

EXAMINING THE COSTUME DESIGN PROCESS FOR A PRODUCTION OF
THE CHERRY ORCHARD BY ANTON CHEKHOV, IN A UNIVERSITY
SETTING, APPLYING PROFESSIONAL WORK EXPERIENCE INFLUENCES
IN AN ACADEMIC LEARNING SITUATION.

by

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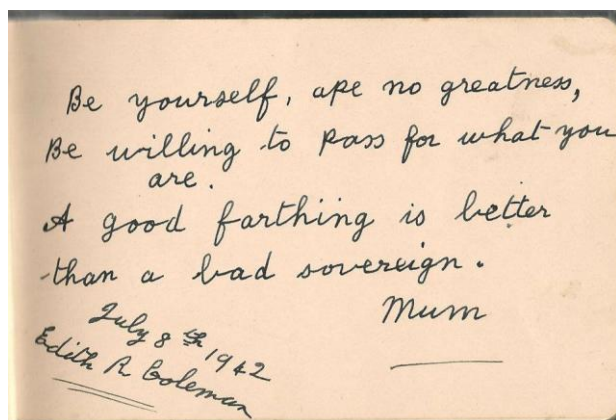


Figure 0.0.1 Inscription and quote from my great great Grandmother. Her maiden name was Farthing, she plays with the writing and meaning in her quote using the Samuel Coley.

Women have had a strong influence in shaping my career, it is to all of them that I dedicate this piece of work to. I would particularly like to acknowledge my Grandmother, Ivy F. Coleman for buying my first sewing machine. My mother Diana Coleman for her influence in the creative and performing arts, which to this day is a constant lifeline to me. Konnie Kittle who has been my mentor in not just my professional career but also my personal life. I especially wish to express my sincere gratitude to my committee members: Alessia Carpoca, Laura Alvarez, John K. DeBoer, Valerie Hedquist and Christine L. Milodragovich who guiding me through writing this paper. I relied on them for their assistance, expertise and above all them invaluable support. Special mentions to all the hard-dedicated students lead my Lisa Marie Hyslop in the costume shop of the School of Theatre & Dance at the University of Montana.

As my Great Grandmother wrote 'to be yourself, aye no greatness, and be willing to pass for what you are' is a hard lesson to learn. Gaining my Maters in Fine Arts, I can say without any doubt, I now know who I am. A teacher, willing and very happy to pass for who I am.

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INTRODUCTION

Regrets, I have a few

Webster's Dictionary states that, reflection is consideration of some subject matter, idea, or purpose. It also says that it is something produced by reflecting, like an image given back by a reflecting surface. I can say that without doubt that my reflecting surface for the costume designs of *The cherry Orchard*, has to be my own memoirs of my time spent in Russia, my professional work experiences and my accomplishments I have gained whilst studying for my Masters of Fine Arts in Theatre at the University of Montana.

My objective for this paper is to make a reflection of the costume design process, which happens during a theatre production staged in an educational setting and examine how a professional teaching artist brings their production experience to teaching. To help me form these conclusions, I will have chapters, which will cover topics to help answer these questions. I will start this paper by examining how my background and professional work experience informed my design for *The Cherry Orchard*. I will then examine my research conducted for *The Cherry Orchard*, covering the character breakdown, fashion history of the period and the social context of Russia related to the play. A study of my design and rendering process will be analyzed to show my own development as a student. I will also be looking in to the pedagogical approach to the build of the show, and the importance this had on the School & Dance

student's development. Most importantly, I will reflect back on my professional experience and what influences it has made to my time in graduate school and my philosophy of teaching.

In *A Teaching Artist at Work: Theatre with young people in Educational Settings* (2006), Barbara Mckean describes reflection. She states that

'Reflection begins by clarifying one's own artistry. Each teaching artist brings his or her art individual conceptions of knowledge, beliefs, and attitudes towards his or her art form and pedagogy.'

My way of thinking about costume design and research was shaped from my trip in 1990 to Leningrad; "The City on 101 Islands" now named St. Petersburg. It is also where bring my conceptions of knowledge to the design project for *The Cherry Orchard*. Being a westerner and only 16 years old in a country that was full off rules, it was like stepping back in time. The Soviet Union had one more year before it dissolved and the Russian people were springing back from years of hard food shortages. As a High School student on a 'cultural study abroad' trip, my eyes and mind opened and were changed forever.

I was able to excite my students about working on *The Cherry Orchard* thanks to the knowledge acquired from my trip to Russia. Being able to tell students my stories about Russia helped to motivate them, and made them more connected to the show. They were interested in asking questions, which resulted in a deeper self-discovery, of not just costume construction, but history and culture. For example, I told them stories from my visit to The Hermitage Museum, the former state residence of Russian emperors. The museum is made up of state buildings and rooms from the winter palace in the centre of the city. Being a somewhat naive 16-year-old with a passion for the arts and fashion walking though the wonderland of paintings

that, up until then, I had only seen in my art class book, it was not long before it hit me that I needed to make sure I took away with me as much subject matter as one could. We had free time in the afternoon to explore, where I of course went to the costume and fashion collection. Displayed for purchase was the book, *The Art of Costume in Russia 18th to early 20th Century* by Tamara Korshunova (see figure 1). Detailing 'The Hermitages' catalogue of the costumes. I scribbled down the name of the book; I did not think I needed it. This is a time I look back, reflect in the mirror and regret that I may have made a mistake not buying the book. It is now out of print and only a few libraries hold it around the world. My learning from this is I now know the importance and purpose of an exceptional reference book. In figures 2-3, you will see most of all the reference books used help support and write this paper.

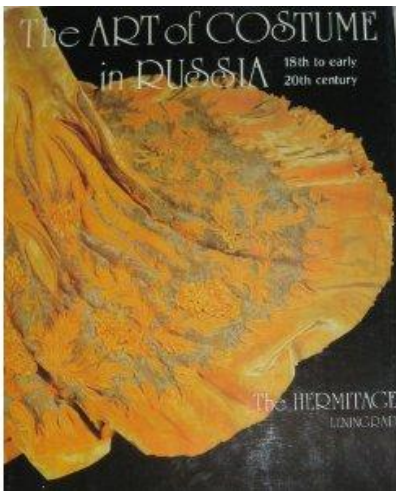


Figure 1 Photo. Book of *The Art of Costume in Russia 18th to early 20th Century* by Tamara Korshunova. (Amazon.com)



Figure 2 Photo. Reference and research books read over the summer break, 2011. From my personal library and the Central Resources Library of Hertfordshire, England. (R L Coleman)

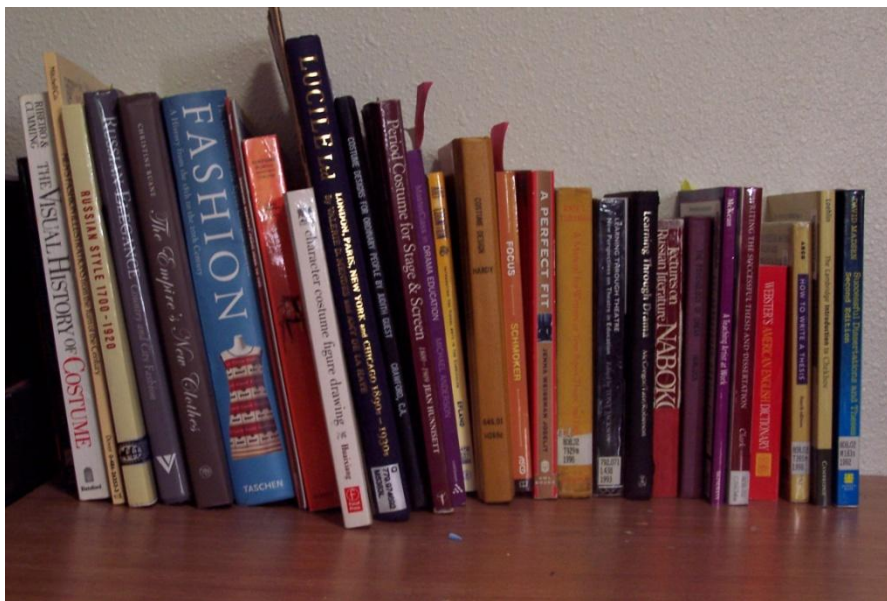


Figure 3 Photo. Just some of the reference books used for writing this project and research for my costume designs for *The Cherry Orchard*. (R L Coleman)

CHAPTER I: THE DESIGN PROCESS

Looking to bring sexy back

Practical knowledge

Having firm foundations, helps develop understandings in whatever context area you are teaching. I gathered my foundations over nineteen years of professional experiences, which have been multi-faceted, covering all types of theatre productions and responsibilities. This includes an array of regional theatres, summer stock, children's theatre and opera. The following are three from over twenty plus company's I have worked for that best show evidence off my costume and theatre experiences.

'Stagedoor Manor Performing Arts Center, Loch Sheldrake, NY'.

Deadlines are the main structure at Stagedoor Manor, a center for performing art for children. The Costume shop had a team of eight that I headed up as the shop manager, teacher and head costume designer. For all the thirty-six shows of the nine weeks we were in session, the costumes had to be designed, fitted and altered on time with imagination, creativity and to a high professional standard, as well as working with a limited budget. As head of a department, I was collaborating with fourteen to thirteen show production design teams and artistic teams every three weeks. Despite being a highly stressful environment, it was a place where we made magic happen. I found and used skills that I never knew I possessed; that

communication, teamwork, commitment and learning are just a few theatre and life skills that you cannot be without.

Birmingham Children's Theatre, Birmingham, AL

My time with the Birmingham's Children's Theatre is where I truly came to understand the role of the costume designer. For example, I had to be organized and pro-active, as I had a team relying on me, as well as being proficient in construction techniques so I could communicate my ideas, and well-researched within the subject matter so I could develop a strong knowledge in both visual arts and costume history. One of my duties as Costume Shop Manager was to archive all the costumes designed and made for each show. This helped me tremendously in acquiring organizational skills as well as gaining a full knowledge of every costume we had in stock. It is fundamental to understand what you already own when designing a show since we really cannot afford to build every costume designed. More often than not in an educational setting or small theatre the majority of a show is pulled from stock.

The Miracle Theatre, Pigion Forge, TN

The job that gave me the most opportunity to further my career was a show called '*The Miracle*,' a world premiere, Broadway scale musical. It was truly a multi-tasking job role for me. I joined the company as the Wardrobe Supervisor, Assistant to the Costume Designer (Konnie Kittrell) and Cutter/Draper. It was a wonderful learning experience to be involved with a Broadway scale musical from the very start. Working with new cutting edge technical media brought new costume challenges that added to my skill set and theatre styles. At one point during the show, fifteen actors out of a cast of twenty-three, fly fully rigged with wearing wings that have a span of three to four feet each. Figuring out how costumes would be built around

the harness was one thing, but the real fun came when we were in technical dress rehearsals and all actors had to undress and change at the same time. Please refer to my curriculum vitae, Appendix I for full detailed information on my professional work experiences.

I firmly believe that I have been teaching thorough out my entire professional career. It took my acceptance to the MFA program at The University of Montana (UM) to fully revitalize this belief. I decided to come back to school for an MFA because I had a serious interest in teaching. UM gave me the opportunity to practice and improve my teaching skills in a variety of subjects. I have taught several courses including; Intermediate Costume Construction (a course given to me in my 2nd semester), Stage Make-up, Independent Study in Corsetry, Costume History, Flat Patterning and Drafting, Textiles Manipulation, and Stagecraft. My main role as TA was to mentor and advise students in and out of the classroom. Working within the costume shop gave me the chance to have more one on one teaching time with students enabling me to see and enjoy to the students success, which is always my goal when I design a show for an academic institution.

Discussion with the director

All designers have their own unique ritual to their design process they develop over time. As a rule, the first thing we do is read the script. This provides three important pieces of information to the designer. The script helps establishes the characters, what they will be dressing, the historical time, and place of the play. After my first reading of our script, which was the Tom Stoppard adaptation of Anton Chekov's, *The Cherry Orchard*, I found it was set in

Russia on a country estate, at the turn of the 20th century. I made some notes about the characters on their sex, age and social class, delved right into Internet pictorial research of Russian art, fashion and costume of that time period. This method was the quickest and easiest way to help develop a visual understanding of the time period to show John K DeBoer, the director, so he could start to see in what direction he might want to take the play. Utilizing two websites, The Bridgeman Library and V&A Images, I was able to make light boxes, which are digital files that hold your pictures in a folder for your references. You can also email them to people. This method is perfect at the preliminary design stage to work at your ideas. I was able to send John two light boxes full of over 50 pictures of photos, art and objects that incorporated all my ideas so far. From here we needed to narrow down our ideas; discuss characters as I needed to build my character analyses. This would help me with my overall design and look for the show.

Not having worked on a Chekov play before and only knowing Chekov through my knowledge of general theatre history, I knew that the characters in his plays were personal but complex. This was where John's concept for the play became very important. The first design meeting was where he shared his thoughts and wishes for the production overall and in the interval design areas. (See Appendix II) Assistant Costume Designer Fiona McNeil and I started our discussion about the play, back in early November. Covering each character, we discussed who they were in order to develop a deeper understanding and help establish a concept for the costumes.

Below are Fiona's typed notes that came from that meeting. Having an assistant that could listen, type, as well as interject with insightful creative input to the conversation, was most productive.

Costume notes for meeting Nov 8th

Ranevskya - Sticks out. Most period, most French influence, high necked period dress, with parasol.

Anya - Innocent. Has a pull but not trapped to anyone. Whimsical. Empathetic. Bound because it's something new and exciting, not because it's "required" (?)

Varya - Pretty, plain, no reason to dress up. Rational, beautiful in spite of her clothing (we see her, not just her clothes). Color comes in at party. 1890 time period, maybe, instead of 1903/recent. More conservative in dress.

Dunyasha - For dance, maybe wearing her mom's clothes or Anya's clothes, because she doesn't have her own. Russian influence/peasant style.

Charlotta - Funny and quirky, but calculating with motives. "Magic" influence?

Firs - Old Russia. Four button suit with pants and vest. Same costume throughout the whole play, as he is constant. Something to show what bad health he is in. Perhaps outfit is put on wrong, ruffled, or distorted. Something to show a "frayed" feeling by the end. Some facial hair.

Gayev - Large man. Comical and "cuddly." The family thinks he's a joke, but he has some "town" fanciness to him. Cravat. Long boots with pants tucked in? Act 1 and Act 3 use the same outfit, but with some embellishment in 3. "Bachelor spirit."

Lopakhin - No facial hair. Still living a simple way (simple dress), use of somber colors (ie. gray or black). Nicely dressed, but again, simple. Not quite put together at the beginning (different colors or textures in his suit), but one complete suit by the end (to show he's really trying). This is Eric's character.

Trofimov - Open as "dogma," as opposed to "I'm open." He's travelled and reads/listens to news. Ruffled and mismatched, but not bound by it. "1903 hipster." Touches here and there of the Russian patterns; things he's acquired. Warm him by putting reds, black and white in. No glasses. Something to make him academic; it's a lifestyle for him.

Pishchik - "Drunk with a bit of a narcoleptic problem." 40s-50s in age. Where Gayev is held up by infrastructure, Pishchik is sliding down. Thin pear shape? Almost like he's melting within his own frame. Nice clothing, but slightly distressed (maybe caught on a fence on the way in).

Yepikhodov - Bookkeeper. Almost the s-shape that ladies have, but because he spends time counting things that aren't there, and leaning over the guitar. Pants that don't quite reach his shoes. Tall and thin. 22 or 23. Almost as though he had a growth spurt that he hasn't recovered from because there's no money in the till. Boots squeak; toy squeakers?

Yasha - Lived in Paris, came back, doesn't like his mother. Very sure of himself, and consistent. Not hiding in his clothes, very comfortable. Something from Paris would be worn unabashedly. He's clean, evil, and sure of himself, without doubt. Middle class, Paris, current. Maybe he has one really great shirt or vest (some piece that doesn't draw too much attention, but is really nice).

Others - Period, dressed up. Maybe hats for Post/Station-masters?

Maybe 2 extra female servants, and maybe one extra male beyond Post/Station-master.

Stranger - Basic look. Big traditional Russian form. Could double a roll (maybe Station-master?)

Lighter colors and linen suits in Act 2? Progression of time, darkening as the play moves on. Matching (to Charlotta's costume) bag or cape for dog - gives the idea of the dog being pampered.

From this meeting I was able to interpret the script through the eyes of the characters as they came to life. When I design costumes, I am designing individual stories for each actor. He or she will be wearing these costumes to help tell the bigger story, and sometimes unspoken, storylines of the show. Attention to detail is important, therefore the more research I can do the more prepared I feel to have a full understanding of the play and its characters.

Research

It was back in the summer of 2011 that I started my research for *The Cherry Orchard*. While home in England, I was able to collect information on books that might be of interest on various subjects pertaining to Russia, Chekhov and Fashion at the turn of the century. Some of these books I was able to find in our library at UM, others I had loaned out to me and copied the pages that I needed. It was not just books that helped me start my research, but also, fortunately, the National Theatre was in production of *The Cherry Orchard* in a version by Andrew Upton. Not having attended a play at the National Theatre for years it was an opportunity I could not miss. I felt it would be worthwhile to see a professional production to help me understand the play on a deeper level.

Taking our seats in the dim lighted theatre, I was able to do a very quick and rough sketch of the set. My thought was that Matt our set designer might like to have it for reference. Having just taken set design class, my first impressions of the set were that it was beautifully designed with function and mood. It was an inside of a house, two rooms with a staircase to a second level. Windows with shutters and seating underneath. The whole set was treated with a wood grain and colored in a grey/blue/brown tint, made to look like a barn in decay which set the mood for the show with the help of the lighting design. As the show moved through the acts, I found to be the least interesting design aspect was the costumes.

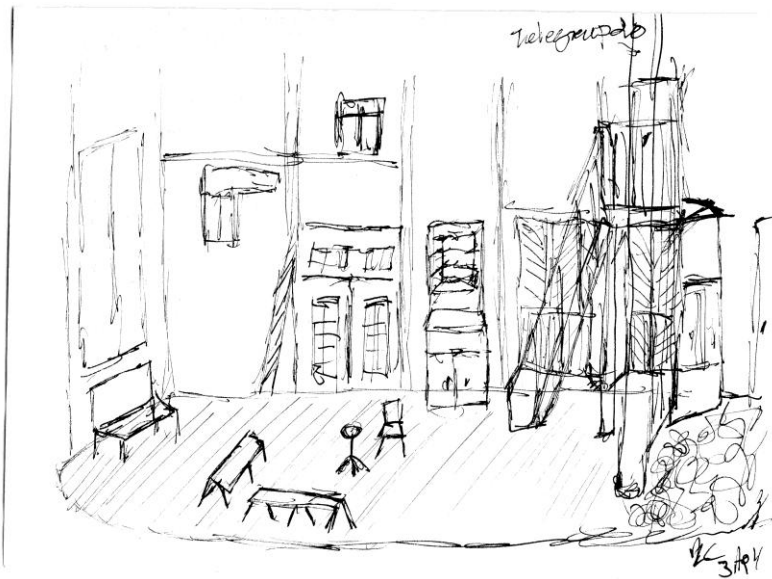


Figure 1.0.1 Drawing: My rough sketch of Bunny Christie's set for the National Theatre's 2011 production of The Cherry Orchard. (R L Coleman)

Bunny Christie's, the designer for the show, résumé is what any young designer would hope for. She is one of Britain's leading ladies in the design world, with two Olivier Awards for set design with the National Theatre under her belt, as well as designing set and costumes for theatres all over the world. To me it felt that she defiantly put a lot of time into the design of the set and it looked like the costumes took second place. Maybe this was on purpose, so the characters would disappear into the set and the actor's talents would shine. The costumes would not distract from the words and the story. There were a few outstanding costume pieces that caught my eye. They were specific to the script for the character and scene.

Over all the experience was beneficial to me helping with the realizations of the show's design. Some will tell you not to see a production or film that has been design by someone else. You might gain pre-conceived ideas that may hinder your own creative design process. But for me, this time around, it helped to know where I wanted to go with my costumes. They

were not to be boring, I wanted them to be alive as much as they could and in keeping with the time period. Color and fabric would both play an important role to help intensify the characters personalities.

The use of the internet as a tool for research can sometimes lead to great findings, but can also lead you astray if you do not know exactly what you are looking for. You have to be precise with your search titles to be able to find the right information for your project. Over the years, I have been able to build up a trusted catalogue of costume, history and pictorial reference webpage has to help narrow down my research search (See appendix III). Turning to these webpage's I started to look into the year 1903, as this was the year in which John and I decided to set the play. Since one of the themes of the play is about new beginnings, I wanted to make sure it was set in a time period that reflected that. The Edwardian era made perfect sense, as Western Europe had influenced the trends and styles, the rest of the world followed (see appendix IV).

Selling your design concept

When presenting my ideas to the production team, something I generally apply is my customer services skills acquired from working in various retail stores. If you are to make a sale, you have to make the customer feel welcome. Your body language helps with this and it is important to be open and welcoming. I try to make sure I don't cross my arms, I smile, and when it is my turn to present, stand up and move around. My approach is to pull people into my world as much as I can and welcome them in and make sure they understand my point of

view. This will help with the collaborative process that will be happening. You never know what I might say or image I may show that could spark another designers creative thoughts.

For *The Cherry Orchard* I really felt that I had a strong voice at the beginning stages of the design process. Selling my design ideas came easy; maybe it had to do with my own knowledge, having visited Russia and having done plenty of research. PowerPoint is a program that I have learned to use while in graduate school. When working professionally, I would have collected all my photocopies, information and images together and make a 'Mood Board' for the director and production team to see where my thoughts were. 'Mood Boards' are still used in the fashions and interior design worlds and are still an excellent way for one to collect ideas together.

Pulling from my sources (my digital light boxes, books, internet research), I designed my PowerPoint Presentation (see Appendix IV for full side presentation). Wanting it to take on the theme of the show, I found a map of old Russia and turned it into the background. I even looked up the translation of *The Cherry Orchard* in Russian and used that as my title. The choice to spend time on the attention in this detail, I have found, helps others understand your point of view.

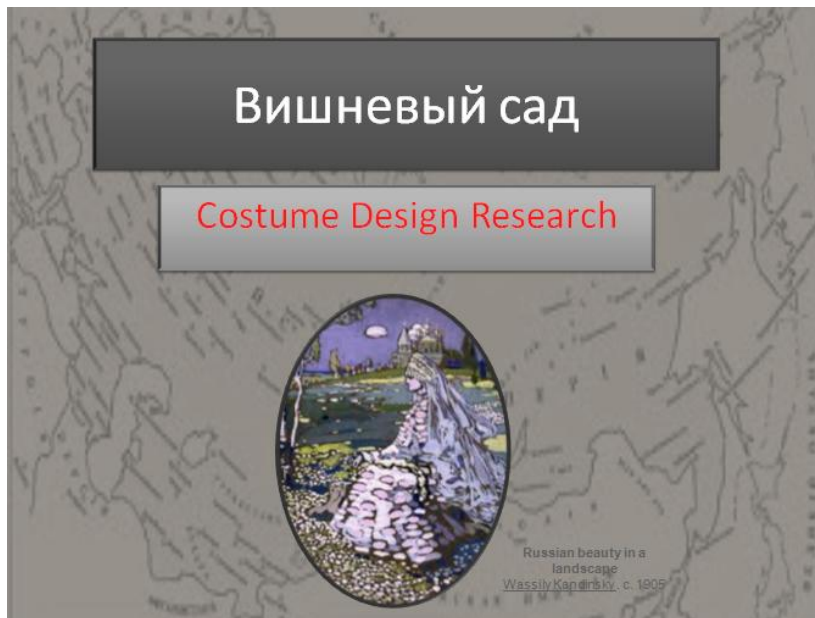


Figure 1.0.2 PowerPoint Slide: Costume Research, Slide 1.

Kandinsky's title and theme of in the painting in figure 1.0.2, portrays one of the storylines within *The Cherry Orchard*. Ravevskya is a Russian beauty in a landscape that she has made for herself.

Art is very important to my design process. I am able to gather inspiration in many different ways from it. Russia in and around 1903, Igor Emmanuilovich Grabar (see figure 1.0.3) name kept popping up. No wonder as he wrote the book on Russian art History and was admired artist for his landscapes. This painting spoke to me as it showed an outside view of a house of the time and gave a mood and setting for the play for me.



Figure 1.0.3 PowerPoint Slide: Costume Research, slide 5.

The **Edwardian and World War I Periods** (1900-1920) are named after important political events, King Edward VII of England, who became king in 1901 after the lengthy reign of his mother, Queen Victoria, gave his name to the Edwardian era.

- *la Belle Époque*
- *Were gonna bring Sexy back!*
- S-silhouette
- Large picture hat
- Ruffles, Tucks and Lace
- Full chest with a narrow waist
- Full skirt
- Soft flowing fabrics
- Long-handled parasol
- Elegant luxury

Figure 1.0.4 PowerPoint Slide: Costume Research, slide 9.

Figure 1.0.4 show the silhouette and key elements of the style of dress. The French have a rich history for style and influence thought out Western Europe, as they still do to this

day. As mentioned in the script the protagonist in the story, who is a woman, returns home to Russia from Paris dressed in the latest fashions of France.

In Yefimova and Aleshina's book, *Russian Elegance: Country and City Fashion from the 15th to the Early 20th Century*, they write about the Russian fashion revolution. It started with a decree from Peter the Great in 1701. They write,

'He forced the upper strata of Russian society by decree to wear European dress. Only the peasants and the Orthodox clergy were excluded from the decree. And so, while the gentry adopted the latest Paris fashions as far as their finances allowed them to, the Russian peasants continued to wear their distinctive traditional garb. Thus costume in Russia was divided into two types: traditional Russian dress and fashionable town clothes of the western European style.'

There was a distinct divide in the fashion and culture of the Russian people. This became part of my concept for my costumes. I wanted to make sure that the upper class characters showed a mix of new Russia and western style through their clothing and the lower classes represented old Russia.



Figure 1.0.5 PowerPoint Slide: Costume Research, slide 13.

This slide thirteen (figure 1.0.5) is a good example of both Western European and working class Russian fashions. The white lace dress dates back to 1903 and is in The Kyoto Costume Institutes collection. Lace was very popular at this time especially a full white day dress. Working class or peasants combined their national folk costumes with the new cut of western clothing. The frock coat in the background of the middle picture is wedding attire for a working class man. We can see the red and black folk embroidery on the color band and shirt. This picture reference inspired my concept for the character Fier's costume.



Figure 1.0.6 PowerPoint Slide: Costume Research, slide 17.

John had stated in his concept notes that *'I would also prefer as little facial hair as possible. It might be an anachronism based on the period pictures I have seen, but I am willing to live with.'* This is where showing your design research to your director before you have your first design meeting helps. John was able to know that men of this period did indeed have a specific fashion for facial hair. In fact, it was very rare that a man would be seen without some kind of beard, moustache or sideburns.

To make sure that I got this point across in the design meeting, I made up two slides; figure 1.06 is one of them. Knowing that I might have to sell this point over to the director, I used the method of light humor backed up with plenty of visual and verbal knowledge. It worked as John and I came to the understanding that the men who would be cast in the show would be told that they would all have to grow a beard and we would decide by dress parade who would keep theirs.

Concept and character

Working with all the information gathered so far from the initial design meetings and my research I was able to nail down the concept for my costume design for the show.

Costumes were to be realistic in period, emphasize the rigid horizontal lines found in the scene, and designed to help reinforce character and personality. While in discussion with Matt Gibbons, the set designer, the set took on a natural element. Birch trees, the national tree of Russia and would frame the set to make the room where the play would take place. I liked the idea of working with the natural flowing lines of the trees. You could see them in the silhouette of this period of ladies fashions with long drapes, tucks and flouting details.

Color would also play an important role in this costume this costume design. For me color always plays is an important part of my overall design my costumes. Three years at Art College, gave me a foundation and a wide content knowledge in many different areas of art--all of them with their own theory on color. For example, what is the best color to have in order to minimize the amount of accidental bumps you may get while your car is parked? Why would this be of use to a costume designer? The best color is a light, bright color as it helps the car look bigger to the eye; therefore, when your car is parked you have more room around it giving an allusion of space. When you have actors on stage, depending on the stage, seating and the size of the actor you might want to make the actor look bigger than they are or smaller, therefore, choosing the right color will create your illusion.

Audiences form relationships with color. It is already within our memories from childhood that we develop these relationships, mainly from children's storybooks and from historical references. Green for instance symbolizes greed, envy, nature and it is a secondary

color and can help relax. Theatre superstition says it is unlucky to wear green on stage, due to a German company that made 'Emerald Green,' a toxic pigment made in 1814 that killed people. Arsenic and verdigris were used in the paint and dyes. The clothing dyed in 'Emerald Green' becomes unlucky for the wearer, as over time they absorb the arsenic and thus come to be poisoned to death.

Being able to take classes in other areas of technical theatre during my time in graduate school has helped my progress in learning and expanding my skill set. I was able to synthesize my knowledge of color during my scenic painting class. Physically, I found the class straining due to standing up on concrete for long hours but the overall experiences of mixing the paint and learning new techniques was invaluable. Helping me remember some of the content knowledge gained while at Art College. This class helped remind me how important color is in the design and creative process.

For instance, some might say that any costume designer is making a bold move to design a main characters costume in green because of such superstitions and traditions. This is where I took my research over my traditions, as I found one of 'Lucile's' Illustrations and a traveling suit form the State Hermitage Museum's collection and knew that I wanted to have a green traveling suit for Ranevskya in Act I.

In the summer months, the period people would dress in light whites and creams. This would have been tradition for most upper class Europeans for this time period. Therefore, Act II costumes, as it is set in the summer months, were to be light creams and whites. By the time, we got to the Ball in Act III John, wanted color and I agreed. Pulling swatches of fabric from the rolls we had in stock, I was able to show the design team and John some ideas of color and

texture. We all liked the bolder colors over the pastels for the ball. It was at this point I was able to have a clear understanding of the overall look of the show and move on to the next stage.

Costume breakdown lists

Charts and lists are just as important as the research to the design. The function of writing out the information needed to form a complete overview regarding the costumes needed for the play or show helps a designer see what they will be dealing with. Having mainly designed musicals, my costume breakdown charts usually take up at least 3 to 4 pages. As I list the musical numbers and scenes and roles. For a play like *The Cherry Orchard*, my chart took on a smaller size as I could list the acts and characters. Below in figure 1.0.7, is my first chart, which I made while reading the script (again) and after design meetings.

THE CHERRY ORCHARD				
Character	ACT 1	ACT 2	ACT 3	ACT 4
	Inside Orchard house: Nursery	Outside Orchard Grounds	Inside House: Drawing Ballroom	Inside Orchard house: Nursery
RANEVSKYA	Costume 1+ Traveling	costume 2 summer outfit	Costume 3 Ball gown	Costume 4 tea gown. Bits of cost 1 + cost5 coat & hat
ANYA	Costume 1 +Traveling. Costume 2 Nightdress	Costume 3 summer outfit	Costume 4 Ball gown	Costume 1. Adds overcoat & hat
VARYA	Costume 1 + overcoat & Shawl	costume 2 summer outfit	Costume 3 ball gown	Costume 4
GAEV	Costume 1 + overcoat & hat	costume 2 summer outfit	Costume 3 Suit + overcoat	Bits of cost 3 + house coat. Adds over coat
LOPAKHIN	Costume 1	costume 2 summer outfit	Costume 3 Suit + overcoat	SAB (difrent tie)
TROFIMOV	Costume 1	bits of cost1 + costume 2	Costume 3 evening Tux	Bits of cost 1 + overcoat hat
PISHCHIK	Costume 1 + overcoat & hat		Costume 2 evening tux	Costume 3 + overcoat
CHARLOTTA	Costume 1 +Traveling. Costume 2 Nightdress	Costume 3 summer outfit	Costume 4 Ball gown	Costume 1 + Traveling
YEPTKHODOV	Costume 1	bits of cost1 + costume 2	costume 3 Evening dress	Costume 1
DUNYASHA	Costume 1	costume 2 summer outfit	Costume 3 ball gown	Costume 1
FIRS	costume Main	SAB	SAB	SAB
YASHA	Costume 1 + overcoat & Hat	costume 2 summer outfit	costume 3 Evening dress	Bits of cost 3 and cost 1
PASSER BY		Traditional looking trap		
STATION MASTER			Evening costume+ uniform	
POST OFFICE CLERK			Evening costume+ uniform	
SERVANT 1 FEMALE	Servant costume + overcoat & hat		Evening costume gown	Servant costume + overcoat & hat
SERVANT 2 FEMALE	Servant costume + overcoat & hat		Evening costume gown	Servant costume + overcoat & hat
SERVANT 3 MALE	Servant costume + overcoat & hat		Evening costume Tux	Servant costume + overcoat & hat

Figure 1.0.7 Costume breakdown plot: *The Cherry Orchard*. (R L Coleman)

My organization comes from a mix of my dyslexic mind, where I make things have a logical place and understanding, and from my professional work experience as a costume shop manager. In my role as a shop manager, it was my duty to make sure that the department ran smoothly and on time. I also had to remember everything; therefore, I would make many lists (see Appendix VI for examples of individual character costume breakdown lists). Having this background, I apply it into my planning as much as I can, in hope that it will make for a smooth and organized build.

CHAPTER II: COSTUME RENDERINGS

Watercolors, Markers, Pencils oh' my!

Background

Rendering is an unusual word to those who are not familiar with the content of costuming and theatre. To costume render is to furnish, provide and deliver your design ideas to a host of people. The rendering is a visual language from the costume designer incorporating the information in the script, the director's concept and the costumes designer's vision for the character's clothing. Tan Huaixiang states in her book, *Character Costumes Figure Drawing; Step – by – Step Drawing Methods for Theatre Costume Designers*, 'Costume designs for theatrical productions are quite different from fashion illustrations. The costume designer uses the history of fashion as a reference for creating costumes for many varieties of characters or groups of characters in plays'. As a costume designer who has designed over one hundred shows, my weakest skills in my opinion are my rendering skills. Coming into the program at The University of Montana (UM) I knew that this was one of the main areas I wanted to work on. My undergraduate education in costume took place at The Arts University College at Bournemouth in England. To be accepted into the program you had to have intermediate sewing knowledge and come from art and design schooling background. Luckily, I had the requirements and was accepted into their program, at the time in their second year. Our first semester, we dappled in a multitude of areas covering costume construction, crafts, and

design. Then we were advised and had to choose either to study costume design or costume technology/interpretation. Head strong as I was in those days, I had made up my mind that I was going to study costume design. But my advisers had a difference of opinion. Professor Nigel West was my advisor, and soon after my meeting with him, he became one of a handful of mentors I have been blessed with thought out my career. From what I can remember, he told me, “You’re not going to do costume design. You are going to become the best costume technologist I can make over the next 2 years. To be a great costume designer you need to apply technical knowledge, you already have a designer’s eye so why not become a force to be reckoned with”. I left Bournemouth top of my class in costume technology but with very little practical rendering skills.



Figure 2.0.1 Costume Rendering. Medieval costume study, 1993. The Arts University College Bournemouth. Watercolor, oil pencil and charcoal on heavy weight cold press watercolor paper (R Coleman)

In figure 2.0.1 we can see that my choice of technique, paper, and medium play into the stylization of the costume design rendering. At the time, I was very proud of my drawing, but knowing what I do now, I see my flaws. Huaixiang tells us that,

'Costume design for productions requires creating practical garments that are going to be worn on stage by believable characters who have well-defined personalities.'

My drawing for this costume does not portray character. It is looking more like a fashion illustration than a costume design. The proportions of the body also say fashion, as the legs are longer than needed. This is very common in fashion illustration. The rendering is telling us more about the setting than the costume itself, with the huge castle brick background. Then we have to look at the view, she is on frontal view static and unrealistic, therefore, giving us a boring rendering. Nevertheless, I will say that my technique of watercolors and pencil is good. You can see highlights and shadows within the drapes of the fabric. The texture of the fabric is defined by the use of oil pencil worked over with watercolor. Overall, for one of my first ever costume design rendering's its acceptable.

When I started to design for Birmingham Children's Theatre in 2002, I had to produce costume design rendering. Here I was working professionally already in a multi tasking job just about to embark on a new role, as one of their costume designers. The time left in the day for my costume designs and rendering was always at night or on the weekend. I needed a quick and easy way to render my designs. Using templates was the answer; most of them were fashion templates (see figure 2.0.2) or croquis as they are referred to in fashion. Thus making them lifeless, without personality and given them a fashion illustration look.

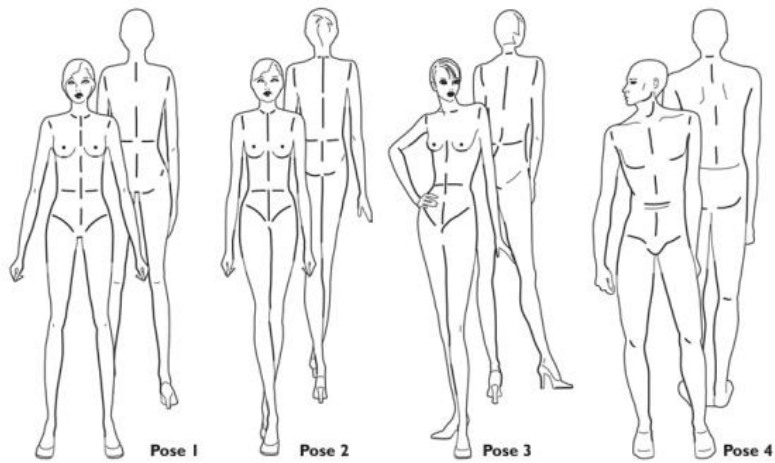


Figure 2.0.2 Examples of template you can download free from the internet (Google.com)



Figure 2.0.3 Costume rendering. Old woman, Rumpelstiltskin. 2003. Birmingham Children's Theatre. Watercolor and pencil on light weight watercolor paper. (R L Coleman)

For the play Rumpelstiltskin, my concept for the costumes took on an abstract approach. In that, the costume rendering in figure 2.0.3, became 3D. We purchased plain white cotton fabric, dyed it and then painted the details from the renderings as if the storybook characters were coming alive. Delegating this work was easy only because I was in house and was able to communicate my ideas to the shop. However, I ended up being the one that did most of the detailed painting work, as I knew what I wanted. Maybe If I had time to express my ideas better in my renderings I could have delegated some of this work to others.

Buy 2005 I had designed a few more shows and discovered that as long as I had written information as well as fabric samples, the director, shop and I were all able to grasp my vision for the costume design (see figure 2.0. 4).



Figure 2.0.4 Costume Rendering, Rose. Beauty and the Beast, 2005. Birmingham Children’s Theatre. Watercolor, colored pencil and pen on light weight watercolor paper (R L Coleman)

Fall semester at UM my first class was Costume Design I, with Associate Professor Alessia Carpoca. I was nervous and excited at the same time to be taking the class as I was

finally about to get the instruction I needed for my rendering skills I had been missing. In Professor Carpoca's class, I was able to learn along varying skill levels of students, which I believe helped me overcome my anxiety over my technique and lack of skill. By the end of the class my renderings had a deeper level to them. However, it was not until our Graduate Rendering Class that I was able to find my feet and relax into the art of costume design rendering.

Using mediums I had not used before was at times frustrating. Coming from such a strong watercolor technical background (which I had private tutoring while I was in high school) using mediums such as Gouache and Acrylics, you have to apply a very different mindset to the technique to make it work and look pleasing to the eye. It took practice and patience, which paid off. I now feel proficient with my rendering skills and in a variety of mediums. I will be able to apply those skills not only in my professional work (see figure 2.0.5), but also in my teaching.



Figure 2.0.5 Costume Rendering. Grad rendering class project, 2010. UM. Costume Designs for Bigfork Summer Playhouse, 'Sugar Babies'. Gouache on hard press watercolor paper (R L Coleman)

Inspiration

One of the greatest resources we have as designers are museums. I feel like the Victoria & Albert Museum (V&A) is where you would find me if I were to run away. While writing my undergraduate dissertation I utilized this source as much as I could. Therefore, it made sense to me that I would start my research for this project there, too. It holds one of the largest costume and textiles collections in the world and holds special art exhibitions regularly. In the summer of 2011 they were holding one of their special exhibitions named 'The Cult of Beauty: The Aesthetic Movement 1860-1900'. At this time, I was to be designing an unrealized show. Not knowing what it was, I had a clue it would be Shakespeare. I knew I had to go to this exhibition, as I had always wanted to design a Shakespeare show in the style of the Aesthetic Movement.

Inspiration was in every corner you turned in the exhibition. It was truly one of the best I had ever seen. After soaking up as much as I could I then made my visit to the V & A's Bookstore. It was there that I found two reference books that have inspired both my costume designs and rendering style. The first one by Christine Ruane, *The Empire's New Clothes; A History of the Russian Fashion Industry 1700-1917*. The second a V & A Publication by Valerie D. Mendes and Amy De LA Haye, *Lucile Ltd London, Paris, New York and Chicago 1890s-1930 s*. Both books were heavy and expensive, I made sure to take down all the information I needed so when I got back to school I could use the inter library lone request service. Delving into the life of Lucile Ltd using internet resources, it become apparent to me that the book I had seen in the V & A Book shop was an exceptional reference book. As luck would have it, when I return to school, I made a wish list of costume books. Turned it into my professors and in turn the

library purchased the books. The list I had made covered topics dealing with all kinds of costume related study. The joy of checking out Mendes and De La Hayes book on Lucile Ltd kept me up all night reading it. On www.amazon.com website under its product description for the book it says

'Mrs. Lucy Wallace, Lady Duff Gordon as she became, transformed her business from a modest home-based dressmakers into the leading international fashion enterprise, Lucile Limited, with salons in London, Paris, New York and Chicago and her work was ranked alongside Jacques Doucet and Paul Poiret by the fashion media. Her lavish and alluring fashions attracted a prestigious and famous bevy of Edwardian beauties including Georgina, Countess of Dudley, Lillie Langtry and Lily Elsie. This unique book is based upon the 'V&A's unpublished Lucile archive and focuses on 'Lucile Limited's Autumn 1905' fashion album, which features hand-painted plates and samples of luxurious fabrics and trimmings. Also drawing on Lady Duff Gordon's intriguing autobiography, her story gives valuable insights into the rarefied world of high society and the extraordinary times through which she lived.'

About the Author

Valerie D Mendes is a fashion and textiles historian who became Chief Curator of the former Textiles and Dress Department at the V&A. She has curated numerous exhibitions and published widely on twentieth century dress and textiles. Amy de la Haye is Reader of Fashion Curation and Material Culture, and joint Director of the M.A. in Fashion Curation, at London College of Fashion. She

also works as a writer and creative consultant and was formerly Curator of 20th Century Fashion at the V&A'.

It will give me joy to return it so other costume students can enjoy it as much as I have.



Figure 2.0.6 Photo. Lady Duff Gordon 'Lucile', 1904. The National Portrait Gallery, London (google.com)

Who was Lady Duff Gordon 'Lucile' and why were her fashion illustrations so interesting to me and my research for Cherry Orchard (see figure 2.0.6)? Quick facts:

- She was a Titanic survivor.
- Born in 1863 Lucy Christiana Sutherland.
- Married an alcoholic and had the courage and independence to divorce him 9 years later.
- Moved to London with her young daughter and opened up her own fashion house.
- Remarried into aristocracy to Sir Cosmo Duff Gordon who helped expand her business.
- Became grouped with the top fashion couture designers of the modern era, such as Worth, Poiret.
- First designer to incorporate a catwalk show.
- Died in a nursing home in 1935.

There are 165 Fashion Plates in Mendes and De La Hayes book, all of which are stand out on their own as pieces of art. It is not known who was the fashion artist that Lucile Ltd used

at the time, as they are not signed and there are no records. When the fashion plates were rendered in 1905, the profession of a fashion artist would have paid well. These days the same rules still apply. Highly successful fashion and costume designers often do not render their own designs; they will work with a fashion illustrator.

Lucile's autumn 1905 collection album's watercolor fashion plates are distinctly hers, due to the artist's technique, silhouette and facial character (see figure 2.0.7). Mendes and De La Hayes write,

'The fashion artist drew a silhouette of the figure prior to 'dressing' it. The period predates the vogue for elongated fashion bodies: figures depicted in Lucile's album correspond to the height of the natural body, which is the combined length of six or seven heads. The bodies are positioned to show the clothing designs to best advantage. Many are half or slight turned to display a side and front view of an ensemble. One arm is bent to permit observation of the construction of the dress and sleeve, as well as the position of the minimized, corseted waist'.



Figure 2.0.7 Photo. Pl 58 &59. Valerie D. Mendes and Amy De LA Haye, Lucile Ltd London, Paris, New York and Chicago 1890s-1930 s. (Google.com)



Figure 2.0.8 Pl 47. Valerie D. Mendes and Amy De LA Hayes, Lucile Ltd London, Paris, New York and Chicago 1890s-1930 s. (V&A Images.com)

Silhouette for this time period was the key for me. It was needed to help show the actress not only the style of dress but also how to stand. This is best shown close up in figure 2.0.8. The rules that Lucile's fashion artist used were to be the ones that I would use.

Templates and Line sketches

For each show I design I always make my own templates for that show. Thus making the process quicker not having to redraw each and every body every time for a new design (see figures 2.0.9 and 2.0.10). Using a light box, the next step is to trace over my template the line sketch of the costume design. The technique I have found to work best for me is to use a 2B mechanical pencil, as you are able to control the line and keep it sharp. This makes it easier to erase and leave less smudges on the papers.



Figure 2.0.9 Template drawing for a female

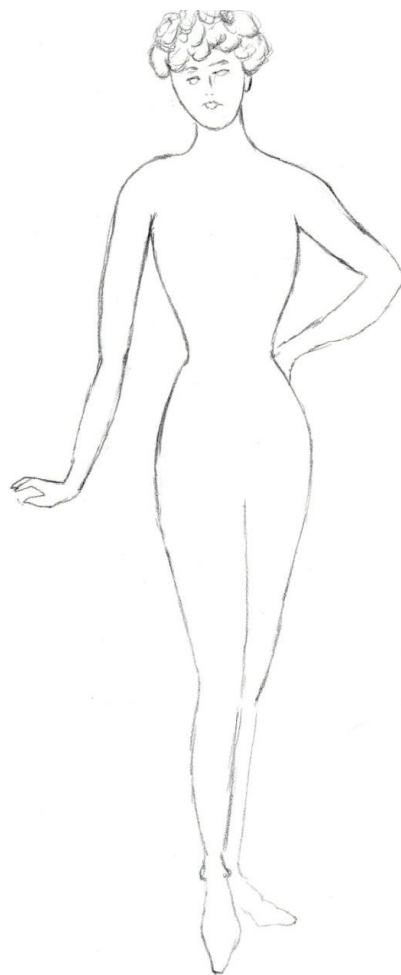


Figure 2.0.10 Template drawing for a female

These designs are the first set of designs for the director to look at. At the design meetings, I was able to show them to Assistant Professor John K. DeBoer, our director, so he could visual see what we had been talking about. It was at this stage I had the opportunity to change any of the designs if they did not work (see figures 2.0.11 and 2.0.12). Everybody was happy with them so I presided on to the color renderings.



Figure 2.0.11 Line Sketch: Anya, costume Act 3

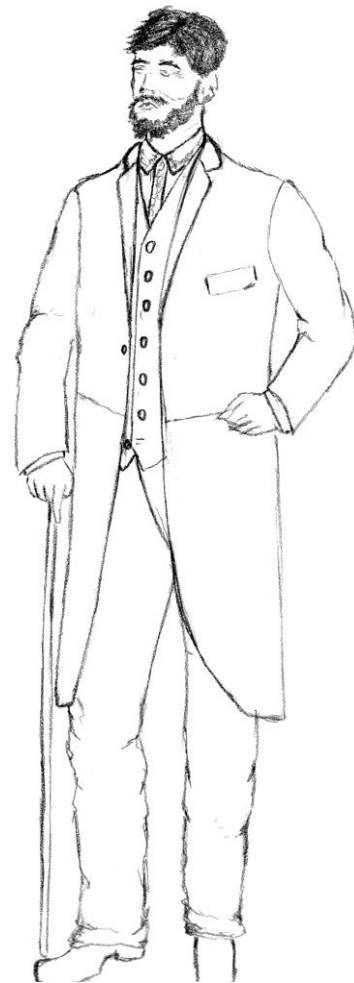


Figure 2.0.12 Line Sketch: Firs, Main Costume

Color renderings to final renderings

For these renderings to be the best I could make them I knew they had to be painted with watercolor. We were coming to the end of the semester, falling back on my professional ethics I wanted the director and design team to see color design before we all broke for the winter break. Utilizing a technique showed to us in class by Professor Carpoca, I made copies of all my line sketches and then using markers (see figures 2.0.13 and 2.0.14) and water colored pencils quickly over a two-night stint, completed all the major costume designs for the show. This took off pressure to produce final renderings and was helpful in my making fabric decisions and ordering fabric sample.



Figure 2.0.13 Rendering: Anya, act 3. Markers and pencils



Figure 2.0.14 Rendering: Anya, Act 1. Markers and pencils

My process when working with watercolors is to flood the paper first. To do this you have to tape down the edges of your paper with masking tape. Then flood the sheet of paper with water and let it dry (see figure 2.0.15). What this does is helps stops the final rendering from crinkling. Before I do this, my first step is to copy my line sketch on the sheet of paper. After much trial and error, I have found it best to use my own printer and to make sure the line sketch has clean medium to hard lines.



Figure 2.0.15 Photo. Line sketch of one of my costume design been pre treated. (R L Coleman)

Winsor & Newton are my brand of choice when it comes to art supplies. Having been a brand manager for Selfridges department store in London, where my main task was to keep stock of all the art supplies and be up to date and have knowledge on which products work best the costumers project, Winsor & Newton always came out on top. Plus, I have had the same Winsor & Newton sable size 4 paintbrush since I was 16 and it is still to this day one of my best brushes.

Over the winter break, I would sit and render a design a day. Paying attention to the character cut of the garment, and fabric. The faces were important to me to pay homage to

Lucile's fashion artist. They had illustrated their faces with such clarity. My tendency when drawing faces has been to make the eyes too big and use heavy lines. The appearance of a turn of the century fashion plate instead is what I wanted to achieve. From the response I received from fellow students and faculty, I know that these are currently my best work and I am very happy with the outcome. Figures 2.0.16 through to 2.0.21 are examples of final costume renderings for *The Cherry Orchard*.



Figure 2.0.16 Costume rendering. *The Cherry Orchard*, 2011, UM. Watercolor and pencil on cold press heavy weight watercolor paper. (R L Coleman)



Figure 2.0.17 Costume Rendering. *The Cherry Orchard*, 2011, UM. Watercolor, pencil and gel pen on cold press heavy weight watercolor paper. (R L Coleman)



Figure 2.0.18 Costume Rendering. *The Cherry Orchard*, 2011, UM. Watercolor, pencil and gel pen on cold press heavy weight watercolor paper. (R L Coleman)



Figure 2.0.19 Costume Rendering. *The Cherry Orchard*, 2011, UM. Watercolor, pencil and charcoal on cold press heavy weight watercolor paper. (R L Coleman)



Figure 2.0.20 Costume Rendering. *The Cherry Orchard*, 2011, UM. Watercolor, pencil and charcoal on cold press heavy weight watercolor paper. (R L Coleman)

CHAPTER III: FINALIZING THE DESIGNS

To pattern or to drape that is the question

Patterning

From the moment you start to design a show, time (a major player) if not used well can become an albatross around your neck. No matter how much you prepare for the build of the show you can never be sure it will go to plan. Small or sometimes big factors may come up that will throw in a curve ball and will need to be dealt with in a timely manner to keep on track. My four years working at Birmingham Children's theatre helped me understand the importance of time management. Alabama like most southern states has its fair share of weather conditions. Hurricanes and tornados are just two unforeseen problems we would have to battle with. Being told to go home because there is a Category 2 hurricane on its way when all you want to do is finish the fifth row of the circle ruffle of the chicken's petticoat you are building, I would say counts as a big factor that might hinder the process. One thing that you learn from as it puts a whole lot of things into proportion, it make you realize what is important. When you plan your build time you should pad out your time to make room for any set back that might come your way.

I knew that we did not have the time needed to build all the costumes I wanted for *The Cherry Orchard* in the first place. Also looking ahead, I had to take into consideration I might have to leave at some point for a job interview, since I had applied for academe costume

related job postings. With this in mind, I started to look into original patterns in pattern books and replica patterns online. My thinking was that if the students making the costumes were to use patterns for the costumes instead of flat patterning and draping it would save time; giving them the experience of working with pattern books and commercial vintage patterns. An approach we had not used so far for a show, therefore, this would be a learning experience for the students as well as helping them be prepared for summer stock theatre where you do not have time to flat pattern and drape your patterns you have to use commercial patterns. It also meant that we could hone in on the construction of the costumes and spend time in the details, providing the students with new skills that they might not have had the opportunity to have otherwise.

‘Patterns of Time’ is an internet resource that sells many costume related bits and pieces. Its pattern catalog is a goldmine for anybody interested in costuming. Just in their Victorian-Edwardian-WW 1 section (which was the section I needed) they have 72 pages to filter through of various patterns from blouse to full ball gowns to gloves.



Figure 3.0.1 Page from the 'Patterns of Time' catalog

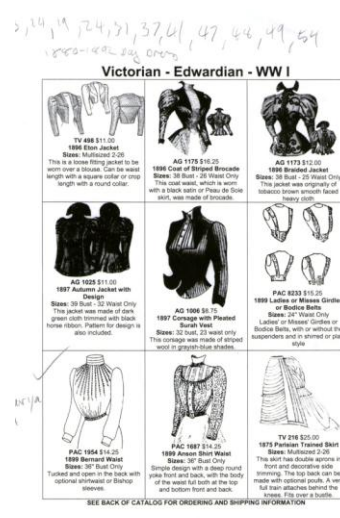


Figure 3.0.2 Page from the 'Patterns of Time' catalog

In figures 3.0.1 and 3.0.2, you can see where I started to make notes on which patterns I thought might work for which character. Knowing this was the way I thought I wanted to go with the build of the show, I had to next talk to two people, first Lisa Marie Hyslop, the Costume Shop Manager and then the head of costumes Assistant Professor Laura Alvarez. It was very easy to talk to both about my idea, knowing if I went to both of them and told them that I had a plan to make the build for *The Cherry Orchard* somewhat less stressful. It wouldn't be hard to win them over. Once I explained the other reasons behind my idea, I wanted give our students a learning experiences they had not had before and a change to work in a different way, Professor Alvarez signed off on it. So did Lisa Marie with much encouragement. For examples of the patterns used turn to Appendix VII, they you will see some of the patterns bought from the website 'Patterns of Time' and from, what I refer to as a bible reference book, Jeans Hunnisett's book *Period Costume for the Stage & Screen 1800-1909*. To me it is a bible as it is one of the rulebooks, one of those books to which you always return as you know it will have what you want. The patterns are gridded to a one-inch scale making them easy to use when you have one-inch gridded pattern paper to work with. This is an example of our students learning new skills as I had to buy the special dotted paper in for them to use to grid out and sized up their patterns.

Pulling from stock

The 'use what you got' approach to my work comes from my working at Stagedoor Manor a performing Arts Center. My ten years as costume designer, costume shop manager

and teacher working side by side with Broadway directors and top industry designers, taught me professional work ethic and gave me mentors which helped me be the designer I am today.

Working with limited budgets and time, the only way to design a show at Stagedoor Manor was to utilize the seven rooms of stock. It was also part of my job as the Costume Shop Manager to keep the stock controlled and organized. Every other year we would have an influx of new additions to the stock from 'Radio City Music Hall', as they would declutter their stock warehouse. For a few days, we did not mind sorting those costumes. Having costumes that had been made for 'The Rockettes' by New York costume houses made for great learning. To be able to see the structure of a showgirl costume and how they came up with ideas on how to do things, is the kind of knowledge that is invaluable to any teaching artist in academia.

With all my shows I look and pull in stock first, this does three things: helps get you inspired, helps with your budget and helps with your time on the build. You never know what you might find in stock that might inspire you in a direction that you might not have thought of. You are up close to the costume, feeling the fabric and seeing the color. All your senses are being heightened at the same time. If you can pull what you need from stock then you will not need to purchase nearly as much as you first thought. Cutting down on your time as a designer means you can spend more time with the costume crew, thus cutting down the build time in the shop. More time can be placed on the finer details.



Figure 3.0.3 Photo Stock Costumes Inspiration for Charlotta, *The Cherry Orchard*. (R L Coleman)

I was able to have a successful stock pulling for the show from UM's stock rooms (see figures 3.0.3 and 3.0.4) I took photos to show John, the director, what we had so he didn't have to make the journey over to the stock rooms or down to the costume shop. I would say that in the end 70 percent of the overall costume designs were pulled from stock.



Figure 3.0.4 Photo's. Stock Costumes Pulls for *The Cherry Orchard* (R L Coleman)

Fabric selection

Missoula, Montana is not the Mecca for fabric choice; we have Jo-Ann fabrics and a locally owned fabric store. The bulk of the build of the costumes were to be the Act III costumes, the ball gowns. The yardages alone meant I had to look for retailers that could supply at least up to eight to fifteen yards of one fabric. Again, this is where the internet was a useful tool.

My first week of winter break was used up by searching through the on line fabric stores, but it was my old faithful 'www.fabric.com' that had what I needed. Before I placed an

order with them, I made sure that what I was seeing online was true to their descriptions, buying samples of every fabric that I thought might work for the show. I had also rummaged through the fabric stock at school and taken samples of what we had. From here, I organized my samples on to Fabric Sample Sheets. These sheets are full of information to help me budget, design and keep track of my samples.



Figure 3.0.5 Fabric Sample Sheets, *The Cherry Orchard* (R L Coleman)

On the sheets above (see figure 3.0.5) you can see where I have the supplier referenced, how much the fabric would cost a yard, and for which character/costume it maybe for. Fabric can be costly especially if you add in the cost of freight. You have to order it weeks in advance of when you need it.

CHAPTER IV: THE BUILD

There is no crying over sleeve puffs or chiffon ruffles

Costume construction

Rosmary Ingham and Liz Covey write about costume construction in their book, *'The Costume Technician's Handbook'*, they tell us that

'Costume technician's speak of "building" or "constructing" stage costumes. The choice of words indicates an attitude towards the finished product. Like a modern building, a costume's foundation is as important as its façade, and its function on the stage determines the way it is made. A good stage costume is designed, planned and built for beauty, strength and utility and no single aspect is more important than another.'

This philosophy was one that I really wanted to make sure came across in the building of the costumes for *The Cherry Orchard* and the students involved would understand. One of the choices I made was to realize this was my planning ahead of time. I ordered the pattern, fabric and notations before the build started and the students arrived to start the work (see figure 4.0.1). We were also able to jump start some of the constructions of the costumes as some of the students and myself were working over the winter break. Being set up and ready before

you need to be always helps. As a designer, you are the team leader, having your team see that you are on top of things from the start gives peace of mind to your team members.

Before the students arrived back to work, Lisa Marie and I sat down and assigned garments to students. We carefully matched the skill of the student to the demand of the costume, making sure what was assigned challenged the student's skills into new areas. This to me was an important task, knowing that I wanted the best outcome for my costumes, but also the best experience for my students. Because of the size of the build and deadline to complete Lisa Marie suggested that we recruited a recent alumni to build one of the ball gowns, as he was thinking that he might want to apply to graduate school and that it would be a great portfolio piece for him. I also took on one of the more technically advanced dresses in that show to build as did Professor Alvarez. Upon seeing the design, she offered to make the traveling suit for which I was very happy about it. Professor Alvarez's students in her Special Topics class in 'advance sewing techniques' plus 'Intermediate Costume Construction' would also play a major part of the build team (see figure 4.0.2) as well as Lisa Maries 'costume construction 107' class. Over all I would, say forty students and three faculty members worked on the construction and build of the costumes for *The Cherry Orchard*.



Figure 4.0.1 Bolts of fabric for the costumes for *The Cherry Orchard*. (R L Coleman)



Figure 4.0.2 Students Kate Scott and Abby Wyatt cutting out costume from fashion fabric.

Fittings

Before we cut the costume out of fashion fabric we make the costume out of cheap cloth, muslin, these are called mocks. The students are able to gain vital information from the process of making the mocks. First, they discover new techniques and are able to deal with mistakes stress free. When you work with the real fabric, the fashion fabric, your senses automatically are over sensitive. Factors like the fabric being costly and limited come in to play. Working with the students with their mock in the fittings, we were able to make corrections and help them make a smooth transition on to the next step of the construction.

I started to fit on the actor's costumes I pulled from stock and had approved by the director. Having presented my renderings, research and concept at rehearsal I had mentioned to the actors that when they come in for fitting should talk together about their character, what

they think they would be wearing and why. This would help me gain an understanding and point of view from the actors, as after all they are the ones wearing the costumes. It would also help with each actor's characters development.

When you work with professional actors, most have already done a character analysis and character breakdown on their own before the first day of rehearsal. You know when they come for their costume fitting they are going to have opinions on the clothing they are going to wear. Questions need to be answered and sometimes compromises have to be made. However, in academic theatre, you do not have the time to make all compromises, what you pull and what fits is often what the actor will have to use. Our cast for *The Cherry Orchard* was made up of mainly graduate students; I wanted to make sure that I got a chance to work with them as professional actors. This approach I had not used on my previous shows at UM. I sat down with the lead of the show and went through all my research covering the fashion and style of the period, making sure she knew all that she needed to help her build her character. Showing her my rendering and fabric swatches also helped, as she was able to have the images with her when she played the scenes in rehearsals.



Figure 4.0.3 Photos of Costume fittings with Daniel Hailey, Trofimov (R L Coleman)

Working with Daniel (who played Trofimov in the show) in his fittings was just what I had planned for. He came prepared with question and input on his character. Wanting to know what the costumes would do to him physically as well as emotionally. We tried on three different pairs of pants before we chose the ones we both liked. Same thing with the vest, it had to look like it was once very nicely made but now he did not care too much and that he was unclean. The one he is wearing in Fig. 4.0.3 is the one we picked as it had buttons falling off Daniel was the one that said to keep it just the way it was.

Working with the patterns, the student discovered that the sizing and grading given were off, thus making their mock too small at first; this was a learning process for all of us involved. Extra pieces of muslin had to be added to the mocks before they could be fit.

Professor Alvarez ended up draping her own pattern for her costume since the pattern I bought had incorrect proportions. This could have held up the build process, but the students and I worked out what was needed to correct the mocks and patterns to make them work and we were able to have mock fittings with the actors on time. Figures 4.0.4 to figure 4.0.7 are photos of the students with the actors during there the mock fittings. Here they were able to find out what needed to be done to the costume for the next step.

Working in theatre you have to be able to quickly problem solve, helping each students to solve problems in a logical way is how I teach. This is how I have work in the professional world. These skills also transfer into everyday life skills and can help develop a well-rounded individual. Working with pre-made patterns, trying to understand, and trouble shoot them, helped my students develop math skills and apply common sense. This was a great achievement for some of the students involved in this project and as a teacher; I felt I was able to reach one of my objectives.



Figure 4.0.4 Photo costume fitting. Abby Wyatt and Cally Shine Gilvarry



Figure 4.0.5 Photo costume fitting. Kyndra



Figure 4.0.6 Photo Costume fitting Emily Bocacka and Arcadea Jenkins dog.



Figure 4.0.7 Photo. Costume mock for Heidi the dog.

Fashion fabric

Fabrics I had chosen for the show we knew were challenging for some of the students. Most experienced costume technicians would shudder at the mere thought of sewing with velvet, chiffon and silk dupioni, as they are fabrics that have a mind of their own (see figure 4.0.8). You have put in more work and thought than you would, when sewing cotton lawn or wool. However, designed right and constructed well they can look amazing on stage. I bought fabrics that had a texture and a shot in their meaning that under the lights on stage they would have depth and texture.

Most of the students had not worked with these fabrics before, I had to make sure before they cut them out that I had a one – on –one talk with them. It was also important that they knew which direction the fabric was to be cut, as I was starting to have onsite interviews for the jobs. I would be away from the shop for three to four day out of the week, over a four week time period. This was something that nobody thought would happen, but we all knew had to happen. On the days before I left I made a round with all the students working on the costumes and made sure, if they had any question to ask me. In addition, they could email me while I was away. Being openly available to the team, no matter what time or when, helps with the communication on the show. Figures 4.0.9 and 4.0.10 are photos of the building of the costumes.



Figure 4.0.8 Photo of fashion fabric costume. Michael Leu Becker working on hemming his costumes for Actress Rebecca Schaffer



Figure 4.0.9 Photo. Keshia Burres working out her lace ruffle



Figure 4.0.10 Photo. Asst. Prof. Laura Alvarez working on the trim for her traveling suit.

Shopping

When it comes to shopping I will admit, if this were a sport in the Olympics I would enter and properly win a medal, I am not saying gold but maybe silver. Having been mentored by Broadway costume designers in this art form in my early years at Stagedoor Manor, I was lucky to have had first had knowledge in how to shop for what you need in the time you have with the money you have. Plan at least a day before you embark on your shopping trip, as you do not want to be walking the streets of New York City repeatedly. Trading with the salespersons in the fabric stores in the fabric district also gave me confidence and insight to the trade. Do not trust the price tag; if you talk to the sales man you never know what deal you might get. Building up alliances with company's helps and good old communication of course is key. All of this background knowledge I am able to transfer into my teaching.

For *The Cherry Orchard* I needed two unusual items. One being a fur pelt to make into a hat and a long red coat. After a few days search on the internet, I was able to find both. The fur pelt came from the biggest furrier on the internet, which just happened to be in Montana (see figure 4.0.12) This was fantastic as it is always good to buy local if you can. The red coat was a different matter; 'www.ebay.com' was my best bet on finding something that met the style and size I needed. A perfect one came up to buy (see figure 4.0.11) for \$125 dollars, which for the brand name, Windsmore was a steal. Windsmore is a British brand and at retail, the coat would have sold for around \$850 dollars.



Figure 4.0.11 Picture from www.ebay.com of the red coat I won for the show.

Other items I had to purchase for the show were shoes. Here you have to make sure you talk to the actor to make sure you get the right size to order. Asking them question like 'is your foot a narrow or wide' 'do you have a high instep' will help when making a design decision and placing the order.



Figure 4.0.12 Photo of Kristen M. Beckmann wearing the red coat brought on www.ebay.com and wearing hat made out of the fur of a 'red Fox' pelt brought on the internet.

The cherry orchard was my fourth practical project requirement for my MFA. After my design for *Crazy for You*, I was nick named, in the costume shop the 'shopping queen,' due to my uses of World Wide Web internet shopping. At one time, internet shopping would have been a scary place, but now it is a safe money saving metropolis. Costumes from China and India were purchased at wholesale price for *Crazy for you*. One website had the same costumes listed for three times the prices we paid for it. After seeing how successful I was with internet shopping, several students would inquire, asking questions on which websites I used and what was my secret method of internet shopping.

Teaching students in the costume shop is sometimes about small details and often I saw how my students did not even notice I was teaching them something. When students notice your way of working and the interesting finish product that magically appears in the costume

shop, they are hooked and even the ones that may not become a theatre technician or designer, will gain a full appreciation of the beauty of costuming.

CONCLUSION

‘Try to put well in practice what you already know. In so doing, you will. In good time, discover the hidden things you now inquire about’

-Rembrandt

I set out to write on the topic of the process of costume design and build for *The Cherry Orchard*, to reflect on my own professional practice and to look into professional what a teaching artist brings to teaching. I supported this with details in the chapters covering the main areas a costume designer would complete for a show. What has surprised me in my reflection is how much I learned in the past 3 years as an MFA student and teacher. Even though I had been a professional costume designer and technician for over fifteen years, it was not until I decided to focus on teaching that I found I had already been teaching all along in my career.

When writing this paper I had my students in mind, maybe they might take away some knowledge of my design process and be able to use it in their work. Passing on one’s knowledge is why I came to graduate school; I wanted to become a teacher and pass on the wisdom from other teaching artists and professionals that had crossed my life. Put in to practice tricks of the trade you cannot find in a textbook, from people that have taught me foundation, professional experience and attitude.

Looking forward, I will make sure that in my new career as a theatre educator I will promote and utilize people from a wide creative, artistic, cultural and above all professional backgrounds to teach the new generation of visual and performing art students.

“A teaching artist is a practicing professional artist who extends the definition of practicing professional artist to include collaboration with classroom teachers with the goal of advancing teaching and learning. This goal is achieved through the design and presentation of activities that aim at illuminating the curriculum by engaging students in the medium of their craft, its skills, procedures and social/historical contexts”.

— Daniel Windham

Cited from: ‘Seeking Definition: What is a Teaching Artist?’ by Eric Booth for *Teaching Artist Journal* Vol. 1, Iss. 1, 2003



Figure 5.1 Photo call: Act III Costumes for *The Cherry Orchard* all made buy UM students. (Terry Cyr)

APPENDIX'S

Appendix I: Copy of my Curriculum Vitae

REBECCA LOUISE COLEMAN



COSTUME DESIGNER / TECHNOLOGIST & EDUCATOR

Current Address: Lewis & Clark Village, 3000 S Higgins Ave, Apt J36Y. Missoula, 59801,

Permanent Address: 8 Potton Road, Guilden Morden, nr Royston, Herts. England. UK SG8 0LB

Cell phone: 406 493 9839 Email: rl_coleman@yahoo.com

Web page: <http://rebeccacoleman.weebly.com>

EDUCATION

The University of Montana. Missoula, MT. USA (UM)

MFA in Theatre

2009

- Expected 2012

Concentration: Costume

FC Project: *The Cherry Orchard*

The Arts University College at Bournemouth. Poole, UK (AUCB)

BTEC HND in Costume for the Screen and Stage

1993 - 1995

Concentration: Costume Interpretation/Costume Technology

Dissertation: 'The stories behind Vivien Leigh's Costumes for the film Gone with the Wind'

North Herts College. Stevenage, UK (NHC)

BTEC NDD in Design

1991 - 1993

Areas of Concentration: Fashion and Textiles

North Herts College, Hitchin. UK

BTEC 1st Diploma in Art and Design

1990 - 1991

My BTEC NDD and 1st Diploma combined are the equivalent to an Associate Degree in the USA The BTEC HND is equal to the first two years of a Bachelor Degree. In total, my 5 years in Higher Education in the UK result in a Bachelors of Fine Arts Degree with a concentration in Costume.

ADDITIONAL EDUCATION

HBLA Herbststrasse (College of Fashion & Design), Vienna. Austria

Cultural Education Exchange (4 week, study abroad program with AUCB) **Costume Technology** Spring 1994

AWARDS

Graduate Teaching Assistantship: School of Theatre & Dance. UM 2009 - 2012
Student Enrichment Opportunity Funding: Office of the Provost. UM Spring 2012
Odyssey Arts Scholarship: School of Theatre & Dance. UM Summer 2010, 2011
Bertha Morton Scholarship: School of Theatre & Dance, Nominee. UM Spring 2010
10 years Achievement Award "Devotion to Children": Stagedoor Manor. NY, USA 2006
State High School Theatre Awards: 1st place Disney's *Beauty and the Beast*. J P Taravella HS. FL, USA 2004
Best Costumes in National Show Choir Championships: For Sullivan HS. IL, USA 2000, 2001
Special Achievements Award: NHC. Stevenage, UK 1993

TEACHING EXPERIENCE

The University of Montana, Missoula. MT. USA (UM)

INSTRUCTOR

Textiles Selection & Manipulation. THTR 346 (2, 3hr weekly labs) Spring 2012

This course is designed as a studio lab class where students have the chance to freely experiment with set projects. Students will come to understand the world of fiber's, dye's, color theory and costume related textile techniques. Through creative discovery and visual learning.

Independent Study in Corsetry. THTR (1, 1hr 30min lab) Spring 2011

In this class I mentored students in the construction of various periods of corsets. Each student worked on their assigned corset independently. I set goals, motivated and taught information to the students when needed and asked. I encouraged group critique and self-development.

Stage Make-up. THTR 249 (4, 3hr weekly labs/lectures) Spring 2012, 11

This course is an introductory course to the techniques of stage makeup application. The emphasis of this course is on practical makeup application. Students attend lectures along with carrying out detailed lab exercises. Projects are given each week to educate and develop the student's technical skills, encourage research and help to develop an artist eye.

Intermediate Costume Construction. DRAM 340 (2, 3hr weekly labs) Spring 2010

I redeveloped the schools format for this class. The purpose of this class is for students to develop skills needed to function in a theatrical costume shop. Therefore the class is a project based practical class emphasizing the student's creative skills as well as practical sewing knowledge. The main topics the students learned were advanced sewing hand/machine skills, how to incorporate design concepts, organization and time management. I utilized 'Blackboard' to help with the student's development.

"What is Costume Design"? DRAM 107 (1, 3hr lab) Spring 2010

For this class I developed a practical workshop for students to encourage them to understand the process of designing costumes. The class covers the design process from the research to the fabric, to the making of the garment utilizing trash bags and found objects.

"Distressing and Dyeing for the Stage". Montana Thespians Conference 2009 (2, 1hr30min labs) Fall 2009

For this class I developed a practical workshop for students. The workshop is for high school level students and covers the basics of dyeing and distressing techniques used on costumes in theatre. The students gain knowledge through experimenting with techniques, demonstrations and self discovery.

TEACHING ASSISTANT

Flat Patterning & Draping. THTR 336 (2, 3hr weekly labs), For Asst. Professor Laura Alvarez Spring 2011

This is a mid level introductory course for students. The course focuses on all the areas of flat patterning and draping on the stand. As TA, I gave general assistance and instruction to students. I demonstrated and led class in several areas of concentration.

Costume History. THTR 336 (2, 1.5hr weekly lectures), For Asst. Professor Laura Alvarez Spring 2011

This course for students covers western costume history from the present back to the 12th century. As TA, I gave general assistance in class and developed my own PowerPoint lectures. 'Moodle' was set up as an addition to the class for the students to use. I was able to use the program to send information to students to keep them up to date with my lectures.

Stagecraft. THTR 202 (4, 2hr weekly labs. 2,1hr weekly lectures), For Asst. Professor Laura Alvarez Fall 2011, 10

This course is an entry-level course to introduce students to the world of costuming and how it applies to theatre, dance, film and television. The students also learn the basics sewing skills required in costuming. It is a two-part course where the students attend lab and lectures. My instructions in lab lessons included basic sewing skills for making a costume. As TA I also developed my own PowerPoint lectures and administered help with grading.

Textiles Selection & Manipulation. THTR 346 (2, 3hr weekly labs), For Asst. Professor Laura Alvarez Fall 2010

This course is designed as a studio lab class where students have the chance to freely experiment with set projects and learn new techniques and skills. As TA I led classes and gave general assistance with labs to students.

Stagecraft. DRAM 202 (1, 2hr weekly labs), For Visiting Asst. Professor Carole Urquhart Fall 2009

This course is an entry-level course for students to learn the basics of costuming. It is a two-part course where the students attended lab and lecture. As TA I helped with the labs and grading.

Stagedoor Manor Performing Art Center, Loch Sheldrake. NY. USA (SDM)

Teacher – Costume Design. (2, 1hr classes a 3 week session for the season) 1996-2006

Theatre costume design and rendering instructions for students aged 11-16. Students are introduced to the world of costuming through rendering for various shows and themes.

GUEST LECTURING AND WORKSHOPS

Costume Design: Intro to Acting, THTR 101. UM Spring 2012, 2011.Fall 2011

A lecture outlining the costume design process including research, design, concept development and rendering.

Feather Workshop: Showgirl costume and headwear. UM Spring 2012

A lab based workshop on creating Showgirl feathered costumes for theatre.

Portfolios and Resume's: Group Workshops. UM Fall 2011, 10, 09

Workshops for undergraduate students covers the requirements needed to create a design portfolio. Along with information on interviews and professional resumes.

PRESENTATIONS AND PULICATIONS

- Poster presentation:** "Cooling rack fabric manipulation"
United States Institute of Theatre Technology (USITT), Costume Commission Long Beach, CA
March 2012
- Paper:** "Dreams, hopes and fairy tales; how can history and media images link fashion icons together? What are the stories that lie beneath the layers of fabric?"
Fashion, Appearance, & Consumer Identity. Popular Culture Association & American Culture Association National Conference.
St. Louis, MI Accepted 2010

SERVICE

- Student Volunteer Program:** USITT. Long Beach, CA March 2012
- Coordinator for the 'Hair Fever' charity campaign:** School of Theatre & Dance, UM Fall 2010
- Makeup Artist: Photo shoots for Student Film:** School of Media Arts, UM Spring 2010
- Search Committee Member:** Assistant Professor of Costume Technology/Design, UM 2009 – 2010
- New Staff Interviewing Committee Member:** SDM London, UK Spring 2008
SETC: Mobile, AL Spring 2002
SETC: Charlotte, NC Spring 2003
London, UK Spring 2000
- Member of Judges Panel:** Mr. and Miss Apollo Pageant, Birmingham. AL, USA 2004
- Coordinator of the 'Quilts for the Homeless' drive:** Birmingham Children's Theatre. AL, USA (BCT) 2003- 2006
- National Union of Students Rep:** School of Costume, AUCB 1994- 1995
- Committee Member:** Community Theatre Company, Ashwell. UK 1990- 1993

PROFESSIONAL WORK EXPERIENCE

Montana Repertory Theatre. MT, USA	Cutter/Draper/Milliner	<i>Doubt</i>	Winter 2011
Bigfork Summer Playhouse. MT, USA	Costume Shop Manager, Costume Designer, Cutter/Draper, Stitcher, Wig Stylist	<i>My Fair Lady, Happy Days Guys And Dolls, The Wedding Singer</i>	Summer 2011
Montana Repertory Theatre. MT, USA	Cutter/Draper, Stitcher	<i>National Tour 'Bus Stop'</i>	Winter 2010
Montana Repertory Theatre. MT, USA	Costume Crafts- Dyer	<i>The Fry bread Queen</i>	Fall 2010
Montana Repertory Theatre. MT, USA	Draper, Stitcher	<i>The Real Legend Of Sleepy Hollow</i>	Fall 2010
Bigfork Summer Playhouse. MT, USA	Costume Designer Draper, Stitcher	<i>Sugar Babies Dirty Rotten Scoundrels, Fiddler on the Roof</i>	Summer 2010
The Hiss & Boss Company. Newbury, UK	Wardrobe Supervisor	<i>Aladdin</i>	Winter 2008
Spirit Productions.Uk, Tour	Wardrobe Supervisor	<i>La Grand Cirque, Slapstick's</i>	2008
Cygnets Players. London, UK	Costume Designer	<i>Into The Woods</i>	Spring 2008
The Miracle Theatre. TN, USA	Costume Designer, Cutter/Draper, Costume Crafts, Wardrobe Supervisor	<i>World Premier 'The Miracle', by Linda N Copper</i>	2006 - 2007

Birmingham Children's Theatre. AL, USA	Costume Shop Manger Costume Designer, Cutter/Draper, Costume Crafts, Wig Stylist	5 Season with 6 show each	2001 - 2006
Stagedoor Manor Performing Arts. NY, USA	Costume Shop Manager Costume Designer, Draper Teacher, Admin Staff	10 Summers With 11-13 Shows Each	1996-2007
Birmingham Opera Works. AL, USA	Wardrobe Supervisor	<i>Don Giovanni, Aida, L'eligir D'amore</i>	2004 - 2006
Birmingham Broadway. AL, USA	Dresser, Wig Technician	<i>Fosse, B L W In Texas, Lion King</i>	2001 - 2005
Hurricane Panto's. London, UK	Draper, Puppet Maker		Fall 2001
The Globe. London, UK	Stitcher	<i>The Tempest</i>	Spring 2000
Classworks Theater Company, UK	Draper, Costume Supervisor Costume Supervisor	<u>World Premier 'Children', By Edward Bond</u> Educational Touring Productions	Fall 2000 1997-1998
The Duplex Theatre. NY, USA	Asst. Costume Designer Draper	<i>Foxy Ladies Love/Boogie 70's Explosion</i>	Fall 1999
The Oldham Coliseum, UK	Cutter/Draper Wardrobe Assistant	2 Seasons With 5 Shows Each	1997 - 1998
<u>Educational Work</u>			
The University Of Montana. MT, USA	Asst. Wardrobe Supervisor Crafts - Dyer Cutter/Draper Cutter/Draper Asst. Costume Designer Cutter/Draper, Wig Maker Asst. Wardrobe Supervisor Costume Designer Cutter/Draper Costume Designer, Cutter/Draper, Crafts - Millinery Draper, Crafts - Dyer, Stitcher Costume Designer Draper, Stitcher, Wig Stylist First Hand, Draper, Stitcher	<i>Chicago</i> <i>The Cherry Orchard</i> <i>You Can't Take It With You</i> <i>Fire Speaks the land</i> <i>The Elephant Man</i> <i>Crazy For You</i> <i>The Lion In Winter</i> <i>Hay Fever</i> <i>Hair</i> <i>Putnam County's 25th Annual Spelling Bee</i> <i>Hamlet</i>	Spring 2012 Spring 2012 Fall 2011 Fall 2011 Fall 2011 Spring 2011 Spring 2011 Fall 2010 Fall 2010 Spring 2010 Fall 2009

	Draper	<i>Eurydice</i>	Fall 2009
	Hairstylist	<i>Brighton Beach Memoirs</i>	Fall 2009
UM Production. MT, USA	Wardrobe Running Crew	<i>Moscow City Ballet</i>	Fall 2009

Voluntary, Internship & Non Theatre Related Work

Royal Academy Of Arts. London, UK	Stitcher	Final Display Project For Graduating Student.	Spring 2009
Selfridges. London, UK	Sales Associate, Brand Manager Visual Merchandizing, Display	Retail Department Store	2007-2008
Black Bear Jamboree. TN, USA	Draper, Stiticher	Costumes For New Dinner Show	Spring 2007
Dollywood. TN, USA	Stitcher	Over Hire	2001, 2006
JP Taravella Hs. FL, USA	Co- Costume Designer, Draper, Stitcher	Disney's ' <i>Beauty And The Beast</i> '	2004
Sullivan Hs, II. USA	Costume Designer, Cutter/Draper, Stitcher	Show Choirs Competition	1999-2001
Sky Blue Casting. London, UK	Asst. Casting Agent	Music Videos, TV Ad's & Films	2001
Liberty's Of London, UK	Customer Services Agent, Sales Floor Manager	Retail Department Store Christmas Gift Wrapping Dept	2000 1999, 2000
BBC Films. On Location, UK	Costume Runner	<i>The Choir</i>	Spring 1995
Knoll House Hotel. Poole, UK	Sliver Service Waitress	Full Time Summer Season	1995
Knitwits Sewing Centre, UK	Sales Assistant, Sewing Instructor	Specialist Shop In Knit Fabrics	1991-1995

COSTUME DESIGN

The University of Montana. MT, USA	<i>The Cherry Orchard</i>	Dir - John K. DeBoer	Spring 2012
Los Alamitos HS. CA, USA	<i>Sound FX - Show Choir</i>	Dir - David Mollenkamp	Winter 2011
Bigfork Summer Playhouse. MT, USA	<i>My Fair Lady</i>	Dir - Curt Olds	Summer 2011
The University of Montana. MT, USA	<i>Crazy for you</i>	Dir - Gregory Johnson	Spring 2011
The University of Montana. MT, USA	<i>Hay Fever</i>	Dir - John K. DeBoer	Fall 2010
Bigfork Summer Playhouse. MT, USA	<i>Sugar Babies</i>	Dir - Dennis W. Mckeen	Summer 2010
The University of Montana. MT, USA	<i>Putnam County's 25th Annual Spelling Bee</i>	Dir - Jere Hodgins	Spring 2010
Cygnets Players. London, UK	<i>Into the Woods</i>	Dir - Doug Quinn	Spring 2008
The Miracle Theatre. TN, USA	World Premier ' <u>The Miracle</u> '	Dir - Trey Frenald	2nd season 2007

JP Taravella HS. FL, USA	<i>Disney's 'Beauty and the Beast'</i>	Dir - Loire Sessions	2004
Birmingham Children's Theatre. AL, USA	<i>See list on page 7</i>	AD - Pat Anderson	Flowers
The Duplex Theatre. NY, USA . (Asst. CD)	<i>Foxy Ladies Love/Boogie 70's Explosion</i>	Dir - Fritz Brekeller	Fall 1999
Sullivan H. IL, USA	<i>Sullivan Singers- Show Choir</i>	Dir - David Mollenkamp	1999-2001
Stagedoor Manor Performing Arts. NY, USA	<i>See list on page 8</i>	AD - Konnie Kittrell	1996-2007

COSTUME MANAGEMENT, SUPERVISION

Bigfork Summer Playhouse	<i>Happy Days, Guys & Dolls, The wedding Singer</i>	AD - Don Thomson	Summer 2011
The Hiss & Boss Company. Newbury, UK	<i>Aladdin</i>	PM - Peter Adshead	Winter 2008
Spirit Productions. UK, Tour	<i>La Grand Cirque, Slapstick's</i>	PM - Simon Painter	2008
The Miracle Theatre. TN, USA	<u>World Premier</u> 'The Miracle'	PM - Robert Kalina	2006 - 2007
Birmingham Children's Theatre. AL, USA	<i>5 season with 6 show each</i>	PM- Monica Atwood	2001 - 2006
Stagedoor Manor Performing Arts. NY, USA	<u>10 summers with 11-13 shows each</u>	TD - Dominc Housiaux	1996-2007
Birmingham Opera Works. AL, USA	<i>Don Giovanni, Aida, L'eligir d'amore</i>	AD - John Jones	2004 - 2006
Classworks Theater Company, UK	<u>World Premier</u> 'Children', by Edward Bond	AD - Jenny Culank	Fall 2000
Classworks Theater Company, UK	<i>Educational Touring Productions</i>	AD - Jenny Culank	1997-1998

CUTTER/DRAPER, STITCHER

The University of Montana. MT, USA	<i>The Cherry Orchard</i>	CD - My Self	Spring 2012
Montana Repertory Theatre. MT, USA	<i>National Tour 'Doubt'</i>	CD - Laura Alvarez	Winter 2011
The University of Montana. MT, USA	<i>You can't take it with you</i>	CD - Sarah Bell	Fall 2011
The University of Montana. MT, USA	<i>The Elephant Man</i>	CD - Abby Wyatt	Fall 2011
Bigfork Summer Playhouse. MT, USA	<i>Guys & Dolls, My Fair Lady</i>	AD- Don Thomson	Summer 2011
The University of Montana. MT, USA	<i>The Lion in Winter</i>	CD - Laura Alvarez	Spring 2011
Montana Repertory Theatre. MT, USA	<u>National Tour</u> 'Bus Stop'	CD - Chris Milodragovich	Winter 2010
The University of Montana. MT, USA	<i>Hay Fever</i>	CSM - Lisa Marie Hyslop	Fall 2010
The University of Montana. MT, USA	<i>Hair</i>	CD - Staci Weigum	Fall 2010
Montana Repertory Theatre. MT, USA	<i>The Real Legend of Sleepy Hollow</i>	CD - Brynn Moll	Fall 2010
Bigfork Summer Playhouse. MT, USA	<i>Dirty Rotten Scoundrels, Fiddler on the roof</i>	CSM - Sue Crocksanks	Summer 2010
The University of Montana. MT, USA	<i>Putnam County's 25th Annual Spelling Bee</i>	CSM - Lisa Marie Hyslop	Spring 2010
The University of Montana. MT, USA	<i>Hamlet</i>	CD - Staci Weigum	Fall 2009
The University of Montana. MT, USA	<i>Eurydice</i>	CD - Alessia Carpoca	Fall 2009
Spirit Productions. Bushey, UK	<i>New 50's Show in Mote Carlo</i>	Freelance work	Summer 2009
Royal Academy of Arts. London, UK	<i>Final display project for graduating student</i>	Freelance work	Spring 2009
Black Bear Jamboree. TN, USA.	<i>New costumes for new dinner show</i>	AD - Scott Tillary	Spring 2007
The Miracle Theatre. TN, USA	<i>World Premier The Miracle</i>	CD - Konnie Kittrell	2006 - 2007

Dollywood. TN, USA	<i>Over Hire</i>	CSM - Libby Huschka CD - Jeffery	2001, 2006
Birmingham Children's Theatre. AL, USA	5 season with 6 show each	Todhunter	2001 - 2006
JP Taravella HS. FL, USA	Disney's ' <i>Beauty and the Beast</i> '	Co CD - Todd Roberts	2004
Stagedoor Manor Performing Arts. NY, USA	<i>10 summers</i> with 11-13 shows each	AD - Konnie Kittrell	1996-2007
Hurricane Pantos, London. UK	Puppet costumes	Freelance work	Fall 2001
The Globe. London, UK	<i>The Tempest</i>	CD - Lenka Udovicki AD - David	Spring 2000
Sullivan H. IL, USA	Sullivan Singers- Show Choir	Mellonkamp	1999-2001

COSTUME DESIGN NOT ALREADY LISTED.

Birmingham Children's Theatre. Birmingham, Al.

Main Stage

2002-06

Our Town

The Wizard of OZ (Asst. CD)

Charlie & the Chocolate Factory

Princess and the Pea

The Best Christmas Pageant Ever

The Snow Girl

Beauty and the Beast

Frog and Toad

WEE Folk Stage

2002-2004

The City Mouse and the Country Mouse

Rumplestiltskin

Snow White

Cutter/Draper for shows

2001-2006

The Swiss Family Robinson

Young King Arthur

Sleeping Beauty

The Three Billy Goat's Gruff

The Gingerbread Boy

The Wizard of OZ

A Christmas Carol

Peter and the Wolf

Rapunzel

Rumplestiltskin

The Nightingale

The Reluctant Dragon

Jack and the Beanstalk

Ferdinand the Bull

The Princess and the Pea

The Snow Girl

The Three Little Kittens

The Three Billy Goats Gruff

The Little Red Hen

Cont.

Stagedoor Manor. Loch

Sheldrake, NY.**1996 -1998**

Museum, 1996
The Children's Hour, 1996
Picnic at Hanging Rock, 1996
Scrambled feet, 1996
Stagedoor, 1997
How to Eat Like a Child, 1997
Jesus Christ Superstar, 1997
Grand night for singing, 1997
Blood Brothers, 1997
Runaways, 1997
Oklahoma, 1998
Oliver, 1998
The Crucible, 1998
A my name is Alice, 1998

1999-2001

Robber Bridegroom, 1999
Beehive, 1999
Lord of the Flies, 1999
Playing For Time, 1999
Side show, 1999
Good Woman of Setzuan, 1999
A Midsummer Night's Dream, 2000
Once Upon a Mattress, 2000
Listen to the wind, 2000
Dark of the moon, 2000
On The 20th Century, 2000
Leader of the Pack, 2000
Saint Joan, 2001
Smile, 2001
Another o'p'nin, another show, 2001
Waiting in the wings, 2001

West Side Story, 2001
42nd Street, 2001

2002 -2004

Grand night for singing, 2002
Daisy pulls it off, 2002,
Little me, 2002
Into the woods, 2002
Stepping out, 2002
Footloose, 2003
Romeo and Juliet, 2003
Mame, 2003
Brigadoon, 2003
Grand Hotel, 2003
The Mikado, 2004
Little night music, 2004
Sweeney Todd, 2004
Grease, 2004
The Music man, 2004
Honk, 2004
Starting here, starting now,
 2004

2005 -2007

The Crucible, 2005
Let the good times roll,
Jekyll and Hyde, 2005

KNOWLEDGE, SKILLS & ABILITIES**Education**

- Knowledgeable in costume history, textiles crafts and art history.
- Skilled in organization and initiative.
- Ability to motivate, mentor, coordinate student skills and capabilities.
- Expertise in teaching techniques relevant in all aspects of costuming and stagecraft.
- Willingness and ability to teach other disciplines if required.
- Ability to instruct students in the use of all shop equipment.
- Strong communication skills and the ability to work as a team player.
- A willingness to go the extra mile and to work various hours as required.

Costume Management

- Established in all technical areas of costume construction, design and supervision.
- Ability to prioritize and multi-task.
- Knowledge in all principles of laundering methods.
- Ability to shop for required purchases and seek out suppliers.
- Skills to organize and maintain the creation and storage of a large stock of costumes.
- Ability to administer a complex budget that includes all costumes for main stage theatre department productions, shop supply inventory, machine maintenance, travel, over hire and dry cleaning.
- Ability to independently assess shop labor needs.

TECHNICAL SKILLS

- Flat Patterning (Metric and Imperial)
- Draping
- Costume construction: Machine (industrial and domestic), Hand stitching, Tailoring, Corsetry, Alterations
- Costume crafts: Millinery, Mask making, Costume props, Puppet making, Showgirl costuming
- Textiles: Dying, Distressing, Surface design techniques, Felting, Crochet
- Drawing and rendering techniques: Watercolor, Gouache, Acrylic
- Stage makeup application
- Wig dressing and maintenance
- Set model building: Quarter scale
- Basic Scenic painting
- Microsoft Office

AFFILIATIONS

United States Institute of Technical Theatre

Student Member

2011/12

Appendix II: Directors concept

Copy of handout give to the design team from John K DeBore The director for *The Cherry Orchard*.

The Cherry Orchard
Concept Notes
October 28, 2011

scrip vrc Home Folder

General Concept Thoughts:

Everyone in this play is hanging onto something. Something has tied them to this place, to this group of people. Its like they are in a gentle orbit. The gravity of the estate, the orchard, the group dynamic keeps them comfortably in place. As such the actors will develop psychological gestures that tie their character behavior to the place and the group. They fear/expect that when the orchard is finally removed they will whirl off with the momentum of a "string being cut." However, though the music fades, a new string will take its place, new attachments will be made, new music... etc. They float off free to find new attachments, new orbits...

Scenery:

The set for this production should be sparse and functional. Suggesting the place is more important than showing that place. Please ignore any blocking that is not tied to dialogue. The arrangement of the space is up for discussion. I have no strong feelings other than there may be too many locations to cram into an "in-the-round" arrangement. The most favorable may be three-quarter or a run-way design. The ability to stage many comings and goings from various directions is vital. I would also like to build functioning door and window units that could later be used to replace those in the acting studios if possible. The floor should take on the appearance of weathered wood, well trodden.

We need the following areas, with the following accouterments.

1. A nursery staging area with doors leading to various bedrooms and functioning windows. The furniture should consist of a chair or two, a footstool, and the bookshelf. This furniture should ideally be integrated into the acts that follow if possible.
2. An outdoors area in the cherry orchard with ancient seating arrangements. Like a pagan altar to the past, where ancient forgotten rites took place. Important, but no longer in use. A ruin.
3. A party space that features a ballroom area, a drawing room (could be offstage, or behind a scrim, as not a lot of action takes place there) and an entrance. What is vital is that there is enough room to dance, and to accommodate traffic and Charlotta's magic show. Candles are extremely desirable.
4. The nursery again, with the addition of various boxes and packing materials. The party will be removed and items will be placed during the act transition, accomplished by various servants and characters in costume.

Lighting:

The lighting should be environmental and natural to the time of day. No special effects, rather let changes be dictated by the needs of the story only. This can be pretty spectacular because;

1. In the Nursery the time of day is hard to pin down. It seems to go from the middle of the night, to dawn, to night again. Since it's in the dialogue, have fun with it, but don't draw attention to it.
2. a cold summer afternoon that moves to dusk
3. lots of candlelight, shadow, mystery, dread during the party
4. We we return to the nursery, the estate is locked down, with only Fiers remaining

Costumes:

Period. Sexy. The clothing becomes progressively more constricting for everyone except Anya, Trofimov, and Yasha, binding them until the end of Act 3 when both Gaev and Lohpakin arrive unravelled. Travelling clothes for the end should be freeing for all, save Varya until after her failed courtship. She will breathe free at last by the end of the play. Some change, simple can take place for her then. Fiers is Fiers until the bloody end.

I would like a psychological prop for each character. Lohpakin has his watch, Dunyasha her powderpuff, Yasha yawns (no prop there). Suggestions from costumes are welcome and encouraged in the design process.

I would also prefer as little facial hair as possible. It might be an anachronism based on the period pictures I have seen, but one I am willing to live with.

Props: Only what we absolutely need and mostly pulled from stock. Various items will be added during the blocking process, which is why I want to be heavily reliant on stock. Randy and I will keep you up to date as we go. Because we lack an ASM, I want to keep this light, functional, and heavily reliant on the actors.

Sound:

Period (or perhaps not?) music for the preshow act breaks and intermission. Strings and guitars preferred. Dr. Randall will help research the "score" and serve as Music Coordinator. Effects are of the utmost import. Speaker placement should support a "surround sound" quality. Focus on the sounds listed in the script. Special Considerations:

1. The Nursery – The approaching train.
2. Outdoors – A variety of natural sounds, and the intrusion of the broken string. Perhaps from Yephikodov's guitar? Experiment with this.
3. The Party - This will be the biggest challenge. All music will be canned. Andy Meyers is going to choreograph. Constant Ambient sound, some live, some canned. A crash box will be necessary for Trofimov's fall down the stairs.
4. The Nursery – chopping of trees, the arrival of horse drawn coaches, various ambient noises.

Technical Considerations:

- No smoking other than the cigar. Lets take a break from all that.
- Can I have a real candle at the top? I want the smell. Then fake ones the rest of the time?
- Rehearsal props will include a guitar, coffee service for four, miscellaneous glasses for at least 8, stand-in guns, "psychological props," etc.
- Cast must rehearse in clothes that approximate their costumes. Before we leave for the winter recess, I would like a list of these items so they can begin acquiring them immediately after casting. Specialty items that we can pull would be invaluable as well.
- Oh yeah, and there is a dog. We will probably use one of Eric's puggles. It will need two travelling outfits with a period collar and lead. Clothes should compliment Charlotta's ©

Appendix III: Research WebPages

UCSB English Broadside Ballad Archive

<http://ebba.english.ucsb.edu/>

The art Collection [LACMA Los Angeles County Museum of Art]

<http://www.lacma.org/art/collection/costume-and-textiles>

Art History VLib Home

<http://www.chart.ac.uk/vlib/images.html>

Art History

<http://www.huntfor.com/arthistory/index.htm>

Art cylopedia

<http://www.artcyclopedia.com/>

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Berufskolleg Humboldtstr Koeln - Timeline Fashion

<http://www.timelinefashion.de/frameset.htm>

Black Tie Guide History Introduction

<http://www.blacktieguide.com/index.html>

Bridgeman Art Library

<http://www.bridgemanart.com/>

BBC - History

<http://www.bbc.co.uk/history/>

BBC- Your paintings

<http://www.bbc.co.uk/arts/yourpaintings/>

Costume Designers Guild Local IA 892 Home Page

<http://costumedesignersguild.com/home/>

Costume History at The Costumer's Manifesto

<http://www.costumes.org/history/100pages/costhistpage.htm>

Costume Links

<http://www.faucet.net/costume/links.html>

The Courtauld Institute of Art

<http://www.courtauld.ac.uk/index.html>

Costume Society of America

<http://www.costumesocietyamerica.com/>

Costume-Adventures-Intro

<http://threadwalker.net/costume-index.html>

Dressmaking Research

<http://dressmakingresearch.com/>

Edward Stevenson Collection, Idaho State University Library

<http://www.isu.edu/library/special/mc111.htm>

Enchanted Serenity of Period Films

<http://enchantedserenityperiodfilms.blogspot.com/>

Eras of Elegance - Movies

<http://www.erasofelegance.com/entertainment/ancientmovies.html>

Eras of Elegance - History

<http://www.erasofelegance.com/history.html>

Fashion & Textile Historian

<http://www.fashionhistorian.net/>

Fashion and Textile Museum

<http://www.ftmlondon.org/>

Fashion Design Gallery the Art of Fashion Phoenix Art Museum

<http://www.phxart.org/collection/fashionmain.php>

Fashion Institute of Technology - The Museum at FIT

<http://fitnyc.edu/3662.asp>

FIDM Museum & Galleries

<http://www.fidmmuseum.org/>

The Getty Research Institute

<http://www.getty.edu/research/tools/>

hlatc Digital Collection

http://textilecollection.wisc.edu/digital_collection.html

Home Page

<http://www.museumofcostume.co.uk/>

State Hermitage Museum

http://www.heritagemuseum.org/html_En/index.html

Margaret Herrick Library

<http://www.oscars.org/library/index.html>

R.L. Shep Publications

<http://www.rlshep.com/default.html>

The Textile Institute

<http://www.textileinstitute.org/>

The Frock.com

<http://thefrock.com/>

La Couturière Parisienne Costume and Fashion Site

<http://www.marquise.de/en/index.html>

Manchester City Galleries - Gallery of Costume

<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/>

Milieux The Costume Site

<http://www.milieux.com/category.php?catid=4>

Modes in Makeup, a brief history of cosmetics

<http://www.vintageconnection.net/ModesInMakeup.htm>

Motley Collection of Theatre & Costume Design

<http://images.library.uiuc.edu/projects/motley/>

Period make ups the makeup gallery actresses in character and prosthetic makeup

<http://www.themakeupgallery.info/period/index.htm>

Putting on an Elizabethan Outfit

<http://www.elizabethancostume.net/overview.html>

Shoe-Icons - Museum

<http://eng.shoe-icons.com/museum/index.htm>

[Showgirls-UNLV Libraries Digital Collections and Exhibits-las vegas history](#)

Stacy's Musical Village

<http://www.theatre-musical.com/showlist.html>

Smart history

<http://smarthistory.khanacademy.org/>

Tempus' Sewing & Garb Accessories Web Site A History of Sleeves

<http://www.thewebsite.com/sewing/sleeves/history.html>

The Costume Gallery Websites- home page

<http://www.costumegallery.com/>

The Costume Gallery's Research Library

<http://www.costumegallery.com/research.htm>

The Metropolitan Museum of Art, New York

<http://www.metmuseum.org/en>

The Picture Collection of The New York Public Library

http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=482

The Costume Society

<http://costumesociety.org.uk/Webfiles/Costume/Default.aspx>

The Costumer's Guide to Movie Costumes

<http://www.costumersguide.com/index.shtml>

The Period Movie Review

<http://periodmovies.blogspot.com/>

The Vintage Film Costume Collector

<http://vintagefilmpropsandcostumes.blogspot.com/>

Tudor Costumes and Textiles Links

<http://www.tudorlinks.com/textiles.html>

V&A Channel

<http://www.vam.ac.uk/channel/>

Victoria and Albert Museum

<http://www.vam.ac.uk/>

V&A Images

<http://www.vandaimages.com/index.asp>

Vintage Fashion Library - Vintage Fashion Library

<http://www.vintagefashionlibrary.com/>

Walter Plunkett

<http://www.hrc.utexas.edu/exhibitions/web/gwtw/wardrobe/>

WCFTR Featured Collection: The Papers of Edith Head

<http://www.wcftr.commarts.wisc.edu/collections/featured/edithhead/>

Web Gallery of Art

<http://www.wga.hu/index1.html>

World History timeline

http://www.hyperhistory.com/online_n2/History_n2/a.html

Appendix IV: Research from Webpage's

The Cherry Orchard: Costume Research- Rebecca Coleman.

1st Nov11

The **Edwardian and World War I Periods** (1900-1920) are named after important political events. King Edward VII of England, who became king in 1901 after the lengthy reign of his mother, Queen Victoria, gave his name to the Edwardian era. The World War I era refers to the years before, during and after the Great War. The war had a major effect on fashion in fabric restrictions, style changes due to women taking over men's jobs while they were away at war, and the adoption of some clothing styles such as sweaters and trench coats that were worn by the military.

The silhouette of the Edwardian Period is characterized by an S-shaped curve with full, pouched bodice, high neckline, and skirt flattened in front with a rounded hipline in the back. Skirts hugged the hip and flared into an upside down tulip shape. The lingerie dress was popular during this period and was made out of soft, frilly fabric. The full bottoms of the skirts are countered by the large picture hats worn atop the pompadour, the popular hairstyle of the day.

By 1909, the S-shape curve was followed by a straighter, more simpler line. An Empire revival during this period can be seen in the raised waistlines. Skirt lengths also began to rise and by the beginning of World War I, they were six to eight inches above the floor.



Woman in Blue Dress, *La Mode Illustree*,
suppl., September 1904

The blue two-pieced dress with the bodice tucked into the skirt, is decorated with ruffles and lace. The large picture hat counterbalances the fullness at the hem of the skirt. This is an excellent example of the S-silhouette, with a full chest, narrow waist, and full back created from the full skirt.



PART 1: 1900-1909 The Last Age of Elegance

When Queen Victoria died in January 1901 a reign, a century and an entire age were passing. Her son, Edward VII, would give his name to an era of unparalleled luxury and opulence. A new decorative style was emerging, Art Nouveau, with its flowing, organic forms, which were reflected in the sinuous curves of the Edwardian lady. The height of fashion still seemed to be that of the Lady - mature, sophisticated



and well-bred. But increasingly, there was hope for the ordinary woman, hope that had been founded in the last decade of the previous century. In fact, even the flowing lines of Edwardian fashion were rooted in the final years of the Victorian age. Though we conveniently define these eras as Victorian and Edwardian, stylistically, the line between them is blurred. The 1890s merge seamlessly with the early 1900s in an age of extravagance and style, appropriately called *la Belle Epoque* and lasting from approximately 1890 to 1914. This world began to decline by 1914, but the Great War ended it forever. Until then, throughout the early 1900s, fashion enjoyed its last true age of elegance, in what has been described as one long Edwardian summer.

The woman of 1901 presented a new, flowing silhouette unlike that of any of her Victorian predecessors. Her skirt curved outwards over her full behind, downwards and apparently slightly inwards towards knee-level and then sharply outwards again at the hem. This gave the appearance of a concave skirt. It often extended into a sweeping train, even during the day. Carried out in soft, flowing fabrics and with little drapery to interrupt the outline, it could reveal more of the figure than the slim but stiff and heavily draped skirts of the late 1870s for example. The bodice above was usually moulded on a tight, and well-boned foundation. The outer layer was cut a little fuller and longer in front than the lining and was arranged to droop over the waistband. The sleeves of 1901 were quite tight at the top but flared out from below the elbow, drooping over the tight cuff. The whole effect was curved, flowing and extremely feminine.

The new silhouette required a new figure, shaped by a new style of corset. The straight-fronted corset had emerged in the very late 1890s and by 1900 was the accepted fashion. It tilted the figure, pushing the full bosom forward but the narrow shoulders and full posterior backwards. This peculiar curved stance was called the *S bend* and was sometimes counter-balanced by leaning elegantly on a long-handled parasol or fashionable cane. The new corset also provided the tiny waist beloved of Victorian and Edwardian women, something it had originally been designed to eradicate. Furthermore, it was cut low and did not divide the bust as nineteenth century corsets had done, giving the impression of a single, wide, low *mono-bosom*.

Full curves and a low bosom were extremely fashionable and denoted the popularity of the mature, matronly woman at this time. Fashion historians attribute this to the middle-aged King and his appreciation of the mature woman. Fashion leaders of the early 1900s included Queen Alexandra, along with a number of society beauties and leading actresses including Lily Langtry, Alice Keppel, Camille Clifford, Sarah Bernhardt and Lillian Russel. Few of them could be called spring chickens.

The mono-bosom and pouched bodice complemented each other stylistically. Neither seems balanced without the other. Bodices were sometimes adjusted on the inside by patent devices to keep them dipped in the front. Additional draped features, (such as bolero fronts and knotted fichus), were often incorporated into the design of the front of the bodice to further accentuate the bust. The bloused or pouched effect had begun in the late 1890s but was taken to an excess in the very early 1900s. In 1901 the blousing was concentrated in the very centre of the front, but by 1904 it spread round to the sides too. It began to diminish after 1905, leaving only enough extra fabric to accommodate the mono-bosom by 1910, without actually drooping over the waistband in front. The waistband and tiny waist were emphasised with belts and sashes of every kind, made on a boned foundation, dipping in front to a point and swathed with silk. Only princess dresses (with no waist seams) were made, by necessity, with no pouching.

Day bodices of 1901 had a standing collar. These were slim and high and, unlike those of the 1890s, generally were not covered in the kind of pleated and ruched drapery that could make the neck look fat. They were often shaped to reach as high as possible at the back of the jaw-line, just behind the ear, then dipped slightly at the back, under the hairline and in front, under the chin. These unevenly shaped collars are characteristic of the Edwardian era, persisting throughout the first decade and only disappearing during the Great War. Edwardian high collars were stiffened with collar stays of wire or whalebone and usually not with the stiff interlinings of the 1890s. By the middle of the decade it was acceptable to have a moderately low neckline during the day, largely due to the painful inconvenience of the high, boned collar. Evening bodices began the decade with very low necklines and often little or no sleeves, but by 1905, the neckline rose a little and sleeves became fuller.

Early Edwardian sleeves tended to be tight at the top of the arm and a little fuller at the wrist, where they were gathered into a tight cuff. This wrist fullness soon increased in width and drooped over the cuff. The sleeve head also began to acquire some gathers and the whole sleeve looked as concave as the skirt - full at the top, narrow in the middle and wide at the bottom. From about 1900 to 1905, open-ended or *pagoda* sleeves were also worn, with an *engageante* (a gathered sleeve end) or a blouse sleeve to finish the wrist, as in the mid-Victorian period. By 1905 there was a change of emphasis. The fullness at the wrist disappeared, the width at the top increased and there was a return to the leg-of-mutton, full puffed and double-puffed sleeves of the 1890s. As in 1890s they were occasionally referred to as 1830s style. These sleeves can cause some confusion in distinguishing between 1905 and 1895 bodices. The fullness remained at the top or in a puff to the elbow, until about 1909, when sleeves had become altogether tighter. By 1910 kimono or Magyar sleeves cut in one with the body had introduced a new note of simplicity.

The skirt also underwent a gradual change during the early 1900s. It began in 1901 as clinging and S-shaped, often cut in gores that curved outwards below the knee and was sometimes called a *mermaid skirt*. The circular skirts that began in the early 1890s were also worn, tucked or darted at the top, often down to knee level and flaring out below. Other skirts combined a gored or slightly flared top half with a circular flounced lower half. Day skirts were sometimes trained, and the hems were highly decorated with ruffles of fabric and lace. By 1904, the concave curve was still apparent, but the skirt began to be fuller at the waist and therefore less clinging. The curved cut was diminishing after 1905 until it began to resemble the angular gores of mid 1890s skirts. Unlike the '90s, however, they were not worn over stiffened, triangular petticoats, so they still sat in soft folds that seemed to curve in and flare out again. Skirts became altogether fuller in 1905-7. The waistline began to rise, either all the way round to give a *corselet skirt*, or only at the back. At first the raised waistline was combined with a very full hem, but gradually the bottom narrowed and a columnar, *empire* period silhouette was achieved by 1910. These very narrow skirts restricted walking and were often called *hobble skirts*.

The silhouette of the skirt greatly depended upon the fabrics from which it was made and the petticoats over which it was worn. The crisp silk taffetas and stiff wools of 1890s dress had given way to much softer, more fluid silks and suitings. The cut of the outermost petticoat reflected the curvaceous cut of the skirt. It did not need to be firmly interlined and perhaps lost some of its fascinating *frou-frou* rustle, though it continued to beguile in other ways, with its sumptuous hem frills that showed whenever the trained skirt was lifted.

The softer fabrics suited paler colours than had been favoured in the brash 1890s, and a variety of delicate shades abounded with evocative names such as “eau de Nile” and “ashes of roses”. But it is a mistake to think that bright colours were never worn. Some extraordinarily vibrant and yet very attractive examples of early Edwardian dresses survive today, in rich jewel colours.

Soft clinging fabrics, wilting sleeves dripping with expensive lace and a flounced, trained skirt that had to be carried artfully with a skirt grip, all added to the air of elegant, luxury that accompanied the Edwardian lady and the leisured, perpetual summer afternoon which she seemed to inhabit.

But the weather is never that obliging and winter clothes had to be worn. The tailor-made costume with its formal bodice and demi-trained or walking length skirt were decidedly more practical than the whimsical drapery of afternoon and evening dress. The most fashionable formal daywear favoured by the *haut ton*, during the early Edwardian era, was still the tailored dress. It consisted of boned bodice and skirt, sometimes with the addition of a matching jacket or coat. The bodice could be replaced by a jacket-bodice or longer coat-bodice, neither of which was meant to be removed. English tailor-mades were still at the forefront of fashion, but Paris remained the main source of fashion innovation. The Belle Epoque was a time when design houses burgeoned in Paris and even in London and New York. Along with the old favourites of Worth and Redfern who still held their own, other names came to the forefront, including Paquin, Doucet, Pingat, Felix, Poiret and Lucile.



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More practical still than the tailored costume, was the suit, consisting of jacket, matching skirt and contrasting blouse. This ensemble had arisen in the 1890s as the most useful style of clothing for the New Woman, the young, fashionable, sporting, working woman who was, herself, a late Victorian development. The New Woman may have been a *Suffragette*, advocating votes for women. She could also be one of the numerous and less controversial examples of ordinary, respectable, unmarried, sometimes well-educated, working women, who simply could not afford to stay at home, but who did not want to work as a servant or in a factory, as perhaps her mother may have done. The New Woman was essentially one of the expanding middle classes and not an upper class fashion leader. She therefore represented a much wider group of women. The “Gibson Girl” in the drawings of the American artist, Charles Dana Gibson, exemplifies the New Woman, at the moneyed end of the scale.

Whether “New” or old, the Edwardian woman of the rising middle classes generally strove to imitate her “betters”. To her aid came the many ladies magazines which had arisen at the end of the previous century, in line with improvements in printing and in education. The result was a vast array of literature on fashion and grooming, sometimes excellent, sometimes quite tawdry, which aimed to show the aspiring reader how to dress like a courtier on a typist’s wage. Also

helpful was the increasing availability of paper patterns for dressmaking, often included with the magazine. These showed elegant and complicated outfits best taken to a professional dressmaker for making up, as well as much simpler items which could be made at home. Most fashions were said to come from Paris, for Paris remained the source of all glamour.

Keeping up the level of dress required to be called “respectable” was no mean feat even for the upper class woman. The number of changes of costumes in a day, the need for a good ladies maid to maintain them, hairstyles that were beyond the expertise of the ordinary woman, a new and very expensive hat for every costume, all stretched the budget of a lot of upper class girls striving to make good marriages. Many reasonably fashionable women of all classes complained about the effort and expense required in frequently shopping for items to refurbish old dresses, constantly keeping up appearances. No longer was it possible to make do with one or two new gowns a year. This was perhaps the downfall of this style of dress. It was simply too elitist. The future of fashion lay in the versatile suit, not in the elaborate, trailing, afternoon dress, no matter how beautiful.

The suit was worn with a blouse. Arising from an informal garment, this had come into its own in the 1890s in conjunction with the suit, as a suitable alternative to the fitted day bodice. It has also been hybridised into the blouse-bodice with a boned lining and could even take the place of a dinner bodice. During the Edwardian era, the blouse was increasingly liberated from its lining, or was often made on a very lightly boned or even un-boned lining for convenience. It could be a practical shirt-blouse or a prettier formal blouse. It was also no longer required to be part of a suit or an informal at-home dress. An unlined blouse could, in fact, make up one half of a two-piece, semi-formal dress, perhaps another indication of the eventual move towards simplification in women’s dress. The Gibson Girl was a formidable exponent of the blouse.

White was a very popular colour for summer dresses and blouses. These were made in gauzy white fabrics and often decorated with white embroidery and white lace. The fabric under the lace was cut away, sometimes revealing the wearer’s skin, e.g. on the arms and at the neck. This was considered quite provocative, and descriptions such as *pneumonia blouse* and *lingerie dress* were coined. White blouses and dresses, could be extremely expensive if hand-made and in theory were very impractical to wear. But they could also be bought ready-made, quite cheaply, though not necessarily well designed and sewn. They could also be made in cotton and linen which were both washable and even in affordable washing silks. White garments could also be sewn at home, adding to their practicality, and one skirt could be paired with a number of different blouses. As a result they were widely adopted and extremely popular, simple white blouses and dresses continuing to be worn in a modified form well after the complex, trained, white, formal dress had gone out of fashion by 1914.

It is difficult to believe that the Edwardian lady was ever an active woman, but she enjoyed all of the sports that the New Woman of the 1890s had enjoyed, including, tennis, croquet, golf, fencing, riding and cycling. One new activity could be added - that of motoring. The motor car or automobile replaced the bicycle as the fashionable transport for the active woman, but it could only be really enjoyed by the rich. Like cycling, it developed its unique style of clothing, this time without ridicule. A long duster coat and a motoring hat with large veil were essential to travel in the open cars of the time. Other fashionable outerwear included jackets, coats and cloaks of every style and length. Fitted, semi-fitted, loose, short bolero, waist-length *Eton*, hip-length, three-quarter length and full length jackets and coats abounded and the long cloak and the

short cape were never out of fashion. Knitted jerseys and cardigans were also worn informally and for sport. For evening, all kinds of mantles, capes and stoles in sumptuous brocades, laces, fur and feathers were available. Fur muffs, stoles and dress trimmings were popular for day wear too.

The tea-gown was a fashion that belonged with the Edwardian era and sadly died with it. It exemplified the luxury and decadence that modern society claims it has rightfully left behind. Tea-gowns were originally informal, un-boned gowns, which allowed fashionable women to relax before dressing for dinner. They soon became a style in their own right and even a limited form of entertaining occurred at tea time, whilst wearing them. They were generally loose-fitting and elaborately trimmed, and gave full vent to the dressmaker's or couturier's skill and taste for theatricality. Tea-gowns were influenced by historical styles from eighteenth century *watteau-pleats*, to renaissance hanging sleeves and empire waistlines and quite often, all of them at the same time. Never has so much love and art been invested in such an arguably unnecessary garment. All kinds of informal garments including tea jackets, peignoirs, dressing gowns, combing sacques, morning robes and dressing jackets also had their place in the leisured Edwardian lady's wardrobe, all of them beautifully decorated and almost all of them now obsolete.

The empire or directoire style that fashion had tried to introduce in the 1880s and '90s under the influence of the Aesthetic movement, finally took hold after 1906, resulting in a rising waistline and narrowing skirt. The French designer Paul Poiret claimed it entirely as his own innovation but the style had been hovering on the edge of mainstream fashion for a while. The new narrow silhouette was established by 1908 and could be represented by very simple styles and as well as complex designer-lead innovations. The new style required a new corset, this time finally dispensing with the waist-training that had plagued fashionable women for centuries. The new corset was long and straight and cut even lower on the bust, requiring the use of a bust-bodice to provide necessary support. It constricted the hips, did not squeeze in the waist and was so long that sitting down was a problem. The curvaceous womanly figure of the Edwardian lady had given way to a slimmer, more upright, more youthful but equally uncomfortable alternative.

Hair and hats, an important feature in the belle époque, were another source of discomfort. Hair in the 1890s began relatively simply but waves and puffs increased throughout the decade, in a style generally called *Pompadour*, recalling the fashion of that eighteenth century lady. Even more important than the hair of the '90s had been the hat, an increasingly elaborate affair that could be an inconvenience at the theatre or in church. By 1900 the puffed and waved hair tended to be tilted forward over the forehead. The large hat, often with upturned brim sat forward on the coiffure, emphasising the extraordinary forward tilt of the early 1900s woman. While the S-curve remained fashionable, the hair and hat remained forward. As the curve of the figure



straightened, the coiffure began to fill out behind and at the sides until by 1908 it seemed to be sagging behind, under its own weight. The large, waved, back-weighted hair of the end of the decade supported perhaps the largest, wide-brimmed hats seen since the age of Gainsborough. The hat was ruthlessly speared to the coiffure with foot-long hatpins that endangered the eye of anyone who stood too near. All of this balanced precariously above a svelte column of a dress, which hampered the stride of its wearer by its narrow, hobble skirt.

Such was the woman of 1909 to 1910, the epitome of elegance and luxury and once again, somewhat helpless. But beneath the surface of this impossible look was the skeleton of a much simpler form of dress. The corset no longer hampered breathing though it was long; the skirt though tight, could be cut with a vent or pleat to make walking easier; the bodice could be a blouse of the simplest all-in-one, magyar cut and though the weighty headdress was an insurmountable problem, in every other respect, dress in 1910 was beginning to reflect the practical needs of the twentieth century woman.

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<http://www.tudorlinks.com/treasury/articles/view1900.html>

Tailor Made Ready to Wear Costumes

The tailor made was called a **costume or a suit** and made of wool or serge.

Middle and upper class women wore them with shirtwaist blouses. Looser less fitted versions of a simple suit had been available for informal wear since 1850. But the tailored suit as we know it was first introduced in the 1880s by the Houses of Redfern and Creed. Initially only the jacket was tailored and it was worn with a draped bustle skirt.



By the 1890s and until 1910 the gored skirt also looked more tailored and matched the jacket style which followed the changing silhouette of the time. In the 1890s the tailored suit was thought both masculine and unladylike, a description usually used for a fairly plain garment. Describing female clothes as masculine was intended to be derogatory.

[Edwardian tailored suits ideal for travel.](#)

The pink tailor made shown left here has a short bolero effect jacket. The second green jacket is a longer line jacket that continued in popularity, but became straighter and less waisted toward the end of the Edwardian era.

Tailor made were always described as ideal for travelling. Within a decade they became much more versatile with a distinction being made between the cloths used. Lighter cloths were used in tailor made outfits suitable for weddings and heavier tweeds and rougher serge used for everyday or country wear suits.

[The Edwardian Silhouette 1900-1907](#)



The fashionable hour glass silhouette belonged to the mature woman of ample curves and full bosom. The S-bend health corset described fully in the section on [Edwardian Corsetry](#) set the line for fashion conscious women until 1905. The corset was too tightly laced at the waist and so forced the hips back and the drooping monobosom was thrust forward in a pouter pigeon effect creating an S shape.

The S-Bend corset and pouter pigeon effect.



If you were wealthy like an Edwardian society hostess, cascades of lace and ultra feminine clothes were available as labour was plentiful and sweated.

During this time it was still usual to make dresses in two pieces. The bodice was heavily boned and was almost like a mini corset itself worn over the S-bend corset.

A top bodice was usually mounted onto a lightly boned under bodice lining which fastened up with hooks and eyes very snugly. It acted as a stay garment giving extra stability, contour and directional shape beneath the delicate top fabric.

At the front of the bodice, pouches of cascading lace or gathered fabric gave emphasis to the low bust line. The straight sleeves of the late 1890s developed into bloused effects gathered into wrist bands.


Very deep high lace fabric collars that reached right under the chin elongated the neck. They were often kept in place with wire covered in silk that was twisted into a series of hooks and eyes from one piece of wire. Little wire or boning supports covered with buttonhole silk were sometimes dispersed every few inches of the collar to maintain the rigid

effect. **Right - High neck blouse 1906.**



Fashion Trends and Cultural Influences 1900-1929

- Women's changing roles
- More active lifestyle
- Women's suffrage movement- W.W.I caused a decrease in activism, but at the same time dramatized the place of women in American society. The 19th Amendment passed June 4, 1919.
- Women entering the workforce - during W.W.I meant less need for new clothes; restrictions on use of wool. Skirts became shorter and fuller to enable easier movement for working women. Some women even wore trousers for war work; women working in public still wore skirts. Visible changes in acceptable dress for women paralleled changes in women's social roles.
- World War I
 - Comfortable, practical clothes
 - Military influence seen in cut of jackets and coats
 - Wool and dark colored dyes were in short supply
 - Trench coats & sweaters
- Art

- Impressionism - an art movement characterized by the use of light and naturalistic scenes
 - Art Nouveau - An example of the art nouveau style in apparel is this evening gown by Charles Worth from about 1898. It is from the Metropolitan Museum of Art's Costume Institute.
 - [Art deco](#) - characterized by geometric forms derived from artistic impressions of past or present. Egyptian and Mayan motifs were used.
 - Surrealism - the dominant artistic movement of the interwar years, surrealists juxtaposed words or images according to psychological (not logical) criteria, aiming to destroy the boundaries between dream and reality.
- 
- Sports
 - participation in both spectator and active sports increases
 - need for sports apparel, established sportswear as a separate clothing category.
 - Automobiles
 - 1900 toy of rich; 1908 first [Model T](#) made
 - Automobiling costume needed to protect clothing from the dust of the dirt roads because cars did not have windshields. A *duster* (long overcoat) was worn with a visor and goggles. Women wore face veils.
 - Once cars became more practical transportation, special apparel was not needed.
 - Technology
 - **Rayon**, a manufactured fiber, becomes more popular in the 1920s for women's clothing. This causes a decline in cotton's use.

Influential Designers

- **Charles F. Worth**

Known as the Father of Couture, Worth worked in a fabric shop when he first came to Paris selling fabrics for mantles and cloaks. He began designing dresses for his wife to wear as she modeled the cloaks. Soon customers were requesting similar dresses be made for them. His employer was unwilling to go into the dressmaking business, so eventually Worth left and started his own business. The year was 1858. He quickly was able to gain the patronage of a very influential woman in the court of Emperor Louis Napoleon III. The Empress Eugenie admired a gown Worth had made, and the rest is history.

Worth designed his garments so that each part would fit interchangeably with another. For example, a



sleeve could fit into many different bodices, and a bodice could fit into many skirts.

Worth retired in the 1880s, but his sons continued the business. The House of Worth declined in importance during the 1920s and 30s, and finally closed after W.W.II. Many examples of Worth's work can be found at the [Museum of the City of New York](http://www.museumofthecityofnewyork.org) website.

<http://udel.edu/~orzada/trends-29.htm>

Trees

Silver Birch Tree

The Silver Birch (*Betula pendula*) is a very recognizable tree primarily due to the white color of its bark.



Silver Birch



Silver Birch
Leaf

There are over 40 species of this genus in Europe, Asia, the Himalayas and North America; some grow even within the Arctic Circle in Iceland, Greenland and Alaska. All have their flowers in catkins, the males drooping, the

females upright; the seeds are small, often 3 million per kg.(1,400,00/lb) the leaves are alternate. The strikingly white bark, unusually tough and waterproof, is the dominant feature of many birches and has been used by mankind for thousands of years for a remarkable range of purposes, such as portable canoes by American Indians, roofing tiles by the Lapps and Norwegians, leggings by the Lapps, tanning Russian leather, Swiss Alpenhorns, and writing paper, baskets and boxes.

<http://www.dorshaktree.com/trees/birch.asp>

The Silver Birch Tree is known as the Lady of The Woods in Ancient Celtic

The birch tree is considered a [national tree](#) of [Russia](#),^[12] where it used to be worshipped as a goddess during the [Green Week](#) in early June.

DESCRIPTION



The graceful birch tree has always held a special place in the people's

hearts and minds, who perceived her as the youthful Goddess of love and light. Yet, her soft feminine and almost fragile appearance belies her hardy nature. Birch is a tree of northern latitudes and unforgiving climates that occurs throughout the northern hemisphere, from Siberia to Scandinavia, to Scotland and England as well as North America, the Himalayas, China, Japan and North Korea. Some varieties have traveled south to the temperate regions of the Mediterranean, and beyond - almost to the equator. In the southernmost regions of her range she

prefers mountainous terrain. Humble and undemanding in her soil requirements, she will even grow make herself at home in sandy or stony ground, though her special affinity lies with water and her preferred habitat is found in boggy terrain. Birch is a pioneer she loves to settle where other trees fear to set root. Over time she 'cultivates' such lands, making it more arable and preparing it for other species to follow in her steps.

Her silvery white bark gives her a striking appearance. In youth, the papery bark peels off easily. It is thin, yet tough, and has in fact been used as paper in the past. As the tree grows older the bark begins to form a layer of cork that provides excellent insulation and protects her against the cold. The young twigs and branches are reddish brown and very elastic. Early in the year she is one of the first trees to put on her spring-gown of luminous green leaves. The triangular/heart-shaped leaves are serrated at the edges and covered by a sticky resinous substance with an aromatic, balsamic scent when they first emerge.

The flowers are known as catkins.. Both male and female flowers are present on the same tree, though they develop separately. The male flowers begin to develop in the summer, endure the winter and wait until the female flowers appear in spring. The wind acts as the pollinator and distributor of the tiny winged seeds, which are so light that they may be carried for several hundred miles.

Birch trees can reach a height of up to 30m. They reach maturity at about fifty years of age, but can live up to about one hundred years.

HISTORY, LORE AND MAGICAL USES



The people of northern Europe have long been very fond of

this beautiful, slender tree with its white shining stem and graciously flowing branches. In their minds, it evoked the image of a beautiful young woman, which they identified with the Goddess Freya or Frigga. The Celts, who were equally fond of the Birch identified her with the virgin Goddess Bridha or Brigid. Etymologically the name Birch derives from the Sanskrit 'bhura', meaning 'shining tree' which no doubt is an allusion to the striking white bark and bright golden autumn cloak.

In Siberia Birch was regarded as the sacred world-tree, which served as the bridge between this world and the realm of spirits and Gods. At first, this may seem an odd choice, given the modest stature and strength of an average Birch tree, but may be partly explained by the fact that in those remote regions Birch frequently was the commonest, if not the only tree around. Another reason may have been its universal usefulness: Birch provides medicine and nourishment and its bark and wood can be fashioned into a large number of utensils, from birch bark containers, to coverings for the lodges, and even garments and shoes. The sap is rich in nutrients and the inner bark can, if need be, be ground into a flour to make cakes. This is considered famine food, a last resort if nothing else is available, but deer and most importantly, reindeer relish this inner bark, which is their most important winter food. The nomads on the other hand depend in turn on the reindeer, which stood at the center of their world and provided them with almost all the essential gifts that made life possible in these inhospitable regions. The reindeer was their spirit guide and sacred animal - and it also showed them where to find their most important sacrament, the Fly Agarics, a conspicuous toadstool, with a bright red cap and white dots atop. Fly Agarics form symbiotic relationships with Birches and often grow near them. Reindeer love this toadstool as much as Siberian shamans do. They are considered a sacred food of the Gods. On special occasions, when the Gods were honored in ecstatic celebrations, or when the shaman went on a spirit journey to ask for help and advice from the Gods, they partook of this sacred food. Thus, the Fly Agaric mushroom and the Birch tree became closely associated and both are shrouded in much mystery. Some legends portray the Birch tree as a manifestation of the Goddess who offers her milk to the shaman as an elixir of life, while many scholars regard the sacred mushrooms as the Goddess' breast, and perhaps even the source of the fabled Soma, the sacred elixir of life and nectar of the Gods.

As one of the first trees to put on her spring-dress it is only natural that the Birch has always been associated with the life giving force and has thus featured prominently in all manner of fertility rites and magic. Birch signals the arrival of spring and traditionally farmers have observed her progress as an indicator to sowing their wheat.

In pre-Christian times Birch played an important role at Beltain celebrations, which were traditionally celebrated on the eve of the 1 May. Faint echoes of this pagan festival are surviving to this day as rural May-Day festivals throughout Europe. May-Day is the celebration of spring, of love, life and fertility. On this day the whole community, or sometimes just the young lads and lasses go out into the woods to fetch the 'Maytree', which oftentimes were Birches. Much fanfare accompanied the procession upon their return to the village. The tree was decorated with colorful ribbons, cookies and other goodies and fixed to a pole to tower high above the village. All day and all night the feast went on, with much eating, drinking, singing, dancing and merry making - much to the dismay of the church fathers. For centuries they tried to suppress these quaint old pagan celebrations, but in vain - the dance around the Maypole is still popular in many rural areas, though by now it has been sanctioned by the church.

The fertility and life-giving powers of the tree served as a 'village charm'. Accompanied by singing and dancing crowds it was carried from house to house to bestow blessings and protection to everything it touched. Later, the custom evolved into a form of flogging, also known as 'quickenning'. It was thought that the mere touch of the birch twigs bestowed luck and fertility to those who came in contact with them. Thus the men of the village would take it upon themselves to bless the women folk with these fertilizing powers by hitting them with birch twigs. All female inhabitants, women, girls, cattle or farm animals, all received the same

treatment. Eventually though, the custom changed and only children, mentally retarded people or delinquents remained the victims of the Birch rods, which was supposed to drive out the evil spirits that evidently possessed them. Of these, the practice to chastise the demons of disobedience that possess children with the help of Birch rods has persisted the longest.

Birch was thought to protect against all daemons and witches. In a milder form of exorcism than that described above, Birch twigs were often pinned above the doors of house and barn to avert their mischief and protect against or undo spells and curses, such as those that caused impotence, or those that caused the flow of milk to cease.

In magical folk medicine, Birch was associated with transfer magic used to alleviate the pain of rheumatism. Three days before the new moon the sufferer had to go and plead with the Birch tree to relieve him from his pains by solemnly reciting certain prayers and winding a wreath and tying knots into the bendy birch twigs. Thus the painful rheumatic knots were transferred to the Birch in exchange for some of the flexibility of her twigs.

GENERAL USES



Birch wood is light and rots easily, thus rendering it useless for

construction work. However, the bark is extremely water resistant, a quality, which Native Americans have long put to use for waterproofing the roofs of their huts. They also fashioned special lightweight canoes as well as all manner of domestic items such as pots for collecting sap, or cribs to carry babies, shoes, lampshades and even toys from this versatile bark. In Europe, the twigs have mainly been used for thatching and wattle work and for making brooms. The brush ends of brooms, including those of witches' brooms, were also partly made with Birch twigs.

In early spring a sugary sap rises in the stem. To tap it, much the same technique is used as for tapping Maple syrup: a hole is drilled into the stem (1/2 cm wide and 3 cm deep), and a glass tube is inserted. One should not take more than 2-3 litres at a time and only 'milk' the tree once every two years. The hole must be sealed with special tree wax to protect the tree from bleeding to death. Ordinary candle wax is not sufficient, as it will just be pushed out again. This is best left to an experienced person as otherwise the tree may suffer great damage and may even 'bleed to death'.

Birch trees also yield a resinous substance called 'Birch tar', which can be extracted from the bark. It is very rich in tannins and is used for curing leather. It can also be used as an insect repellent to ward off mosquitoes and gnats and as a balsamic healing agent for all manner of skin sores including insect bites.

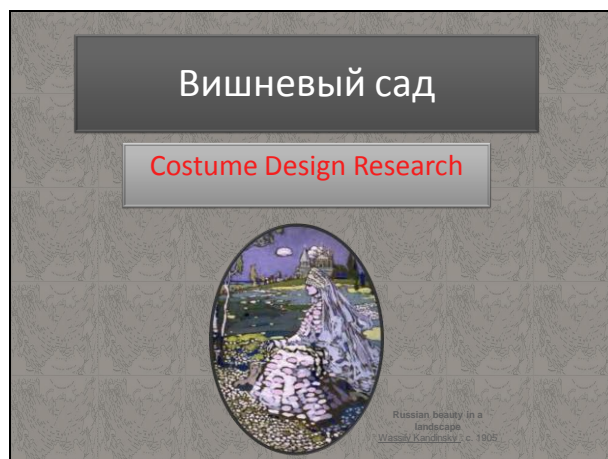
The inner bark is rich in sugar, oil and even contains Vitamin C. It provides welcome winter nourishment for deer and other rodents when everything else is covered in snow. Native Americans used to prepare a type of flour from it which could be used for baking. Birch is not often utilized as firewood, as it burns too quickly. However, this can be of distinct advantage if one needs to get a fire going fast, or under wet conditions. Even green branches will light and Birch bark makes excellent kindling. The smoke also acts strongly disinfectant and when burnt as incense can ward off infectious diseases. Native Americans often burnt thin pieces of birch bark in their healing tepees, where the sick were isolated, in order to purify the air and kill off stray germs.

Birch leaves are very useful as a diuretic and are employed in the treatment of rheumatism, arthritis and gouty conditions. They also have a reputation for dissolving stones. In Russia, an old folk remedy for rheumatism was to completely cover the afflicted person with Birch leaves, which resulted in a cleansing sweat and subsequent relief. The diuretic action also helps to relieve oedematous conditions and urine retention.

<http://www.sacredearth.com/ethnobotany/plantprofiles/birch.php>


Appendix V: Costume Research PP Presentation

Slide 1



Slide 2

Russian History Timeline



1092	Peter the Great becomes Czar
	<i>Calculation for Great Russian empire</i>
1782	Austria, Prussia, and Russia divided Poland amongst themselves. Prussia received Belarus, Lithuania, and Ukraine from Poland
1801	Alexander I becomes Czar
1812	Napoleon's troops left Europe after Prussia had won defeat
1825	Nicholas I becomes Czar
1853	The Crimean War broke out between Prussia and the Ottoman Empire
1867	Prussia sold Alaska to the United States
1894	Nicholas II becomes Czar
1898	The Russian Social Democratic Labor Party was established by the Marxists
1903	Lenin becomes the leader of the Bolsheviks
1914	World War I broke out and the Russians fought the Germans and Austrians
1917	Revolutionaries overthrew the Russian government
1918	July - Czar Nicholas II and his family were murdered Prussia declares the Russian Social Democratic Republic which eventually formed the Union of Soviet Socialist Republics (USSR) Lenin declares the success of the Russian Party as Russian Communist Party 1918-20 - Civil war between the Red Army and White Russians, or anti-communists
1924	Lenin died
1929	Stalin becomes the dictator of the Union of Soviet Socialist Republics (USSR) Leon Brezhnev (Czech), who opposed Stalin, is deported to Turkey
1990	Communism collapsed Poland resulting in Solidarity Russia renounced Poland

Slide 3

Igor Grabar

A Winters Evening

A winters Morning. C 1907




Slide 4

Igor Emmanuilovich Grabar. March 25, 1871, Budapest[[note 1](#)] – May 16, 1960, Moscow) was a Russian post-impressionist painter, publisher, restorer and historian of art. Grabar, descendant of a wealthy Rusyn family, was trained as a painter by Ilya Repin in Saint Petersburg and by Anton Ažbe in Munich. He reached his peak in painting in 1903–1907 and was notable for a peculiar divisionist painting technique bordering on pointillism and his rendition of snow.

Slide 5

September in the Snow. c 1903

On his return to Russia in 1901, Grabar concentrated primarily on landscapes, painting them in his own Impressionist techniques. For much of the time, he painted en plein air. Some of his most famous works belong to this period, including September Snow (1903), Winter. Rook Nests (1904), February Day (1904), March Snow (1904), Chrysanthemums (1905) and others.

<http://www.abcgallery.com/G/grabar/grabarbio.html>



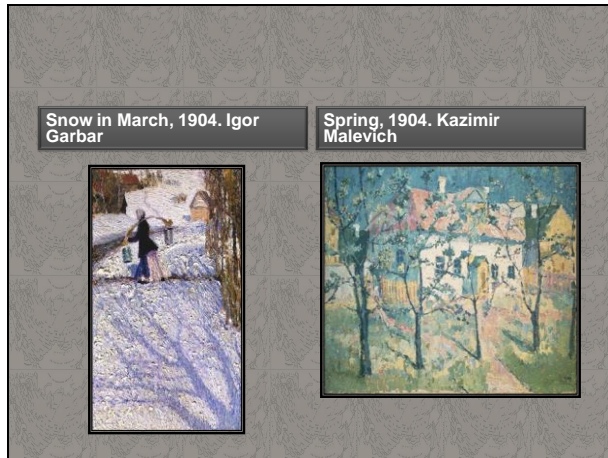
Slide 6



Slide 7



Slide 8



Slide 9

The Edwardian and World War I Periods (1900-1920) are named after important political events. King Edward VII of England, who became king in 1901 after the lengthy reign of his mother, Queen Victoria, gave his name to the Edwardian era.

- *la Belle Époque*
- *Were goanna bring Sexy back!*
- S-silhouette
- Large picture hat
- Ruffles, Tucks and Lace
- Full chest with a narrow waist
- Full skirt
- Soft flowing fabrics
- Long-handled parasol
- Elegant luxury

Slide 10

Afternoon dress

FREE PATTERN FOR DECEMBER
No. 7270-LADIES' BODICE

Slide 11



Slide 12



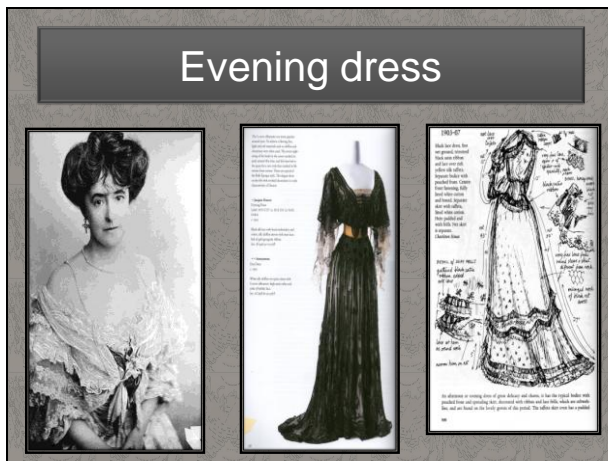
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Slide 14



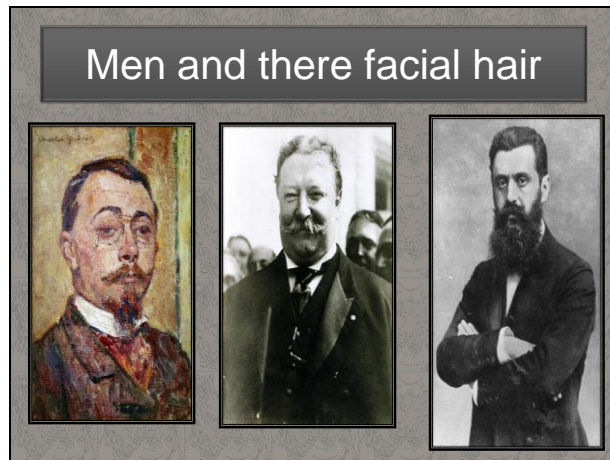
Slide 15



Slide 16



Slide 17




Slide 18



Slide 19



Slide 20



A village Council (Mir), photo Netta Peacock, Russia, c.1902-1910.



NARROWING DOWN CHARACTER

Slide 21

Liubov Ranevskaya

- Female, Middle aged
- Russian, travelled from Paris
- Owner of the estate, Mother to Children
- Kind and generous
- Steal attention
- Makes bad decisions
- Time passes her
- Sticks out.
- Most period,
- most French influence,
- high necked period dress, with parasol.

Tea gown, by Charles Frederick Worth (1826-95), Chiffon with tamboured net over satin, Paris, France, c.1900.


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Slide 22

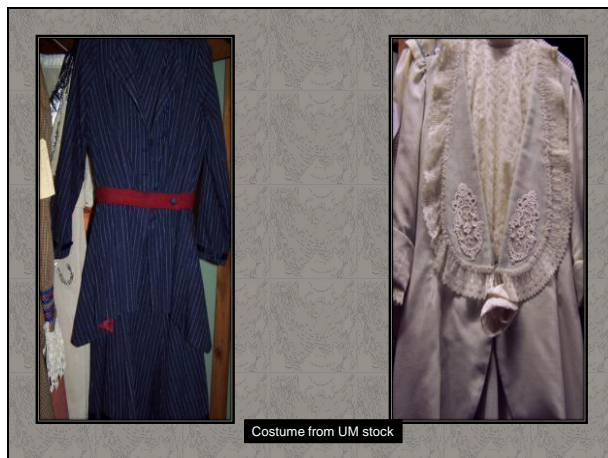





Slide 23



Slide 24



Slide 25

Anya

- 17 years old
- Liubov daughter
- In love with Tromfimov
- Fashion foreword
- Sheltered, Innocent.
- Happy full off life
- Dose not know any different
- Has a pull but not trapped to anyone.
- Whimsical, Empathetic.
- Bound because it's something new and exciting, not because it's "required"

Slide 26






Slide 27



Slide 28

**Varya
Arcadia J**

- 24 years old
- Adopted daughter
- Takes on the role as house keeper
- Resilient
- Plain but beautiful
- suck in time
- Rational, beautiful in spite of her clothing (we see her, not just her clothes). Color comes in at party. 1890 time period, maybe, instead of 1903/recent.
- More conservative in dress.

During the first five years of the century there is an increase of decoration and adoration of high heels and bustles. There were places in 1870 that are today the same, and the dresses were "walking costumes," except for girdles. The essence of the bustle dress is seen

Slide 29



Slide 30



Slide 31

Gaev

- Brother to Liubov
- Uncle to the girls
- Bachelor
- Eccentric
- Child like manors
- Keeps with in his own class
- Kind and concerned
- quirky in appearance but stylish
- Large man.
- Comical and "cuddly." The family thinks he's a joke, but he has some "town" fanciness to him.
- Cravat. Long boots with pants tucked in? Act 1 and Act 3 use the same outfit, but with some embellishment in 3.

Slide 32

Loparkhin Eric H

- Middle aged businessman
- New Russia
- Family were peasants, but now has money
- self-conscious
- Wants to fit in but dose not know how
- No facial hair.
- Still living a simple way (simple dress), use of somber colors (i.e. gray or black). Nicely dressed, but again, simple.
- Not quite put together at the beginning (different colors or textures in his suit), but one complete suit by the end (to show he's really trying)

1903

Ad in Men's Wear, 1904

Slide 33

Slide 34


DRESS CHART										MILWAUKEE, 1906
OCCASION	COAT AND OVERCOAT	HATS	FRONTS	SHIRT	TIES	COLLAR	CUFFS	SHOES	JEWELRY	
DAY WEARING, AFTERNOON CALLS, RECEPTIONS AND MATINEES.	Frock Checked or Solid Overcoat.	Double Breasted or Single Buttoned or White Lion Park.	Single Wended or Chest of Dark Gray Tux.	White, with Coll Attached.	Lap-Front, White or Pink.	White, Light Blue or Black, with Coll Attached.	Cuff with Buttons, or Plain.	Oxy Suede.	Patent Leather, Button Tye.	Gold Links, Chain Pin.
BUSINESS AND EVENING WEAR.	Jacket of Cutaway Coat or Day Overcoat.	T. March Coat, or of Different Material.	If with S. H. Coat, Single, or with S. H. Coat, Jacket of same or of different material.	Strip, Derby or Adm. with Coll Attached.	Wing, Pant, or High-Back, with Coll Attached.	Frock, with Coll Attached.	Cuff with Buttons, or Plain.	Tie of Gray.	Patent Leather, with Cutaway, High or Low Cut.	Gold Links, Gold Chain, Gold Watch Chain.
WEDDING, GOLD, GUYAL.	Suits, Single Breasted or Double Breasted Jacket.	Of Fancy Fabric, Single Breasted or Double Breasted.	Kicker, or Frocked or Double Breasted.	Straw, Adm., Tux or Golf Cap.	Fancy Flannel, or of other material.	Hanging Stock or Necktie.	Hanging Stock or Necktie.	Heavy Red Tux or White Chamois.	Cuff.	Links and Chain Pin, Watch Chain.
AFTERNOON TEA, MEALS, ENTERTAINMENT.	Frock of Cutaway Coat or of White Lion Park.	Double Breasted or Single Breasted.	Striped, or of Light or Dark.	White, with Coll Attached.	White, with Coll Attached.	Wing, Pant, or High-Back, with Coll Attached.	Cuff with Buttons, or Plain.	Tie of Light Gray.	Patent Leather, Button Tye.	Gold Links, Chain Pin.
EVENING, RECEPTIONS, SOCIAL GATHERINGS AND THEATRE.	Frock, Single Breasted or of White Lion Park.	White Double Breasted or Single Breasted.	Sage Material or of Dark Color.	High Silk, with Coll Attached.	White, with Coll Attached.	Lap-Front, with Coll Attached.	Hanging Stock or Necktie.	Wing, Pant, or High-Back, with Coll Attached.	Patent Leather, Button Tye.	Patent Leather, with Chain Pin, Watch Chain.
FORMAL, BANQUETS, MEALS, AND ENTERTAINMENT.	Frock, Single Breasted or of White Lion Park.	Double Breasted, or of White Lion Park.	Sage Material, or of Dark Color.	High Silk, with Coll Attached.	White, with Coll Attached.	Lap-Front, with Coll Attached.	Hanging Stock or Necktie.	Wing, Pant, or High-Back, with Coll Attached.	Patent Leather, Button Tye.	Patent Leather, with Chain Pin, Watch Chain.

The notes indicated above are the general ones in vogue at present. It should, however, be distinctly understood that in some instances the above suggestions are not infrequently, but in a vast majority of cases, variable in harmony with the distinctive and judgment of each of social culture.

Slide 35

Trofimov


- eternal student
- belief that he is "above love"
- Idealism
- He's travelled and reads/listens to news
- Ruffled and mismatched, but not bound by it.
- 1903 hipster
- Touches here and there of the Russian patterns
- Warm him by putting reds, black and white in
- make him academic; it's a lifestyle for him



Slide 36

Boris Simeonov-Pischik


- A nobleman
- A Landowner
- Optimistic
- Hits people up for money
- Name in Russian means 'squealer'
- Drunk with a bit of a narcoleptic problem
- 40s-50s in age
- Thin pear shape
- Almost like he's melting within his own frame
- Nice clothing, but slightly distressed




Slide 37

Charlotta

- German governess to Anya
- travelled in her youth performing magic tricks
- She mocks the other servants
- Funny and quirky
- calculating with motives



Adeline Genie (1878-1879), first President of the Royal Academy of Dance, in High Jinks at Empire Theatre. Black and white photography, London, England, 1904.

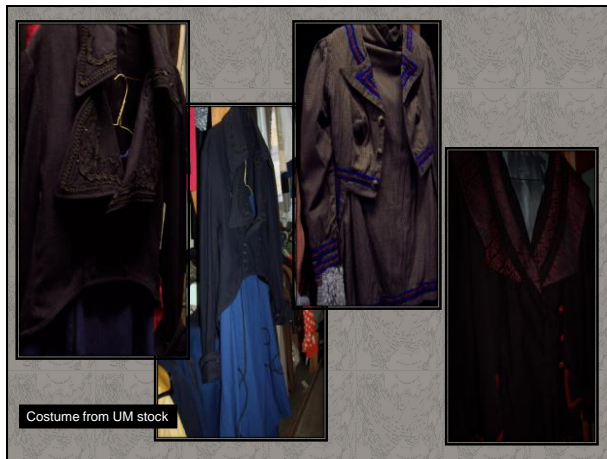


Ensemble of Norfolk-style bodice with high round neck and gigot sleeves, worn with hat with a flat crown trimmed with quills for country wear, by Lucile (1863-1935). Print, London, England, 1905.

Slide 38



Slide 39



Costume from UM stock

Slide 40

Yephikodov


- Clerk to the estate
- Made fun of by others
- Accidental
- Lost
- In love with Dunyasha
- Tall and thin.
- 20-23 years old
- Pants that don't quite reach his shoes
- Growth spurt that he hasn't recovered, so his clothing dose not fit.
- Almost the s-shape that ladies have. Maybe almost a hunch back.

Dog Market - Dog in Bird Cage,
 photo Andrew Pitcairn-
 Knowles. Brussels c.1900.

Slide 41

Dunyasha

- Housemaid
- In love with Yasha
- Innocent
- Young
- Russian influence/peasant style
- Ball she borrows clothing from one of the ladies of the house to dress up.
- wants to impress
- Free spirit



Slide 42





Slide 43





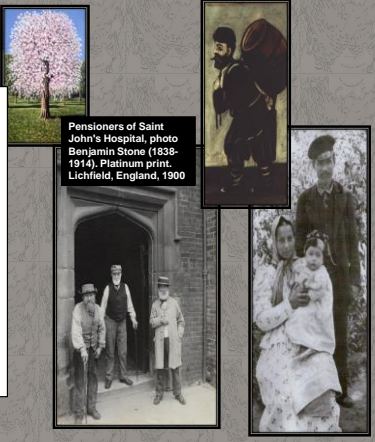


Costumes from UM stock

Slide 44

Firs


- symbolize the past, the orchard and passing of time and life.
- Old Russia
- 87 years old
- Main servant of the house and has been all his life
- Dose not hear well
- Same costume throughout the whole play, as he is constant
- Something to show a "frayed" feeling by the end
- some facial hair



Slide 45

Yasha

- young manservant
- Selfish and cocky
- Exploits Dunyasha
- Smokes cigars
- others do not like him as he has an arrogant way about him
- He travelled to France with Liubov, this gives him an eye for fashion and fancies.
- doesn't like his mother
- He's clean, evil, and sure of himself
- Not hiding in his clothes, very comfortable



Appendix VI : Character Costume breakdown/plots.

THE CHERRY ORCHARD		UM Spring 2012	Rebecca I.Coleman	
Character:	RANEVSKYA			
Actor:	Kristen Beckmann			
Costume ONE	Costume TWO	Costume THREE	Costume Four	
Nude Bra	Nude Bra	Corset	Night dress	wig- fall
White Blouse	Cream Petticoat	Cream Petticoat	Robe	pantyhose
Green Suit skirt		White Bloomers	Slippers	
Green Suit Jacket	Lace Dress			
Cream Petticoat		Blue Ball Gown	Costume ONE	
	Hat			
Brown Gloves		Gloves - Long White	Coat - red	
Black hat	Cameo brooch			
		Hair fancy	Fur Muff	
Boots - Black	Boots -white lace		Fur Hat	
		Shoes - dark blue	Brown Gloves (SAB)	
		Peal necklace	Boots- Black (SAB)	

THE CHERRY ORCHARD		UM Spring 2012	Rebecca I.Coleman	
Character:	VARYA			
Actor:	Arcadea Jenkins			
Costume ONE	Costume TWO	Costume THREE	Costume Four	
Nude Bra?	Nude bra?	Brown Ball Gown	Costume ONE	pantyhose
Nude Camie?				
		Key chain	Coat-	
Brown Day dress	Cream blouse			
	Cream skirt	Shoes-	Shawl (SAB)	
Petticoat				
		Petticoat	Gloves -	
Boots -	shoes/boots-			
			Hat- Fur?	
Key chain	key chain			
Cameo				
Shawl				

THE CHERRY ORCHARD		UM Spring 2012	Rebecca I.Coleman	
Character:	GAEV			
Actor:	Colton Swibold			
Costume ONE	Costume TWO	Costume THREE	Costume Four	
T - shirt padding		Costume ONE coat - black	Costume ONE Vest - costume TWO	
shirt - blue vest - Red pants - Plaid wool jacket - Cream	Shirt - (SAB) pant - (SAB)	Gloves	coat -(SAB)	
belt - suspenders cravat socks Boots - hat - blk sheepskin	Robe suspenders (SAB) Boots - (SAB)	Jacket - Blk Tux Pants - Blk Tux shirt - white winged tie - white vest - white	hat - (SAB) Gloves - leather	

Appendix VII: Patterns used in the build

903
Past Patterns
The Historic Pattern Company
Devoted to Accuracy

1880s Day Dress

View A View B

Patterns of Time
1028 N. Union Blvd
Colorado Springs, CO 80909
www.patternsoftime.com

BODY MEASUREMENTS BY INCHES											
Neck	12	14	16	18	20						
Bust	33	34 1/2	36	37 1/2	39						
Waist	28 1/2	30	31 1/2	33	35						
Hips	35 1/2	37	38 1/2	40	42						
Back Length	13 1/2	14 1/2	15 1/2	16 1/2	17 1/2						
Sleeve Length	22 1/4	23	23 1/4	23 1/2	24						

YARDS REQUIRED AS FABRIC											
VIEW A	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2						
VIEW B	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2						

YARDS REQUIRED AS LINING											
VIEW A	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2						
VIEW B	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2						

NOTIONS VIEWS A & B: Twenty-three 1 1/2" buttons, thread.
 UNCORRECTED FABRICS: Medium to light weight broadcloth, muslin, taffeta or challis in color prints, plaids, stripes and solids of natural fibers.

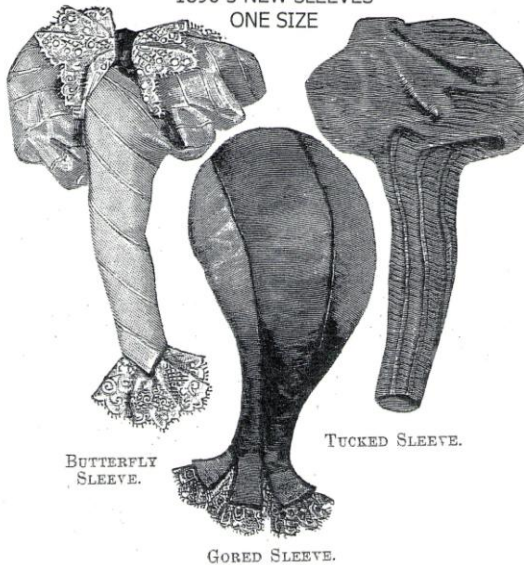
903 MULTISIZED 10 1/4 x 20

PAST PATTERNS PO Box 2446

#1531 www.patternsoftime.com
info@patternsoftime.com

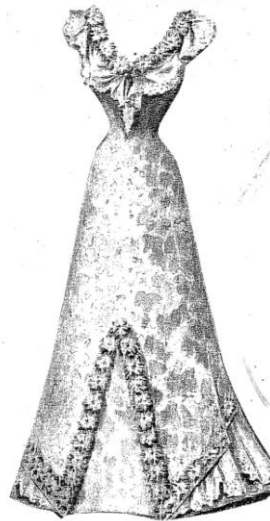
#1485 1028 N. Union Blvd
Colorado Springs, CO 80909
www.patternsoftime.com

AGELESS PATTERNS™ © 1999-2004
VICTORIAN REPRODUCTION PATTERNS 1867 - 1915
1896 3 NEW SLEEVES
ONE SIZE



THIS PATTERN CONTAINS THREE OF THE NEW DESIGNS FOR SMALLER SLEEVES. ONE IS A GORED OR VASE-SHAPED SLEEVE, ONE HAS A BUTTERFLY PUFF AT THE TOP AND THE LAST IS A SIMPLE TUCKED SLEEVE.

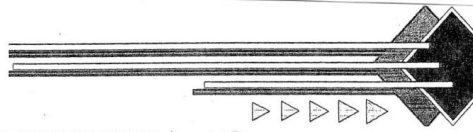
AGELESS PATTERNS™ © 1999-2002
vintage reproduction patterns for theatrical costumers
1899 BALLGOWN OF DAMASÉ
38 BUST - 26 WAIST



THE PATTERN FOR THIS GOWN WAS OF SEA GREEN AND LIGHT PURPLE FIGURED DAMASÉ. THE OVERSKIRT, WHICH IS SLIT IN FRONT AND OPENS IN THE BACK OVER THE TRAIN, IS EDGED WITH A ROW OF PURPLE CHRYSANTHEMUMS AND CONSISTS OF BODICE, SKIRT AND LACE DRAPERY

#1027

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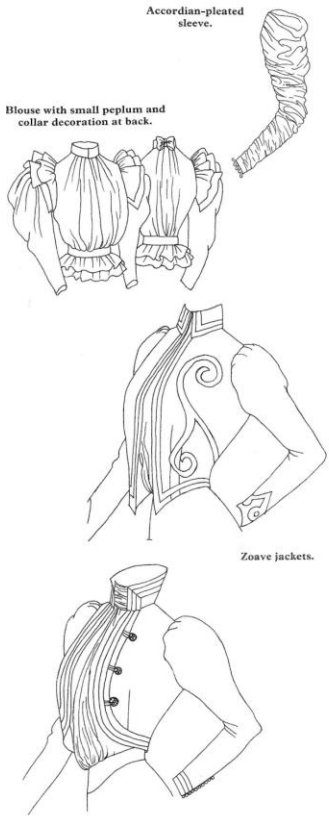
AGELESS PATTERNS™©1999-2002
vintage reproduction patterns for theatrical costumers

1897 YOUNG LADY'S CASHMERE GOWN
34 BUST 22 WAIST



THIS GOWN WAS MADE OF GRAY CASHMERE. THE WAIST HAS A PLAIN BACK AND A SLASHED FRONT SHOWING A FULL BLOUSE OF BLACK AND WHITE CHECKED TAFFETA BENEATH.

it is worn in this way it is difficult to control, and must be fitted perfectly. The belt must be deep enough at the back so that the blouse does not poke beneath the jacket making an untidy line.

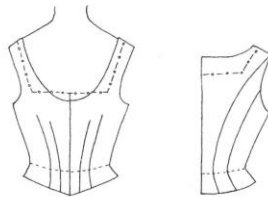


PATTERN SHEET 29: BODICES

A. Basic bodice

The shape of the underbodice hardly changes until after 1907, so this basic bodice can be used as a foundation throughout the last decade of the 19th century, and into the beginning of the 20th century. A variety of necklines can be used: both necklines on this pattern have been taken from separate bodices. The dotted line round the waist shows where the top fabric ends, and is usually covered by a tape.

(a) Back: cut to fold or selvedge (b) Side back (c) Side front (d) Front: cut to selvedge. The alternative line is for second neckline.

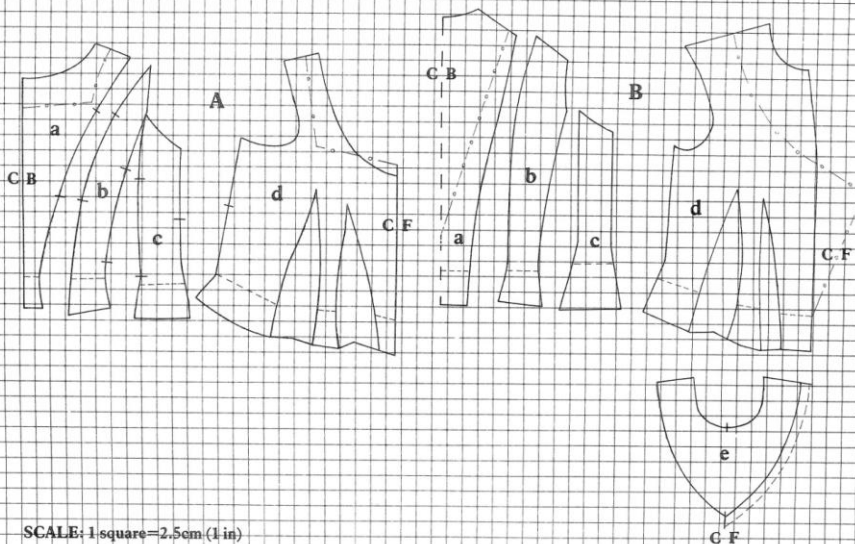


B. 1898 bodice

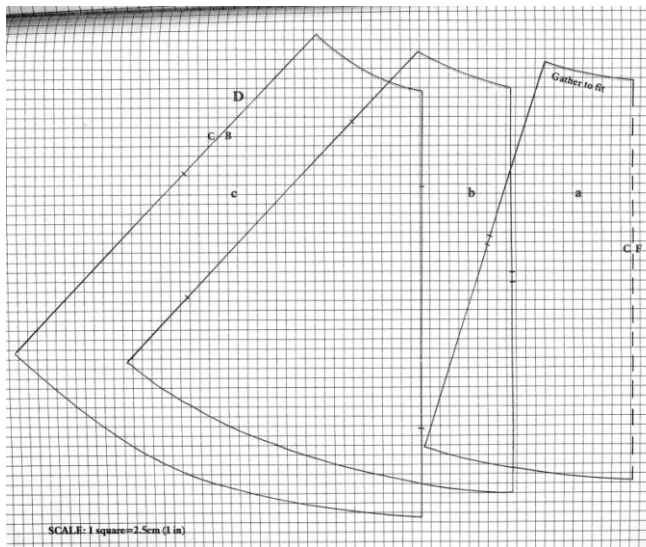
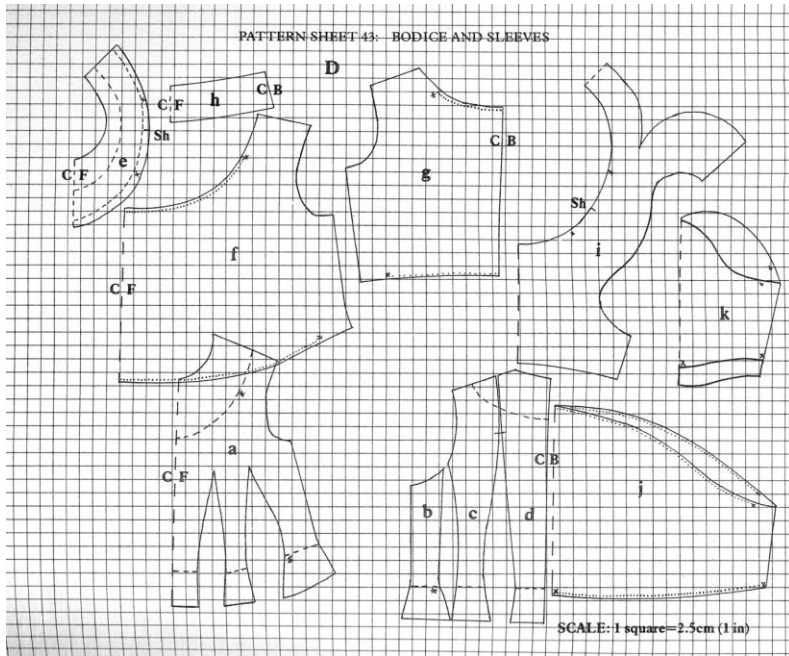
This is a pattern for the bodice of the dress on the left of the *Harper's* plate. The V at the back and the yoke at the front are in tucked net or a fine fabric suitable for a fill-in. The narrow strip of top fabric left on the centre back pattern can be added to the side back piece. The main bodice fabric finishes just below the waist. The skirt is usually hooked onto the waist of the bodice which hangs inside the skirt. The join is covered by a belt, the fastening of which is often finished with small bows or buttons.

The darts in the foundation of the front bodice are made up separately, and the top fabric pleated onto it. The yoke is cut wider on the left side and fastened onto the foundation and along the shoulder. The left side of the bodice is in turn fastened across so that it covers the edge of the yoke. The right side of the bodice is cut 7.5cm (3in) wider and 5cm (2in) lower, and then on a diagonal line back to the centre front at the waist. The fabric at the waistline on both sides is pleated instead of

PATTERN SHEET 29: BODICES



SCALE: 1 square = 2.5cm (1 in)

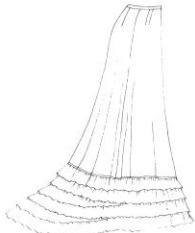


PATTERN SHEET 44: SKIRT

D, 1907 skirt
 This skirt is also for the chiffon dinner dress. It is probably in a fine silk, and will need an underskirt. The basic petticoat pattern could be used. The lace overskirt can be a straight length of lace.
 (A) Front (B) Side (C) Back

Petticoat 1895-1909

4. Circular frills starting at about 20cm (8in) deep at the front to about 60cm (24in) at the back.
 5. A circular frill that is the same depth all the way round.
- Use the most appropriate frill for the shape of the dress and type of fabric that is being used. Frills are best finished with a baby hem on the machine or overlocked and turned once. Do not be tempted to put big headings on top of the frill as they create a ridge which can be seen



Pattern 35 with multiple frills.



Pattern 35 with circular frounce.

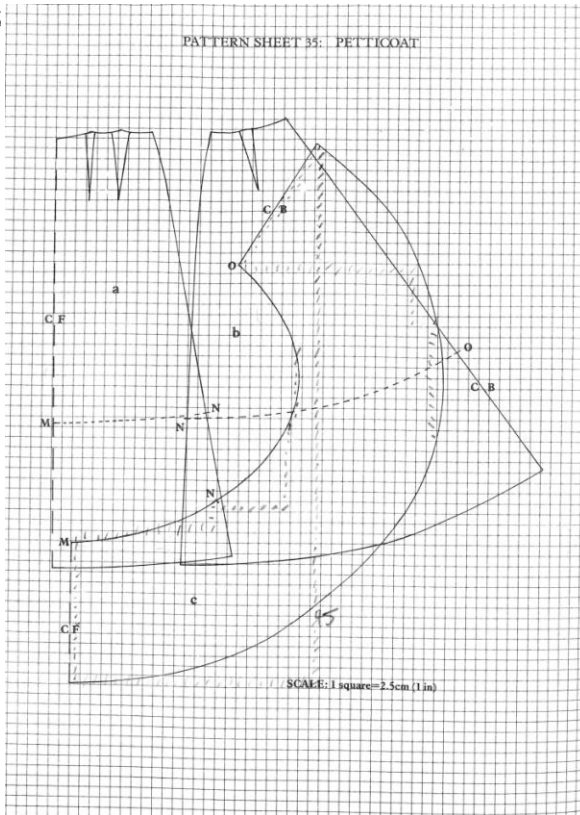
41. FASHION PLATE 1894

THE two plates from *Le Moniteur de la Mode* (overleaf), of a day dress of 1894-95 and an evening dress of 1894, show the use made of fabric and lace to decorate a dress. The day dress is in blue and white, with a gathered or accordion-pleated chiffon or fine silk blouse controlled from the neck by a lace yoke and gathered in at the waist. A whole lace dress could be bought worked onto a piece of net; this dress could have been designed to use such a piece. The yoke, Zouave jacket with its high lace collar, the lace trimming on the large leg-of-mutton sleeve, the net top skirt with lace edge, and the lace edge on the underskirt are all of the same design.

If the blouse was made from a sheer fabric, it would need mounting onto a foundation such as pattern A made in a pop silk and a fine cotton, and constructed as the 1907 dinner dress. For use in the theatre it could be worn over a corset cover and the blouse left unlined for easier maintenance. The sleeves are very like the pleated sleeve pattern B. The sleeves, diagonal band and bow on the bodice, belt and tails are all in blue. The underskirt could be cut as pattern A, and is in a fabric such as peau-de-soie, or heavy taffeta. The lace overskirt is pleated at the waist, and is probably cut as a two-thirds circle. In the back view, the

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PATTERN SHEET 35: PETTICOAT



A Summary of the Period

PATTERN SHEET 43: BODICE AND SLEEVES

D. 1907 bodice

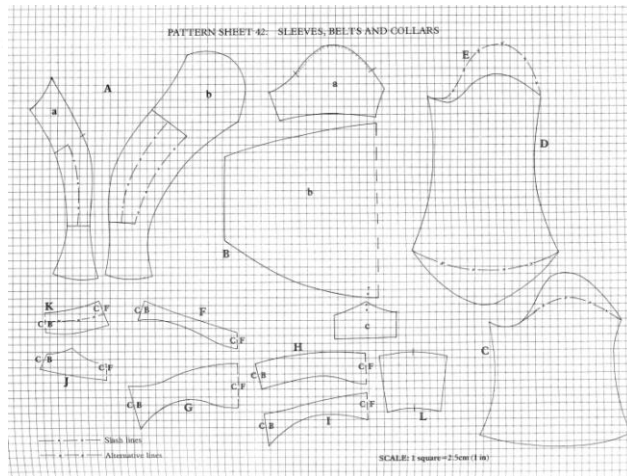
This is the bodice for a chiffon dinner dress. The yoke (e), collar (h) and chiffon bodice front (f) and back (g) are mounted onto an underbodice (a), (b), (c), (d). The bolero (i), made up and worn as a separate item over the bodice, must fasten either under the arms or down the centre back, but I can find no reference to this in the original pattern. The oversleeve (j) is gathered top and bottom, the bottom being mounted 3cm (1 1/4 in) from the end of the undersleeve (k), which is then covered and faced and decorated with satin bands, to match the belt. The belt at this date is not as shaped as those earlier in the decade.

This pattern shows the complexity of the cutting and dressmaking of the period. It also shows a set of lace: the yoke, bolero, sleeves and overskirt all match, as for the fashion plate of the 1894 dress.



Chiffon dinner dress: patterns 43 and 44.

PATTERN SHEET 42: SLEEVES, BELTS AND COLLARS



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