspx?ref=15440&collection=Costume%20Collection&row=7&searchtype=collection&title=%22maschera%22 | 138 |
| Fig 113. Table of materials and techniques used in Rose Costume. (2015). [Primary source] | 139 |
| Fig 114. Pollard, K. (2011). Pollard's costume design for Ariel. [Costume design]. Retrieved from http://www.kevinpollarddesign.com/enchanted-island.html | 141 |
| Fig 115. Pollard, K. (2011). Costume for Ariel [Theatre costume]. Retrieved from http://www.kevinpollarddesign.com/enchanted-island.html | 141 |
| Fig 116. Pollard, K. (2011). 'Neptune' and a 'Lover'. [Theatre Costumes]. Retrieved from http://www.kevinpollarddesign.com/enchanted-island.html | 142 |
| Fig 117. Table of materials and techniques used in Pollard costume. (2015). [Primary source] | 143 |

| | |
|---|-----|
| Fig 118. Garland, L. (2015). Mood boards. [Photograph] | 146 |
| Fig 119. Garland, L. (2015). Design developments. [Photograph] | 147 |
| Fig 120. Garland, L. (2015).Textiles sketchbooks. [Photograph] | 147 |
| Fig 121. Garland, L. (2015). Embroidery goldwork detail. [Photograph] | 148 |
| Fig 122. Garland, L. (2015). Spider web motif detail. [Photograph] | 148 |
| Fig 123. Garland, L. (2015). Grape embroidery detail. [Photograph] | 148 |
| Fig 124. Garland, L. (2015). Spider motif detail. [Photograph] | 148 |
| Fig 125. Garland, L. (2015). Final design for 'Esmerelda'. [Photograph] | 150 |
| Fig 126. Table of materials and techniques used in Thompson's Developments for Costume Design and Textiles. (2015). [Primary source] | 150 |

Word Count: 28,029

Glossary of Terms

Fabric Production

Felt: To create a fabric by matting together wool or hair fibres with heat, agitation, moisture, pressure and sometimes chemicals.

Knit: To create a fabric using a continuous thread, producing interlocking loops which give a natural stretch.

Lace: An open fabric or trim made by looping, twisting, or knitting thread into patterns.

Weave: The process of producing fabric on a loom by weaving the weft yarn over and under the lengthwise warp thread.

Fabric Types

Brocade: A woven fabric characterised by a raised pattern created during the weaving process, originally silk.

Buckram: A coarse woven fabric treated with glue, used for stiffening fabrics and millinery.

Chinoiserie: A decorative pattern characterized by the use of Chinese motifs, popular in the 18th century but often used on modern upholstery fabric.

Cloque: A cotton, silk, or rayon fabric with a raised woven pattern which creates a puckered or quilted effect.

Cotton: A natural woven fabric made from the fibres of the cotton plant.

Crin: A stiff fabric used for interlining, originally made of horsehair and used for petticoats, later made of cotton or synthetic fibres.

Damask: A reversible woven fabric of linen, silk, cotton, or wool with a pattern created during the weaving process.

Gros grain: A heavy, woven, ribbed fabric, usually made of silk or rayon.

Lame: A fabric woven with metallic threads to give a shiny appearance.

Lurex: Trade name for plastic coated aluminium yarn which can be knitted or woven to produce metallic fabrics and trims. An alternative to the heavier metallic fibres which were historically made by wrapping precious metals around a cotton or silk core.

Lycra: A knitted fabric with elastic properties which returns to its original shape after being stretched.

Moire: Fabric with a wavy watermark effect achieved during the production process of calendering.

Muslin: A lightweight woven cotton fabric.

Net: An open mesh fabric where the threads are fused, looped or knotted at the intersections.

Nylon: The first true synthetic fibre made by a chemical process.

Organza: A thin, stiff, plain weave, sheer fabric originally made from silk, now also produced from polyester or nylon.

Polyester: A synthetic fibre with crease resistant properties, often mixed with natural fibres to improve strength and wear.

Silk: A natural fabric produced from the cocoon fibres of the silk worm.

Taffeta: A plain weave, light to medium weight, stiff fabric with a slight sheen, made from silk or synthetic fibres.

Tarleton: A thin plain weave open mesh cotton fabric treated with stiffening agents and used as an interlining to give strength and support.

Tissue: A thin, woven, gauze-like fabric, often made of silk.

Tulle: A soft, fine, lightweight net fabric.

Velvet: A woven fabric of silk, cotton or synthetic fibres which is created on a special loom, weaving two thicknesses of material at the same time. The two pieces are then cut apart to create a dense short pile.

Wool: A natural fibre produced from animal hair, usually sheep, which can be woven, knitted or felted to create a warm fabric.

Techniques

Amaya: A computerised multi-needled embroidery machine which can be programmed to produce unique designs.

Applique: The process of applying a cut out fabric shape onto a larger piece of fabric to create a design and securing it by hand or machine sewing.

Batik: A technique where hot wax is used as a resist to applied dye and removed on completion.

Binding: Finishing a hem, seam or raw edge with a narrow strip of fabric or tape, either on the inside of the garment or on the outside as decoration.

Block printing: To print onto fabric using cut out wooden blocks or linoleum.

Braiding: The interlacing of yarns or fabric strips to create a narrow decorative trim which can then be applied to fabric.

Breaking down: The process of distressing a completed costume through painting, dyeing and abrasion techniques to give character, age and texture.

Couching: Attaching a length of yarn or other narrow material to a base fabric by stitching over it at regular intervals to create a design.

Coverstitch: A type of stitch using a specialised machine for hemming, seaming and edging, characterised by looping threads which can wrap around the raw edge.

Devoree: A fabric with a raised pattern created by disintegrating areas of the pile or fibres with chemicals.

Discharge dyeing: The process of stripping or removing the colour from a fabric.

Embroidery: The ornamentation of fabric through hand or machine needlework to create decorative designs.

Flocking: The process of applying short chopped lengths of fibre to an adhesive coated backing fabric to create a velvet like appearance.

Floss: Soft silk filaments used in embroidery often with little or no twist.

Foiling: The application of thin metallic foil to fabric.

Laser cutting: A precise method of cutting a design from a material with a laser, using a programmed computer aided design file to guide it.

Passamentarie: The art of creating an ornamental edging or trimming of braid, beading, threads, beads, tassels etc.

Piping: A trim or embellishment consisting of a strip of folded fabric, sometimes enclosing a cord, inserted into a seam or around the edge of a garment.

Pleating: To create a fold by doubling fabric back on itself. Can be used practically to control fullness or as a decorative technique. Known as tucking when the pleat or fold is stitched down into place.

Quilting: The process of sewing of two or more layers of fabric together to make a thicker padded material, often using decorative stitching.

Screen Printing: To force paint through a pre-prepared stencilled screen of thin material or 'silk' to create a pattern or design onto fabric.

Smocking: Gathering up areas of fabric with a decorative stitch pattern so that it can stretch. Historically used in areas such as cuffs before the development of elastic.

Stencilling: A device for applying a pattern onto fabric by cutting the design out of plastic, metal or cardboard so that ink or paint can be applied through the incisions onto the surface.

Trapunto: A quilting technique which creates a raised surface by outlining a design through two layers of fabric and stuffing it from the underside.

1

1.1 Introduction

1.2 Aims and Objectives

1.3 Case Studies

1.4 Background Context

1.5 Impact of Research

1.1 Introduction to Research

The theatre has often been described as a 'mirror' of the public world, which though often deliberately skewed or imperfect, mimics our habits, behaviour and clothing. The characters which inhabit this contrived universe wear garments that, even when endeavouring to re-create a past or imagined world are inextricably linked with contemporary dress (Isaac cited in Greenwald, 2014, p. 553).

While a historically inspired theatrical costume must be convincing on the stage in regards to characterisation, it is rarely a reconstruction of a period piece but re-imagined for a contemporary audience. It is a blend of the historical and the new, evoking rather than imitating an era, with the illusion of grandeur often created using inexpensive and non-traditional materials.

This research project explores and reflects upon developments in the use of fabrics and decorative textiles within interpretations of period costume worn for live theatrical performance. Through a study of the history of theatrical costume, with an emphasis on textiles, the symbolism and semiotics of texture, colour, embellishment and decoration in stage costume design and construction will be examined, as well their purpose in terms of characterisation and representation of a particular era. The enquiry will focus on how the use of textiles in costume design and construction can subconsciously relate the class, culture, social standing and period of a character to the audience and how the narrative properties of cloth within a costume context are used to stylise or bring realism to a performance.

In terms of this investigation 'textiles' refers to both the fabric used to construct the main body of the costume and any embellishments or decoration included in or added to it. The main fabric types, which may be from natural or synthetic sources, are weaves, knits, felts, laces and plastics which may be layered, dyed, printed or 'broken down' as part of the construction process and can also be embellished by embroidery and fabric manipulation techniques (see Glossary of Terms).

1.2 Aims and Objectives

The aims of this research project are:

To emphasise the importance of textiles within a theatrical costume context and to establish that textile design, interpretation and application are an integral part of costume design and development.

To investigate the factors which affect decision making in regard to decoration and fabric use when interpreting a costume design; accentuating the difference between the reproduction of period clothing and the construction of period costume worn for live performance.

To contribute to the burgeoning area of research and discussion surrounding costume worn for performance.

This will be achieved by:

Developing a historical overview of textile design within costume worn for live performance, documenting its role within European stage costume and examining how textiles have been used to characterise a performer, interpret a period and contribute to the overall design concept and spectacle of the production.

Focusing on the interpretation of period decoration and textiles for theatrical costume through innovative practice and use of contemporary techniques and materials, where the influence of technological advances in machinery, textile science and man-made fibres is evidenced.

Further evidencing the progression and implementation of textile techniques and materials in stage costume throughout the 20th and 21st centuries through a series of case studies which examine surviving theatrical costumes from ballet and operatic productions dating from between 1912 and 2015. The case studies will be contextualised and supported by research into the methods and approach of the costume designer who imagined them, their place in the theatrical costume industry of the time and the particular contemporary developments in fabrics, textiles and embellishment pertinent to their work.

1.3 Case Studies

To retain a systematic approach, the costumes chosen for these studies are interpretations of the costumes worn for the European court masques of the 17th and 18th centuries. These were generally highly decorative pieces which tended to be heavy on symbolism, suggesting the character through their colour and decoration. These case studies will enable the comparison of textiles and decorative techniques where the designer's inspiration has originated from a similar source. The two introductory case studies set the context for the remainder of the costume examples which are as follows:

| | Date | Production/s | Designer | Character/s | Archive/Source |
|---|----------------|--------------------------|----------------------------------|--|---|
| 1 | 1700s | Court Masque/ Ballet | Meleto Castle costumes, Italy | Unknown | Victoria & Albert Museum |
| 2 | 1920s 1960s | Unknown | Unknown | Unknown Queen of the Night | Liverpool Museums Archives |
| 3 | 1912 | La Danse | Charles Wilhelm | Mmille Franchoise Provost | Victoria & Albert Museum, London |
| 4 | 1921 | The Sleeping Princess | Leon Bakst | Lady in Waiting | Victoria & Albert Museum, London |
| 5 | 1953 | Homage to the Queen | Oliver Messel | Attendant on the Waters | Victoria & Albert Museum, London |
| 6 | 1969 | Ballet de la Nuit | David Walker | Duke of York as Victory & Louis VIV as Apollo | Victoria & Albert Museum, London |
| 7 | 1988 | Un Ballo In Maschera | Jurgen Rose | Chorus | Royal Opera House Archives, London |
| 8 | 2011 | The Enchanted Island | Kevin Pollard | Ariel | Metropolitan Opera, New York |
| 9 | 2015 | The Bartered Bride | Lauren Thompson | Indian Esmerelda | University of Huddersfield, Costume with Textiles |

Fig.1 Table of Case Studies

1.4 Background Context

The three drivers behind the concept for this research are:

1. A twenty-year career as a costume maker, mainly in theatre, has resulted in an in-depth knowledge of the history of fashion and dress and an interest in the history of costume worn for theatrical performance. Experience of interpreting costume designs from a two dimensional drawing to three dimensional garments through drape, cut, construction and embellishment has led to questions regarding the effect of fabric choice and the way it is treated during the design and making process.
2. As part of the role of Costume Construction Lecturer on the Costume with Textiles degree at the University of Huddersfield, it is important to further develop an understanding of the processes of design and development of textiles within costume design and construction. The Costume with Textiles degree is unique in the United Kingdom in its combination of its three main disciplines; design, construction and textiles (embroidery or print) which inform and influence each other during student projects. The ethos of the course is not to produce faithful reconstructions of period clothes but to inspire designers, makers and textile innovators to draw on their extensive research to produce original and individual costume work for theatre, film and dance. Students are encouraged to explore contemporary textiles even when using a more traditional silhouette as well as to experiment with alternative and unusual materials to realise their ideas.
3. Questions from industry professionals regarding the relevance of the textiles element of the course has resulted in an interest in the historic role of textile design and production within costume and its importance in the past and current theatrical costume industry.

The images overleaf show examples of final year students' work on the Costume with Textiles degree.



Fig 2. Costumes for 'Egyptian Cinderella' by Sophie Steadman, print specialism



Fig 3. Costume for 'Anastasia' by Melissa Yardley, print specialism



Fig 4. Costume for 'Sadko' by Katie Crooks, embroidery specialism



Fig 5. Costumes for 'Flatlands' by Emily Spreadborough, embroidery specialism

1.5 Impact of Research

The enquiry will be approached both from a theatrical costume maker's perspective and from that of an educator at a higher education level in this particular subject. Anecdotal evidence, coupled with experience of working in theatrical costume, has indicated that there is little understanding or appreciation outside the industry of the work involved in costuming a performance and portraying a character through what they wear. By recording and discussing costume in this research project and breaking down the processes involved, the contribution of costume design and construction to theatre in terms of performance and character development can be recognised. Historical information, coupled with case studies of original theatrical costumes, will be synthesised in an original way to fill the gap in existing literature concerning textiles for costume. The research will also inform and enhance the teaching within the construction part of the Costume with Textiles degree course, providing the students with a more holistic learning experience.

The following chapters, which set the scene for the historical and object based research, discuss the current costume research environment, establish gaps in knowledge, related literature and academic discussion, determine the methodological approach of the researcher and explore the current theatrical costume industry in the UK.

Literature Review

2

2.1 Introduction

2.2 Old Classics

2.3 Collections & Archives

2.4 Symposia & Journals

2.5 Societies

2.6 Current Research Environment

2.7 Conclusion

Literature Review

2.1 Introduction

This chapter gives an overview of the historical literature available on the subject of costume worn for live performance and contextualises this research project in terms of its place in the current costume research and education community. A review of the seminal works in this genre and a summary of available primary research materials are followed by a discussion of relevant symposia, journals, societies and current post graduate and academic research practice.

The term 'costume' is difficult to define when conducting research in this area in that, as well as meaning clothing worn for performance on stage or screen, it is also used to refer to, at least historically, fashion, dress and garments worn for cultural or ceremonial purposes [fig 6]. While these areas may overlap and inform one another, it is important to be able to differentiate between the two when conducting research (King, 2010). For the purposes of this enquiry the definition of 'costume' is summed up in Veronica Isaac's chapter about costume in the *Oxford Handbook of Opera* which suggests that:

Before the study of theatrical garments can be established as a distinct and valid area of dress and theatre history, it is vital to reclaim the word costume as a term specifically reserved for and relating to garments used for performance (Isaac cited in Greenwald, 2014, p. 555).

There is evidence of a shift towards this in examples such as the Museum of Costume in Bath, England which changed its name to The Fashion Museum in 2007 to more accurately reflect the content of its archives.

The chart opposite shows the definitions of the word costume collated from various online dictionaries, the relationships between them and the wide range of synonyms for costume which are offered by a Thesaurus. In several of these dictionaries, the terminology of costume as a garment worn by a performer is

second on the list of meanings, while in one, this definition is not listed at all. The wide range of synonyms for costume, as well as the word's use as a verb and adjective, give it further connotations, highlighting how carefully research into this area must be conducted and the importance of terminology in this context.

Diagram of Costume Definitions

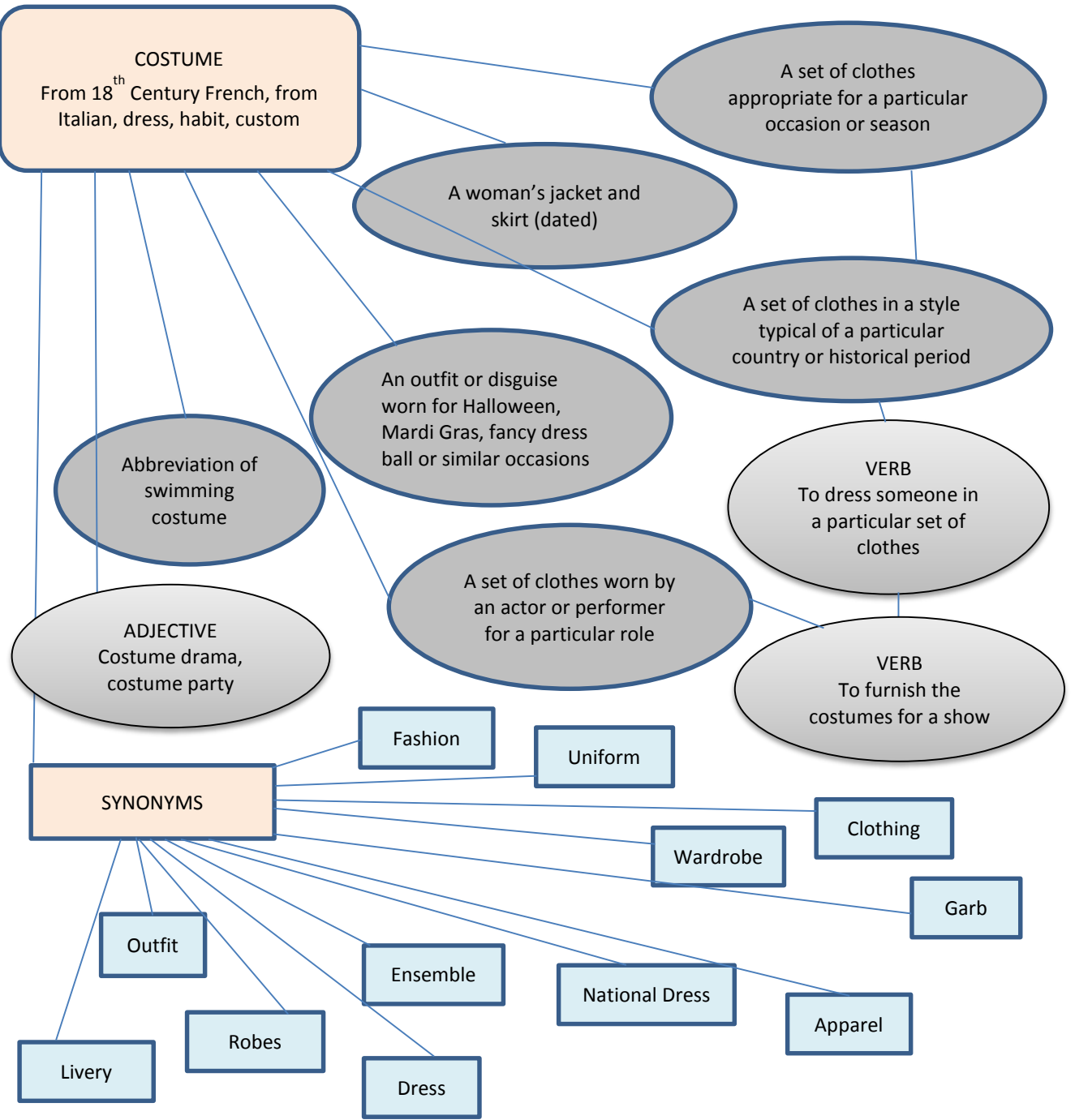


Fig 6. Costume Definitions. Sourced from Dictionary.com, Free dictionary.com, Merriam-Webster.com, Oxford dictionaries.com, Collins dictionaries.com

2.2 Old Classics

Such is the vacuum in discourse on costume that it has been filled by re-publications of old classics which are limited in approach. The field of dress and fashion studies has developed enormously, over the last twenty years authors have exposed dress, and occasionally costume, as a complex historical, cultural, political and social construct that articulates the body and identity (Barbieri, 2012).

As well as text books aimed at costume designers in training such as *Costume Design* (Anderson & Anderson, 1999) and *Designing Costume for Stage and Screen* (Clancy, 2014), there are a considerable number of reference books available to a costume designer and maker both to inform cut, silhouette, and decoration and to provide guidance on construction techniques. These fall into three main categories:

1. Those concerned with the history of dress and fashion such as *A History of Costume in the West* (Boucher, 1987) and the *Fashion in Detail* series e.g.- (Hart, North, Victoria, & Albert, 1998) which are an excellent source of research for period decoration.
2. Books developed from object based research where patterns are produced from original period garments including Janet Arnold's *Patterns of Fashion* series e.g.-(Arnold, 1977).
3. Those dealing with costume construction through pattern drafts based on historical dress, but more suited to the modern figure, including Jean Hunnisett's *Period Costume for Stage and Screen* series e.g.-(Hunnisett, 1991).

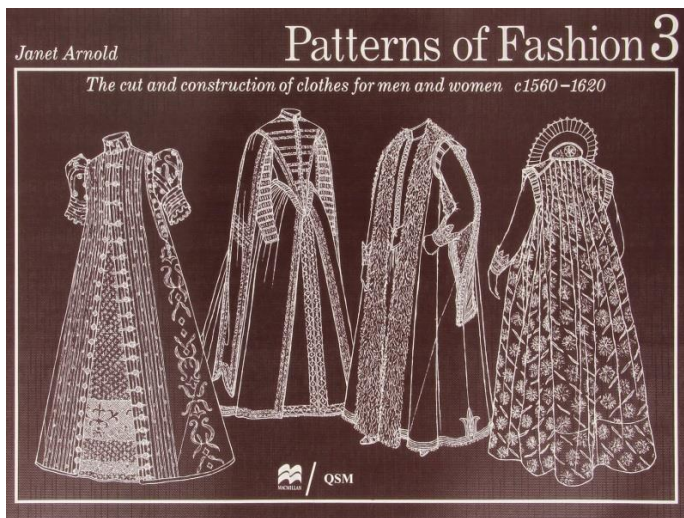


Fig 7. Patterns of Fashion 3 by Janet Arnold

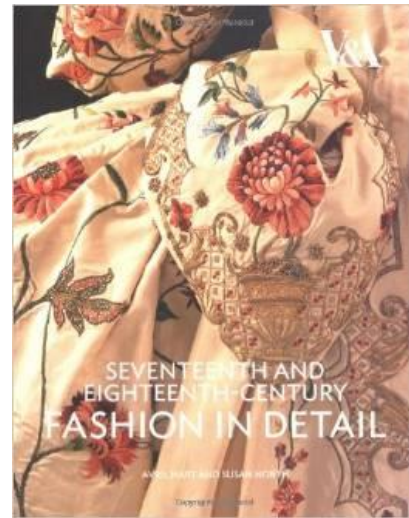


Fig 8. 17th & 18th Century Fashion in Detail

The history of fabric production, textiles, embroidery, printing, dyeing and textile science in relation to changing trade, technology and fashions in dress and interior furnishings is also well documented in a plethora of publications. These are a useful source for understanding the availability and popularity of certain fabrics and materials at certain times throughout history, as there is certainly a relationship between the fabrics used for fashionable dress and those used for costume on the stage.

There is, however, less literature specifically concerning the history of costume worn for live performance. What there is on this subject is mainly concerned with costume for film, e.g.- *Dressed: A Century of Hollywood Costume Design* (Landis, 2007), or describes costume on the stage in relation to the history of the theatre, e.g.- *Costume in the Theatre* (Laver, 1964), *The Costume of the Theatre* (Komisarjevsky, 1968) and *Costume on the Stage* (Marley, 1982). An exception to this is Aoife Monk's *The Actor in Costume* whose approach aims to 'engage with the various theoretical approaches to the study of performance' (Monks, 2010) rather than adopting an historical perspective.

2.3 Collections and Archives

The Victoria & Albert (V&A) Museum in London houses an extensive collection of costume designs and surviving theatrical costumes and accessories. Articles on their website discuss fabrics, textiles and decoration for costume and are a useful starting point for the more in-depth case studies included in this research project. They include 'Materials and Colour in Costume Design' (V & A Museum, n.d.-m), 'Decoration in Stage Costume' (V & A Museum, n.d.-j) and 'Reflecting Historical Periods in Stage Costume'(V & A Museum, n.d.-o). V&A Publishing also produce books and catalogues to accompany particular costume exhibitions e.g. - *Hollywood Costume* (Landis, 2012).

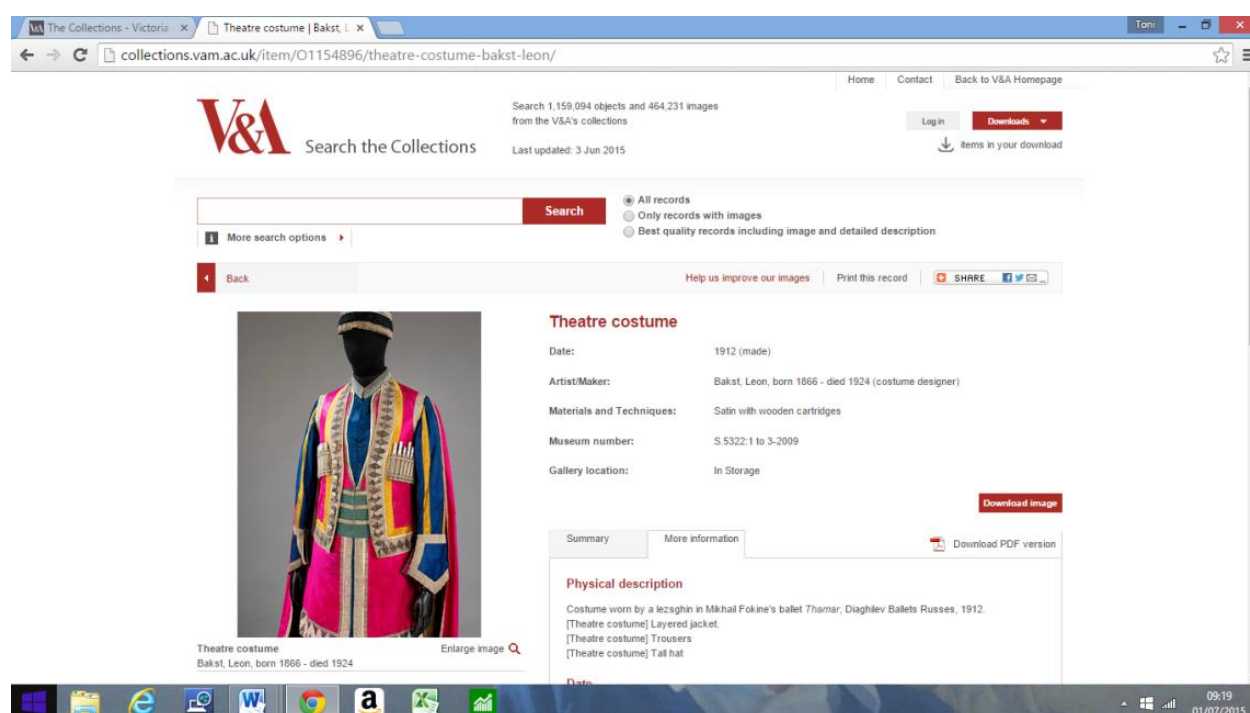


Fig 9. Example of on-line archive listing in the V&A Theatre and Performance Collection

The Museum of London also has an extensive dress and fashion collection including costumes from theatrical productions and television programmes. Both museums have an electronic archive with detailed descriptions of each piece, as well as a permanent display of some items, and appointments can be made to study particular pieces on request. The Royal Opera House in Covent Garden holds the largest collection of theatrical costumes in the UK, consisting of costumes worn in past productions which can be accessed via the online catalogue and

viewed by appointment for research purposes. The Museum of Liverpool has a small selection of theatrical costumes in its collections. There are also various costume hire companies and theatre wardrobe stores which hold large collections of theatrical costumes and accessories, e.g.- Angels the Costumiers and Cosprop of London.

There are several researchers whose work has highlighted the value of using collections and archives as a basis for object based primary research in dress and costume. Professor Amy De La Haye is an academic and author who also teaches the MA in Fashion Curation at the London College of Fashion and was previously the curator of '20th Century Dress' at the Victoria & Albert Museum (LCF, 2016). In 1999 she co-wrote a book with Elizabeth Wilson called *Defining Dress: Fashion as Image, Object and Identity*. The book was developed from papers delivered by established dress historians and practitioners at the Art Historians' Conference in 1995, when a dress strand was included for the first time. In the introduction the authors discuss the applications of using garments as objects for research:

Within museology and gradually within academia, historical and contemporary garments are increasingly being used as primary evidence for broader based contextual studies. The rich diversity of approaches towards the subject thus covers a spectrum, or continuum, from one end, at which a garment can be interpreted as an expression of the designer's creativity and craft skills, to the other, at which its construction and sale are considered as vital strands within economic history (De La Haye & Wison, 1999, p.3).

This work recognises the burgeoning subject of dress as a significant and valid research area, with the potential for examining the wider social, historical and anthropological issues which surround it and, while clearly referring to dress rather than costume, the ideas seen in the above quote can be translated and adapted to encompass research into garments worn for theatrical performance.

Donatella Barbieri's 2012 article, website and short film for the Victoria & Albert Museum Journal 'Encounters in the Archive: Reflections on Costume' was designed

to highlight the 'lack of discourse on theatre costume' (Barbieri, 2012) and explored the reactions and responses of practitioners (including De La Haye) in relation to costumes in the V&A archives. It has also been accompanied by a book *Re-Encounters* which documents the participants' work on this project. The concept behind the project suggests that:

The absence of the body of the performer in the archived costume can itself be the starting point for enlightening and creative journeys, towards new performances, through the discoveries and connections made in these encounters (Barbieri 2012).

In *Re-Encounters* costume designer Nicky Gillibrand viewed costumes as they were being prepared for the 'Diaghilev and the Ballets Russes' exhibition. She focussed particularly on the painterly style of the textiles, describing them as 'three-dimensional, tailored paintings of the Surrealist artist' and suggesting that 'layering of textiles and meaning is a metaphor for the labour that makes costume work, as a synthesis of ideas, dress and of performance' (Gillibrand, 2012). This example suggests the potential for studying textiles as part of costume design and interpretation through archived theatrical costume and what it might say to us as researchers and to the audience as spectators.

Barbieri's 2013 article 'Performativity and the Historical body: Detecting Performance Through the Archived Costume' uses the example of a Victorian clown suit as a basis for analysing historical performance through an object worn by the performer, providing 'a methodology of enquiry based on analysing costume as a material, performative object, to begin to define the history of its own discipline away from the margins it currently occupies' (Barbieri, 2013).

This quotation implies that, although archived costumes are disconnected from the context of the original performance, they still have a great deal to offer to the researcher in terms of the historical and social themes surrounding theatrical performance.

The purpose and value of costumes stored both in museums and theatrical stores are discussed in the article 'Precious?' This paper was co-written by the researcher

and Liz Garland (Costume Construction Lecturer, Costume with Textiles) in conjunction with this research project and is published in the *Journal of Writing in Creative Practice* for a guest-edited issue entitled 'Re-Writing the Archive' (Bate & Garland, 2015), (see Appendix). The paper explores 'the concept of the costume stock room as an accessible, living archive in relation to the recognized traditional archival structure of a museum store where conservation and preservation have priority' (Bate & Garland 2015). Influenced by the authors' reactions to the quality of craftsmanship seen in some costumes housed in the V&A archives, it questions the value of these artefacts in relation to costumes stored in a theatre store which, despite displaying a high level of craftsmanship, are often found compressed among many others, forgotten on a stockroom rail. The potential these garments may have for research purposes is also discussed:

Artefacts within a museum, while a vital tool for understanding the past through research and display, only represent the time when they were first produced. Items in a costume store, although rarely catalogued, have a history that travels beyond this time, a relevance in the now and the potential for future development in terms of storytelling, thus offering an alternative approach to traditional archival object based research. By studying such a garment the field of enquiry can be widened to encompass the disciplines of design, costume craft, theatre, film, performance and acting, as well as the initial history of a garment worn by an ordinary person (Bate & Garland 2015).

While there is clearly a potential value in using costumes in a theatrical store for research, the history of these garments tends to be less well documented than that of a costume housed in an archive. Therefore, for this particular research project, where the focus is on evidencing the progression of textiles in theatrical costume throughout the 20th and 21st centuries, the museum collections are vital as a research tool as they preserve and document the work of the designer and maker at a specific point in history.

These projects and articles establish that there is a growth in literature around archival based study in costume and that it is a legitimate and valid method for the study of the historical development of textiles within theatrical costume (see Methodology section).

2.4 Symposia and Journals

Word Stage Design 2013

The WSD 2013 symposium and exhibition brought together speakers and artists from all areas of costume through its 'Costume in Action' programme of events. Contributors speaking with links to textiles in costume included Ilaria Martello, Costume Supervisor at the Royal Opera House who, through recounting the process of developing a costume through the use of digital print, discussed 'costume expanding its power of expression through technology' (World Stage Design, 2013c). Also speaking was Roma Patel, discussing interactivity and smart materials and their ability to 'potentially transform the expressive nature of design for costume and scenography, to create tactile, digital sensorial spaces and costumes that can initiate active engagement and co-creativity in live theatrical performance' (World Stage Design, 2013b). Robert Allsopp, a specialist costume maker for opera, theatre, film and TV discussed how he 'extends the body through costume, bringing together traditional sculpting and fabrication with new technologies and materials' (World Stage Design, 2013a).



Fig 10. Textile experimentation by Ilaria Martello for Alice's Adventures in Wonderland designed by Bob Crowley for the Royal Opera House.

Critical Costume

Another 2013 symposium, 'Critical Costume' at Edge Hill University began as research project led by Sidsel Bech and Dr. Rachel Hann on 'the status of costume practices within contemporary art and performance, building upon an emerging interest in the dramaturgical significance of costume within the academy' (Hann, 2013). One of the project's aims is to develop a curriculum to support the students at the University while they explore the 'boundaries between costume, body and environment'. The focus of this symposium was mainly live art and installation based with links to performance and architecture. It was held again in March 2015 in Helsinki where the University of Huddersfield Costume with Textiles Course Leader Clair Sweeney presented a paper. 'Life of the Cloth: Stories in the Making' which explored storytelling through the creation of cloth for costume. Papers from the 2013 conference have been published in the journal *Scene* which aims to 'promote new questions and scholarship on the intersections between body, design and performance' (Hann, 2013).

Studies in Costume & Performance

Donatella Barbieri of the London College of Fashion and Research Fellow at the V&A has developed a new journal with Kate Dorney, also of the V&A and Sofia Pantouvaki of the Department of Film, Television and Scenography, Aalto University. This is currently in production, the second edition being co-edited with Nadia Malik, Design Lecturer on the Costume with Textiles degree. The description of the journal states:

Studies in Costume & Performance aims to encourage, generate and disseminate critical discourse on costume and the relationship between costume and performance. The journal will bring together experts in costume, scenography, performance, fashion and curation as well as critically engaged practitioners and designers to reflect and debate costume in performance (Barbieri, 2010).

Costume-Textiles.com

Costume-Textiles.com support a bi-annual symposium called 'Costume Colloquium' which takes place in Florence, Italy and is described as 'an international, interdisciplinary and inter-cultural bi-annual symposium which concentrates on historical dress, costume for performance and contemporary fashion' (Costume-Textiles.com, 2010). There have been three events to date, the second of which was held in 2010. It was titled 'Dress for Dance' and is the most relevant of the three to this research project. The conference included research on the history of dance costumes, creating dance costumes and dance re-enactment, documenting dance dress and costumes in museums and archives. One of the papers delivered by John Hoenig and Teresa Pasqui discussed the costume designs of Bernado Buaontalenti for the 'Intermedi' of 1589, a month long celebration of a Medici marriage and an historic moment for the development of the European court ballet costume. The presentation included recent research which had uncovered original sources describing the materials used and the techniques of the embroiderers and tailors working on this huge historic production.



Fig 11. Designs by Buontalenti for the 'Intermedi' of 1589

Conferences in 2015

In January 2015 the teaching team on the Costume with Textiles degree presented papers at the 2015 'Intersections' conference at the Royal Central School of Speech and Drama in London, which as well as highlighting areas of costume research which cross boundaries and 'intersect' explored 'how performance researchers regard the relationship between their own research and the potential for impact' (CSSD, 2015). Titled 'Archive, Stage and Private Values: Dress and Costume' the panel presented three papers; 'Precious?' by Toni Bate and Liz Garland, 'The Wear Project' by Nadia Malik and 'Life of the Cloth: Stories in the Making' by Clair Sweeney. The impact and value of their specific costume research as well as the importance of promoting costume research in general was highlighted and discussed, leading to plans for future collaboration between academics from both institutions.

Also in 2015 at the University of Notradame in London a small conference was held called 'Preserving Iconic Theatre Costumes; the how and the why'. Speakers from museums and theatre companies discussed the reasons for preserving such pieces, how to store them, the criteria for collecting certain costumes and the costs associated with acquisition (see Methodology section).

2.5 Societies

The Costume Society

The Costume Society holds its own annual symposium which, although tends to be concerned mainly with the history of dress, welcome papers concerning performance costume. The Costume Society is also one of the main publishers of articles and journals in this field and the aim is 'to promote the study and preservation of historic and contemporary dress' (The Costume Society, 2013). Focussing on the history of fashion and the reproduction of original garments, they award an annual prize to costume construction students through the 'Patterns of Fashion Award'. This is based on the interpretation of a pattern from one of the Janet Arnold series of books and the production of a historically correct garment using traditional construction and decorative techniques. They also offer a grant for an MA student each year who is studying in the field of costume and textiles.



Fig 12. Past winners of the Janet Arnold Patterns of Fashion Award

Past journals reveal a small selection of articles with a performance costume connection such as 'The Ballet Russes' Connection with Fashion' (Vettese, 2008), 'Fancy Dress? Costume for Re-enactment' (Poppy, 1997), 'Designing for the York Cycle of Mystery Plays 1951, 1954 & 1957' (Lambourne, 1996) and 'Van Dyke in Action: Dressing Charles I for the Victorian Stage' (Walter, 2013).

Textile Societies

The Textiles Society also publishes work connected with all aspects of the 'history, art and design of textiles' (The Textile Society, n.d.), although a search through past journals reveals no articles concerning textiles within costume for performance. The Textiles Society also delivers specialised events and visits, including joint events with The Costume Society. The research network Early Modern Dress and Textiles, funded by the Arts and Humanities Research Council, carried out a two year investigation to 'bring together scholars and practitioners working with early modern dress and textiles' (Dewhurst., n.d.). Part of the study was concerned with 'preserving and displaying items for those concerned with reconstructing dress (often for theatrical purposes)' while the Dress and Textile Specialist Network (DATS) 'provide links and mutual support for professionals in the United Kingdom and Ireland working with specialist collections of fashion, dress and textiles and encourage sharing and exchanging knowledge, information, skills and resource' (DATS, 2015).

Society of British Theatre Designers (SBTD)

Formed in 1975 the SBTD is 'a professional organisation created to benefit theatre designers and their profession and to explore and further the role of the designer within the arts today' (SBTD, n.d.). As well as providing a communication network for designers and producing guides for theatre design practitioners it holds regular exhibitions of contemporary designers work and publishes accompanying exhibition catalogues and a quarterly newsletter, *The Blue Pages*, which contains:

A diverse range of articles on contemporary performance design practice from innovative practitioners across the disciplines of performing and visual arts, architecture, research and education. (SBTD, n.d.).

These exhibitions and publications enable the collation of current theatre design practice and emphasise the diverse approaches of current practitioners in the field of theatrical performance costume.



Fig 13. Costume Designs for King Arthur at the Royal Opera House by Paul Brow, a member of the Society of British Theatre Designers

2.6 Current Research Environment

Various academic websites and repositories such as the University of the Arts in London which include contributions from Wimbledon College of Art, London College of Fashion and Central Saint Martins house various articles which relate to costume, dress, costume design, textiles and theatre design, however, the confusion around the term costume makes it difficult to separate studies concerned with dress and that of performance costume and no articles were found specifically discussing textiles for costume.

Investigation of the current culture of postgraduate research into costume demonstrates that progress is being made in terms of its recognition as a valid and relevant research area of academic interest, developing a language in which costume can be discussed in an intelligent way. This may be partly due to the increase in the availability of costume as a subject which can now be studied more widely at a degree and post graduate level, rather than simply as a vocational subject, enabling students to analyse texts and reflect on their practice. The MA in Costume Design for Performance at the London College of Fashion encourages 'experimental practitioners who push the boundaries of the subject of costume

beyond its established traditional role' (UAL, 2015) using unusual materials, silhouettes and construction methods. This example demonstrates the emergence of new post graduate researchers who will continue to contribute to the discussion around the importance of costume as an expanding research area and support the research into the future of textiles in costume.

The use of unusual and innovative textiles and materials in performance is being explored in the practice of current theatrical costume designers and the future of this area is expanding with the use of smart and responsive fabrics in performance.



Fig 14. London College of Fashion MA Costume for Performance show, Snow Queen by Xiao Yufan

2.7 Conclusion

Opportunities for collaboration and conversation between costume academics are growing with networking groups, conferences, exhibitions and publications of books, papers and articles. The purpose of costume in terms of characterisation and storytelling as part of a live performance is being recognised with, in some cases, the costume becoming the performance through innovative design and practice.

Much of the research being carried out in this area is also pedagogical in its approach, either growing from or being geared towards enhancing student teaching and learning; through both practice led and written research the demand for new publications to support the knowledge provided by the 'old classics' is starting to be filled.

However, despite the growth in research output and publications discussing costume in terms of history, design and making the specific area of textiles within costume worn for theatrical performance is yet to be covered in depth. While there have always been practitioners in textiles for costume, evidenced in archives of surviving costumes, the study of these objects is not usually approached from a textile design perspective and the development of this area as an art form in itself is not fully documented.

Methodology

3

3.1 Introduction

3.2 Ethnographic Research

3.3 Historical Research

3.4 Case Studies & Object Based Research

3.5 Interviews

3.6 Conclusion

Methodology

3.1 Introduction

The study of costume will likely always require the employment of multiple formats, types of documentation, and intellectual rigour in their collection, description and historicalisation. The costuming research process remains multi-faceted and challenging, but also highly rewarding because of the enormous amount of relatively untapped material available for exploration and critical analysis (King, 2010).

Given the nature of the subject being explored and considering the range of questions which have arisen through development of the Background Context and Literature Review, the Methodology for this research project will be approached from a pluralist perspective with a mixture of ethnographic, historical and object based research demonstrating the 'use of a multi-method technique, tailored to the individual project, responsive, driven by the requirements of practice.' (Gray & Malins, 2004, p. 72). The information gathered during the research will be qualitative, i.e. - giving insight rather than statistical analysis, and will allow for a reflective, naturalistic and interpretive inquiry. This will also enable flexibility throughout the duration of the research as this type of approach can be manipulated to encompass any unexpected considerations or questions. The framework for the analysis of the research findings will provide a reliable comparison of the case study samples, which have been systematically chosen as representative examples of their genre within a particular contextual theme.

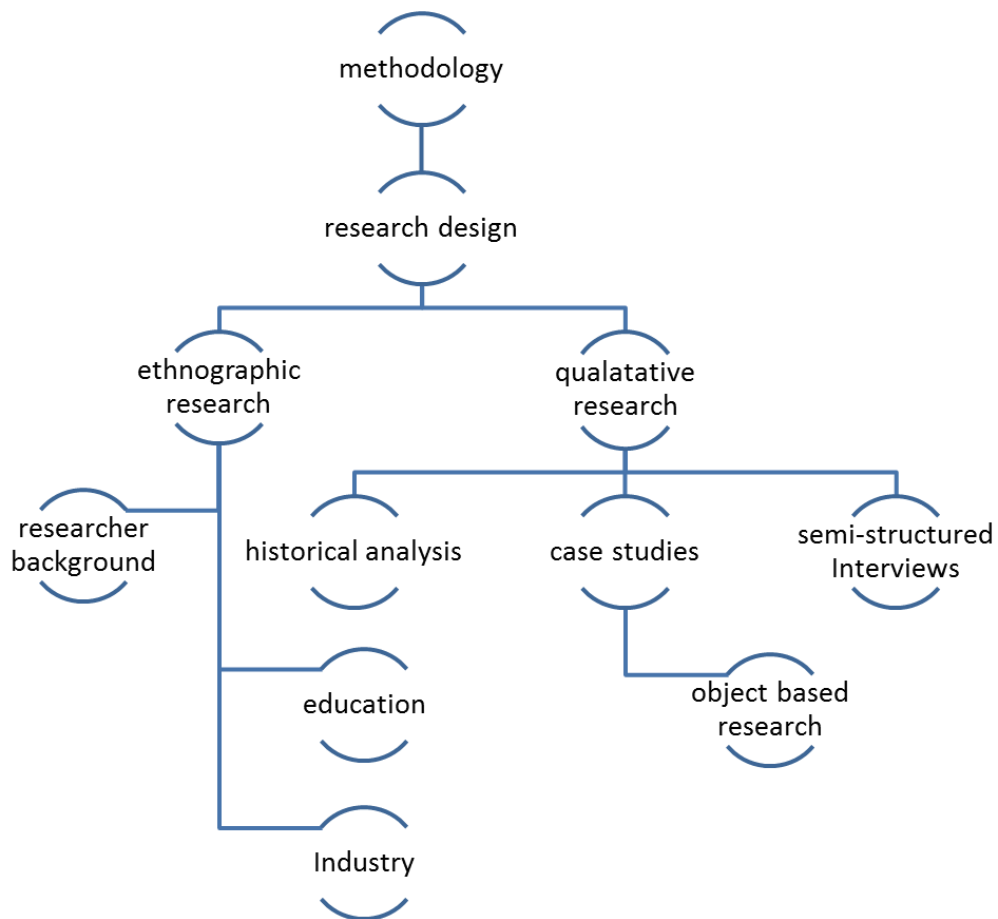


Fig 15. Research Model

3.2 Ethnographic Research

The ethnographic style of research was developed originally by anthropologists who wished to study a society, an approach which depended heavily on observation and in some cases, complete or partial integration into the society being studied (Bell, 2010, p. 12).

The ethnographic approach in this case can be related to both the previous and current working environment of the researcher and their immersion in the environment of the study. The research questions have arisen through the researcher's role both as Costume Construction Lecturer on the Costume with Textiles degree at the University of Huddersfield and as a long term participant in, and observer of, developments in the theatrical costume industry. The ethos of

the Costume with Textiles degree course and the experiences of the students have influenced aspects of the research questions, leading to a desire to enhance teaching and learning in this particular area, with a view to preparing the graduates for a successful career in the current costume industry. The past experiences, knowledge and insight of the researcher as a theatrical costume maker enable a rigorous interpretation of the research findings which can benefit students and contribute to knowledge and a growth of literature and research in this area.

3.3 Historical Research

The historical component of the research for this paper will comprise a qualitative review of a selection of available literature and primary sources, through a combination of studying photographs, paintings, costume designs and written sources from reference books, internet sources and online museum and theatre archives. By synthesising sources in this way, a distinct account of the evolution of the textile element of performance costume can be documented to support and set the scene for the accompanying case studies:

Research in history involves developing an understanding of the past through the examination and interpretation of evidence. The historian's job is to find evidence, analyse its content and biases, corroborate it with further evidence, and use that evidence to develop an interpretation of past events that holds some significance for the present (Research and Documentation Online, n.d.).

3.4 Case Studies and Object Based Research

The case studies examine original theatrical costumes, the majority of which are held in museum archives. The advantage of using particular individual case studies is that information can be distilled from a wider pool of data by focussing on a specific, representative example, which at the same time can become a foundation for wider research:

The idea that objects should be given priority - that they should determine the course of research, rather than serving as data - has become more and more accepted. Fully accounting for the research potential of even a single object might require contributions by historians of art, culture, science, and economics as well as specialists in conservation and other scientific disciplines (Breward, Adamsom, Miller, & Ajmar, 2008).

The object based research for this project requires the study and documentation of surviving examples of theatrical costumes in various archives which represent diverse approaches to costume design and construction in relation to decorative pattern, textiles and embellishment.

Examination of original garments, rather than photographs of them, enables a deeper consideration of the methods and fabrics used to create and imitate period decoration by designer and maker; it is only through handling and looking inside the costumes that an appreciation of the time and craftsmanship involved in creating these garments can be truly appreciated. The University of the Arts, London discuss the benefits of using object based research as a teaching tool and highlights the importance of interacting with the object directly:

The excitement and inspirational value of interacting first hand with primary resource materials cannot be underestimated. There is also

great value in the opportunity to touch and learn from the object directly. Object based learning elicits powerful responses from all who engage with the physical artefacts (UAL, 2014, p. 6).



Costume from 'L'Oiseau d'Or', Ballets Russes, 1909. Difference in detail seen between close-up archival photograph (**Fig 16.**) and online archive image (**Fig 17.**)

There are, however, issues with this type of research in terms of accessibility and availability. The object may be too old to be handled by a researcher or housed in a museum abroad. In some cases, the archive may only be accessed on a website via photographs and descriptions. The researcher is also limited by what museums and archivists decide to keep, depending on their particular motives for the preservation and acquisition of artefacts. The V&A has not systematically collected costumes to fulfil mapped out criteria but has taken advantage of donations and opportunities as they occur to acquire particular collections, resulting in the disproportionate representation of certain designers, periods and genres. An example of this was highlighted at the 'Preserving Iconic Theatre Costumes' Conference in 2015 where Jane Pritchard, Curator of the Theatre and Performance Archives at the V&A, discussed their large collection of Ballet Russes costumes which came up for auction at Sotheby's between 1967 and 1973. Accessibility to collections through exhibitions and visits to archives and the various ways costumes might be documented, such as recording the process of design and make, were discussed and Pritchard also spoke about the justifications needed

when attempting to secure funding to acquire new objects for the archives, such as who wore it, who designed and made and when it was worn. This means that it is often difficult to procure the more 'ordinary' costume garments which may be of interest simply because of the materials and processes used to create them.

Another factor which contributes to the variation in theatrical archives is that it is often costumes from unsuccessful productions which survive; those used for a long show run becoming damaged by wear, perspiration and repeated cleaning. Many costumes are housed in a costume store after a show and re-used, hired out and altered for future productions, contributing to wear and tear and changing the designer's original intended vision. While these costume stores are a potential resource for object based research, the lack of documentation linking them to particular designers and performances make them less reliable as a primary resource. Certain large theatre companies such as the Royal Shakespeare Company (RSC) in Stratford conserve significant costumes such as those worn by a particular actor or from a celebrated production, as well as keeping collections of different interpretations of costumes for certain iconic Shakespearean characters such as Juliet. However, their priority for most costumes is to re-use them for future shows and tours or to hire them out, again resulting in an uncoordinated approach to collecting in terms of recording construction and decorative techniques.

Theatrical shows were rarely recorded, so often the costume is all that remains of the performance. Away from the context of the stage, without the added effects of distance, lighting and performance the costume will appear very differently, the overall design concept lost; the sense of the character and period suggested by the surface embellishment must be imagined. There is clearly a dissimilarity when experiencing these costumes as part of a live performance rather than in isolation in an archive. As Veronica Isaac notes in *The Oxford Handbook of Opera*:

Costumes that do survive seldom conform to the researcher's vision of the original production. Not only are they likely to be damaged or faded and tarnished they also rarely live up to the exotic and dramatic images

outlined in the original designs. To mitigate this disillusionment and to fully understand stage costumes it is essential to maintain an awareness of the original purpose of these garments. For designers and makers the key considerations are the short term visual impact (Isaac, 2014, p. 560).

Deborah Nadoolman Landis, curator of the Hollywood Costume Exhibition at the V&A (20 October 2012 - 27 January 2013) also discusses the problem of displaying costumes out of their original intended environment:

When displayed in exhibitions, costumes can sometimes be disappointing: without the context of story, set, lighting, and actor, they are incomplete. Many of my colleagues were not happy with the idea of taking their costumes out of the narrative and visual contexts for which they were designed. (The costume) is designed for one moment in the story to make one narrative point, and then you've got the visual context—the colours in the background, how it's lit. I had to create an entirely new story and an entirely new reason for the costumes to be where they are (Nadoolman Landis, cited in *The Economist*, 2012).

While this exhibition displayed costumes from films, the problems which arise from taking a costume out of its original intended context for study are similar to those of theatrical costumes and these issues affect how a costume is interpreted by the audience. However, as a practiced costume maker who has experienced the build of a show working both close up on individual costumes in a workroom and observing them on a stage as part of a final production, this difference in perspective can be appreciated and accounted for when documenting and analysing these garments in an archival environment.

3.5 Interviews

Where appropriate, professionals from the theatrical costume industry and students on the Costume with Textiles degree course at Huddersfield will be interviewed in order to discuss the importance of textiles and surface decoration in their work. Interviewing a practitioner alongside examination of their work enables a closer insight into the design and making process and gives an opportunity for the interviewee to speak freely and to reflect on their influences and creative decisions. The advantage of this method is its adaptability, particularly if it is a semi-informal interview (Bell, 2010), however, because of conflicting schedules it may be that the interviews have to be conducted by written correspondence, negating the possibility of a more open conversational approach. The other disadvantage can be that interviewing can 'be prone to subjectivity and bias with leading questions' (Gray & Malins, 2004, p. 112) and that this type of qualitative data can become 'so extensive that the major problem is deciding the sections to omit' (Oliver, 2008, p. 23).

3.6 Conclusion

A varied and open approach to the analysis of the qualitative data collected during this research project is appropriate for a subject where design, imagination and interpretation play such key roles. While a historical overview can be approached from a more scholarly perspective, adaptability and flexibility are crucial both to the interviewing process and to the interpretation of the data collected from the object based case studies.

The background of the researcher is fundamental to the study and interpretation of the surviving costumes, where experience of the object itself instigates a different reaction to that of an image of it. A designer or an artist experiencing the

archived costumes will see them in a different way to a costume maker who is, by the nature of their inherent skill, concentrating on the craft within the object.

The recent publication, *The Dress Detective: A Practical Guide to Object Based Research in Fashion* by Ingrid Mida and Alexandra Kim explores the use of archived garments as individual case studies to explore wider social and anthropological themes. They demonstrate that object based research in clothing, far from being an old fashioned museum led method for research, is a relevant and significant, yet often underused, resource for current scholars in this field. Mida and Kim propose a methodological and rigorous approach to documenting, reflecting and interpreting information gleaned from the study of these garments, enabling an interpretation of:

The multifaceted narratives embedded within these objects; In observing and handling clothing that was created and worn by others we see, touch and smell the past. We feel the texture, weight, weave and body of the cloth. We witness the shape of the construction, the patterns of the stitching and the placement of the decoration. We hold the past in our hands (Mida & Kim, 2015, p.62).

Current Theatrical Performance & Costume Production

4

4.1 Introduction

4.2 Staging

4.3 Lighting

4.4 The Costume Department

4.5 Sourcing & Creating Fabrics for Theatrical Costumes

4.6 Painting, Dyeing & Printing

4.7 Making the Costume

4.8 Conclusion

Current Theatrical Performance & Costume Production

4.1 Introduction

This chapter gives an indication of how theatrical performances are generally staged and the roles involved in developing the costumes for a production. A summary of how materials and fabrics are sourced or created for theatrical costume will demonstrate how time restraints, availability of materials and budget can affect decision making in regards to the amount and type of materials used within costumes developed for live performance.

4.2 Staging

Theatres can be mainly divided into two types; producing theatres and receiving houses. Producing theatres have their own creative team who develop shows, while receiving houses host touring shows which have been built elsewhere. Types of live performance include plays, opera, ballet, musicals, dance and pantomime. Shows may also be performed outside, e.g. - street theatre, or may be site-specific, i.e. - developed to be performed in a particular space. The type of stage varies from the more traditional proscenium arch where the action is viewed from the auditorium through a frame or window created by the arch, to theatre in the round or a thrust stage where the audience sits in a circle around the stage or on three sides. The type of stage and auditorium will affect how close the audience are to the performance and therefore how much costume detail is seen. This will be taken into consideration by the costume designer when choosing appropriate fabrics and decoration for the costumes. For a production on a large proscenium arch stage, where there is a considerable distance between the audience and the actor, scale of cut and detail within a costume must be approached differently than that of a costume experienced in the more intimate space of a small studio theatre or a theatre in the round.



Fig 18. York theatre Royal showing proscenium arch with apron section, **Fig 19.** Bolton Octagon's theatre in the round, **Fig 20.** Thrust stage at the RSC.

4.3 Lighting

Gaslight was introduced in 1817 followed by electric lighting in 1881. This meant that the light on stage could be controlled and effects could be used on stage to represent sunset, sunrise etc. and, with the introduction of limelight in 1925, individual areas of the stage could be spotlighted (Wild, 2015). This had a significant effect on theatrical costumes, the colours used and the amount of decoration required. By 1900 the auditorium was dark and most theatres were lit by electricity which gave a whiter, clearer and sharper light which;

Did not kill green or blue, white fabrics would shine so much they had to be replaced by cream. As the light was so strong, it ended the need for massive amounts of metal embroidery. Some glitter remained to indicate wealth and social class but it was no longer necessary to cover the whole costume with sequins or gold (Marley, 1982, p.39).

The initial underdeveloped electric lighting did, however, light the whole stage like daylight, meaning that details of costumes could be clearly seen. Careful consideration of the quality of fabrics and trims used was essential as the glare could also drain colour from the fabrics (Howard, 1915).

More sophisticated developments in stage lighting have enabled a more understated characterisation through costume, providing more scope for subtlety of colour and detail, realism and differentiation between characters in the performance. Lighting is a significant factor in how costumes are perceived by the audience; coloured lights react with pigments in fabrics, often creating a new hue and lighting can also add depth to a costume by creating shadows in the folds of the fabrics. It is crucial for both costume and lighting designer to have knowledge of how colours mix and the effect stage lighting can have on fabrics; where possible, the colour palette for a production will be decided early on in the design and production process.



Images from World Stage Design 2013. **Fig 21.** 'The Tempest' with lighting by Louis Xavier Gagnon Lebrun **Fig 22.** 'Journey to the West' with lighting by Marina Raytchinova

4.4 The Costume Department

The costume or wardrobe department of a theatre and its structure will be dependent on the size and type of establishment. The number of permanent wardrobe departments has fallen in many producing houses and theatres increasingly rely on freelance workers on short term contracts. In a smaller theatre with less staff the roles within the wardrobe department will overlap. Jobs within a costume department include:

Costume Designer: Responsible for the overall visual concept of the costumes for the show. In theatre the costume designer will usually also design the set although there are exceptions to this, particularly on larger productions.

Wardrobe Supervisor: Liaises with the designer, stage management and other wardrobe staff and is responsible for sourcing the costumes and accessories and controlling the budget. For a more contemporary show this may mean shopping for modern or second hand clothing and for a show with 'makes' fabrics, haberdashery and trims will be purchased. Newly made costumes are sometimes mixed with costumes from hiring companies which often require alterations. Larger theatres with more productions will have extra Buyers and/ or a Head of Wardrobe who is responsible for running the costume department and will employ Wardrobe Supervisors.

Costume Maker: The role of the Costume Maker is to faithfully interpret the costume design through cut and construction using the materials provided. This is ideally a collaborative process between Designer, Maker, Wardrobe Supervisor and Performer. They may be self-employed or part of a wardrobe team. This role is often split in a larger wardrobe department between a Cutter and a Wardrobe Assistant. The Cutter will develop bespoke patterns, cut out all fabrics, conduct fittings and make alterations. The Wardrobe Assistant will complete the sewing part of the construction and add any trims or decoration.

Dyer/ Printer: This department will dye and/ or print any fabric required for the makes which cannot be easily sourced or is design specific. They will also break down or distress costumes where necessary to give age and authenticity.

Other careers in costume include tailoring, dressing, alterations, costume hire, wardrobe maintenance, wigs and make-up, millinery, specialist embroiderer and more niche areas such as armour.

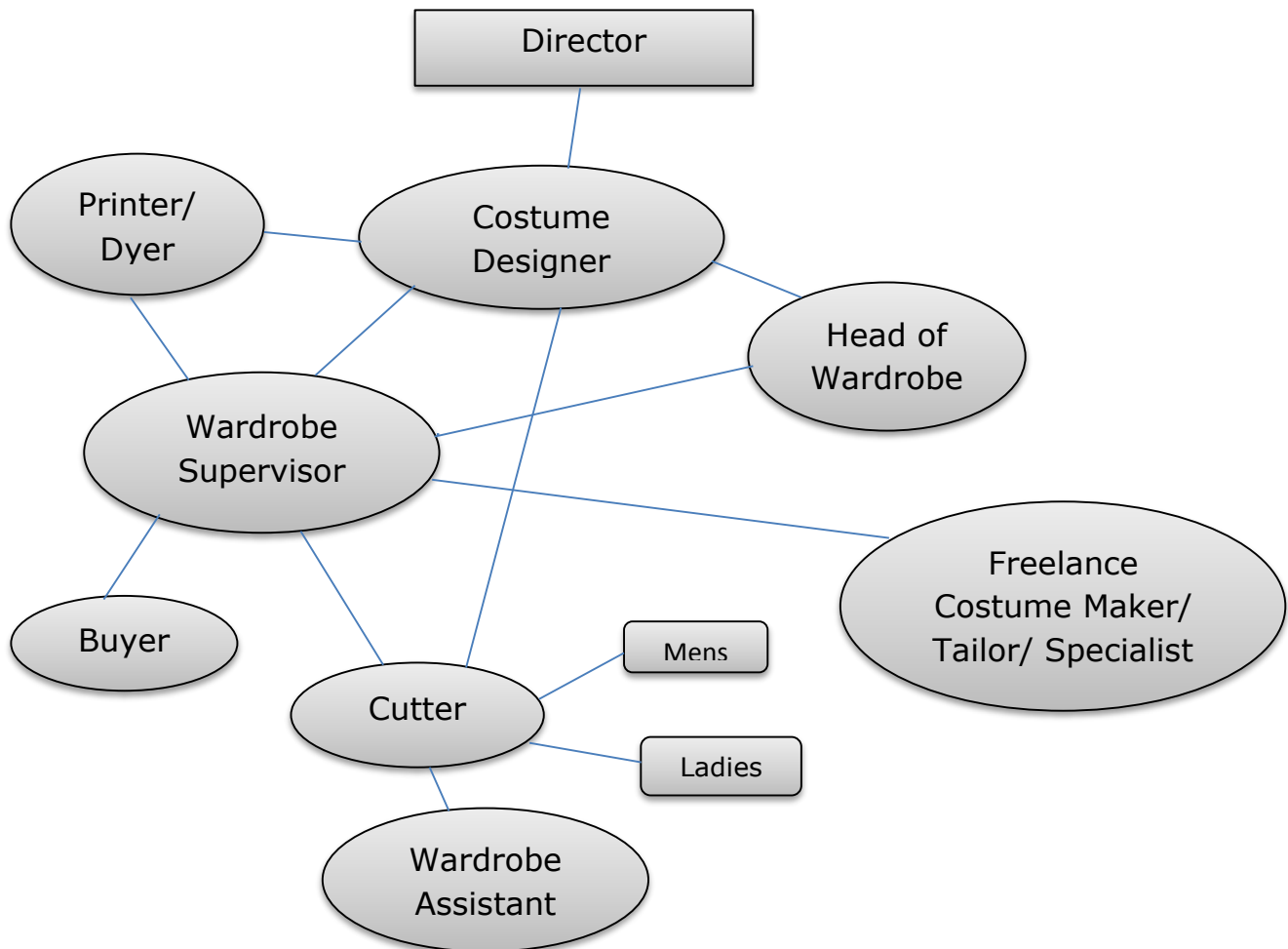


Fig 23. Typical Wardrobe Department Structure

4.5 Sourcing and Creating Fabrics for Theatrical Costumes

In theatre, ballet and opera fabrics and trims are sourced from various suppliers by the Costume Designer, Wardrobe Supervisor and Buyers. The Costume Department builds up a database of suppliers and will use different companies to order particular types of fabrics e.g. - James Hare in Leeds for silks, Denholme's in Bradford for velvets. London has a large and varied selection of fabric shops and haberdashers which tend to be concentrated in particular areas e.g. - Berwick

street and Goldhawk road. Some theatres also source materials internationally, for example, The Royal Shakespeare Company Costume department use suppliers from Germany, Italy, France, Austria and Spain (RSC, n.d.). Fabrics may be dyed or printed before construction with suppliers such as Whaley's in Bradford providing natural fabrics which are specially prepared for dyeing and printing.

While the availability of man-made fabrics has meant more choice, providing a more economical option and often greater durability, for some period stage costumes they are unsuitable as the quality of the drape can be completely different (Anderson & Anderson, 1999). Natural fabrics will often hang in stiffer, crisper folds and will lend themselves to the look of a period in this way, whereas synthetic fabrics tend to hang in rounder folds as the fibres are more resilient and bounce back. This resilience can also be an issue when attempting to dye, print or break down a costume to distress and age it.

Furnishing or upholstery fabrics such as velvets, cottons, brocades and linens are frequently used for interpretations of period costume as they are often suitable in terms of weight, drape and durability. Design inspiration from historical decorative patterns, coupled with the larger scale of the motifs and the heavier weight often makes them more appropriate than modern dress fabrics.

In the article 'Sourcing Period Fabrics in a Contemporary World' (Evans, 2006), Gayle Evans discusses the difficulties of finding appropriate fabrics for costumes for period productions and the compromises which may be needed in areas of drape, weight, authenticity and colour. There are clearly issues in terms of the availability of authentic materials due to the introduction of artificial man-made fibres and the discontinuation of certain fabrics and trims with changing tastes and production techniques. Fabric production has evolved, fashions for decorative patterns have changed and developments in technology and mechanisation have affected the techniques used to create surface patterns.

If an appropriate period fabric cannot be sourced through conventional means it may be necessary to have the fabric produced specifically to the designer's requirements or re-produced from a historic textile archive by a specialist. Some designers prefer to use vintage fabrics and trims where possible and there are companies who provide imitation/replica period fabrics specifically for costume, such as Hopkins in London. This is more often a solution for film and larger live projects with a more substantial budget. The Costume Designers Guild describes the difficulty of sourcing just the right fabric:

Although many costumes integrate multiple fabrics, various articles of clothing and several accessories, sometimes finding the right material and composition is the greatest challenge, and involves locating and sourcing materials from all over the world. The quantity needed can pose an extra challenge for costume designers as they are not usually ordering in large quantities, but rather for one costume that may (or may not) be produced in multiples (Costume Designers Guild, 2013).

4.6 Painting, Dyeing & Printing

Larger theatres often have their own specialised dye workshops where fabrics are dyed and printed and costumes are painted into or broken down. They also use techniques to create textile effects which can be more cost effective on a smaller budget e.g. - treating fabrics to imitate leather, painting a knit to suggest chain mail or using bronzing powders, glitters and foiling to suggest gold and silver decoration. A skilled costume painter can often imitate or enhance embroidered, appliqued and woven patterned fabrics, such as brocade, through print and paint so that they are convincing on stage. These methods can then be mixed with other techniques to build up pattern, depth and texture. The process does not always start from a neutral base; an already patterned or coloured fabric may be over dyed or printed and blended patterned fabrics can be dyed so that the dye only takes on either the pattern or the background.



Fig 24. The National Theatre Dye Room.

See <http://www.nationaltheatre.org.uk/video/the-dye-room>

There are a wide range of print and painting techniques which can be used in the costume and fabric painting process, e.g. - screen, block or stencil printing, batik, spraying, sponging, brushing, devoree, foiling, flocking, discharge dyeing etc. and there are various paints, dyes and marking crayons available depending on the fabric being used. Fabrics may be treated first and/or the costume can be painted into after completion. This will often be a process completed in several stages, built up over time dependant on the stage lighting and the effect seen from the auditorium during technical and dress rehearsals.

Printing or patterning the fabric with dyes or paints allows the designer optimum flexibility. One can create unique images or combinations of pattern, re-create period images that may no longer be available for purchase, manipulate scale of pattern, control colour combinations or utilise isolated areas of pattern (Dryden, 1993, p. 93).



Fig 25. Costume with Textiles student Zoe Kelly using print to suggest embroidery for 'Eighty Days Around the World'.

The costume painter's skill, like that of the costume maker, lies in the interpretation of the design, enabling the transformation from a two dimensional drawing into a three dimensional costume. To use the various techniques successfully the painter must have an eye as to what will look convincing from a distance, even when working closely on the costume. In his interview with the V&A, Costume Painter John Cowell suggests that costumes can be 'flattened under the stage lights and shading the costumes by painting into them can contour the figure and give a more three dimensional effect' (V & A Museum, n.d.-I), a reflection echoed in *Costume Design*:

Painting can be used to shade the form of a constructed costume. Sides or folds of a costume can be toned down or sections can be highlighted to add to the three dimensional quality. Painting can add a textured look to a fabric create a pattern or reinforce an already existing pattern by painting in highlights and shadows (Anderson & Anderson, 1999, p.199).



Costume with Textiles students breaking down work; **Fig 26.** 'The Corpse Bride' by Louise Kelly and **Fig 27.** 'The Six Swans' by Kathryn Morgan

4.7 Making the Costume

Once the fabric has been chosen and sourced the Costume Maker will make it work for the design through the cut and construction. Drape, durability, comfort and other practical requirements of the costume will be considered at this stage. In *Period Costume for Stage and Screen 1500-1800* Jean Hunniset suggests that:

Costume worn for any performance has to be strong, able to withstand hard wear and the dry cleaners. It is not always possible to buy the ideal fabric for the design you are making, but by choosing the right mounting material you will at least be able to support the fabric to make the costume strong (Hunnisett, 1991, p.12).

A good Costume Maker is able to produce textural effects created through fabric manipulation e.g.- pin tucking, pleating, smocking, as well as by applying decorative embellishment through beading, braiding and trims. Often sections of lace or embroidered fabric are used to recreate a decorative effect on a smaller budget or fabrics can be 'made' by layering different inexpensive fabrics, laces and

trims to create the illusion of expense, however, for more complex designs a specialist embroiderer may need to be employed.

4.8 Conclusion

Preparation times for theatrical productions can vary enormously; a traditional play will often have as little as four weeks to build the set and costumes while a large scale opera or ballet can begin preparations a year or more in advance. There are particular factors which must be taken into account when choosing materials and producing costumes for a live theatrical performance rather than for film. The colours and chosen fabrics must work with the lighting design and durability and maintenance for a long theatre show run and practicalities such as quick changes, movement and weight must be considered.

Detail which may be appreciated in a close up on screen can be lost when viewed on stage from an auditorium and decoration may be concentrated in different areas, e.g. - the hemline of a dress is important on stage where the costume will always be viewed as a whole, whereas the neckline of a bodice may be the focus of a head shot in a film. In contradiction to this, more theatrical productions are being filmed at larger theatres such as The National in London and shown, often in high definition, to a wider audience. This leaves the designer and maker with a challenge to achieve the balance between what is effective close up for film viewers but equally as convincing for those seeing the live production.

The approach to materials and decoration for costume continues to evolve and new solutions, combined with traditional skills, are contributing to the progression of textile design in this field. Developments in technology for producing textiles offer more opportunities for original and exciting work for stage costume design, however, the cost of these processes is in many cases prohibitive and more economical solutions will often be found.

Historical Overview

5

5.1 Introduction

5.2 The Development of Costume Design in the Secular Theatre

5.3 The Development of Costume for Ballet

5.4 Costume on the Restoration Stage

5.5 Theatre Costume in the 19th Century

5.6 Theatre Costume in the 20th Century to the Present Day

5.7 Conclusion

Historical Overview

5.1 Introduction

Theatre costume has always been dependant on the conventions of the theatre of the period, the artistic ideal of the time and the expectations of that particular audience. Costumes were not always designed to enhance the text or to evoke empathy or understanding of the individual; as theatrical performance has progressed there has been a change from the symbolic representation of a character 'type' to a more individual characterisation, the representation of period clothing on the stage always influenced by the conventions and fashions of the time of the production.

This chapter charts the historical developments in textiles for stage costume in Europe from the Medieval Mystery plays and elaborate Court Masque performances of the 17th and 18th centuries to the present day, exploring how the principles of costuming a theatrical show have evolved. The interpretation of period dress for stage performance is discussed and analysed to set the context for the case studies of surviving theatrical costumes. It is approached with an emphasis on textile driven design, colour, decoration, embellishment and symbolism.

5.2 The Development of Costume Design in the Secular Theatre

In the 15th century the church power which had mostly dominated the Middle Ages began to be overtaken by more secular influences. During the Reformation, which began in 1517, the court entertainments of Henry VIII and Elizabeth I developed into the elaborate court masque performances of the 1600s. Inspired by the rich costumes of medieval drama, which had evolved from ecclesiastical stoles in green purple, black and red into elaborate symbolic character costumes, the 'secular theatre in England took spectacle on the wardrobe side as seriously as it could afford' (Leech, Craik, & Loftis, 1976, p.145).



Fig 28. Depiction of a Mystery play

As archaeological discoveries were made, the fascination with the ancient world and the Roman Empire with its deities and notions of triumph and heroism was revived as the artistic ideal in theatrical dress and performance design. This was, however, a contemporary, imaginative interpretation of classical symbols, accessible to the audience and executed through applied decoration, which was in

turn influenced by the decorative baroque style of the interiors of the time (Laver, 1964, p. 143). This lavish style of swirling decoration was typified in designs of foliage, cherubs, crests and initials and its use of luxurious interior textiles such as velvet and damask (V & A Museum, n.d.-p). This translated into performance costume through scalloped hems, tassels, pendants and animals' faces, the simplicity of a classical outline broken up into complicated compartments with a multitude of motifs (Marley, 1982).

Characters were often weighed down by figurative decoration; at this time decorative motifs contained many symbolic meanings which would have been easily read by the audience at a 'period when allegory and illusion were literary and artistic conventions' (Synge, 1986, p. 33). Although few of these costumes have survived, the ones that have often show a high concentration of embroidered decoration and it is known that the court masques provided employment for many professional embroiderers.



Fig 29. 'The Entry of the Music' in the 'Ballet des Fees de la Foret de Saint Germain' performed in 1625 at the Court of Louis XII

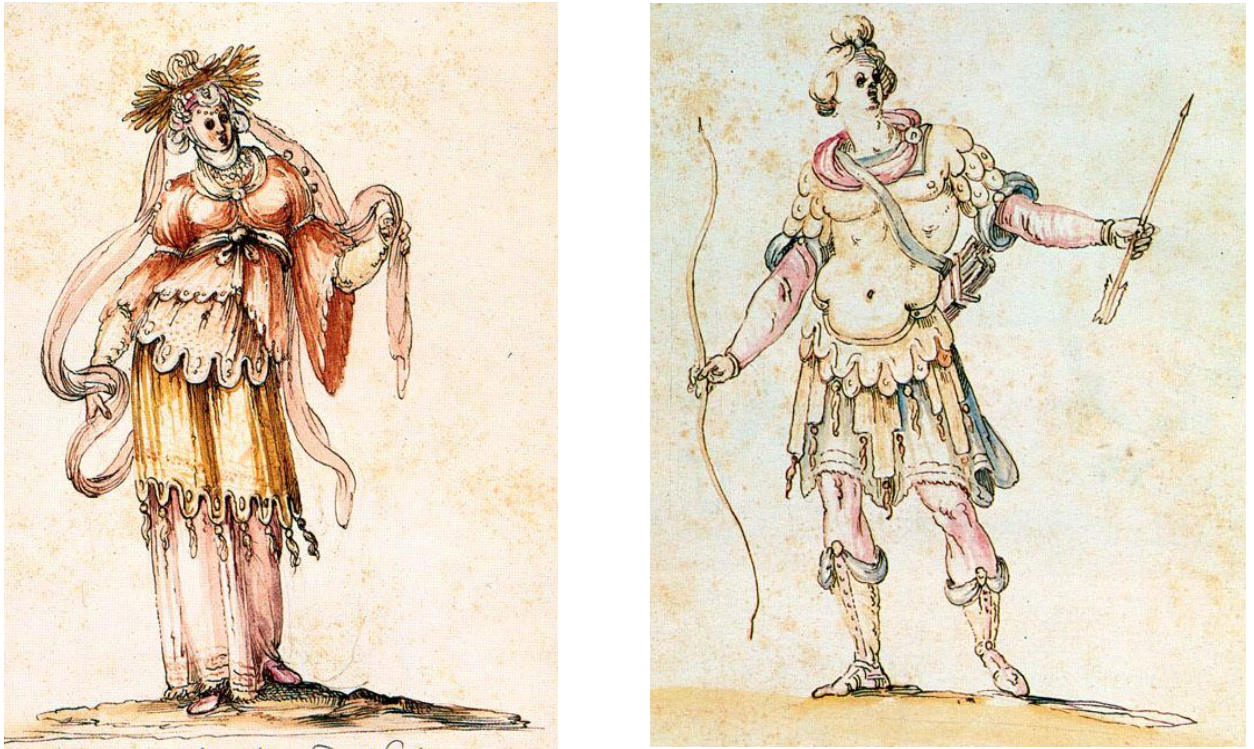


Fig 30. Buontalenti designs for a 'Muse' and 'Apollo' depicting an interpretation of Roman armour

It is important to realise that any decoration was not simply for its own sake, but guided by allegorical and metaphysical consideration. By the middle of the 17th century dress had become overtly opulent, vast sums of money were spent on extravagant silks, satins and embroidered fabrics and considerable use of real gold and precious stones was an integral part of decoration (Clarke & Crisp, 1978, pp. 18, 31).

The court masque performances were staged to celebrate important occasions and used as a propaganda tool to promote the virtues of the people in power. The majority of the population could not read or write so these performances illustrated power, wealth and authority in visual and theatrical terms; the role of costume becoming part of the political message, heavy on symbolism, promoting the current monarch (who often played a god or hero) as the personification of a deity come to earth. Louis XIV of France is still referred to as the 'Sun King', a

sobriquet he earned after his performance as the Sun God 'Apollo' in the 'Ballet de la Nuit', his costume, designed by Henri Gissey (1621 -1673), an iconic symbol of his power, wealth and status as ruler (see case study 6).

A great deal of money was spent on these spectacular events, the theatrical courts vying with the royal courts:

Real gold and silver lace were used with velvet, brocade and ermine. Where a company could not afford real gold then copper was used, while rock crystal would do if they could not afford diamonds (Marley, 1982, p. 23).



Fig 31. Masquers at the wedding banquet of Sir Henry Unton in the 16th century

Performances were divided into comedy and tragedy and were dressed differently. Comedies were played in an exaggerated mode of contemporary dress while tragic plays were dressed in the classical style. It was important for the tragic actor to look heroic, wearing decorative costumes representing the breastplate and tabbed skirt of Roman armour. The Renaissance scholar Geraldini Cinthio felt that 'comedies must be in ordinary clothes but tragedies must be dressed in an aristocratic and magnificent manner' (cited in Marley, 1982, p. 10). Playwright Leone de Sommi of

Mantua writing in 1565 considered that 'a comedy could have velvet and satin garments provided that tragedy was still better dressed in clothing of gold or silver with rich embroidery' (cited in Marley, 1982, p. 11) dealing as it did with the fates of the upper echelons of society. This is further highlighted by a quote from Sabbattini's *Practica* of 1585:

I would not hesitate to dress a servant in velvet or coloured satin, as long as his master's costume were embroidered or decorated with gold so rich that there would be maintained the proper proportion between them. But I would not clothe a housemaid with a torn old skirt, or a servant with a doublet; I would have her wear a nice skirt and him a showy jacket, and I would add so much nobility to the clothes of their masters as to allow for the beauty of the servants' costumes (Cited in Anderson & Anderson, 1999, p. 10).



Fig 32. Costume design by Jean Berain for 'Hercules' for the opera 'Atys' in 1676

The classical Roman costuming style, introduced to England from Italy by the designer Inigo Jones (1573-1652), influenced stage costume for the next 200 years, particularly in operatic and ballet productions where the costumes became

more and more spectacular and extravagant. Pere Menestrier's 1682 treatise on ballet discusses the 'rules' of costuming a performance. He emphasises the symbolism and stylisation prevalent at the time, but also makes a plea for historical persons to be clothed appropriately:

Costumes of allegorical persons are the most difficult, as well as those for virtues and vices which we represent under human form. Costumes must express, as well as they can, the nature and properties of the subject. Fortune should have a costume of changing colours, embroidered on her costume are sceptres, crowns, arms etc. (Nagler, 1959, p. 191).



Designs by Inigo Jones, **Fig 33.** 'Fiery Spirit', **Fig 34.** 'Star' and a **Fig 35.** 'Lady Masquer'

Jones also influenced the theatre coming indoors, firstly the court masques and later theatres themselves. As this happened, lighting began to play an important role in the production and decoration of the costumes. Candlelight deadened the colours and costumes became an extra source of light:

Blue looks black, green darkens to brown, so it was important to use strong, bright colours such as white, yellow, scarlet or orange. Alongside the ideal that the theatre should be richly costumed was the assistance clothes could give as another source of light. Costumes were covered in spangles and sequins to make them shine all over, examples that survive are so thick with copper embroidery, sequins, braid, spangles and loops, the whole costume became an illumination (Marley 1982, pg. 23).

5.3 The Development of Costume for Ballet

Out of the European court masques the two separate traditions of ballet and opera began to develop independently and with the opening of the Académie Royale de Danse in 1661 dance started to move from the court into the public theatres (V & A Museum, n.d.-n).

The absence of the spoken word in balletic performances meant that the costumes developed much more along the symbolic route in terms of period, stylisation and characterisation, developing a set of conventions where certain characters wear a particular style of dress (Laver, 1964). With their beginnings in the classically influenced court ballet costumes, the movement of the dancers was in part dictated by the development of the costumes, particularly for the female characters, with their long skirts, cumbersome hoops and trains, when the 'manipulation of voluminous skirts and graceful handling of heavy yardage in silk or velvet was an integral part of dance instruction' (Kirstein, 34). These wide expanses of fabric also provided a background for large decorative motifs, patterns and decoration. During the late 1700s decorative Rococo prints and ornamental garlands were incorporated into costumes with flowers, flounces, ribbons, and lace in soft pastel colours (Tutu Etoile, 2015). Designer Jean-Baptiste Martin:

Devised decorative and amusing Rococo variations for the male dancer's traditional costume. He utilized Inca, African, Chinese, and Mexican motifs in his ballets, and under his direction the tonnelet (hoop) took on an elliptical shape. (Encyclopaedia Britannica, 2105).



Costume designs by Jean Baptiste Martin **Fig 36.** 'Paysanne Galante' (Gallant Peasant) 1770 and **Fig 37.** 'Indian Woman', 1735

In the 1720s and 30s skirts became shorter and Mademoiselle Salle appeared as a classical statue, removing the wide hoops and wearing a costume made from draped muslin (Marley, 1982). Men's costume began to reflect contemporary fashion and they also removed their tonnelet and replaced it with a jacket and fitted breeches. Jean-Georges Noverre (1727-1810), a voice for ballet costume reform during the 1700s, wished to raise the expressive content of the ballet so that it became more dramatic. He became disillusioned with the over designed spectacle of previous ballets and pleaded for more graceful, asymmetric, draped costumes where the dancer would be unhindered by the large hoops. He wrote:

[All] characters have dresses cut upon the same pattern and only differ by their colours and that brilliancy which chance, not taste throws out promiscuously. Tinsel glitters everywhere. The more a dress is remarkable for gewgaws, spangles, broad lace and gauzes, the better it is calculated to please the actor and spectator, equally devoid of taste (Cited in Grave et al., 1998, p. ix).

He also introduced the idea of using different shadings of the same colour and colour combinations for groups of dancers on the stage rather than an overall uniformity. Influenced by the Neo-classical Grecian influence in the 1790s these reforms eventually led to a much freer approach to ballet costumes.



Fig 38. Anton Raff in Mozart's 1781 Opera 'Idomeneo' wearing a tonellet under a Roman style skirt



Fig 39. Design by Lois Rene Bouquet circa 1750



Fig 40. The 1767 ballet 'Jason et Médée' choreographed by Noverre

Noverre's ideal was lost, however, with the advent of the Romantic movement of the 1800s which led to the development of the longer romantic tutu. The costume designed for 'La Sylphide' in 1832 and worn by Marie Taglioni (1804-1884) was made of white muslin and tarleton and was a shorter skirted version of the fashions of the time, becoming the accepted costume for all prima ballerinas regardless of the subject matter of the ballet. This skirt gradually became shorter, transforming into the classic 'pancake' tutu.



Fig 41. Marie Taglioni in the ballet Flore et Zephre, 1831

The popularity of ballet waned during the latter half of the century until the arrival of Sergei Diaghilev (1872-1929) and the Ballet Russes (Russian Ballet) in Paris in 1909, along with designers Alexandre Benois (1870-1960) and Leon Bakst (1866-1924). Bakst came into the theatre on the wave of choreographer Michel Fokine's revolution in Russian ballet (see case study 4). Fokine (1880-1942) rejected full evening story ballets, like Swan Lake, where the ballerinas wore pink satin pointe shoes and tutus decorated with obvious symbols whatever the subject or setting. In Fokine's ballets, the theme dictated the style of the choreography, music and design (V & A Museum, n.d.-b).

In contrast to the romantic ballets of the previous century, bold primary colours were used instead of pastel shades and designs had an exotic Oriental influence which was echoed in the fashions of the time. This theme was also seen in the work of Erte who as well as designing for the Ballet Russes, also designed for

music hall, opera and traditional theatre, reflecting the spirit of lavish spectacle and indulgence in escapism typical of this era (Neon, 2015). Pablo Picasso (1881-1973) would also design for the Ballet Russes, introducing cubist cardboard costumes.

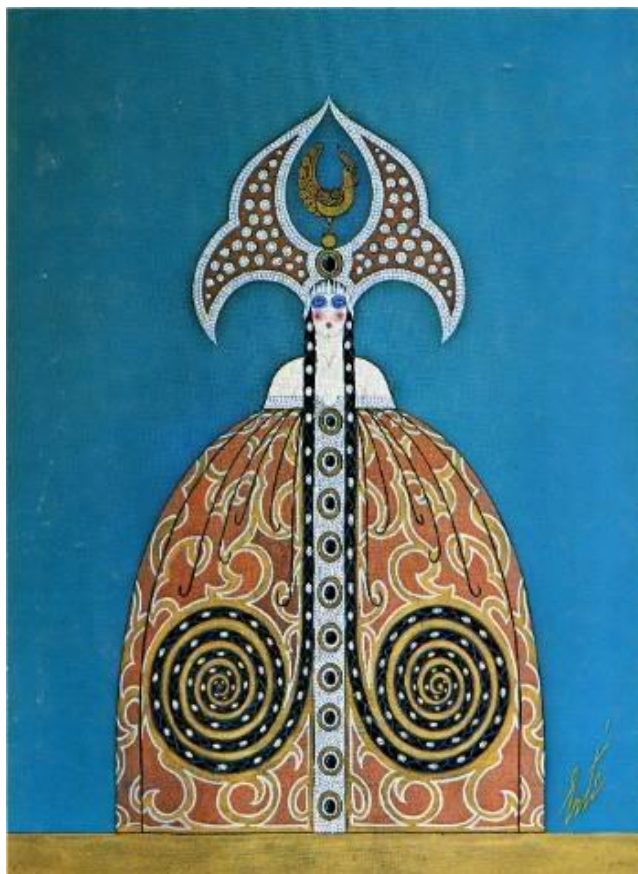


Fig 42. Erte design for a ballet costume

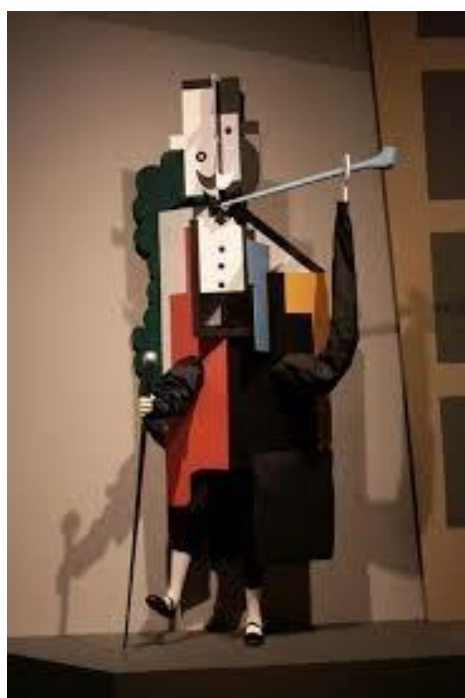


Fig 43. Picasso's Cubist cardboard costume, 1917



Fig 44. Madame Pavlova in a traditional tutu

After Diaghilev's death costume design for ballet began to be less restricted by the traditionalists and while the traditional tutu is still prevalent, with the advent of modernism and post-modernism, more freedom has been seen in design for ballet costumes during the 20th and 21st centuries. However, where a ballet is costumed in the traditional tutu style, decoration plays a crucial role in signifying the character. Where all performers have the same silhouette, the only way to suggest character and period, except through the choreography and slight variations in the cut, is by the colours and embellishments used on the costume. This obvious symbolism can be seen below in the two examples from the Royal Opera House archives:



Fig 45. 'Firebird' and **Fig 46.** 'Snowflake' tutus from the Royal Opera House archives

5.4 Costume on the Restoration Stage

The 18th century saw a huge rise in the popularity of opera across Europe and the reintroduction of the theatres by Charles II (1630-1685) after the Restoration of the monarchy. This brought with it a more upper and middle class audience with expectations of grandeur and luxury, who would often visit the theatre to see their favourite actors and actresses. Costumes consisted of a miscellany of looks and styles with occasional attempts at historical correctness:

Because the Restoration stage enjoyed the patronage of Charles II (it) received ample funds for wardrobe. The theatrical tastes of the audience tended towards spectacle, and costumes were designed to please the masses. Because theatre during this time was a visual experience before anything else, it was important for successful theatre to parade the actors in the most elaborate costumes possible (Storey et al, n.d.).



Fig 47. Eighteenth Century Theatre Costume

'The Spectator' founder Joseph Addison (1672-1719) criticised the exaggerated size and encumbrance of the costumes but also dismissed the distressing of costumes to express character and experience. He advocated that the spoken word rather than costume should represent the social standing of the character and discussed how the costumes of the time, with their enormous plumed headdresses and trains carried by pages, smothered the performance:

We are told, That an ancient Tragick Poet, to move the Pity of his Audience used to make the Actors represent them in Dresses and Cloaths that were thread-bare and decayed. This Artifice for moving Pity, seems as ill-contrived, as that we have been speaking of. In short, I would have our Conceptions raised by the Dignity of Thought and Sublimity of Expression, rather than by a Train of Robes or a Plume of Feathers (Steele & Addison, 1826, p. 55).



Fig 48. Contemporary Restoration Comedy Costumes for the Shakespeare Theatre Company in 'Way of the World'

In 1724 Aaron Hill wrote 'The Generous Traitor' which he costumed in what he considered authentic Saxon dress. He did, however, concede that the overall effect in terms of colours for the different characters should not be lost and that fake fur could be used; he was aiming for 'dramatic rather than scientific precision' (Bartholomeusz, 1969, p. 84). The play was, however, unsuccessful and it appears that Hill was ahead of his time.

John Hill's thesis 'The Actor', published in 1750 called for the distressing or breaking down of a costume to give it authenticity:

Let the look of reality be kept up; and when the actor tells us of some dreadful bustle he has been in, we would have him shew some marks of it by the disorder of his person (Hill, 1750).

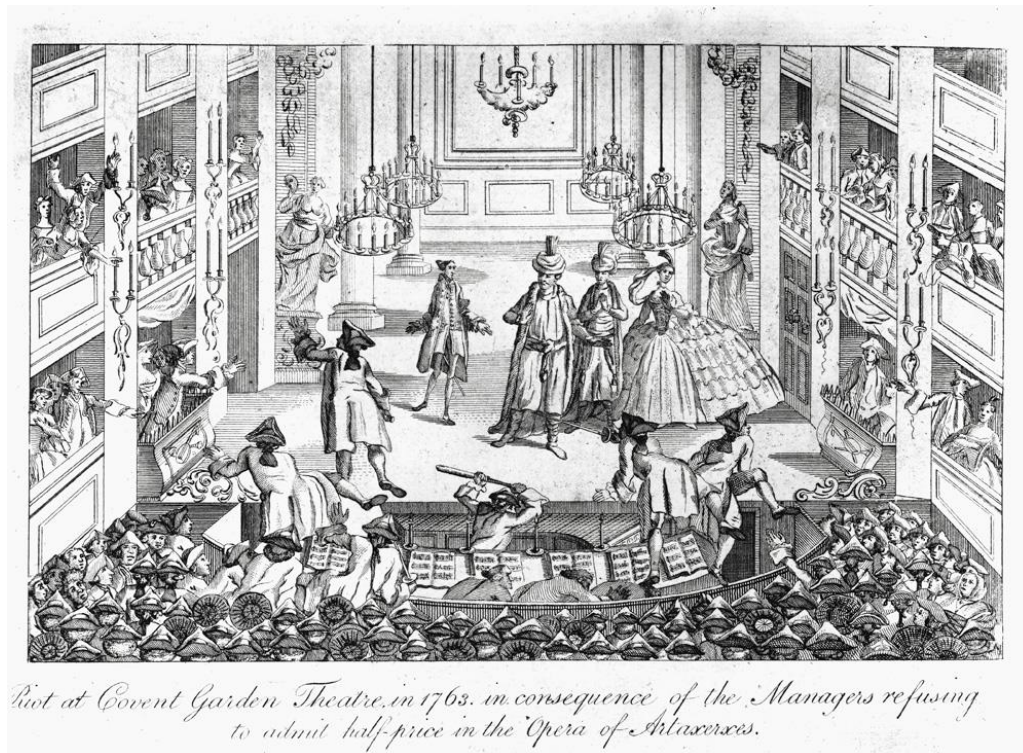


Fig 49. 1763 Riot over ticket pricing in Covent Garden during the opera 'Artaxerxes'. Picture also shows 'Turkish' costume and exaggerated silhouette of the female costume.

David Garrick (1717-1779) was also a voice for reform and realism in costume for the stage, however, the Cambridge Paperback Guide to Theatre suggests that although at the time the costumes in his productions were:

Lauded as authentic, realistic or historically accurate, (they) now seem little more than tinkering with the fashions of the day, adapting modern dress and selected historical features to suit the characteristics and individualised details of the role (Stanton & Banham, 1996, p. 84).

This 'tinkering' can be seen in the development of Van Dyke dress for the theatre, influenced by the 17th century portraits of artist Anthony Van Dyke (1599-1641). Characterised by large lacy collars and slashing, this style was interpreted with an 18th century bias and became a convention for costume on the stage as the appropriate attire for characters in 17th century plays. This is perhaps the perfect example of a 'costume', being neither historically accurate or a representation of contemporary dress, instead a symbolic representation of the ideal of the time; in the audiences eyes 'old fashioned' and idealised with the decoration itself eventually becoming re-interpreted as an applied trimming rather than a slash in the fabric (Marley, 1982). Van Dyke dress was later abolished by the Victorians as it was not considered accurate enough.

Later in the 18th century Sarah Siddons (1755-1831) pioneered a simple style of a soft, draped, classical costume, removing the need for hoops and headdresses for women on the stage and the associated problems with expression and movement. The classical ideal again became fashionable for 'Roman' works on the stage with a renewed interest in the folding and arranging of togas to give an authentic look.



Fig 50. Sarah Siddons as 'Euphrasia' in 'The Grecian Daughter', 1782

5.5 Theatre Costume in the 19th Century

The 19th century saw the continued rise of the Romantic Movement and Melodrama with its stereotypical, one dimensional characters representing 'good' and 'evil'. A description of costumes worn in a production of gothic horror 'The Vampire' (1820) demonstrates the obvious symbolism in the decoration of the costumes. The 'Spirit of the Flood' wears 'a white satin dress trimmed with shells and such' while the 'Spirit of the Air' 'a white muslin dress decorated with spangles, a sky-blue robe, wings, tiara and a silver wand' (Marley, 1982, p. 67). Heroines wear white to symbolise purity and Scottish characters are represented in plaid. Another convention of the time is the covering of arms and legs with fabric to represent skin, as showing too much flesh was not acceptable at this time. In a production of 'Frankenstein' (1818) the monster wore a body suit painted to represent muscles and 'African' characters would be represented with black cloth arms and legs. The use of basic colour symbolism prevailed e.g. - yellow for a coward, brown for country folk. Some colours had several meanings such as black for evil, clerical and ecclesiastical characters and red for both devils and to signify martial bravery.

As menswear of the 19th century did not lend itself to adaptation for historical or fantasy productions other conventions for male costume developed. These included the wearing of military uniforms, Hussar uniforms and the adopting of the 'Spanish' costume, the 'Italian' costume and the 'German' costume, concocted from elements of 'Shakespearean' and European fashions of previous centuries (Komisarjevsky, 1968). Other stock costumes included the Swiss 'Peasant' costume and the 'Italian Bandit' for villains.



Fig 51. Mr. Elton as 'Sir Kenneth of Scotland' disguised as the 'Nubian Slave', 1830



Fig 52. Rossini's 19th century costume designs for 'William Tell'

Alongside the melodrama, there was a growing movement for a more realistic approach to costuming a performance. Actor Manager Charles Kean's (1811-1868) 1823 production of Shakespeare's *King John* was designed by J.R. Planche (1795-1880), a clothing historian. It was advertised as having:

Attention to costume never equalled on the English stage. Every character will appear in the precise HABIT OF THE TIME, the whole of the Dresses and Decorations being executed from undisputable Authorities (cited in Bay, n.d.).

This extended to the coat of arms for the costumes also being painstakingly researched and faithfully re-produced. The production was considered to be the first completely historically accurate Shakespeare play, however, it was still affected by the 'desire to present a richly coloured spectacle' and by Victorian fashions and taste; 'A Roman clad Anthony might stalwartly stand beside a very demure and much petticoated Cleopatra' (Nicoll, 1949, p. 40). The more middle class audiences loved the intricacy of the costumes and with a new understanding

of the past, combined with the 19th century interest in antiquity, the drive for detailed historical precision became more popular.



Fig 53. Charles Kean and his wife in what was considered historically accurate costume for 'Macbeth'



Fig 54. Costume worn in 1850s by Kean in Henry IV part 1

Ellen Terry (1847-1928), the most famous actress of her day and muse for the artists of the Medieval inspired Pre-Raphaelite and Aesthetic movements met her preferred costume advisor Alice Comyns-Carr (1849-1916) in 1887 (NPG, 2008). Comyns-Carr provided a crinkled dress of muslin for her role as Ellaline in 'The Amber Heart', an effect that was achieved by twisting the fabric and putting it in a potato steamer (V & A Museum, n.d.-a). Terry's most famous costume is the 'beetle wing' dress created by Comyns-Carr for her role as 'Lady Macbeth' in 1888. It demonstrates an innovative moment in textiles for stage costume design and construction. The dress was made from a twist of soft green silk and blue tinsel crocheted to look like soft chain armour and sewn all over with real green iridescent beetle wings. It was then decorated with Celtic borders of rubies and diamonds and finished with a shot velvet cloak embroidered with griffins.



Fig 55. Ellen Terry as 'Ellaline' in 'The Amber Heart' **Fig 56.** 'Lady Macbeth' **Fig 57.** 'Queen Katharine' in 'Henry VIII'

Actor Manager Herbert Beerbohm Tree (1852–1917) continued with the lavish stage design tradition and was particularly noted for his extravagant Shakespeare productions where he accompanied the vast sets with carefully draped togas and costumes made of silk, velvet and brocade. He would, however, sacrifice accuracy if it got in the way of the spectacle. In his 1897 essay 'Some Aspects of the Drama of To-day' he stated:

Everything that tends to aid illusion, to stimulate the imagination of an audience, is legitimate on the stage. Everything that detracts from illusion is illegitimate (Tree, 1897, p. 68).

The German Meiningen Theatre Company also created performances with an emphasis on historical accuracy. Their productions of the late 1800s were extravagant by the standards of the time and had up to 300 original costumes, meticulously researched and constructed from authentic period materials which were often expensive and difficult to source (Britannica, n.d.). This movement influenced Konstantin Stanislavsky (1863-1938) and the Moscow Arts Theatre to such a degree that in his production of 'Tzar Fyodor Ivanovitch':

The costumes were exact replicas of historical documents and made as far as possible of the genuine old materials. The long bejewelled brocade coats had fur collars and were lined throughout with fur, which made them so heavy that it seemed almost impossible for the actors to breathe (Komisarjevsky cited in Anderson & Anderson, 1999, p. 15).



Fig 58. 'Julius Caesar' at the Saxe Meiningen Theatre, 1863

These opposing approaches to staging performances; the flamboyant excesses of the 18th century and the later obsession with authenticity and spectacle seem to have resulted in the same problem; that of the encumbrance of the performer and hindrance of the delivery of their role through the use of (in terms of movement and practicality) unsuitable types and amounts of fabric, materials and decoration.

5.6 Theatre Costume from the 20th Century to the Present Day

The late 19th century had seen a battle on the stage between the extravagance and opulence of a make believe world and the contrasting views of the 'Theatre of Ideas' which believed that the stage should be used to highlight current social issues. At the beginning of the 20th century the theatre was generally seen as an opportunity for ordinary people to experience glamour and opulence and to instil a national pride in heroism, with lavish and expensive performances still being held during the First World War (Marley, 1982).

Charles Ricketts (1866–1931) designed costumes as part of the war effort for three Shakespearean productions which toured Europe in 1918. Margaret Mitchell discusses his work at this time in her article 'A Costume Correspondence: The Theatrical War Effort of Charles Ricketts' which gives an insight into his approach to costume design:

He studied historic motifs and patterns, but he often enlarged or slightly abstracted the surface decorations on the fabrics. Ricketts's costume designs appear to be based in research, but his expressions of silhouette, pattern and form are frequently exaggerated and extend beyond the bounds of historical accuracy (Mitchell, 2013, p. 16).

The article also discusses the shortages of and expense of fabrics for costume during the war which led to Ricketts often using painting and stencilling to interpret expensive embroidery or to imitate fabrics that were not available, in one instance stencilling 100 yards of material himself. He would also give detailed instructions regarding painting into costumes once they were finished if he thought they looked too new or if the colour was wrong.



Charles rickets designs for **Fig 59.** 'St. Joan', 1924 and **Fig 60.** 'Merchant of Venice', 1918

At the turn of the 20th century Swiss stage designer Adolphe Appia and the English actor and designer Edward Gordon Craig (1872-1966) called for symbolism in theatre costume rather than the realism and spectacle of the previous movement. Craig advocated the use of simpler geometric shapes and lines rather than the Victorian fashion for fussy ornamentation, however, it wasn't until the 1950's that his influence reached the UK from Europe. Appia echoed Craig's views, advocating that stage costume evoke and suggest a period but never copy historical lines, rejecting the false realism of the pictorial approach to stage design depicted in painted backdrops and fake foliage (Bablet, n.d.).

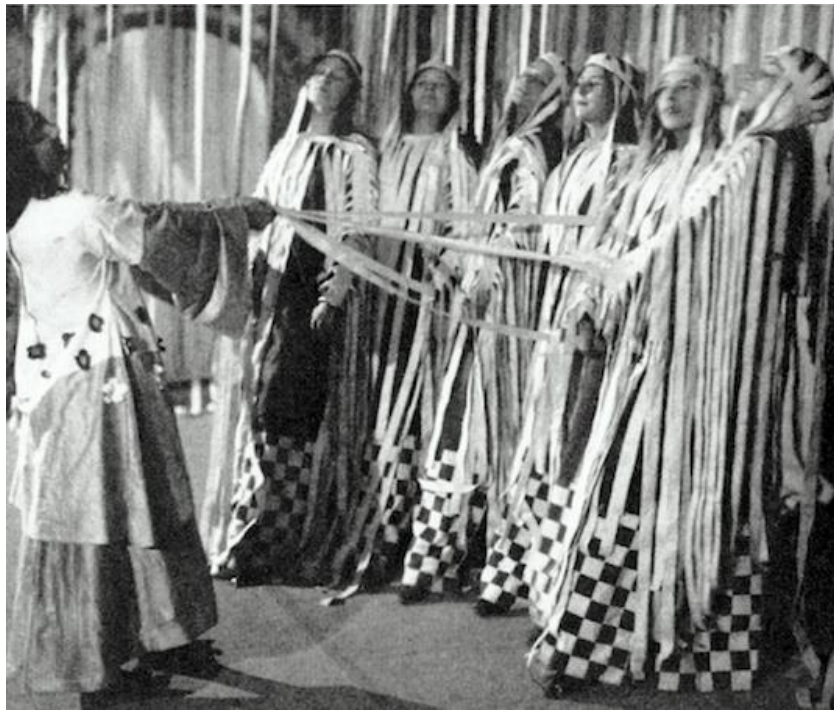


Fig 61. Costumes by Edward Gordon Craig, 1902

Stage design began to be influenced by various art movements such as Cubism, Expressionism and Surrealism which led to experimentation in Avant Garde theatre with 'stylisators' who promoted the idea of a creative synthesis, where the costumes were a representation of the ideology of the play rather than of a particular period or mode of fashion (Komisarjevsky, 1968). This can be seen in the stage design work of Picasso and Bakst as well as in the more mechanical costumes such as those of Oscar Schlemmer and the Constructivist movement which saw extreme stylisation in costume. Max Reinhardt (1873-1943) also rejected the notion of complete realism. While he still staged spectacular productions he had a 'desire for a visual interpretation which would re-inforce the play's main themes without unquestioning devotion to historical accuracy' (Anderson & Anderson, 1999, p. 16). One member of the Surrealist movement of the 1920s, Jean Hugo (1894-1984) designed daring costumes for Cocteau's *Romeo and Juliet* in 1926. These designs depicted black costumes with a stylised period silhouette with painted on 'embroidery'.



Fig 62. 'Romeo' and 'Juliette' designed by Jean Hugo, 1926

Claud Lovat Fraser's 1921 designs for 'The Beggars Opera', which he revisited after realising that a realistic approach would not work on the smaller stage, also demonstrate this symbolic approach. He used bright colours and kept to the silhouette of the 18th century but stated:

I have taken considerable liberties in the manner in which I have shorn them of ribbons and laces and—for the sake of dramatic simplicity, be it remembered—I have eliminated yards of trimming (Wheeler, Funk, & Woods, 1921, p. 41).

In discussing the costumes the director, Nigel Playfair said:

Everything in the way of flowered and figured materials was avoided, simply because the designer wanted to create a very clean, hard and unsentimental colour scheme in keeping with the general character of the play (cited in Laver, 1964, p. 200).



Fig 63. Costume Design for 'The Beggar's Opera' by Claud Lovat Fraser, 1921

This simplification of line and reduction in ornamentation for costume reflected the fashions of the 1920s and 30s and was followed, even if more embellishment was correct for the period in which the play was set. This stylisation had a strong influence on costume design further contributing to the idea of suggesting a period rather than reproducing it.

In 1934 designer Stella Mary Newton (1901-2001) worked with T.S. Eliot (1888-1965) on his first religious stage work, 'The Rock'. The production involved 330 costumes from 1066 to the 1930s (White, 2001). Newton used colour blocking for groups of characters, e.g. - Danes in orange, Saxons in blue, and dressed the chorus in robes of stiffened hessian to look like stone statues. The following year, she worked with Eliot again on 'Murder in the Cathedral' where the costumes were specifically designed in strong colours to detract from the architecture of the venue which was the wrong period for the play's 11th century setting. Among the highly symbolic costumes the chorus were dressed in fabrics which gave the effect of stained glass in green, red and blue. Although fabrics were not rationed for theatre during the Second World War, theatres having special dispensation,

certain fabrics were more difficult to get hold of; for one of Newton's later productions she painted patterns on to calico to imitate more expensive materials. The shortages experienced during the war, coupled with the developments in synthetic fabrics and plastics, led to innovative use of alternative and unusual materials in costume production and decoration.



Fig 64e. Designs by Stella Mary Newton for 'Murder in the Cathedral', 1935

Costume designer Lila de Nobili (1916-2002) made use of these new materials in her costumes for the 1968 production of 'Sleeping Beauty' for the Royal Ballet. In the costume for 'The Huntswoman', more traditional materials such as velvet, cotton and appliqued felt motifs and quilting were used alongside white plastic for the beast emblem, gold painted adhesive fleur de lis and chains of gold painted resin (V & A Museum, n.d.-g). Nobili was also a collector of antique and vintage materials which she incorporated into her costumes to give the characters a sense of having a past life when they came on stage. Described in her obituary as 'creating stage pictures already mildewed at the edges' (Jays, 2002) she

successfully mixed the old and the new to create a romantic interpretation of period costumes.



Costumes for 'Sleeping Beauty' by Lila de Nobili, 1968 **Fig 65.** Woman's Hunting costume and **Fig 66.** Detail of 'Aurora' costume

An important contribution to the decoration of theatrical costume during the 1960s was the development of 'gunking'. Devised by the Royal Shakespeare Company (RSC) in 1963 for a production of the 'War of the Roses' it was used to create the effect of caked on mud and was later used to give the impression of sumptuous decoration (V & A Museum, n.d.-j). The technique was developed using modern glues, plastics and other unusual materials, in the case of the 'Wars of the Roses' costumes 'marble chippings, chicken grit and stone gravel' (Peacock, 2007). A review of 'The Revengers' Tragedy' in 1966 where gunking was used on top of inexpensive satins and artificial silks praised:

The happy combination of the ingenuity of the designer, Christopher Morley, and of the skill of the company's workshops in conjuring up the pomp of yesteryear with the plastics and aluminium foil of here and now (V & A Museum, n.d.-f).

The costumes had been covered in glue, which was sometimes dyed, and sprinkled with sequins, glitter, flocking powder, bits of plastic, beads and jewels.



Fig 67. Costume for 'Vindice' for 'The Revengers' Tragedy showing 'gunking' technique

This experimental approach, while cost effective and successful on stage, had its disadvantages. The fabrics became stiff and heavy which affected movement and made the costumes heavy. The gunking also covered the seams making alterations difficult (Chambers). These costumes have not survived well, the decoration setting solid and cracking, having only been made for the duration of a particular performance with no consideration for their future use.

Maker Ralph Dyer discusses the work of costume designer Desmond Heeley who used a hot glue gun to create decoration on costumes in the 1970s:

He used to dribble it out onto a piece of lace, trace around and embellish the lace pattern and then leave it. It came out cream or honey gold. And all those puffings on the costumes, instead of being one long strip and all caught by hand, we made an individual one and then glue gunned it on (Dyer cited in V & A Museum, n.d.-j).

The first modern metallic fibres were invented in 1946 leading to more economical production; historically, metallic fibres were made by wrapping precious metals around a cotton or silk core and were therefore expensive and heavy (Brandon, 2009). By using aluminium and coating the fibres a cheaper, lighter, non-tarnishing alternative became available. Featuring heavily in the fashions of the 1960s, Lurex could be knitted or woven and mixed with other fibres, meaning it is found in stretch fabric, brocades, braids, cords, lace, ribbons and lame fabric. The costume below, designed for 'Elizabeth I' by Alix Stone for the English National Opera's 'Gloriana' in 1975 shows an Elizabethan cut with a 1970s Lurex brocade fabric trimmed with Lurex lace and gold braids.



Fig. 68 Costume and detail for 'Elizabeth I' designed by Alix Stone, 1975

One of the costumes designed for the original 1975 opera 'Un Ballo in Maschera' shows how furnishing and upholstery fabrics can be successfully integrated into period stage costumes. Produced for a member of the chorus, it shows a bold, colourful 18th century inspired chinoiserie pattern of birds, flowers and foliage, typical of 1970s curtain fabric (V & A Museum, n.d.-m). Another opera costume from a 1983 production of 'Ariadne auf Naxos' shows the use of Dralon, a heavy synthetic but luxurious furnishing fabric which imitates velvet. Again, the period cut is offset by the contemporary pattern of the decoration in black and gold Lurex braid.



Fig 69. Costume detail for Chorus costume for 'Un Ballo in Maschera', 1975



Fig 70. Costume for 'Ariadne auf Naxos' 1983

The re-opening of Shakespeare's Globe Theatre in London in 1997 saw a return to creating period costumes in a more traditional way; rather than being produced by modern methods to depict a historical era, they have been re-produced by

traditional methods where primary research using surviving Elizabethan clothing has informed the making process.

Jenny Tiramani designed a collection of twenty-five costumes for productions staged at the Globe Theatre in London, which are now used as a public resource. These costumes were:

Founded on historical research into the material culture of clothing, relevant to the Shakespearean Theatre. The specific demands of theatre production at the Globe has also necessitated a distinct approach to costume construction, where a traditional notion of silhouette is replaced by attention to detail and to the weight, texture and character of the original (Tiramani, 2007).



Fig 71. Costume designed by Tiramani for 'Measure for Measure', 2004

The following examples demonstrate how digital printing technology is being used to create pattern and embellishment for bespoke textiles for stage performance costume in the 21st century.

The 2009 Royal Opera House production of 'Artaxerxes' combined a period shape based on 18th century panniers but used Japanese textiles and patterns, mixing vintage with new technology. Tailor Jay Francois-Campbell discusses working on the costumes:

For the main character 'Artaxerxes', a vintage Japanese kimono was used, but this alone was not enough to complete the costume. A specialist computer was used to produce additional metres to finish the garment, which was the first time I had seen such a technique. The end result was spectacular (Francois-Campbell cited in Glasgow-Smith, 2014).



Fig 72. 'Artaxerxes' at the Royal Opera House, 2009

For the 2013 production of 'Flights of Fancy' designer Paul Shreik also used 21st century technology to recreate digital printed images onto cloth. Telling the story of the centenary of Treorchy's Parc and Dare Theatre in Wales he created

costumes for each era from fabric featuring photographs from the time including suffragettes, World War I soldiers and coal miners (Price, 2013). He also used digital print in his collaboration with Matt Fox for the 2013 production of 'Cinderella' at The Customs House where the printed contemporary textiles have been partnered with a more period cut.



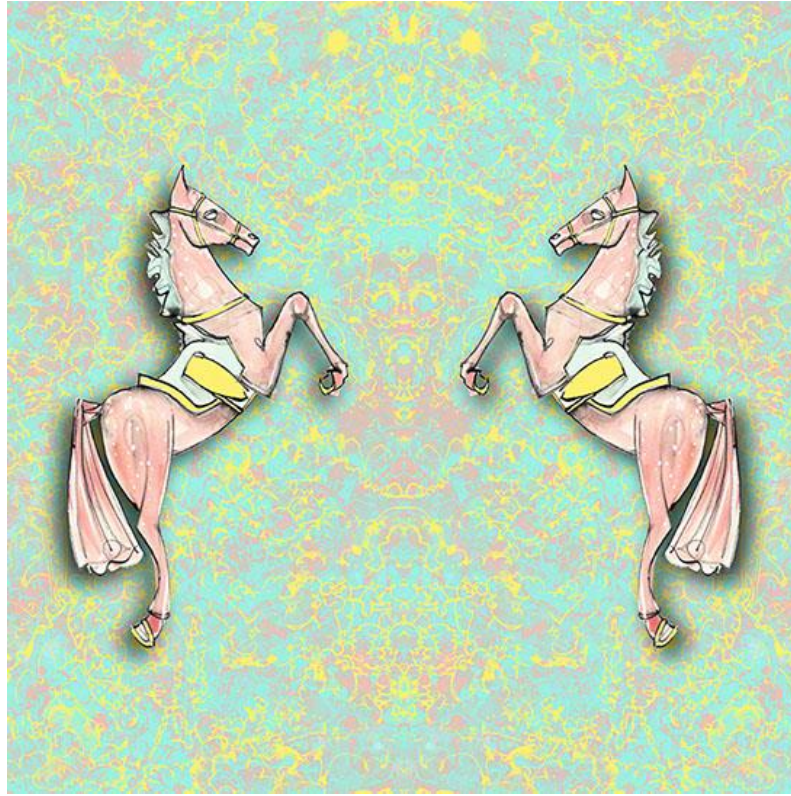


Fig 73. Digital Textile designs for 'Cinderella' by Paul Shreik & Matt Fox, 2013

5.7 Conclusion

These examples of 20th and 21st century advances in textile for period based theatrical costume design and construction highlight the transition from the use of traditional, often costly, fabrics to the application of inexpensive man-made materials which enable innovative, economical, practical solutions to shortages and smaller budgets. They also demonstrate alternative methods of producing fabric from paint and print through to digital design technology for 21st century stage costume.

These developments are further evidenced in the following case studies which explore the work of various designers, reflect upon design interpretation and consider contemporary fashions and tastes in fabrics, techniques and embellishment. Through close inspection, the methods used and application of decorative techniques as well as choice and availability of fabrics and other materials are examined.

Case Studies

6

6.1 Introduction

6.2 Liverpool Museum Decorative Arts Archive

6.3 Original 18th Century Theatre Costumes

6.4 1912 'La Danse' costume by Charles Wilhelm

6.5 1921 'Sleeping Beauty' costume by Leon Bakst

6.6 1953 'Homage to the Queen' costume by Oliver Messel

6.7 1969 'Ballet de la Nuit' costumes by David Walker

6.8 1988 'Un Ballo in Maschera' costume by Jurgen Rose

6.9 2011 'The Enchanted Island' costume by Kevin Pollard

6.10 2015 'The Bartered Bride' design by Lauren Thompson

Case Studies

6.1 Introduction

The preliminary case study was conducted early in the research before the main focus of the project was developed. It was, however, useful in inspiring some of the questions which inform the remainder of the archival, object based research. The second study is a description of two original surviving court ballet costumes from the 1700s which set the context for the remainder of the case studies which include more recent interpretations of 17th and 18th century court ballet costumes.

These later costumes demonstrate the changes in textile design and implementation for live performance costume throughout the previous 100 years. The first three are female costumes and the second three male costumes are based on, or are interpretations of, the Louis XIV 'Apollo' or 'Sun King' costume design. The last study is a reflection on a second year student's work on the Costume with Textiles degree where the court ballet costumes have been used as inspiration for design and textiles.

6.2 Case Study 1

Liverpool Museum Decorative Arts Archive

Date: 1920's and 1960's

Performances: Unknown

Designers: Unknown

Characters: Unknown and 'Queen of the Night'

Liverpool Museum's collection of theatrical costumes consists of three professionally made dresses and a selection of garments altered to be worn for amateur dramatics performances. Two of the professional costumes are of interest in the comparison of the quality of the craftsmanship in their construction. The first is a 1920s costume made by Covent Garden Theatrical Costumiers, B.J. Simmons and Co. for the actress Cicely Courteneidge, however, the production, designer and character are unknown. The second is an 18th century style dress

with pannier skirts made between 1960 and 1970 for the character of 'Queen of the Night'. In this case the production, designer and performer are unknown.

The earlier costume [fig 74] consists of a satin petticoat and a brocade skirt and bodice. The petticoat has an embroidered apron section which is mounted on cotton, hiding the reverse of the embroidery, and has been finished with a quilted hem. The skirt is faced with blue satin at the hem and centre fronts. The bodice has net sleeves, worked eyelets, is piped at the neck and hem and has been altered with an extra piece being added into the centre back. The decoration consists of blue velvet padded areas with machine couching in metallic thread, sequins and braiding suggesting grapes, flowers, leaves and tendrils.

The second costume [fig 75] comprises a bodice and skirt, supported by boned panniers which are controlled by a basque and attached to a quilted calico petticoat with a satin frill. There are two layers of a net overskirt which has been darted into the waist. There is a possibility that there was once an overskirt as the back of the skirt is plain. The bodice is made of a metallic kingfisher blue cloque and has long sleeves. There is net over the stomacher section as on the skirt. The costume is embellished with large gems and beads, couching using various thicknesses of threads, braid and Lurex applique depicting motifs of stars, bats and moons.



Fig 74. Details of 'grape' embroidery on 1920s costume



Fig 75. Details of star, bat and moon motifs on 1960s Queen of the Night costume

As the second costume is known to be for the character of the 'Queen of the Night', the symbolism of the decoration is simple to interpret, the symbols,

patterns and colours immediately suggesting the night sky. The grapes and linear scrolling leaves of the earlier costume suggest a nature theme, grapes historically symbolising fertility, abundance and prosperity.

Although it is impossible to know what rigours were demanded of each costume, the earlier costume's decoration has remained virtually intact while the later one is disintegrating and shredding. The execution of the decoration is also much cruder on the later costume. Documentation indicates that the later dress was purchased by the donor from the sale of theatre stock to be hired out as fancy dress, which may explain some of the wear and tear.

The study of these two dresses simultaneously has led to questions regarding the difference in quality of theatrical costumes from different periods during the 20th century. What factors influence the materials chosen to make a costume? Budget? Taste? Availability? Suitability? Does the quality of the fabrics and decoration matter so long as the costume survived the duration of the run of the show? Is it important that the decoration looks good close up or does it simply need to be effective on the stage under the lighting? How do we judge the quality of decoration made from 'dated' fabrics such as Lurex with a modern eye? Is it possible to get a sense of character when the costume is so out of context, both in terms of not being worn on a stage and it being removed from its era? How simple is it to interpret symbolic textiles and pattern in a costume, without the benefit of knowing the character or the production?

These questions form the basis of the next museum visit to London's Victoria & Albert (V&A) archive and Theatre and Performance exhibition.

6.3 Case Study 2:

V&A Theatre and Performance Archives, London

Original Italian Meleto Castle Theatre Costumes

Mid-18th Century

These early examples of stage costumes come from the private theatre of the Meleto Castle in Tuscany and were used for court masques, dancing and possibly plays. Cut in the style fashionable for stage costume at the time, the male costumes [fig 76, 77 & 78] represent interpretations of ancient Roman armour, consisting of a cuirass (breastplate) and skirt. They are heavily embellished with large swirling baroque patterns and stylised motifs which suggest the engraving of an armoured breastplate, the raised embroidery representing embossed metal. The female costume [fig 79] consists of a bodice and skirt, cut to be worn over panniers, and is also embroidered with a stylised floral design.

The Castle Theatre was an intimate space lit by candles with the audience sitting close to the performers:

The silver and gold embroidery would have caught the flickering light, fine details would have been harder to appreciate; this enabled the maker to mix finely worked embroidery with more theatrical, bolder effects, like the cardboard and glass 'jewels' (V & A Museum, n.d.-h).

Constructed onto linen and a stiff hessian backing to hold the heavy embellishment, top fabrics including velvet, satin, taffeta and silk gauze have been used which would reflect the candle light. It is notable in these early examples of theatrical costume that despite there clearly being a budget for expensive embroidery and jewels, consideration was given to the effect of the lighting and durability and strength for performance. Cheaper alternatives have been used in areas of the decoration, furnishing fabrics have been used in place of finer dress

fabrics and a backing fabric has been used for comfort and strength; practices that are still common in the theatrical costume industry today.



Fig 76. and Fig 77. 18th Century Meleto Castle Theatre Costumes, Male



Fig 78. 18th Century Meleto Castle Costume with Tab Detail, Male





Fig 79. 18th Century Meleto Castle Costume, Female

It was not possible to view these costumes as they are very delicate and requested regularly. Being unable to see them first hand makes it difficult to get a true sense of the quality, workmanship and materials involved in their production.

In 'Encounters in the Archive: Reflections on Costume' Charlotte Hode, Reader in Fine Arts at the University of the Arts in London discusses the orange costume [fig 77] and describes how the 'surprisingly bold pattern' drew her eye around the torso and how the 'luscious' and 'swirling' raised embroidery 'exists as its own object'. She also describes the stitching; 'you can see the directional changes of the stitching which is very beautiful and very tightly stitched...the contrast with the little flickery bits that are around the edge like fronds' (Hode cited in Barbieri, 2012). It is clear from this description that experiencing this costume in reality rather than through the study of photographs conveys a different feeling, the three dimensional qualities of the raised motifs within the pattern and finer details of the embroidery such as the variegated lengths of stitch can only be appreciated when seen 'in the flesh'. The effect the embroidery techniques would have under the candlelight, such as reflecting the stitching as it changes direction, cannot be imagined from the photograph, which while giving a sense of the pattern appears very flat after reading such a lively description. The weight of the costume and how this may have affected the movement of the performer must also be assumed. Hode concludes by saying 'you really sense a sort of atmosphere, the

music, the ambience, all that is contained within the garment’ (Hode cited in Barbieri, 2012).

It is difficult to see how this effect or feeling could be replicated through modern decorative techniques; as well as how they would have looked on the stage under the candlelight, part of the beauty of these objects comes from the sense of history encapsulated within them and the demonstration of wealth and craftsmanship they display through the application of embellishment and decoration.

| Colours | Top Fabrics | Trims | Decorative Techniques |
|---------|-------------|------------------|-----------------------|
| Green | Velvet | Imitation jewels | Braiding |
| Blue | Silk | Metal braid | Embroidery |
| Orange | Silk gauze | Metal fringing | Passamentarie |
| Gold | Gros grain | Tassels | |
| Silver | Satin | Silver thread | |

Fig 80. Table of materials and techniques used in Meleto Castle Costumes

6.4 Case Study 3

V&A Theatre and Performance Archives, London

Date: 1912

Performance: ‘La Danse’

Designer: Charles Wilhelm (1858-1925)

Character: ‘Mademoiselle Françoise Provost’

The costume in this case study was produced for the character of Mademoiselle Françoise Prevost and was worn by Adeline Genée, who also choreographed the

piece. The show depicted the history of ballet between 1710 and 1845 and was shown at the Metropolitan Opera House, New York in 1912 and at the London Coliseum in 1914 (V & A Museum, n.d.-e).

Willhelm was one of the most prolific theatre designers of his era. He began his career designing pantomimes but also designed ballets, plays, light opera, musical comedy and Shakespeare, raising the standard for theatre stage design at this time:

His designs showed the realistic style at its best, as heightened reality not unimaginative depiction. His favourite subjects, however, were those that needed a poetic interpretation, especially historical and fantastical, and he lamented that the public preferred realism! (V & A Museum, n.d.-q).

Wilhelm used the finest materials and appreciated the qualities and restrictions of various fabrics. He insisted that his costumes looked as good close up as on the stage, with an eye for the smallest detail but also with a sense of the overall picture on the stage which is demonstrated through combinations of colour and texture. Alongside a private collection of hand painted designs owned by Mae Rogers, a Wardrobe Supervisor who worked with Wilhelm, were found hand written notes which again indicate his attention to detail. A letter to Oscar Barrett, the producer, outlines the requirements for one of his designs for the 1890 production of 'Dick Whittington':

I enclose the pattern of pink beads I promised to send you for Miss Vaughn's swell dress... If they could be procured By the By – The flower stems on the bodice in that dress – would be well in fine gold Russia with small spangles on them – they would stand away from the pink beads better than the spangles by themselves' (Wilhelm cited by Anonymous, 2004).



Fig 81. Costume design for 'Emperor of Morocco' in 'Dick Whittington', 1890

An example of one of Wilhelm's designs for Susie Vaughan, cited in the above quote, as the 'Emperor of Morocco' in the pantomime 'Dick Whittington' [fig 81] shows the high level of very specific detail he was renowned for. It is a design led by encrusted decorative textiles and motifs, suggesting that Wilhelm had certain trims and fabrics in mind when he was rendering it. It also has a very different feel to the pantomime costumes of today in terms of sophistication and subtlety and has a feel of the magnificence of the court ballet costumes, albeit with a Victorian cut and generalised 'Eastern' influence.

As there are few contemporary surviving images of Mademoiselle Prevost, the costume in this case study was interpreted from an early 18th century French print [fig 82]. The colours in the costume however must have been imagined since the engraving is black and white.



Fig 82. Original engraving, 1700s



Fig 83. Costume designed by Wilhel, 1912

The costume [fig 83] is described on the V&A website as:

Dress in early 18th century style. The overskirt with trained back is of grey and gold silk brocade lined with shot green silk and trimmed with gold lace, tassels, and artificial jewels. The underskirt of shot green silk is elaborately decorated around the hem with Baroque-style motifs and tassels (V & A Museum, n.d.-e).



Fig 84. Bodice Detail



Fig 85. Skirt Detail



Fig 86. Tassel Detail

At the time of the original print [fig 82] female ballet dancers' movements were more restricted than that of their male counterparts and their costumes were heavy and multi-layered, before the introduction of the hoops which moved the layers of heavy petticoats from around the legs. The dance this costume was worn for was known as the Passepied (passing feet) which involved neat quick footwork. Because of this, less consideration would need to be given to the weight of fabrics for the Wilhelm interpretation, freeing up the designer to choose materials for their look and effect on stage rather than for practicalities.

On encountering the costume as a maker the first impression is an appreciation of the amount of work which went into producing it and the skill required in translating the two dimensional engraving into the three dimensional cut, construction and decoration of the dress (the label inside the costume credits N. Hastings of the Empire Theatre). Every detail has been considered; even the tassels appear to be made to exactly match the rest of the colour scheme rather than being something bought in [fig 86]. All trims, braids and fringing are made of metal, adding to the overall weight and opulence. The silk fabrics used are 'shot' (i.e. - the warp and weft are different colours) mostly with gold, which must have given an extraordinary shimmer under the glare of the lime light [fig 84 & 85]. Wilhelm was aware of the importance of texture and this is communicated through the embellishment of this costume; even the insides of the skirts are lined with expensive silk fabrics which would only have been revealed in movement, each layer of the costume uncovering something new [fig 85]. The motifs which decorate the dress include a fleur de lis design, a typical pattern of the Baroque era [fig 88]. These motifs are appliqued onto the base fabric and outlined with gold machine couching. This use of applique enables larger areas of embellishment to be filled in more quickly than with the dense embroidery seen on the original court ballet costumes. The brightness of the blue and green artificial jewels, which also must have shone spectacularly under the lights, contrasts with the duller golds of the rest of the costume perhaps suggesting that the gold in the metals of the trims has tarnished over time [fig 87]. Apart from the imitation gems and the construction techniques used, this costume with its luxurious fabrics and intricate pattern work feels like it could have been produced at a much earlier date; an attempt at reproduction rather than a 'costume'. Despite the shorter more contemporary bodice shape, the attention to detail successfully portrays the sumptuous and ornate Baroque patterns of the 18th century court ballet costumes.



Fig 87. Applique & Jewel Detail



Fig 88. Fleur de Lis Motif

The expense of this costume is evident both in terms of the materials used and the time taken in its construction. This level of craftsmanship and precision evident in this piece perhaps goes against the assumption that theatrical costumes are only made to look good from a distance on the stage. In these pre-cinema days, the stars performed on the stage and audiences would come to see them specifically as we might go to see a particular actor in a film. The expectations of the standard of the production, both from performer and audience, would be as high as we might expect of a blockbuster Hollywood movie. The V&A website states that:

The richness of the fabrics and trimmings and the finish of the dress are outstanding. Genée spared no expense to achieve the right effects and Wilhelm's researchers ensured all possible accuracy (V & A Museum, n.d.-e).

This suggests that as the choreographer and principal dancer Genée had an involvement in the allocation of costume budget and artistic input of what she wore on the stage. The invoice from Hastings for the costume is for £35.10.0 (about £2,400 today) and costumes for the whole production cost around £20,400 suggesting that this one costume used up more than 10% of the entire costume budget.

| Colours | Top Fabrics | Trims | Decorative Techniques |
|--------------|--------------|------------------|------------------------|
| Green | Silk Chiffon | Imitation pearls | Applique |
| Gold | Silk Brocade | Imitation jewels | Machine Couching |
| Blue | Shot silk | Metal braid | Print (matching stole) |
| Grey/ Silver | Cotton net | Metal fringing | Gathering |
| Cream | Lace | Tassels | Braiding |

Fig 89. Table of materials and techniques used in Wilhelm Costume

6.5 Case Study 4:

V&A Theatre and Performance Archives, London

Date: 1921

Performance: 'The Sleeping Princess'

Designer: Leon Bakst (1866-1924)

Character: 'Lady in Waiting'

The focus of this case study is a costume made for the character of the 'Lady in Waiting' for the Ballet Russes production of 'The Sleeping Princess'. It is constructed in the style of an 18th century court ballet dress similar to the one depicted in the print which inspired the previous Wilhelm costume [fig 93].

While the life and career of Leon Bakst is well documented, such was his influence on theatre design that it is necessary to acknowledge his contribution to costume in relation to textile innovation, colour, symbolism, technique and pattern. Bakst revolutionised theatrical design both in scenery and in costume and his designs for the Ballets Russes, especially during its heyday (1909–14), were opulent, innovative and extraordinary:

His influence on fashion and interior design was widespread, his bold designs and sumptuous colours combined with minutely refined details clearly influenced the fabrics and fashions of the day (Kuiper, 2014).

Bakst's approach to theatre design broke with the pictorial convention of the 19th century and he brought his fascination with remote areas and periods such as Ancient Greece, Pagan Russia and the Orient into his design work using 'colour and line as organisational devices and calculating the emotional impact' (Bowlit, 1988, p.37) [fig 90]. He was renowned for his use of bold primary colours which he used harmoniously to both symbolise emotion and to group dancers together on stage to work with the set:

Bakst's brilliant control of colour, line and decoration give his stage pictures a visual rhythm. One shade sometimes expressed frankness and chastity,

sometimes sensuality, sometimes pride, sometimes despair (V & A Museum, n.d.-b).

Bakst's design concepts were inspired by the story of each particular ballet; Orientalism for 'Scheherazade' and 'Cleopatra', Ancient Greece for 'Daphnis and Chloë' and 'Narcisse' and 18th century style for 'The Good-Humoured Ladies' and 'The Sleeping Princess'. This 'new ballet' became the rage of Paris in 1909, when audiences went wild for the colour, exoticism and barbarism, especially in the ballets designed by Bakst. Bakst was also responsible for putting the first male ballet dancer in a painted body stocking, enabling a previously unattainable range of movement and definition of the body (Garafola, 1989).



Fig 90. Costume from 'Trouhavanova in La Peri' by Bakst design demonstrating characteristic colour and detail, 1911

'The Sleeping Princess' was Bakst's last major work and heralded a return after the First World War to the Ballet Russes where he had been artistic director between 1911 and 1919 [fig 91]. It was a spectacular show which cost over £20,000 and had 300 costumes. It had an exotic Russian influence and Bakst 'insisted that all the embellishment was genuine applied braid and appliquéd fabric, on a ground of high-quality fabrics' (Museum of London, n.d.). There are a number of costumes which survive from this production, many of which are housed in the Museum of London, which all clearly show a highly decorative and colourful approach [fig 92]. In the V&A's biography of Bakst the various techniques involved in creating his costumes are discussed:

Surviving costumes are richly decorated with myriad motifs and decorative shapes. Dense surface textures mix appliqué with painting, dyeing, embroidery using flocking, floss, beading, sequins, metal studs, braids and decoration, pearls and jewels (V & A Museum, n.d.-b).



Fig 91. Design for 'The King' from 'The Sleeping Princess' on the programme.



Fig 92. 'The Spanish Prince' from 'The Sleeping Princess'.

The 'Lady in Waiting' dress is constructed mainly from mustard yellow velvet and a silver tissue fabric, with a lace trim on the sleeves and neckline [fig 93]. It has similar metal braiding, fringing and machine couching to the costume in the previous case study and is punctuated with gold metal studs. It also features a machine embroidery technique reminiscent of the stitching created by a modern cover stitch machine [fig 89]. The Russian influence can be seen in the bold shapes of the decoration and dagged edging, a variation on the swirling Baroque shapes and patterns indicative of the court ballet period.



Fig 93. 'Lady in Waiting' costume



Fig 94. Bodice decoration detail

The base fabrics which create the background for the embellishment also add to the opulent appearance and finish of the costume. The looped pile of the velvet gives a luxurious sheen and creates shadows and folds when draped [fig 95]. Velvet can be dyed to give a dense depth of colour and when it is draped its appearance changes, reflecting light as the pile is angled in various directions, a

three dimensional quality which makes it an obvious choice for rich stage costume.

The preference for using expensive fabrics on the stage at this time is highlighted in an article in the New York Times from 1915 which discusses the work of Mme Muelle, Bakst's preferred costume maker after he settled in Paris In 1910. Mme Muelle, who is credited on the label on the 'Lady in Waiting' costume, managed her own celebrated theatrical costume business. The article states that, as well as their superior durability, the use of:

First class materials is a necessity in these days of electric lighting which is as revealing as daylight and that the substitution of imitation fabrics went out with the use gas in the theatre (Howard, 1915).

This quotation suggests that there were already imitation fabrics readily available at this time and that, as with the Wilhelm costume, quality of texture was important as there is still little variation in the electric lighting at this time. The applique on the 'Lady in Waiting' costume is produced in gold on a gold background and is very detailed. On first impression it appears that it would not read from the stage, however, when it is considered in context of the garish stage lighting of the time it is more understandable.

The article also gives an insight into the relationship between maker, designer and performer in terms of costume development, considers Mme Muelle's gift for knowing which colours and dyes will work under stage lights and discusses her collections of fabrics from all over the world which were incorporated into her costumes. Highlighting her work with Bakst, the article states 'Muelle uses quantities of solid embroideries and applique work where other costumers are content with stencilling and gilding' (Howard, 1915).

Unfortunately, due to this extravagant approach to fabric choices and embellishment, the show went massively over budget, closed early and the theatre kept the costumes and scenery to pay off debts (Museum of London, n.d.).



Fig 95. Skirt detail

| Colours | Top Fabrics | Trims | Decorative Techniques |
|--------------------------|---|--|--|
| Mustard Gold Cream | Velvet Tissue Lace Lining (unknown) | Metal Braid Metal Fringing Metal studs | Applique Machine Couching Gathering Dagging Braiding |

Fig 96. Table of materials and techniques used in Bakst Costume

6.6 Case Study 5: January 2014

V&A Theatre and Performance Archives, London

Date: 1953

Performance: 'Homage to the Queen'

Designer: Oliver Messel (1904-1978)

Character: 'Attendant on the Queen of the Waters'

'Homage to the Queen' was a formal ballet created for the Coronation of Queen Elizabeth II in the style of the 17th-century court masques for James I designed by Inigo Jones. This costume is for the 'Attendant on the Queen of the Waters' and was one of several made, another of which survives in the Royal Opera House archives [fig 97].

Oliver Messel was one of the most celebrated theatre designer of his day, known for his 'lavish, painterly and poetic designs informed by period styles' (V & A Museum, n.d.-k). His most famous work and the pinnacle of his career was the 1946 production of 'Sleeping Beauty' for the Royal Ballet where 'his fantastic and flamboyant designs and inventive use of unusual materials (due to scarcity of conventional materials in post-war Britain) provided the perfect antidote to British post-war austerity' (Rose Hill Theatre, n.d.). His theatre designs eventually fell out of favour with the advent of the Kitchen Sink dramas of the 1950's and a return to realism in stage design, after which he concentrated on opera, musical productions and interior design.

A master of theatrical illusion, Messel used mundane materials to deceive audiences into seeing precious gold, gems and sumptuous fabrics. Gilded pipe-cleaners became gold work or embroidery; chandelier drops backed with sweet papers set in pipe-cleaners became precious stones. He used plastered string, cut metal, cellophane, moulded and painted leather, dishcloths, sponge - whatever created the effect he wanted (V & A Museum, n.d.-c).



Fig 97. 'Attendant on the Queen of the Waters' costume

This costume is the first of the case studies to include synthetic fabrics, consists of a bodice constructed over a cotton base for comfort and a nylon organza skirt sitting over a buckram structure, giving the impression of 18th century panniers. The centre of the bodice is covered with flesh coloured cotton and is left bare, presumably to give the suggestion of skin from the audience [fig 100]. The rest of the bodice and part of the peplum of the skirt are built up with overlapping sections of crin, a mesh fabric usually used now as a stiffening inside a costume but a favourite of Messel's and popular in 1950s costume construction as an outer fabric. These sections have been sculpted using stitching over brim reed (a plastic 'wire' used in millinery to stiffen hat brims). Net and velvet ribbon are also used within the costume and part of the peplum is left as bare blue cotton to allow for the handhold of the dancer's partner. The shoulder straps are decorated with moulded plastic fronds, wires and clear drop beads [fig 98]. The description of the costume on the V&A archive listing states that sellotape has been used in its construction, however, this was not evident on examination and may have perished. Despite this costume being an interpretation of the court ballet costumes it is clear that the 1950s style influenced the cut e.g. - the use of a contemporary bust dart in the construction of the bodice.



Fig 98. Shoulder Strap Detail



Fig 99. Lurex Foil Detail



Fig 100. Bodice Detail



Fig 101. Painting Detail

The costume has been painted into in gold, brown and green to give the impression of fins and water [fig 101]. The painting on the costume appears crude when examined close up, however, even from a small distance it can be seen that this is an effective means of suggesting the theme of the costume; even without knowing the name of the character it would still be evident that it has a sea or water motif. It is not clear exactly when painting into costumes began, although it became more popular with the advent of modern dyes and paints which were more reliable in terms of fastness, variety and vibrancy of colour (V & A Museum, n.d.-I). In the previous case studies embroidery and applique were favoured to produce surface embellishment, however, the benefits of using paint to achieve a decorative effect in terms of economy, practicalities and speed are obvious.

In contrast to the gold painting on the bodice, a gold Lurex foil has been threaded through the crin at the lower centre front bodice [fig 99]. This reads more successful than the painting up close giving a more metallic, glinting gold, however, this was clearly a time consuming task which may not have been appreciated from the audience, suggesting that Messel still had an eye for small detail. The sculptural effect achieved by the combination of the fabrics used, construction techniques and paint work give a moulded impression of a shell, fins or coral which contrasts effectively with the movement in the sheer, diaphanous skirt. The nylon organza used for the skirt has properties such as being strong yet light, making it suitable for a stage costume where a durable but sheer fabric is required. It also has good draping qualities and while perhaps more difficult to handle and manipulate than silk due to its resilience, it is more resistant to creasing than a natural fabric and provides a cheaper alternative.



Fig 102. Messel design for 'Attendant on the Queen of the Waters'

There is a complete contrast between this costume and that of the earlier case studies in terms of design, construction and materials used. As can be seen in the design above for 'The Queen of the Waters' from the same production [fig 102], Messel's designs are free and open to interpretation offering a suggestion of movement and character; 'as always with Messel's work, much hung on the

person interpreting his wispy designs’ (Strong, 2014). As Messel was also a maker himself he would have known which fabrics and cut he intended, however, according to the V&A’s biography, conventional costume makers were unwilling to work with him and were discouraged by his more interpretive designs.

The costume is a reflection of his design come to life, achieved by replicating the painting of the design within the fabrics used to create the costume. Whereas Wilhelm wanted his costumes to look as good close up, Messel ‘knew that what looks real close up, does not always look real from the audience’ (V & A Museum, n.d.-c) and after experiencing this costumes at close range it would be interesting to see it on the stage with the effect of distance and lighting.

Despite the Messel costume not being as intricate or sumptuous as the previous studies, it can still be appreciated as an effective stage costume, perhaps more so as the ingenuity and resourcefulness of the designer and maker is evident. Did the audience realise the inexpensive nature of the costume or did they see ‘the divine gift which he possessed of taking the common things of earth and fashioning them into objects of rare and enduring beauty’? (Cited in Ikin, 2012).

| Colours | Top Fabrics | Trims | Decorative Techniques |
|---------|-------------|-----------------|-----------------------|
| Blues | Crin | Velvet Ribbon | Painting |
| Gold | Net | Lurex foil | Sculpting Fabric |
| Brown | Synthetic | Metal wire | Gathering |
| Greens | Organza | Imitation beads | Threading |
| Flesh | Buckram | Plastic | |
| | Cotton | | |

Fig 103. Table of materials and techniques used in Messel Costume

6.7 Case Study 6: May 2014

V&A Theatre and Performance Archives and Exhibition, London

Date: 1969

Performance: 'Ballet de la Nuit'

Designer: David Walker (1934-2008)

Characters: The Duke of York as 'Victory' and Louis XIV as 'Apollo'

The two costumes in this case study were inspired by original Henri de Gissey court ballet designs from the 1653 production of the 'Ballet de la Nuit', the second being an interpretation of the Louis XIV's iconic 'Apollo' or 'Sun King' costume design [fig 108].

David Walker was a prominent theatre designer, known mainly for ballet but also for operatic and theatrical productions (ROH website 2015). He had a particular understanding of designing for dancers and as he began his career as a cutter would have had a good working knowledge of fabrics, period cut and costume construction. He was particularly noted for being able 'to produce the effect of luxury on a tight budget' (David Jays, The Guardian 2009).

David Walker was extremely knowledgeable about historic costume but also understood about translating it for contemporary audiences. So while his designs drew heavily on contemporary sources, what appeared on stage was far from dry historical reconstruction (V & A Museum, n.d.-o).

The Duke of York as 'Victory'

This costume [fig 104] consists of a pair of breeches, a doublet and a cloak. The breeches are constructed from a stretch jersey with velvet ribbon decoration at the knee while the cloak is made of striped Lurex trimmed around the edge with a stretch braid. The doublet is made on a base of calico with a brown velvet top fabric and a section of gold Lurex brocade outlined in gold piping. The decoration

on the doublet is fashioned from grey plastic mouldings which appear to be cut from a larger ceiling rose or architrave [fig 105]. The mouldings have been painted into with black to give a metallic effect and to add shadow, definition and detail. The velvet of the doublet has also been painted into to add depth, a technique seen in the earlier Messel costume. The skirt tabs are mounted on a heavy black felt for strength and stiffness, edged with gold braid and finished with filigree metal squares and plastic gold gems, the lower tabs also featuring an overlay of gold Lurex lace [fig 107]. The sleeves are decorated in a grid pattern of gold and black braids, interspersed with imitation pearl beads. The lace cuffs have been constructed from sections of a larger piece of lace which appears to be from an earlier date judging by its quality in comparison to the more contemporary fabrics [fig 106].



Fig 104. The Duke of York as 'Victory' costume



Fig 105. Doublet Detail



Fig 106. Sleeve Detail

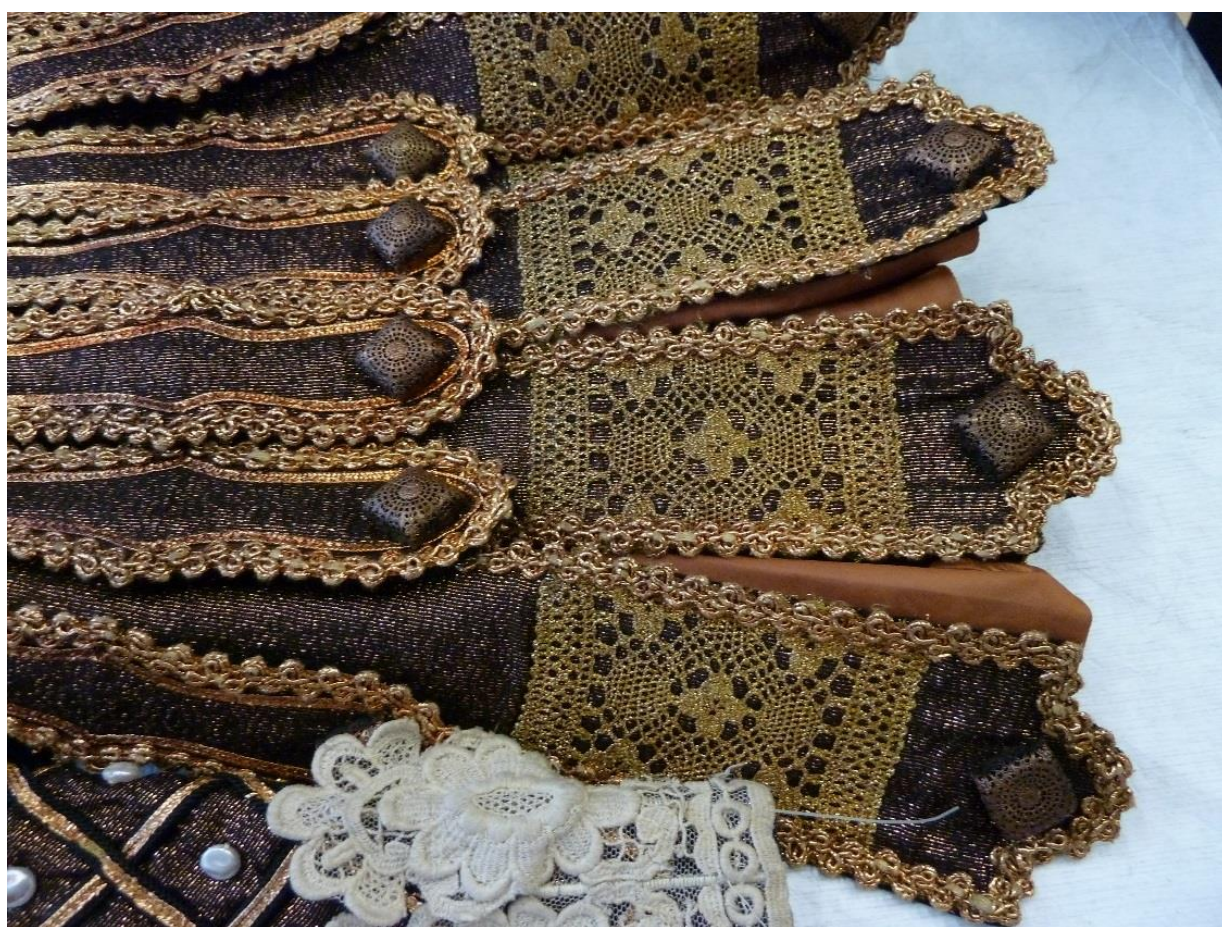


Fig 107. Skirt Tabs Detail

Louis XIV as 'Apollo'



Fig 108. Louis XIV as 'Apollo' by Henri Gisse



Fig 109. David Walker's 'Apollo' Costume

This interpretation of Louis XIV costume was not available to view in the archives as it is on display in the Theatre and Performance exhibition at the V&A [fig 109]. It also consists of a pair of breeches, a doublet and a cloak but is accompanied by a helmet in the display. The cloak and breeches are made from the same fabrics as the 'Victory' costume and the same base fabrics have been used for both to give strength. The cloak on this costume has also been lined in gold lame. The top fabric of the doublet is gold Lurex, with organza in the sleeves shot through with gold and copper threads. The skirt tabs are decorated with appliqued flames of gold lame and painted plastic flower motifs which are repeated on the collar. The Sun motif on the centre front of the doublet is constructed from leatherette (fake

leather), gold cord and gold braid and is finished with a painted plastic moulding for the face.

These costumes, while still heavy, would weigh less than the originals of the 17th century due to the use of modern materials such as plastics and Lurex trims rather than those made of metal. While the doublets may have been a little restrictive, the performers would have a much freer range of movement because of the use of a stretch jersey for the trousers; the weight and rigidity of the top half of the costumes being offset by the comfort and flexibility of the lower half. The development of modern stretch fabrics, which could stretch but return repeatedly to their original shape began with the invention of Lycra in 1958 (Lycra.com, 2015). This has had huge benefits in terms of movement for the dancer and therefore on design and construction of performance costumes in general.

While close up examination of the costumes is disappointing in terms of the quality of the finish and the embellishment, they demonstrate some interesting contemporary decorative techniques such as using painted plastic mouldings to represent metal armour decoration. This is notable as the raised embroidery seen in the original court ballet costumes was an interpretation of the metal breastplate moulding seen on Roman armour. In these 20th century versions this decoration of swirling motifs has again been constructed as a moulding, albeit in plastic. With advances in man-made materials decoration could now be created with paint, plastics, metallic fabrics and non-metal braids, trims and motifs, the layering of the different golds giving the three dimensional quality and depth necessary for stage performance decoration.

Although the decoration appears crude and dated to a modern eye, the construction is, by necessity, strong and durable with consideration to comfort. On stage under lighting the costumes presumably gave the impression of grandeur and sumptuousness; the costume in the exhibition, mounted in a glass case and under lighting, is decidedly more impressive than the costume stored in a box in the archives. The 'Ballet de la Nuit' costumes are clearly not intended to be reproductions of period pieces but interpretation of them. They demonstrate the

challenge of the costume designer and maker when attempting to give an impression of a historical period without the expense, while also dealing with other considerations such as availability of materials, time, lighting, durability, movement and weight. Walker's 'Sun King' costume still represents the character in terms of the symbolism of the motifs within the decoration, the costume itself depicting the character of 'Apollo the Sun God' without the need for a performer inhabiting it. They are not designed to be museum pieces or recreations of an original costume but to capture a moment in time of the opulence, splendour and magnificence of the 17th century court:

Under modern stage lighting the effect was like a burst of sunshine, so that modern audiences could understand why the original made such an indelible impact on 17th century spectators (V & A Museum, n.d.-i).

| Colours | Top Fabrics | Trims | Decorative Techniques |
|---------|----------------|------------------------|-----------------------|
| Golds | Lurex | Velvet Ribbon | Painting |
| Brown | Lurex brocade | Braid | Applique |
| Black | Velvet | Stretch Lurex braid | Moulding |
| Cream | Lame | Lurex lace | Gathering |
| | Jersey | Cord/Piping | Braiding |
| | Organza | Plastic mouldings | |
| | Leatherette | Metal sun rays | |
| | Plastic | Plastic flowers | |
| | Lace | Plastic gems | |
| | Cotton (Jabot) | Imitation pearls | |
| | Fibreglass | Metal ovals | |
| | Felt | Metal filigree squares | |
| | | Metal settings | |

Fig 110. Table of materials and techniques used in Walker Costumes

6.8 Case Study 7

Royal Opera House, London, On-line Archives

Date: 1988

Performance: 'Un Ballo in Maschera'

Designer: Jurgen Rose (1937-date)

Character: Chorus

This costume was worn by Richard Hazell, a member of the Chorus in the 1988 revival of the opera 'Un Ballo de Maschera' at The Royal Opera House. It was originally designed in 1975 [fig 111].

Jurgen Rose is an internationally acclaimed German stage designer, described as a perfectionist who 'explodes or succumbs to desperation if the costume department blunders or if a laboriously unearthed fabric is cut in the wrong way' (Landgraf, 2014). He has a prolific career designing sets and costumes for all styles of ballet opera and theatre. A keen collector he stores props, fabrics, accessories and trims from former productions which are often used for future projects.

At the Royal Opera House (ROH) in Covent Garden, where there is an emphasis on reviving shows, costumes for the opera and ballet performances are re-fitted and re-used for as long as possible and some costumes still in use date back to the 1970s:

The Costume Department is focussed on heritage, as well as performances, and works hard to maintain costumes true to their original designs. Faded colours are re-dyed, worn darning is repaired, and shapes and patterns are revised to ensure that costumes can stay in use for decades (Butler, 2012).

In the 2013 revival of 'Onegin', one of Jurgen's productions for the Royal Opera House, one of the dancers wore a costume which had been re-produced from designs and colours which were forty-five years old.

Currently the ROH costume collection is only available to view on-line, the physical archives being inaccessible due to refurbishment of the storage space. There is also less information regarding the designer, techniques and processes used to create the costumes than on the V&A costume collection pages, leaving the researcher to draw more of their own conclusions on the influences and approach of the designer.



Fig 111. Chorus costume for 'Un Ballo in Maschera'



Fig 112. Skirt Tab Detail

This tunic, worn with breeches, is constructed from brown velvet and decorated with embroidery in gold metallic thread and a darker brown silk thread [fig 111]. It is trimmed with gold braid, gold tassels at the shoulders and cuffs and white tassels at the hips. The underskirt is made from a blue moire taffeta hemmed with a brown and gold band [fig 112]. This costume is a flatter, more subdued interpretation of the Sun King design, without the garish golds and Lurex metallic fabrics and trims of the 1960s example. This could perhaps be due to it being worn by a member of the chorus rather than for a main role, the preferences of the designer, tastes in fabrics and decoration during the 1980s or a combination of all three. The Henry Gisse Louis XIV design is an interesting inspiration for a Chorus costume, considering that the original costume was intended for the character of 'Apollo the

Sun God’ and has such iconic associations. It is an unusual take on the original design which, even in its two dimensional form, exudes flamboyance, encrusted embellishment, metallic shine and glitter. This costume has clearly only been influenced by the original design rather than being an attempt at a full interpretation of it; notably the sleeves are less full and the Sun emblem has been re-interpreted into a more linear scrolling pattern.

The embroidery seems to have been executed by machine as it appears uniform and extremely accurate. The hand embroidery machine (so called because it imitated hand embroidery) was invented in 1828, and pre-dated the sewing machine. This machine produced work which was so successful that it was often confused with hand embroidery and could produce a wide range of techniques on various fabric types (MMU, 2014). By 1863 the Schiffli embroidery machine was invented, following the same principles as the lockstitch sewing machines which had been developed in the 1840s. These multi-directional machines could execute more complicated designs and were also used to produce ‘chemical lace’ where a pattern was embroidered onto a dissolvable background which could then be disintegrated to leave the lace behind (Farrell, 2007). Computerised multi-needled embroidery machines, such as the Amaya, can be programmed with a scanned design or sketch which can then be transferred onto the fabric in a variety of threads and stitches, building up a density of colour.

Taken out of context and only viewed in photographs it is difficult to imagine what the effect of these fabrics and embroidery was on the stage under the lights. The contrasting tones of the threads used in this costume give some depth, however, the three dimensional quality of the stitching, while presumably intended to echo that seen on the 18th century Meleto Castle costumes, feels a little flat and lifeless in comparison.

| Colours | Top Fabrics | Trims | Decorative Techniques |
|---------|---------------|---------|-----------------------|
| Blue | Velvet | Braid | Machine embroidery |
| Gold | Moire Taffeta | Tassels | Braiding |

| | | | |
|----------------|------|--|--|
| Brown White | Lace | | |
|----------------|------|--|--|

Fig 113. Table of materials and techniques used in Rose Costume

6.9 Case Study 8:

Metropolitan Opera, New York

Date: 2011

Performance: 'The Enchanted Island'

Designer: Kevin Pollard

Character: Ariel

This interpretation of the Gissey 'Apollo' costume design is for the female character of 'Ariel' for a production of the opera 'The Enchanted Island', a mixture of the stories of Shakespeare's 'The Tempest' and 'A Midsummer Night's Dream' [fig 114 & 115].

Kevin Pollard is a Liverpool based costume and set designer who has also worked as a costume maker and tailor and believes 'that the best costume design is grounded in an understanding of how materials work' (Pollard). He is aware of how fabrics move and how different fabrics react to dyes and takes this into consideration when imagining the design and construction of a costume.

During his career Pollard has used various techniques to create the fabrics and textures he requires to realise his designs, from block printing to re-create period Indian fabrics or period cottons, to painting and using transfers on fabrics to suggest embroidery on waistcoats. He has also had fabrics printed or dyed specifically for his designs to achieve the desired texture and colour. He considers textile design to be an integral part of costume design and construction, from painting a costume to give depth, age to a fabric or to intensify the colour:

I tend to incorporate paint work into lots of my design. On 'The Enchanted Island' we painted beautiful water damaged tide marks onto

the Lovers' second costumes to give a stylised impression of watermarks on their shipwrecked clothes. This gave a fairy-tale beauty to distressing the costume instead of just dirtying them down (Pollard, 2015) [fig 117].



Fig 114. Pollard's design for Ariel



Fig 115. Costume for 'Ariel'

This is the only costume in the case studies where there is photographic and video evidence of the costume during performance [fig 115]. This allows for it to be seen in the context of the imagined world of mermaids and magic, amongst other highly decorative and fantastical costumes reminiscent of the mythical allegorical characters in the original court ballet performances.

While the Sun emblem has been lost from the doublet it is obvious from the design that it began as Louis XIV's 'Apollo' costume [fig 114]. Orange and blue have been

incorporated into the costume providing accent and differentiation, highlighting the slashed sleeves and the tabs of the skirt. When interviewed Pollard explained that he chose the 'Apollo' costume design as inspiration for 'Ariel' as her character transforms during the production and he felt that it suggested a phoenix rising. The historical aspect of the design was also relevant as during the performance 'Ariel' sang an aria from a Baroque piece by Handel.

The influence of Roman armour can also be seen in the costume for 'Neptune' in this performance. This is executed in hard materials rather than fabrics, demonstrating how the development and availability of modern plastics and resins enables lightweight and practical armour pieces to be produced for costume purposes [fig 116].



Fig 116. 'Neptune' with armour



Fig 117. A 'Lover' with painted costume

Pollard discussed his approach to designing and making costumes and his methods for choosing and producing fabrics; the choices of fabric and trim being crucial as they are what enables an original interpretation of this classic design. For the 'Ariel' costume he used a mixture of stock fabrics from the costume workroom and layered up a gold fabric base with silk tissue and gold guipure lace (a type of large pattern

lace fabric connected with bars, rather than made onto a net backing). He also added extra gold motifs to build up the fabric in layers to give depth and represent the heavily embroidered period ballet costumes [fig 115]. Parts of the costume are bound in gold leather, which is also used for the wings and the headdress base. Ostrich feathers have been used to decorate the head dress.

When asked how he might reproduce this costume on a tighter budget Pollard suggested layering up with cheaper fabrics and using a spray paint to give the shimmering gold colour. This method of layering fabrics, trims and motifs to give an opulent heavily embroidered, encrusted feel is reminiscent of the technique seen in David Walker costumes of the 1960s. This is evidently a successful way of creating period splendour on a budget within the time restrictions of building a theatrical show, where the skills of the costume maker can be utilised to create fabric thus negating the need for a specialist embroiderer or printer.

| Colours | Top Fabrics | Trims | Decorative Techniques |
|-------------------------|---|------------------------------|---|
| Blue Golds Orange | Guipure lace Silk tissue Leather Gold base fabric (unknown) | Feathers Motifs Ribbon | Layering fabrics Binding Moulding |

Fig 108. Table of materials and techniques used in Pollard Costume

6.10 Case Study 9

Costume with Textiles BA (Hons), University of Huddersfield

Date: 2015

Performance: 'The Bartered Bride'

Designer: Lauren Thompson

Characters: Indian and Esmerelda

The final case study is taken from the work of a second year student on the Costume with Textiles degree at the University of Huddersfield. It was chosen as part of this enquiry to bring the range of case studies up to date and to forge a link with practitioners of the past and the costume designers and makers of the future. Lauren's work is also influenced by the court ballet costumes which have been used as inspiration for her design and textiles work.

The excellent textiles facilities at the University, which is far better equipped than most theatres, means that students have the potential to be at the forefront of textile design and implementation for theatrical costume, ideally going on to influence the industry with their unique skills and innovative practice. While the designs and samples in this final study were not taken to the construction stage this study does give the opportunity to explore the design and sampling processes of a designer/ maker in a way that is not possible in the previous studies where there is only the final costume to examine.

As well as studying costume design and construction on the course, Lauren specialises in embroidery. The range of techniques, the possibilities of textures

and effects achieved through fabric manipulation and the high level of detail which can be achieved through embroidery methods are what attracted Lauren to embroidery rather than print. She is a versatile embroiderer who varies her approach depending on the project and while she appreciates the time and effort required to craft historical hand worked pieces she enjoys exploring the innovative techniques of contemporary textile work.

For the 'Bartered Bride' design from text opera project the second years were asked to design costumes and develop textile ideas for six characters, before choosing one character to make in the second term of the academic year. The cast consists mainly of villagers and circus characters and the chosen setting for the piece was 17th century Eastern Europe. Lauren chose the 17th century court ballet costumes, combined with the work of contemporary fashion designers, as inspiration for her circus characters. Researching performance costumes of the 1600s Lauren felt that the 'sense of opulence and grandness' would contrast well with the village characters and fit in with the traditional opera setting of the piece. Lauren's mood boards mix images of court ballet costumes with contemporary fashion and textile designers' work and demonstrate how designers, including Lauren, can take a similar theme as inspiration and put their own stamp on it [fig 118 & 119]:

I was surprised how avant-garde some of the court costumes were; they gave me the inspiration to see how the traditional period silhouette could be really played with. By looking at the work of others it becomes more apparent how traditional silhouettes can be really pushed and explored. By combining elements of both the old and the new I feel that I can create something different and exciting (Thompson, 2015).

Lauren's mood boards highlight the importance of research for costume design, both historical and contemporary; keeping abreast of current developments in fashion and textile innovation and combining them with a historical reference inspires new ideas which can be synthesized and refined to create original concepts for performance costume and textile design in this area.



Lauren's chosen theme for her textiles concept for the costumes was 'Autumn Celebration'. Each character was given a symbol to signify them and their circus act, much like the allegorical symbols which decorated the original court ballet costumes, signifying clearly to the audience what their characters represent. 'Esmerelda', the tightrope walker, was given a spider motif [fig 122 & 123] and 'Indian', who plays the entertaining fool, a grape pattern, inspired by Dionysus, the Greek god of fertility and wine [fig 123]. This, along with pleating techniques,

also brought the classical influence seen in the traditional costumes into the designs.

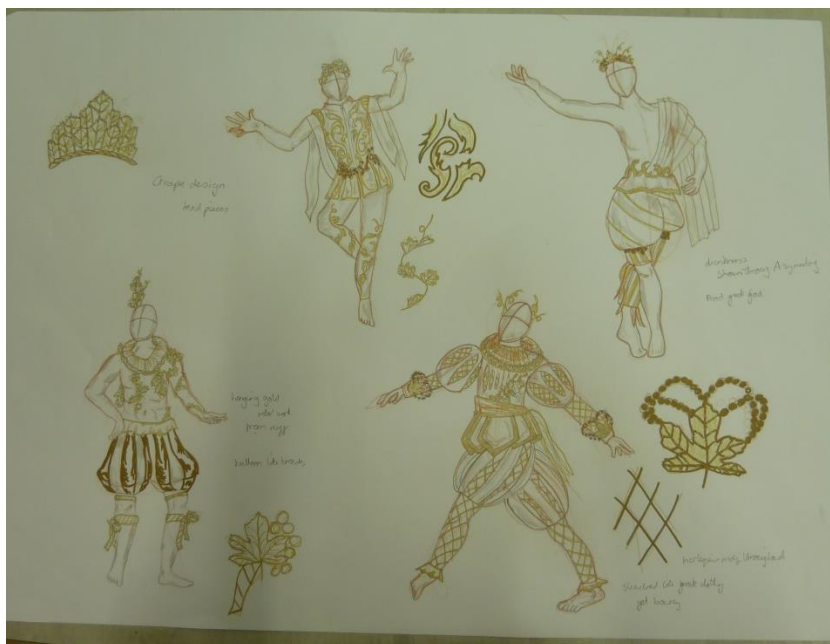


Fig 119. Design Developments

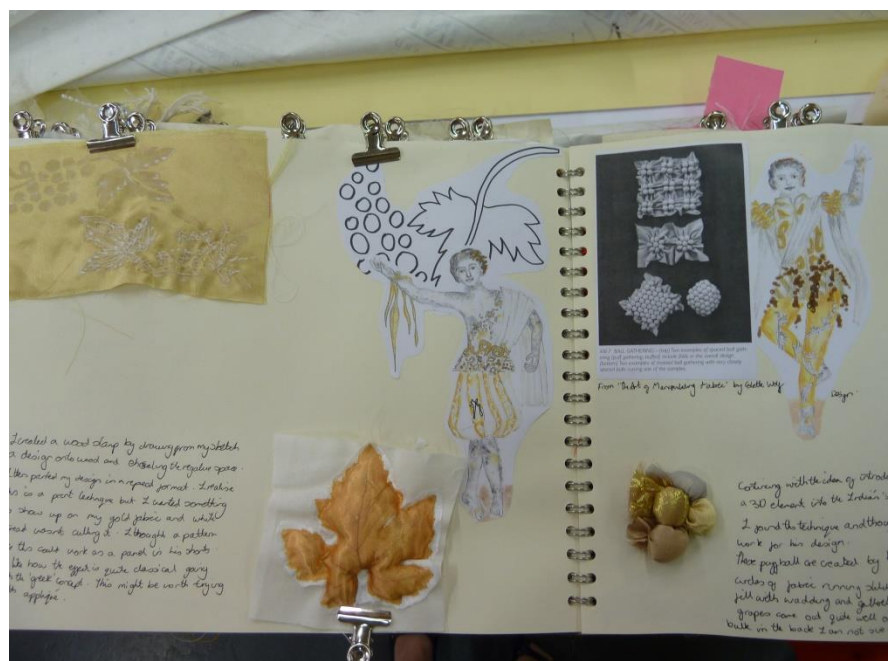


Fig 120. Textiles Workbook

The main colour theme for the costumes is white and gold which has been executed through sampling gold work, a traditional technique where metal threads are used to create an embroidered pattern. Lauren has also sampled quilting, beading, layering and slashing, laser cutting, applique, pleating and trapunto [fig 121-124].

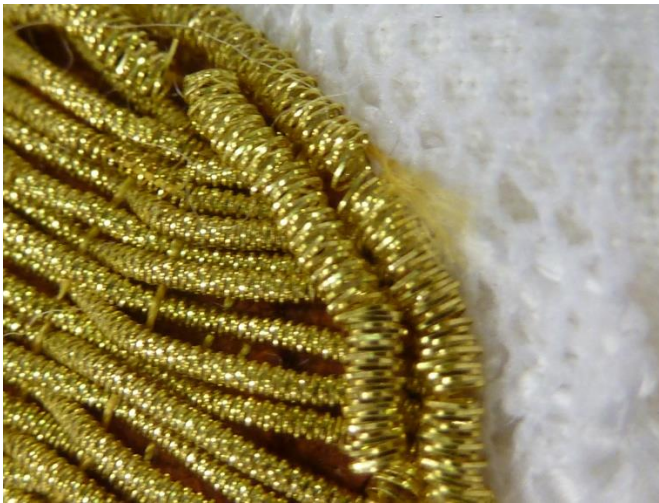


Fig 121. Goldwork Detail



Fig 122. Spider Web Motif Detail



Fig 123. Grape Embroidery detail



Fig 124. Spider Motif Detail

The embroidery students have recently been encouraged to use sublimation printing as a base for their embroidery to give more depth to their work. This is a technique where a photograph or the designer's own painting or drawing can be heat transferred onto a fabric. Lauren used a photograph of a leaf for one of her villager character's symbol and worked on top of it with her embroidery [fig 120]. While she thought that this technique added depth to her work she felt that it was too modern and digital for the effect she wanted for the villagers. She did, however, use it for 'Indian' by sublimating an image of a vine leaf and using it for applique pieces which were interspersed with her laser cut leaves [fig 123].

While neither of these characters were the one Lauren chose to make, she did consider what fabrics she would use and how she might develop the textiles further by creating more refined quilting techniques and hand embroidered gold

work pieces. Lauren also considered how she might achieve the effect of the period embroidery on the stage without the cost and time required to do it by hand. She suggests digital machine embroidery or using an already patterned fabric such as a brocade and working on top of it with beading or other embroidery techniques, a variation of the layering fabrics technique discussed in the earlier case studies.

Through her work to date on the Costume with Textiles course Lauren has taken advantage of the facilities and guidance of the tutors in the department to enhance her textiles knowledge and explore both traditional and contemporary techniques. During the course the students have the advantage of an extended time frame to fully explore their ideas, a luxury not often available in industry. However, the knowledge gained on the course in terms of textiles is a unique and valuable asset to the students graduating into a career in costume. They leave equipped with transferrable skills which are designed to keep up to date with current industry practice and as textile innovators who will inspire and influence the industry to move forward in this area.



Fig 125. Final design for 'Esmerelda'

| Colours | Top Fabrics | Trims | Decorative Techniques |
|---------------|-----------------|-----------------------------|--|
| White Gold | Satins silks | Pom poms Beads Braids | Applique Quilting Laser cutting Gold work Pleating Slashing |

Fig 126. Table of materials and techniques used in development of Thompson's Costume Design and Textiles

7

7.1 Case Studies Summary

7.2 Case Studies Application

7.3 Conclusion

4.4 Further Research

7.1 Case Studies Summary

These case studies have enabled the examination of costumes, fabrics and decorative textiles in fine detail, providing an alternative perspective from the context in which the audience usually experience theatrical costume. Costumes preserved in a museum archive give us a glimpse into an element of performance which is often not recorded in any other way. The literature surrounding object based research as a tool for costume research has highlighted the benefits of using this approach for the study of the history of costume. The background of the researcher in relation to the garments studied is also significant; being able to study these costumes as a maker rather than a designer allows an appreciation of the time and skill required to produce them and an eye for the smaller step by step detail within them, as well as seeing the costumes as a finished whole.

Through these studies the progression of textile design in stage costume can be studied in greater depth, through a small representative example of work from each period, offering the opportunity for deeper consideration of the shifting approaches in the interpretation of period costume for the stage.

The final case study of a Costume with Textiles student (study 9) enables an examination of the methods used to develop textiles for theatrical costume, documentation that is not supplied with the other studies as it was never recorded. The work students are currently producing in this field will potentially provide costumes which will be archived and studied in the future. This case study emphasises the importance of recording the processes and craft of the maker rather than the designer or the performer, providing an understanding of the craftsmanship required to produce such pieces.

The earlier costumes, designed by Wilhelm (study 3) and Bakst (study 4) are produced from much more expensive and luxuriant fabrics than the later ones and do not include synthetic fabrics. While this is partly to do with the harsh unforgiving lighting of the time, it also gives an insight into the budgets allowed for theatrical performances and the availability of certain fabrics. The early

costumes would have been seen up close under the harsh stage lighting of the time, so there was not the option to imitate with synthetic or inexpensive materials. In the later costumes there is more consideration of what the costumes will look like from a distance under modern stage lighting and an appreciation that what sometimes appears crude and garish close up will be effective on stage.

The progression from natural silks and velvets to the use of unusual materials, plastics and synthetics highlights the numerous advances in textile production during the 20th century. The later costumes also have a much wider variety of materials used within them due to both availability and mass production, which provided metallic and highly decorative fabrics at a much lower cost.

The Wilhelm and Bakst costumes, despite having contemporary influences in terms of cut, feel much more like reproductions of period costume and are more historically accurate, while in the later costumes Messel and Walker have embraced new materials to give their own unique interpretation of the court ballet era. There appears to be a shift in the purpose of costume from showing off the performer using extravagant materials with a large budget, to aspiring to achieve the same splendour on a lower budget. This also accentuates the difference between costume interpretation and historical dress reproduction and how this has developed through the period of the case studies. There is little attempt in the later studies to use similar fabrics from the period of the original court ballet costumes; the essence of the decoration of the 16 and 1700s is translated rather than being a truthful replication. The focus is less on accuracy, establishing a more interpretive approach to translating the spectacle of the court masque performances.

The tastes and availability of certain fabrics gives each costume a place in the time in which it was constructed, for example, the 1960s fashion for Lurex seen in the David Walker costumes (study 6). A performance costume will always be of its time regardless of the period it is trying to evoke; each designer has their own

way of interpreting the period and translating it for their audience. The designer must be open to what audience expects to see, a complete historical reproduction is not usually appropriate when the purpose of a costume is to help communicate character and not detract from the action or inhibit the movement of the performer.

A theatrical costume is seen in the unrealistic environment of the stage and, therefore, must also make sense within the stage design of the production. The importance of the relationship between set and costume is evidenced in Kevin Pollard's interview. When asked at what stage in the design process he considers fabrics and decorative techniques he states that it 'mostly comes after the white card model when I have a clearer view of the world the characters are inhabiting' (Pollard, 2015).

7.2 Case Studies Application

While many of the items in the case studies were originally archived for their association with a certain designer or performance, this consequentially enables study of the wider context of costume production and examination of practitioners in this field such as pattern cutters, makers, embroiderers and painting and dyeing artists. The studies also give us a snap shot of theatre at a particular time, showing us what was available to the costumier, the techniques they used, the relationship between designer and maker and the audience experience.

The case studies have an application in educational terms for students of theatrical costume design, construction and particularly textiles. They validate the importance of understanding the difference between working on a costume close up and seeing it at a distance on a stage under lighting. Students must recognise this difference when designing and constructing their costumes and designing textiles for their chosen performance area; often students forget to 'stand back' from their costumes to assess the impact of their textile design from an audience's perspective. The costumes in the studies also demonstrate various ways of

achieving a successful outcome without sophisticated textiles facilities and show how decorative effects can be realised on a smaller budget.

As costume is an inherently tactile subject to both study and teach, there are benefits in engaging with physical objects directly for both student and teacher. Students can compare their work and that of other practitioners and contextualise their own practice within the history of their craft. This further enhances student learning as it gives the student/ researcher a more holistic understanding of how textiles are incorporated into the development of a costume, reinforcing the link between design, textiles and construction. Through recording case studies of students' work and documenting their processes and methods good practice can be established which sets a level for future student attainment. Any improvements in teaching of this subject will ultimately have a positive effect on the theatrical costume industry and future costume research environment.

These case studies contribute to the archival object based research already being conducted in both costume and fashion, opening up conversations and relationships with other specialists in this field. It is clear from other researchers working in this area such as Donatella Barbieri, Ingrid Mida, Alexandra Kim and Amy De La Haye that there is a potentially rich and diverse untapped store of knowledge embedded in these garments which has applications for both research and teaching purposes.

7.3 Conclusion

The range of current theatrical performances varies greatly from pantomime to opera, Shakespeare to West End musical, ballet to Restoration comedy, each with their own performance space, design concept and individual restrictions. While there have been varying approaches, both realistic and stylised, to producing period costume for the stage, it is always interpreted with a contemporary eye and with consideration to what the audience expects; a completely faithful cut, use of fabric or decorative application can jar to a modern eye and must be manipulated to suit budget, availability of materials and the director's vision. For some productions the suggestion of a period is enough; the typical theatre goer is not usually a dress historian and will accept certain contemporary theatrical conventions, the more authentic historical approach possibly overshadowing the drama and practicality of the performance. There are, however, exceptions to this such as the costumes for productions at Shakespeare's Globe Theatre where the emphasis is on historical research and reproduction.

As a designer it is possible to create an original imagined and stylised world on the stage, drawing from various periods, places and influences to create something

new through cut, colour, materials, texture and decoration. While knowledge of period clothing is a crucial element of the research process, a successful costume designer must also have an understanding of the more contemporary influences of modern culture and fashion, as well as the imagination to successfully suggest the world of the performance on the stage, regardless of budget and restrictions. The advent of filming theatrical productions in high definition to be shown to a wider audience, such as at the National Theatre in London, puts a spotlight on textiles for stage costumes, further highlighting it as a crucial element of costume design and production.

This use of currently fashionable, and therefore available, fabrics mixed with new, unusual and innovative materials to interpret period fabrics and embellishment has continued in the design, construction and decoration of historically inspired theatrical costume. This is demonstrated in the historical overview and case studies where the combination of a historically inspired silhouette is interpreted through contemporary fabrics and methods.

Historical costume on stage is never an authentic reproduction; theatre designers adapt historical dress to make it acceptable to a contemporary theatre audience. Thus the fabrics, cut and style of a theatre costume are at once recognisable as historical period and yet bear the signs of the age in which the production is being staged (V & A Museum, n.d.-d).

When the aim is not to re-produce a historically correct costume but an interpretation of it, the designer and maker are free to explore developments and advances in textile design and implementation, continuously pushing forward with innovative and imaginative techniques and materials. This approach is also encouraged on the Costume with Textiles degree at the University of Huddersfield, so that students are both prepared for entry to the current costume industry and are developed as textile innovators in this field. The state of the art facilities at

the University enable students to keep abreast of developments in textiles technology and to utilise them in their work.

It is evident that textile design has always played a crucial role in costume design and construction and, far from being an afterthought, is integral to the entire design and construction process as the key component in translating a two dimensional design concept into a three dimensional costume. The chosen fabrics and created textiles transcribe the designer's vision through the craft of the costume maker and textiles artists involved in its production, giving life and history to a character before they even say their first line. Fundamental to successful costume design and interpretation is the ability to portray the illusion of detailed and often expensive historical textiles and decoration through contemporary techniques and materials, coupled with an understanding of how the theatre audience interprets a costume through the visual language of colour, texture and embellishment:

The act of making cloth within a costume can be seen as a primary form of storytelling. The cloth within a finished costume conveys a narrative which is expressed in the language of the cloth itself, it is through the act of marking, staining, and stitching that the cloth speaks, it surprises (Sweeney, 2015).

7.4 Further Research

The Literature Review for this thesis has highlighted the importance of the links between higher education, industry practice and the burgeoning area of costume in general as a research genre. It has also identified a gap in published research which discusses theatrical costume where textile design and implementation are the focus. Reflecting on practice led design and construction of cloth and embellishment for costume enables reflection on the processes involved and

emphasises their potential for future application for research output, industry methods and teaching practice.

Within the cases studies documented in this research project there is evidence that some designers favoured particular makers to interpret their designs, highlighting the importance of communication between the two to achieve the designer's intended vision. The skills of the costume makers and textiles artists who produce a three dimensional costume from a two dimensional design through dye, print, drape, cut, construction and embellishment are vital to the successful realisation of a costume design. It is unusual, however, to find the work of the costume maker being recorded or credited, as the designer is usually given credit for the overall collection of costumes in a production, but as ballet costume designer David Nixon states:

You can draw as beautiful costume as you like but if the person putting it together can't realise that dream then it is pointless (Nixon cited in Hastings, 2013).

This idea suggests how research into textiles for theatre costume can be further explored through the skill of costume design interpretation, studying and recording how costume makers and textile artists translate a design through the cloth and costume making process and continue the design process through their work.

The approach to this further research may potentially involve studies of costume design interpretation in both students' work on the Costume with Textiles degree at the University of Huddersfield and the work of professional theatre costume makers within industry. The impact of this research would be in further reinforcing the links between higher education and industry in this area and producing informed and original research into theatrical costume practice, particularly in the craft of costume production.

References

- Anderson, B., & Anderson, C. (1999). *Costume design* (Vol. 2nd). Fort Worth: Harcourt Brace College Publishers.
- Anonymous. (2004). Charles Wilhelm Costume Designs: A Treasure Trove. from <http://www.its-behind-you.com/wilhelm.html>

- Arnold, J. (1977). *Patterns of fashion 1: Englishwomen's dresses & their construction c.1660-1860*: Papermac/Drama Book.
- Bablet, D. (n.d.). Edward Gordon Craig: British Actor & Director. from <http://www.britannica.com/biography/Edward-Gordon-Craig>
- Barbieri, D. (2010). Studies for Costume in Performance. from <http://www.intellectbooks.co.uk/journals/view-Journal,id=235/>
- Barbieri, D. (2012). Encounters in the Archive: Reflections on Costume. *V & A Online Journal*, 4.
- Barbieri et al. (2012). Re-Encounters. from <http://www.encountersinthearchive.com>
- Barbieri, D. (2013). Performativity and the historical body: Detecting performance through the archived costume. *Studies in Theatre and Performance*, 33(3)
- Bartholomeusz, D. (1969). *Macbeth and the Players*: Cambridge.
- Bate, T., & Garland, L. (2015). Precious? *Journal of Writing in Creative Practice: Re-Writing the Archive*, 7(3).
- Bay, H. (n.d.). Stagecraft, Theatre: Costume Design. from <http://www.britannica.com/art/stagecraft/Sound-design>
- Bell, J. (2010). *Doing Your Research Project (5th Edition)*: Open University Press.
- Boucher, F. o. (1987). *A history of costume in the West*: Thames & Hudson.
- Brandon, K. (2009). Metallics: Spinning Straw into Gold. from <http://www.textilefabric.com/site/main/articles.php?id=28>
- Beward, C., Adamsom, G., Miller, L., & Ajmar, M. (2008). The value of arts and humanities research to life in the UK: A museum perspective. *V&A Online Journal*(1).
- Britannica, E. (n.d.). Meiningen Company: German Theatrical Troupe. from <http://www.britannica.com/topic/Meiningen-Company>
- Butler, L. (2012). Inside the Royal Opera House Costume Department. from <http://www.roh.org.uk/news/inside-the-royal-opera-house-costume-department>
- Clancy, D. (2014). *Designing Costume for Stage and Screen*. New York: Batsford.
- Clarke, M., & Crisp, C. (1978). *Design for ballet*. London: Studio Vista.
- Costume-Textiles.com. (2010). Costume Colloquium II: Dress for Dance.
- CSSD. (2015). Intersections 2015. from <http://www.cssd.ac.uk/event/intersections-2015>
- DATS. (2015). Dress and Textiles Specialists. from <http://www.dressandtextilespecialists.org.uk/>
- De La Haye A., & Wilson, E. (1995). *Defining Dress: Fashion as Image, Object & Identity*. Manchester University Press.
- Dewhurst., M. (n.d.). Early Modern Dress and Textiles Research Network. 2014, from <http://www.earlymoderndressandtextiles.ac.uk/>
- Dryden, D. M. (1993). *Fabric painting and dyeing for the theatre*. Portsmouth, NH: Heinemann.
- Evans, G. (2006). *Sourcing Period Fabrics in a Contemporary World*.
- Farrell, J. (2007). Identifying Handmade and Machine Lace.
- Garafola, L. (1989). *Diaghilev's Ballets russes*. New York: Oxford University Press.
- Glasgow-Smith. (2014). Behind the Scenes in the Costume Department. from <http://www.roh.org.uk/news/behind-the-scenes-in-the-costume-department>
- Grave, F. K., Cannabich, C., Vogler, G. J., Baker, N., Toeschi, C. J., Cauthen, P., & MacClymonds, M. P. (1998). *Ballet music from the Mannheim court 3 3*. Madison: A-R Ed.
- Gray, C., & Malins, J. (2004). *Visualizing research : a guide to the research process in art and design*. Aldershot: Ashgate.
- Greenwald, H. M. (2014). *The Oxford handbook of opera*. New York: Oxford University Press.
- Hann, D. R. (2013). Critical Costume: Towards a Vocabulary of Scenographic Bodies. from <http://www.criticalcostume.com/outline.html>
- Hart, A., North, S., Victoria, & Albert, M. (1998). *Historical fashion in detail: the 17th and 18th centuries*. London: V&A.
- Hastings, S. (2013). A Costume Drama. from <http://www.yorkshirepost.co.uk/mobile/yorkshire-living/arts/a-costume-drama-1-6219796>
- Howard, M. (1915). MUELLE - KNOWN TO EVERY SINGER; And Every Other Stage Favorite, Too, Who Wants a Distinctive Paris Costume in Which to Create a New Role. *New York Times*. Retrieved from <http://query.nytimes.com/gst/abstract.html?res=9F02EEDC1739E233A25756C2A9629C946496D6CF#>
- Hunnissett, J. (1991). *Period costume for stage & screen*: Players Press.

- Ikin, C. (2012). Oliver Messel (1904-1978) from <http://greatandthegood.blogspot.co.uk/2012/10/oliver-messel-1904-1978.html>
- Jays, D. (2002). Lila de Nobili: Theatre designer with a flair for romantic mystery and nostalgia. *The Guardian*. Retrieved from <http://www.theguardian.com/news/2002/mar/02/guardianobituaries>
- King, D. (2010). Researching Costume. *Performing Arts Resources*, 27, 237.
- Komisarjevsky, T. (1968). *The Costume of the Theatre*. New York: Benjamin Blom, Inc.
- Kuiper, K. (2014). Leon Bakst: Russian Artist. from <http://www.britannica.com/biography/Leon-Bakst>
- Lambourne, N. (1996). Designing for the York Cycle of Mystery Plays 1951, 1954 & 1957. *Costume*, 30.
- Landgraf, I. (2014). Landgraf on Dance: The Paragon of Perfection. from http://danceviewtimes.typepad.com/ilona_landgraf/2014/11/the-paragon-of-perfection.html
- Landis, D. N. (2007). *Dressed: a century of Hollywood costume design*: Collins.
- Landis, D. N. (2012). *Hollywood costume*: V&A Publishing.
- Laver, J. (1964). *Costume in the Theatre*. London: George G Harrap & Co.
- Leech, C., Craik, T. W., & Loftis, J. (1976). *The Revels history of drama in English: Vol.5, 1660-1750*. London: Methuen.
- London College of Fashion. (2016). Professor Amy De La Haye . from <http://www.arts.ac.uk/fashion/people/teaching-staff/professor-amy-de-la-haye/>
- Lycra.com. (2015). 50+ Years of Innovation with the LYCRA® Brand from <http://connect.lycra.com/en/About%20the%20LYCRA%20Brand/50%20years%20of%20innovation>
- Marley, D. d. (1982). *Costume on the Stage 1600-1940*. London: Batsford Ltd.
- Mida, I., & Kim, A. (2015). *The Dress Detective: A Practical Guide to Object Based Research in Fashion* (1 ed.): Bloomsbury.
- Mitchell, M. (2013). A Costume Correspondence: The Theatrical War Effort of Charles Ricketts. *TD&T (New York, N.Y.)*, 49(1), 12.
- MMU. (2014). Mechanical Drawing – the Schiffli Project: What is the MMU schiffli machine? , from <http://www.miriad.mmu.ac.uk/crafts/schiffli/about.php>
- Monks, A. (2010). *The actor in costume*. Basingstoke, Hampshire;New York;: Palgrave Macmillan.
- Museum of London. (n.d.). Collections: Theatrical Skirt, The Countess, 1921. from <http://collections.museumoflondon.org.uk/online/object/87525.html>
- Nagler, A. M. (1959). *A source book in theatrical history: sources of theatrical history*. New York: Dover.
- Nicoll, A. (1949). *A history of late nineteenth century drama, 1850-1900*. Cambridge: University Press.
- NPG. (2008). Dame Ellen Terry 1847-1928. from <http://www.npg.org.uk/whatson/display/2008/dame-ellen-terry-1847-1928.php>
- Oliver, P. (2008). *Writing your thesis* (2nd ed.). London: SAGE.
- Peacock, D. K. (2007). *Changing performance: culture and performance in the British theatre since 1945* (Vol. 11). Oxford: Peter Lang.
- Pollard, K. (2015). The Enchanted Island. In T. Bate (Ed.).
- Poppy, P. (1997). Fancy Dress? Costume for Re-enactment. *Costume*, 31.
- Price, K. (2013). Designer Paul Shriek captures the history of the Parc and Dare Theatre on fabric from <http://www.walesonline.co.uk/whats-on/theatre-news/paul-shriek-captures-history-parc-3569126>
- Research and Documentation Online. (n.d.). Researching in History. from http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch05_o.html
- Rose Hill Theatre. (n.d.). Oliver Messel: A Brief Biography of Oliver Messel.
- RSC. (n.d.). How We Make Theatre: Costume. from <https://www.rsc.org.uk/about-us/how-we-make-theatre/costume>
- SBDT. (n.d.). The Society of British Theatre Designers. from <http://www.theatredesign.org.uk/>
- Stanton, S., & Banham, M. (1996). *Cambridge paperback guide to theatre*. Cambridge;New York, NY, USA;: Cambridge University Press.
- Steele, R., & Addison, J. (1826). *The Spectator; with notes, and a general index*. New York: S. Marks.
- Strong, R. (2014). Oliver Messel: The often unsung designer who created a landmark Royal Ballet production. from <http://www.roh.org.uk/news/oliver-messel-the-often-unsung-designer-who-created-a-landmark-royal-ballet-production>
- Sweeney, C. (2015). *Life of the Cloth: Stories in the Making*.

- Synge, L. (1986). *The Royal School of Needlework book of needlework and embroidery*. England;United Kingdom;: The Oregon Press.
- The Costume Society. (2013). About Us. from <http://costumesociety.org.uk/about>
- The Economist. (2012). Q&A: Deborah Nadoolman Landis: Dressing up. from <http://www.economist.com/blogs/prospero/2012/10/qa-deborah-nadoolman-landis>
- The Textile Society. (n.d.). About Us. from <http://textilesociety.org.uk/about-textile-society.php>
- Thompson, L. (2015). The Bartered Bride. In T. Bate (Ed.).
- Tiramani, J. (2007). The Costume Collection, The Globe Theatre, London
- Tree, H. B. (1897). Some Aspects of the Drama of To-day. *The North American Review*, 164(482), 66-74.
- UAL. (2014). Academic Uses of Archives, Museum and Special Collections. In U. o. t. Arts (Ed.), (pp. 6). London: University of the Arts.
- UAL. (2015). MA Costume Design for Performance. from <http://www.arts.ac.uk/fashion/courses/graduate-school/ma-costume-design-for-performance/>
- V & A Museum. (n.d.-a). The Actor & the Maker: Ellen Terry & Alice Comyns-Carr. from <http://www.vam.ac.uk/content/articles/t/the-actor-and-the-maker-ellen-terry-and-alice-comyns-carr/>
- V & A Museum. (n.d.-b). Biography of Leon Bakst. from <http://www.vam.ac.uk/content/articles/b/biography-of-leon-bakst/>
- V & A Museum. (n.d.-c). Biography of Oliver Messel. from <http://www.vam.ac.uk/content/articles/b/biography-oliver-messel/>
- V & A Museum. (n.d.-d). Collections, Theatre Costume, Alix Stone, 1975. from <http://collections.vam.ac.uk/item/O101966/theatre-costume-stone-alix/>
- V & A Museum. (n.d.-e). Collections: Theatre Costume, Charles Wilhelm, 1912. from <http://collections.vam.ac.uk/item/O106247/costume-theatre-costume-wilhelm/>
- V & A Museum. (n.d.-f). Collections: Theatre Costume, Christopher Morley 1966.
- V & A Museum. (n.d.-g). Collections: Theatre Costume, Lila de Nobili 1968. from <http://collections.vam.ac.uk/item/O110512/theatre-costume-de-nobili-lila/>
- V & A Museum. (n.d.-h). Collections: Theatre Costume, Meleto Castle, 18th Century.
- V & A Museum. (n.d.-i). Collections: Theatre Costume, Recreation of the costume worn by Louis XIV as Apollo, 1969. from <http://collections.vam.ac.uk/item/O105399/recreation-of-the-costume-worn-theatre-costume-walker-david/>
- V & A Museum. (n.d.-j). Decoration in Stage Costume. from <http://www.vam.ac.uk/content/articles/d/decoration-in-stage-costume/>
- V & A Museum. (n.d.-k). European Representations of Africa & Africans: Costume Design. from <http://www.vam.ac.uk/users/node/14794>
- V & A Museum. (n.d.-l). Interview with John Cowell, textile painter. from <http://www.vam.ac.uk/content/articles/i/the-textile-painter-john-cowell/>
- V & A Museum. (n.d.-m). Materials and Colour in Costume Design. from <http://www.vam.ac.uk/content/articles/m/materials-and-colour-in-stage-costume/>
- V & A Museum. (n.d.-n). The Origins of Ballet.
- V & A Museum. (n.d.-o). Reflecting Historical Periods in Stage Costume. from <http://www.vam.ac.uk/content/articles/r/reflecting-historical-periods-in-stage-costume/>
- V & A Museum. (n.d.-p). Style Guide: Baroque. from <http://www.vam.ac.uk/content/articles/s/style-guide-baroque/>
- v & A Museum. (n.d.-q). Wilhelm. from <http://www.vam.ac.uk/content/articles/w/wilhelm/>
- Vettese, S. (2008). The Ballets Russes Connection with Fashion. *Costume*, 42(1), 130-144.
- Walter, H. (2013). Van Dyck in action': Dressing Charles I for the Victorian stage. *Costume*, 47(2), 161-179. doi: 10.1179/0590887613Z.000000000028
- Wheeler, E. J., Funk, I. K., & Woods, W. S. (1921). *The Literary Digest*.
- White, R. (2001). Stella Mary Newton: Designer whose dresses enlivened theatre and fashion. *The Guardian*. Retrieved from <http://www.theguardian.com/news/2001/may/26/guardianobituaries.books>
- Wild, L. (2015). A Brief Outline of the History of Stage Lighting. from <http://www3.northern.edu/wild/LiteDes/ldhist.htm>
- World Stage Design. (2013a). Re-inventing Costume Through Sculpture with Robert Allsop. *Costume in Action*. from <http://www.wsd2013.com/whats-on/making-the-superhuman-through-costume-with-robert-allsopp/>

- World Stage Design. (2013b). Research Symposium 4: Digital Costume. *Costume in Action*. from <http://www.wsd2013.com/whats-on/digital-technology-as-new-material-in-costume-design/>
- World Stage Design. (2013c). The Royal Opera House Costume Dept: A Journey Between the Past and the Future. *Costume in Action*. from <http://www.wsd2013.com/whats-on/the-royal-opera-house-costume-department-a-journey-between-the-past-and-the-future/>

Appendix

Precious?

Interview Transcripts

Precious?

Institution: University of Huddersfield

Word count: 3,377

Author's name: Toni Bate & Liz Garland

Biographies:

Toni Bate joined the University of Huddersfield in September 2012 as a Costume Construction Lecturer on the BA (Hons) Costume with Textiles degree. Prior to this she worked as the Costume Workroom Supervisor at the Liverpool Institute for Performing Arts (LIPA), as a Specialist Costume Technician at Edge Hill University, Costume Lecturer at Liverpool Community College and Wardrobe Supervisor at the Arden School of Theatre. Since graduating from Liverpool Community College's Theatre Wardrobe course in 1994, Toni has also worked as a Costume Maker, Tailor and Wardrobe Supervisor for theatre, film, television and dance.

Liz is a Lecturer in Costume Construction at the University of Huddersfield and teaches on the BA (Hons) Costume with Textiles degree. Previously, Liz was the Costume Co-ordinator at Bretton Hall College and taught at the University of Leeds. She has a wealth of experience as a costume maker in live theatre work, film and television. She has worked for a range of companies including: Sheffield Crucible, Manchester Library and Forum Theatres, Wexford Opera Festival, City of Birmingham Touring Opera, Oldham Coliseum, D'Oyle Carte Opera Company, York Theatre Royal, Northern Ballet, Theatre Clwyd, Angels Costumiers, Boda Television, SC4 and the BBC.

Abstract:

The costume industry regularly utilizes vintage clothing for performance in theatre and film. Reflecting on garments previously encountered during a career in this industry, the authors contemplate the lives and purpose of such items and their role within a working costume store. Discussion with professionals from various

backgrounds evokes a wide range of questions and differing opinions surrounding the idea of value in this context, producing a subjective reaction with no definitive answer. This article contextualizes these questions through the study of a single item of historical clothing currently used as costume, encouraging the reader to consider how the value of such pieces are perceived. The concept of the costume stock room as an accessible, living archive is explored in relation to the recognized traditional archival structure of a museum store where conservation and preservation have priority.

Keywords: archive, costume, sentimentality, value, artefact, vintage, association authenticity

All things have a life and time line. With utilitarian things, the life of an object presents itself through the wear and tear of use [...] like African art, pieces of clothing are meant to be used until they are no longer useable. My desire to capture a moment in the life of a garment before it deteriorates is a way to understand each article of clothing and where it has been. When I photograph a garment, I find its essence through handling it and working with it over a period of time. Sometimes the soul of the piece is revealed by turning it inside out or backwards. (Ingalsbe: 2006)

Consider the use of historical clothing worn as costume for performance and the implications this has on the conservation and display of period clothing. Contemplate the concept of the costume store as a living archive and the changing relationship between costume and clothing in terms of preservation, performance, research and education.

If a collection of costumes in a museum is an archive then why not those housed in a working store? What is it that makes a costume stored in a museum 'precious', while a costume exhibiting the high level of craftsmanship of a talented costumier can often be found compressed among many others on a stockroom rail?

Costume stores contain a variety of garments and accessories previously used for performance. They are an important resource, containing a selection of both individually designed bespoke garments as well as new or vintage items which have been bought in. As a working archive its contents are continually transformed through use and unwittingly educating the audience through performance without the barriers of accessibility which often surround the museum artefact. A museum archive preserves items of significance, clearly catalogued as an aid for research and education. To quote Sue Prichard: 'Our remit is to ensure that these collections are held in trust for the nation, so that those who come after us can make sense of the past' (Prichard, 2005: 152). Working in line with the Museums Association's code of ethics they are obliged to make items available for research and public display. When acquiring an item a curator has to consider a list of ethical guidelines, taking into account the cost of preservation and longevity of a piece as well as its importance in history. They must 'acquire an item only if the museum can provide adequate, continuing long-term care for the item and public access to it, without compromising standards of care and access relating to the existing collections.' (Museum Association, 2004). In preserving the originality of an artefact meticulous cataloguing records every process.

Artefacts within a museum, while a vital tool for understanding the past through research and display, only represent the time when they were first produced. Items in a costume store, although rarely catalogued, have a history that travels beyond this time, a relevance in the now and the potential for future development in terms of storytelling, thus offering an alternative approach to traditional archival object based research. By studying such a garment the field of enquiry can be widened to encompass the disciplines of design, costume craft, theatre, film, performance and acting, as well as the initial history of a garment worn by an ordinary person.

Our understanding of the term 'archive', with its preconceived associations, determines how we judge the worth of an object stored within it. When we change our perception of what an archive can be, we re-consider its value.

Does the fact that we can touch, wear and perform in the clothes from a costume store make them seem less 'precious' because they are utilized and more accessible? Is it the ritual of donning a pair of protective gloves while visiting a museum archive add to the notion of an object's value?

What would be the implications of recognizing a costume store as an archive full of precious things if store managers embraced the ethics of the museum curator, recording the journeys of costumes for future education and research?

While providing us with interesting stories, it may also have a negative effect, alerting store managers and theatres to the value of their stock and changing the perception of its use.

With so many theatres running at a deficit would this highlight a previously unconsidered commodity of monetary worth, rather than a resource to be used and accessed again and again until it is exhausted? By what criteria would they then be insured and who would make the decision about their future as 'artefacts'?

This enquiry questions and discusses the ethics of using a surviving piece of period clothing as costume, examining the purpose of such a piece: Is it to be hidden away, preserved in a box with tissue paper, occasionally viewed by specialists or seen by a wider audience serving its original function; that of an item of clothing to be worn?

If a costume held in a museum archive is considered too precious to be worn and handled, what is it for? Does a piece of clothing have any value or significance if nobody uses it?

Is it our duty to preserve these pieces now, for the education of future generations, or should they be enjoyed while they still have a working life?

What is the value of such a piece when it is used as part of a performance rather than preserved in a museum? What gives these objects their meaning and worth; does sentimentality determine the value of such a garment?

Inspired by the analysis of several photographs of a single garment, the reader is encouraged to examine the issues surrounding the use of vintage and period clothing worn for performance and discuss the importance of these garments in various contexts: to imagine the journey this particular garment has taken so far,

as well as the value gained by its association with a certain actor, designer or performance; through its life in a store where it lives as an archived object and its career on the stage and screen where it becomes part of the character's narrative.

We invite you to consider a nineteenth century coat (see Fig. 1) which is described as a 'very rough, very faded, greenish, patchy, worn 1880s morning coat, edged with faded braid' (Chapman: 2014). It is, by modern standards, in a sorry state of repair having faded dramatically, bleaching to a pale green, leaving a shadow of its original colour under the collar, lapels and pocket flaps (see Fig. 2). There are a variety of obvious repairs with many visible stitches and areas of darning (See Fig. 3). The lining is threadbare in places showing several different mending techniques and patching (See Fig. 4).



Fig 1. Front view of 'greenish, patchy, worn 1880's morning coat,' (Chapman: 2104)



Fig 2. This image gives a glimpse of the original fabric colour displayed under the collar and reverse



Fig 3. Reverse and pocket of the coat displaying various repairs



Fig 4. The Cosprop label indicating the present ownership.

Is the poor quality of some of the repairs deliberate, executed badly to imply that the character has repaired it himself or are they the result of an inexperienced hand or 'rush job', to adhere to the fast pace of a tight filming schedule?

How many people have repaired and maintained it and were they respectful of its antiquity, or was it merely seen as a 'tool of the trade'? Through their work, have they preserved it, enhancing its life and prolonging its career or have they caused further damage?

The coat has been loaned to us by Cosprop, a costumiers established in 1965, providing costumes for the theatre, film and television industries. They hold a substantial collection of costumes, both reproductions and originals, and offer a bespoke costume construction service interpreting specific designs. We are informed that the coat has been hired out over fifty times and has recently returned from a seventeen week filming role in America, where it was used during the production of the 'Boardwalk Empire' television series. The production's designer and supervisor travelled to England to use Cosprop's services as they have a plethora of original clothing from this period, a primary resource that is unavailable in America in such large quantities. The recommended insurance value for the coat is £400. Since we

know that items are hired at £50 for the first week then £5 per week thereafter, we can assume that its current accumulative earnings exceed £2,500. Records of the details of its early career at Cosprop are limited in terms of the performances it has appeared in. Since its inclusion in the store, its purpose has been to make money for the company and as such, it has not been viewed as an historical artefact which may be of interest to researchers.

Retrospectively, if it could have been predicted that it would survive to have such a long and varied life, would more effort have been made to document its social history; how do we begin to document its sartorial journey when much of the evidence is purely anecdotal?

Can we interpret some of its backstory without the benefit of a detailed cataloguing system that may be found in a museum archive?

In its own 'archive' it hangs on a rail in amongst over three hundred other coats from a similar period. In this context, is it deemed unimportant due to the multitude of similar garments in the store, its eminence only relevant once it is experienced in isolation?

When first encountering the coat its inherent character inspires many questions about its origin:

Who first purchased and wore it and what importance did it play in their life; was it worn for a special occasion or everyday wear, a bespoke made-to-measure piece or one amongst many identical garments?

What was the class of the original owner and how much did it cost when it was new; was it affordable or did it 'break the bank', a favoured part of their attire or a forgotten piece of a large collection?

When it had served its original purpose, was it bestowed to a loved one or discarded; did the original owner care what happened to it when their need for it had ceased?

Discussion with Cosprop reveals that they have had the coat for approximately thirty years and that due to its present condition it may be imagined that that it was

originally a high quality, upper class gentleman's coat, passed onto a servant and then through his family, before being bought or donated to be used as a costume.

As costume makers we appreciate the value of this garment in a particular way, through the skill used to produce it originally and its value in educating us in terms of the cut and construction of the period. We also recognize that its natural wear and tear is an effect a costumier would struggle to achieve on reconstructed garments through artificial methods, a timely process of 'breaking down' requiring specialized expertise.

How much does our own knowledge and history determine perception and sentimentality towards something so old and broken yet still beautiful?

Is its charm enhanced because we can see how much it has been loved and restored by so many different hands?

Is it because we can see the value of the garment, as a costume, knowing how difficult it would be to replicate? What stories do its wounds narrate and would the same feelings be generated by using a reproduction?

As an article of clothing used for costume, the garment has clearly had a long career. Its present commercial value comes from its use, but this use causes its deterioration and will lead to its eventual demise. We are informed by Cosprop that its popularity is in its authenticity and although attempts are made to recreate accurate reproductions, without access to period fabrics, the results are rarely as satisfying.

There are obvious benefits to using an original piece of clothing over a reconstruction in terms of achieving realism on the stage and screen. The quality of its natural ageing enhanced its career in a world of high definition and filmed theatre productions, its deterioration increasing its rental value and popularity.

What does it contribute to the performance for the audience, the actor and the costume team? What stories can it tell us and what stories has it told to others?

Why would a designer choose this coat and how can it aid the development of the designer's overall creative concept? What character does it suggest to them; has the coat itself become a character in its own right?

As it ages, how do its parts change? Are the actors who wear it made aware of its antiquity and can its authenticity help the actor to inhabit the role; enhancing the metamorphosis into character? Does an audience appreciate its originality and has the garment enhanced their belief in the characters?

Bernie Chapman of Cosprop explains that it is increasingly problematic to find original garments for stock, with larger sizes being particularly difficult to locate. It is clear that original pieces of period clothing will continue to deteriorate through use and are therefore a finite resource. This results in a contradiction: that as the coat becomes older and more damaged it also becomes more valuable.

For how much longer will this coat be suitable for performance and who decides when enough is enough in terms of its usefulness; what happens then?

Is it acceptable to let it deteriorate in this way or should it be preserved, encased in tissue in a dark drawer, analyzed and restored by experts; what would be more respectful? Would the answer be different if it were the only surviving coat of its type?

Would it be of any interest to a museum, considering its current condition, or would its character enhancing decomposition be viewed in terms of a costly renovation?

If it were to be put in a museum, would it only then be seen by curators and researchers who seek it out, or would it be displayed as an interesting example of a part of ordinary life, educating the public about the social history of the period, its career as a costume forgotten?

The garment itself could be viewed as unremarkable; a standard example of a coat from the Victorian period. In its contemporary time and environment, it would not have impressed or provoked a reaction.

How does social history affect decisions made in relation to preservation?

Being that designer fashion is more likely to be documented in its time, is it right that we should be more enthusiastic about preserving it, or is it more important to save evidence which may give us a glimpse into the everyday lives of ordinary people?

Could it be forced into prominence by an association with a famous actor or celebrated performance, put on display and visited by fans; would this difference in perception result in an increase in value? Would its originality and authenticity still be admired, or purely its association with fame?

Recently the 'Cowardly Lion' costume from the 1939 MGM musical *The Wizard of Oz* was sold at auction by James Comisar of the LA TV Museum for over 2.5 million dollars. Before he acquired it in the 1970s, it lay 'languishing forgotten in an old MGM building, before being rescued by a junk dealer cleaning out the abandoned building.' (Hollywood Reporter, 2014). Mr Comisar, who had the costume restored and authenticated as the actual costume worn by Burt Lahr in the film, describes the moment during the auction when it came up for sale:

When the "Oz" costumes came to the block, a hush fell over the sales room. It was like a church in there. People were very respectful and reverential. There was a sense that there was a passing of the responsibility. [...] From a garbage bag to \$2.6 million, it was a magical journey. (Wall Street Journal: 2014)

There was a secondary costume used in the film which sold at auction for less than one million dollars. Although identical in every way it was clearly not deemed as 'precious' as it was only worn by a stunt man (Evening Express: 2014).

What is our fascination with famous artefacts and their relationship with certain people and events?

Is it only through association and authentication that a garment becomes precious; the materials and craftsmanship involved in its production becoming a secondary factor in its valuation?

It is clear from this example the awe this type of memorabilia inspires by its iconic link and, despite the two costumes being identical, the value is clearly in the sentimentality and association, not the object itself. An emotion itself cannot be materialized into something of worth, hence objects are relied upon to take on the persona and to qualify it for the value it evokes.

Although the coat, central to our study, is used by Cosprop for commercial gain it is clear that the value of this piece cannot only be measured by its monetary worth, which in itself, is difficult to estimate given the amount of factors which must be taken into consideration. Each individual determines value in their own distinct way depending on a variety of influences and experiences. The emotions, feelings and questions the study of such a garment evokes gives it a value which is impossible to quantify and if there are no definitive answers...

What is precious?

Acknowledgments

Thank you to Bernie Chapman of Cosprop for the loan of the coat and to Sue Pritchard for the photography.

References

Chapman, B. (2014) *Delivery Note* Cosprop.

Ingelsbe, C. (2006) *New York City Ballet Collection*. [Online] Available from: <http://www.cariningalsbe.com/portfolio/nycballet/index.htm> [Accessed: 21st October 2014]

Lewis, A. (2014) *Cowardly Lion Costume, 'Casablanca' Piano Sell for More Than \$3 Million at Auction*. [Online] Available from: <http://www.hollywoodreporter.com/heat-vision/cowardly-lion-costume-casablanca-piano-752137> [Accessed: 1st December 2014]

Museums Association (2004) *Ethical Guidelines Advice from the Museums Association Ethics Committee* (2). [Online] Available from: <http://www.museumsassociation.org/ethics/code-of-ethics> [Accessed: 4th February 2015]

Press Association (2014) *Cowardly Lion Costume Fetches £1.9m*. [Online] Available from: <http://www.eveningexpress.co.uk/news/weird-world/cowardly-lion-costume-fetches-1-9m-1.701944> [Accessed: 1st December 2014]

Prichard, S. (2005) 'Collecting the Contemporary: Love Will Decide What is Kept and Science Will Decide How it is Kept'. *Textile: The Journal of Cloth and Culture*. 3 (2). p.152-165.

Sullivan, M. (2014) *Cowardly Lion Costume Sells for \$3.1 Million at Auction*. [Online] Available from: <http://blogs.wsj.com/metropolis/2014/11/25/cowardly-lion-costume-sells-at-auction/> [Accessed: 1st December 2014]

Interview Transcripts

Interview with Kevin Pollard: The Enchanted Island

1. Why did you use the Sun King design as an influence for your Ariel costume in the Enchanted Island?

I was looking at historical images of opera designs and it seemed to fit perfectly for Ariel's transformation costume after being released as it resembled a phoenix rising and was also perfect for the aria she sang which was a Baroque piece by Handel.

2. When using a historical reference as inspiration for a costume design how do you put your own stamp on the interpretation of it?

By the fabrics I choose, it depends on the design though and which way I'm coming at it, though most historical reference is from painting so it's the choice of fabric and trim.

3. The original court ballet costumes, such as the Sun King, were often heavily embroidered. What contemporary techniques do you think can emulate this type of period decoration for a theatrical performance?

Printing, painting or overlaying different fabrics to create some of the more embellished fabrics.

4. What fabrics did you use to produce this costume?

I try to use as many stock fabrics as possible but I used a base gold fabric with a silk tissue over-laid with a gold guipure lace and bound in gold leather, the wings were of gold leather as was the base of the headdress and ostrich feathers. And adding extra gold motifs.

5. Was the gold fabric of the doublet and breeches already decorated when it was bought or was it specifically designed and produced for this costume?

No I used existing fabrics and layered them to create the look I wanted.

6. Do you/ have you had fabrics specifically produced for a design?

I have had fabrics printed in the past or changed the colour of an existing fabric to give the colour or texture I have needed.

7. What print, paint or embroidery techniques do you have experience of working with either as a practitioner or as a designer working with costume textile artists?

Block printing to re-create period Indian fabrics or period cottons with a block print for 'Satyagraha'. I've used painting and transfers on fabrics to recreate embroidery on waistcoats for 'L'amour de Loin', I tend to incorporate paint work into lots of my design, as on 'The Enchanted Island' we painted beautiful water damaged tide marks onto the Lovers' second costumes, to give a stylised impression of watermarks on their shipwrecked clothes, to give a fairy tale beauty to distressing the costume instead of just dirtying them down, and using red drips of beads to give the impression of a blood stain.

8. At what stage in the design process do you consider the fabrics and decorative techniques you want to use?

It depends sometimes I will start with a characters colour or a texture or a silhouette mostly it comes after the white card model when I have a clearer view of the world the characters are inhabiting.

9. What effect does budget have on your design decisions in terms of materials? How would you have approached the design/ making of the Ariel costume on a tighter budget?

I was very lucky as I used a lot of stock fabrics and trims , the constraints come in if I work somewhere that doesn't have a large stock of fabrics, but I would probably have layered up with cheaper fabrics and sprayed the whole thing gold with car spray paints.

10. Do you consider textile design to be an integral part of the costume design process?

Yes, from changing colours to hombré a fabric for the hems can look dirty, or wet painting costume to give depth, age to a fabric or intensify a colour.

11. How much do you think having worked as a maker affects your design decisions in regards to fabrics?

Considerably. I'm aware of how different fabrics move react to fire water different fabrics take dyes differently and this all affects my choices in imagining the design and its construction.

12. How much designing happens through the making process when you are working on a show?

Sometimes the characters evolve after the discussions with directors and the choices of the movement or character or actor's requirements can affect the construction and the overall look of a characters costume, so we always have to be able to respond to the rehearsal process, as we are making theatrical costume and not fashion clothing.

Interview with Lauren Thompson: The Bartered Bride

1. Why did you use the court ballet costumes of the 1600s for inspiration for your circus character designs (Esmerelda and Indian)?

I began by researching into the history of the circus and discovered that the circus we recognise today only really started in the 19th century. Instead of perusing this route, I wanted to remain more authentic to the period and looked into the types of performance and costumes of the era. What I liked about the 1600s court ballet costumes was the sense of opulence and grandness, this I thought would complement my other themes and the traditional opera setting I chose. I also believed it important to differentiate my circus characters from the villagers. I was surprised how avant-garde some of the court costumes were, they gave me inspiration to see how the traditional period silhouette could be really played with.

2. How did you put your own twist on the designs and textiles for these characters?

The main theme of my costumes was an 'Autumn Celebration'; I therefore decided to give each of my characters an autumnal symbol to represent. As performers I thought their symbol should reflect their act too, for Esmeralda I chose spiders she is a tightrope walker and the Indian the god Dionysus (god of the grape harvest) who plays an entertaining fool. To make this apparent to the audience I thought about ways of incorporating motifs like spider webs into Esmeraldas costume with beading and gold work and techniques like pleating to hint at ancient Greece for the Indian.

3. Your mood boards have contemporary fashion images. Is it important to you to mix the traditional with the contemporary? If so, why?

Although I wanted my costumes to be traditional to the period and opera, I think it is always a good idea to see how contemporary designers and artists can take a similar theme or inspiration and update it. By looking at the work of others, it becomes more apparent how traditional silhouettes can be really pushed and explored - by combining elements of both the old and the new I feel can create something different and exciting.

4. Gold is the main colour theme for these costumes. How did/ would this influence which textiles techniques you explored?

I chose gold because it would make the costumes appear grand and showy. I was interested therefore in using gold work. I thought this kind of embroidery would give the richness I was after and also that it was appropriate due to it being such an old technique. Another idea I had involved using gold fabric in layers, either to appliqué on a motif or as a base layer- there was a lot of pinking and slashing in 1600s men's clothing and I thought gold fabric would work well as a backing layer visible through the slits.

5. The original court ballet costumes are usually heavily hand embroidered. What other techniques do you think could successfully emulate this on the stage?

The hand embroidery from this era is really impressive however it is very unlikely a wardrobe department would have the luxury of time to fully recreate the same effect. I think emulating the embroidery would be difficult too as the detail in the original work is very fine. To create a similar degree of quality perhaps digital embroidery could be explored. As the costumes are for stage though, another way could be to use a fabric with a woven pattern like a brocade which could then be enhanced with trapunto or beading to create a little texture.

6. At what stage in the design process do you consider the textiles?

Personally, I like to create initial designs first and then explore my related textile ideas. From this exploration, and looking a little into the work of artists and new textile techniques, I can then refine what should be used for the final costume and the suitable fabrics. Once this is clear I can incorporate my textiles into my final costume designs.

7. You have explored sublimation printing in your sampling. How do you think this adds to/ enhances your embroidery?

This technique is pretty new to me and I was curious to see if it had a place in my textile work for this project. I used the technique for some of my characters by printing a photo of their symbol onto fabric and working on top it with embroidery etc. I felt by having the image underneath the embroidery added depth, although I liked this, I was unsure whether to pursue the concept further as the images looked a little digital and modern for the look I was going for. I did however like the use of the technique with my Indian character. With him I sublimated an image of a vine leaf, cut it out and used it as an appliqué. I thought the richness of colour of the sublimated real leaf image worked well next to the other plain leaf appliques I had created with the laser cutter.

8. As an embroiderer do you consider yourself to be traditional or do you enjoy exploring new techniques?

I think it is good to be versatile as an embroiderer and the techniques I use would differ greatly from project to project. I enjoyed the traditional element of this module as I find it interesting to look into time periods where hand embroidery was the key decorative feature of clothing. I really admire the fine details of historic embroidery and appreciate the time dedicated to achieve it however; I am also fascinated by the innovation of modern textile pieces and like finding new techniques and ways of working.

9. Why did you choose embroidery rather than print as a specialism?

I chose embroidery as I like working with my hands and see it as a more of a craft. There are plenty of different methods and techniques to learn which can only increase my skillset, not only in textiles but also construction. Whereas colour and pattern, which are not exclusive, are used to create depth in print in embroidery, endless textures and effects can be made through fabric manipulation. I was also attracted to embroidery by the high level of detail that can be achieved; I think with costume it is this detail with which success depends.

10. What fabrics would you ideally use if you were to make these costumes and what other textile techniques might you explore?

I think if I were to develop the textiles for my circus characters further I would look into creating more polished decorative quilting samples in line with the period. I also would purchase a nicer range beads and spend time creating hand embroidered and gold worked pieces- I feel these techniques would make my costumes look more refined. I was thinking of using shiny fabrics, silks and satins, to emphasise the showiness of the performers' costumes and to contrast with the villagers.