COSTUME DESIGN CHALLENGE

1. Choose a character from a well-known fairy tale or classic story.
   Try to avoid movies/TV characters or characters that already have an iconic costume. If you need help coming up with an idea, check out this webpage for a list of fairy tale stories:

   https://www.storyberries.com/category/fairy-tales/famous-fairy-tales/

2. Check out WHAT IS COSTUME DESIGN? (below)

3. Read and complete the COSTUME DESIGN WORKSHEET (below) and read the COSTUME DESIGNER'S PROCESS (below) for ideas on how to create your design.

4. Gather your ideas! Do some practice designs using one of the BODY OUTLINES (on the ACT Spotlight page). Don't forget shoes, hair, and accessories!

5. Get some feedback! Show your design to a family member. See if they can guess the character you are designing and explain to them what you want to communicate about the character. Do they have any suggestions or ideas to help your design?

6. Make your final sketch. When you're ready, draw and color your final design.

7. Upload and Share! Follow the link on the ACT Spotlight page to upload a picture of your final design. In order to share your work on The Intermission Show, please also upload a short video of yourself telling us about your design Make sure to title your submissions with your name!

WHAT IS COSTUME DESIGN?

Costume designers create the look of each character by designing clothes and accessories the actors will wear in performance. Costumes may be made, bought, revamped out of the theatre's existing collection or rented.

The details (like shapes, colors and textures) that the designer chooses can tell the audience much about the show and the characters. The costume designer creatively collaborates with the director and the set and lighting designers to ensure that the costumes are smoothly integrated into the production as a whole.

Stage costumes can provide audiences with information about a character's occupation, social status, gender, age, sense of style and personality. Costumes can also:

- reinforce the mood and style of the production
- distinguish between major and minor characters
- suggest relationships between characters
- change an actor's appearance
- suggest changes in character development and age
- be objects of beauty in their own right.

Costume designs also need to include any accessories such as canes, hats, gloves, shoes, jewelry or masks. These costume props add visual interest to the overall costume design. They are often the items that truly distinguish one character from another.

COSTUME DESIGN WORKSHEET

Answering these questions will help you create the details of your costume design. For each question, jot down a few ideas of how you might communicate these details with your character's costume

1. Who is the character you're designing?

2. What is the gender and age of your character? Does this affect what kind of clothes they wear?

3. Where does the story take place and during what time? Does location, weather, time of day or season make a difference in what the character wears? What about the time period?

4. What does the character do? Does their occupation determine their clothing?

5. What is the character's economic status? Are they rich or poor or somewhere in between?

6. What is the character's personality like? How can you show that in what they wear?

7. How do you imagine the world around the character to be? For example, does the story take place in a dark and gloomy world or a cheerful one? Is the world realistic or fanciful? Can you show this in your character's costume?

COSTUME DESIGNER'S PROCESS

Analysis: The costume designer's first step is to read the script or play, paying attention to the time period, the tone, and the world of the play. They will create a costume plot, which is a "map" that shows which characters are in which scenes, when the actors change costumes, and any specific costumes mentioned in the script.

Students: Read the story that your character is from.

Design Collaboration: This is when all of the designers (scenic, lighting, sound, etc.) meet with the director. The designers and the director discuss the themes of the show and what message they want the audience to get from the show. Together, all the designers will create a cohesive world in which the story takes place.

Students: discuss the story with a family member.

Costume Research: The costume designer gathers research about where and when the play takes place. They research what clothing looked like during that time period, or, if the play takes place outside of real-world time, they'll gather ideas of what the costumes *could* look like. Costume designers must also consider what they want to say about a character's personality, status, age, and circumstances.

Students: use the internet or books to gather ideas.

Preliminary Sketching: Costume designers begin by creating preliminary sketches to get a feel for how the costumes will look when put together. The costume designer will then go into more detailed sketches and will figure out the specific costumes and colors for the character. During this time, they are continuing to collaborate with the director and other designers of the show.

Students: use the body outline to make practice sketches.

Final Sketches: Once the costume designer and the director agree on the costumes and the ideas are fully fleshed out, the designer will create final sketches. These are called renderings and are usually painted with watercolors or acrylic paints. These final sketches show what the designer wants the character to look like and the colors of the costume.

Students: use the body form (below) to create your final rendering.

MORE FUN COSTUME STUFF

A great Q&A with William Ivey Long, who designed the Tony-Award winning costumes of Cinderella on Broadway:
https://www.stnj.org/explore/magazine/article/18-01-16-Costumes-Cinderella-Scene-Notes

Amazing Onstage Costume Transformations of Cinderella:
https://www.youtube.com/watch?v=9R2SHKtRBYg

Behind the Emerald Curtain Video on Costume Design of Wicked:
https://www.youtube.com/watch?v=UIpRPv0Cfkw&list=PLFD7E32F6E398FD1B&index=14

A 47-second quick change in The King and I:
https://www.playbill.com/article/watch-kelli-oharas-47-second-quick-change-during-her-tony-performance-video-com-350830