

EASTWARD HO!: A PROJECT IN COSTUME DESIGN

A Thesis

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CHAPTER I

BACKGROUND, IMPORTANCE, AND JUSTIFICATION

Stage costuming of the sixteenth century Elizabethan stage bore little resemblance to that of today. Costuming has now progressed to the point where it is a specialized and integral part of the overall theatre production.

In the sixteenth and seventeenth centuries, the time of Jonson, Chapman, and Marston, costuming was relatively haphazard and the garments had little or no bearing on the plot of the play or the individual character's personality. For the most part, particularly in comedy, actors provided their own costumes. When costumes were provided by the companies they did not necessarily complement one another or add to the understanding of the production. Allardyce Nicoll discusses the actors' costumes:

As a general rule, it may be stated broadly that up to 1760 or 1770 practically no attempt was made to secure historical accuracy in the dressing of various characters; but it must not be presumed that eighteenth century, or, for that matter Elizabethan, performers habitually wore the garments of their own day. Rather, we may say there was a definite convention in stage costuming which, originated in the late sixteenth century, was passed on with minor modifications to the time of Garrick.¹

¹Allardyce Nicoll, The Development of the Theatre (New York: Harcourt, Brace and Company, 1957), p. 177.

Even though the garments worn were not historically accurate by modern standards of period costuming, an attempt was made to distinguish stage attire from everyday dress. In many cases specific costumes were devised for a particular character and every actor who played the part would wear the same basic costume. The kinds of costumes worn may be separated into four general categories. The first was costumes of the day which were merely the most fashionable garments that the actor could afford. Then, there were costumes a la romaine or Roman costumes which might be either relatively accurate representations of Roman clothing or merely an indication of the Roman garment. At times, only a plume or single piece of armor was placed on an otherwise contemporary costume to designate a Roman citizen. The third division was that of the Eastern potentate. It consisted of roomy pants, a long loose coat, sash, tight boots, and, usually, a curved scimitar. A plumed turban of one sort or another completed the outfit. Special Shakespearean costumes comprised the fourth group. This particular apparel represents a curious mingling of traditional and contemporary garments. For example, the costume of Shylock was generally a long black robe with a white collar. He always appeared wigless. Others who had specific costumes were Falstaff, King Lear, Dromio, and

Posthumus. On the other hand, Macbeth appeared in contemporary dress.²

In reading the plays of Shakespeare, Jonson, and their contemporaries, there are numerous references to particular aspects of dress. One can find mention of "'iiij genesareyes (janizaries') gownes . . . iiij Turckes heded . . . j Mores (Moor's) cotte' by Henslowe in his 1598 inventories."³

However, the above statements are not intended to convey the impression that some plays were produced with historically accurate period costumes. There was no thorough researching of the garments of an earlier period such as exists today. Even those garments which were not contemporary (from sixteenth and seventeenth century England) were often merely suggestive of another period or local. The costuming of Othello as it was done in the seventeenth century is a case in point.

. . . Othello, like other Eastern characters, regularly appeared in a conventional costume which included Central Asian boots, Turkish trousers or Indian tunic, sash of Arabia, furred coat of doubtful origin, and turban of India.⁴

Such a mingling of accessories of varying origins is

²Ibid., pp. 177-182. ³Ibid., p. 231.

⁴Ibid., p. 179.

a far cry from the accurate historical reproductions of today.

It can be seen that there was some degree of costume design in the Elizabethan era but it was very limited and bore little relation to the detailed research and accurate reproduction of period costume that is carried on by today's designer.

The sixteenth century was the age of Shakespeare, Marlowe, Kyd, and many others. Among the many plays written and presented in this period was Eastward Ho! by Ben Jonson, George Chapman, and John Marston. It was first produced in 1605 at Blackfriars by the Children of Her Majesties Revels.⁵ Shakespeare, Jonson, and their contemporaries used Blackfriars as they used the Globe, the Red Bull, and the other public theatres of the day. They also employed the same acting companies. This encouraged the same basic conventions in staging and costuming the plays. The stage was one which allowed for no changes of scenery as it is known today; the extended forestage and the seating of the more important members of the audience on the actual stage all affected the presentation.

The twentieth century approach to costume design

⁵John Marston, The Works of John Marston, A. H. Bullen (ed.) (London: John C. Nimmo, 1887), p. 3.

varies greatly from that of the sixteenth century. Today the goal of the costume designer is to provide apparel which will enhance the production and aid the audience's understanding of the characters, the period, the mood, and the play as a whole. As Robert Edmond Jones so aptly put it:

But a stage costume has an added significance in the theatre in that it is created to enhance the particular quality of a special occasion. It is designed for a particular character in a particular scene in a particular play--not just for a character in a scene in a play, but for that character, in that scene in that play--and accordingly it is an organic and necessary part of our everyday living.⁶

Today stage costuming has become a specialized field within the theatre art. The designer approaches his task with several considerations always before him. Heffner, Selden, and Sellman list the following requirements of stage costume: (1) It must reflect the actors' characterization and its changes; (2) It must identify the characters to the audience and to the other characters; (3) It must be a harmonious element in the overall production; (4) It must give visual emphasis to the actor.⁷

When the actor first walks on stage, before he speaks one word, the audience should be able to tell a great deal

⁶Robert Edmond Jones, The Dramatic Imagination (New York: Theatre Arts Books, 1941), p. 93.

⁷Hubert C. Heffner, Samuel Seldon, Hunton D. Sellman, Modern Theatre practice: A handbook for Nonprofessionals (New York: Appleton-Century-Crofts, Inc., 1946), pp. 419-20.

about him. The costume should enhance the character's personality and place him in a particular time, place, and social position. A costume should reveal that the character is either humble or proud, in the first or eighteenth century, in England or China, an aristocrat or peasant. The costume should set the character apart from the other persons on stage. He must be recognized as a particular eighteenth century shopkeeper and not look exactly like the other two shopkeepers on stage. Often color and fabric can serve to accomplish this even though the basic designs are very similar. The costume must be made so that the actor can comfortably carry out any stage business and blocking dictated by the script and the director. An actress certainly cannot be expected to turn cartwheels in an Elizabethan farthingale. Finally, the costume must complement the whole stage picture. It must be an integral part of the presentation and add to the impression of unity.

In attempting to create a costume which fulfills the above-mentioned functions, the costumer has several tools at his disposal. Among these are the elements of design which include: line, color, shape, measure, position, and texture. These elements are organized into a composition which has both harmony and interest.

The line of the costume whether vertical, horizontal, diagonal, or circular helps set forth the character's

personality. A horizontal line of applied decoration on the bottom of a skirt gives the impression of stability. The line of a costume refers to the line enclosing the shape of a garment. An example would be the distorted silhouette of the Bustle period.

A designer uses color to indicate characters who are united by familial ties, social status, or romantic interests. The psychology of color also comes into play in order to emphasize the personality or social status of a character. The use of red is often representative of a vivacious and outgoing person; purple generally suggests royalty.

The shape and its measure concerns the silhouette of a costume. Some examples of this are the peasecod-bellied doublet, the bustle, and the French cartwheel.

The element of position relates to the location of motifs and various parts of the costume. Tassles placed on a burlesque costume at the bust give a much different impression than those placed at the waist. The placement of a belt, whether at the natural waistline, under the bust, or at the hipline, can serve to indicate period, age, and personality.

Texture is the final element of design and perhaps one of the most important. The texture of a fabric can indicate class, profession, and personality. A queen would hardly wear burleap and hopsacking at her coronation just as

a farmer would rarely wear silk and satin in the field.

These six elements of design are organized into a unified composition which should have both harmony and interest. The former is achieved through repetition and the latter is effected through variety in color, texture, line, shape, position, and measure.

If the functions of Stage Costume are fulfilled through the elements of design then the visual impression given by the costumes on stage will be one of unity and coherence which will serve to enhance the entire presentation of any play.

An Elizabethan play, costumed historically, may serve today's audience by contributing to its knowledge of the Elizabethan theatre and thus be of educational significance as well as dramatically effective.

I. STATEMENT OF THE PROBLEM

The purpose of this project was to design and supervise the construction of costumes for the Kansas State Teachers College production of Eastward Ho! by Ben Jonson, George Chapman, and John Marston. The costumes were designed in the Elizabethan period style. Flat patterns were provided and fabrics selected for the actual construction of the costumes. The project was limited by a given budget and the facilities of Kansas State Teachers College.

II. DEFINITIONS OF TERMS USED

The following terms require further clarification within the limitations of this project.

Costume Design. This is the organization of the elements of design into an appropriate composition which fulfills the requirements of Stage Costume.

Flat Patterns. Patterns which are drawn to 1/16"=1" scale for each costume designed. These patterns were used by the seamstresses in the cutting of the fabric and the construction of the costumes.

Elizabethan Period. The years from 1550 to 1625 comprise the Elizabethan period in England.

Historical Accuracy. This term refers to the researching and study of earlier periods of dress in order

to provide a theatrical representation which, as nearly as possible, resembles the garments worn by the characters in the time in which the play is set.

III. HYPOTHESIS

Costumes were designed for Eastward Ho! which met the requirements of stage costume and were an integral part of the overall production. The following questions were considered in determining the validity of the proof.

- 1) Did the costumes suit the mood and atmosphere?
- 2) Did the costumes enhance the character?
- 3) Were the costumes functional?
- 4) Were the costumes an integral part of the overall production?
- 5) Did the costumes project from the stage?

IV. ORGANIZATION

The thesis is divided into five chapters and two appendices. The remaining chapters include the following:

Chapter Two. This chapter includes a discussion of the design problems including the requirements of the script, the director, and the style of presentation. The limitations set by the facilities of Kansas State Teachers College, i.e., physical plant, budget, staff, will also set forth.

Chapter Three. This chapter presents the solutions to the problems of design in light of the limitations as set forth in Chapter Two.

Chapter Four. This chapter discusses the construction of the costumes and specific design changes which became necessary.

Chapter Five. This chapter evaluates the success of the project in terms of the requirements of stage costume as evaluated by the directors of the production.

Appendix A. This includes pictures of the water-colored renderings of the designs and photographs of the finished costumes as worn by the actors.

Appendix B. This is a presentation of the flat patterns used in the construction of the costumes.

CHAPTER II

PROBLEMS OF DESIGN

In designing the costumes for the Kansas State Teachers College production of Eastward Ho! the designer was faced with problems deriving from the requirements of the script, the limitations of the style of presentation, the demands set by the director's interpretation of the script and the confines of the physical facilities of the College Theatre. The purpose of this chapter is to discuss these problems in detail.

Requirements of the Script

The script of Eastward Ho! imposed certain requirements upon the designer. The play is a comedy; with the exception of Sir Petronel Flash, the play concerns only persons of the middle and lower classes; there are few sources available which expand upon the dress of the poorer persons in Elizabethan society; the script called for specific articles of dress. Each of these requirements will be discussed individually.

Since Eastward Ho! is a comedy the costumes had to accentuate the humorous aspects of the play. The colors selected needed to be bright and intense. Quicksilver, the worthless apprentice, was attired in a costume of fire-

engine red, vibrant orange, and gold to show his happy, carefree, outgoing personality. The line of the garments had to be soft and flowing rather than stiff and formal to underscore the happy nature of the play. The round hose, puffed sleeves, and peasecod-bellied doublet of Sir Petronel Flash's costume showed the use of these lines. The proper combination of the elements of design helped to underscore the comedic effect of the overall production.

Attaining variety in the costumes of the various characters was an arduous task. The designer was hindered because the element of texture could not be used to the great extent that would have been possible if all classes of persons were involved. For the most part, the lower classes in Elizabethan England wove their own cloth or were able to afford only the coarsest weaves of woolen, linen, and cotton fabric as opposed to the nobility who were accustomed to satin, velvet, and brocade. Members of the working class wore little jewelry and trim on their clothing even though the Elizabethan period was an age of elaborate embroidery, lace, and ornamentation in clothing.¹ Generally, the lower classes wore simpler, less-expensive modifications of the garments worn by the nobility. However, since upper classes

¹Lucy Parton, Historic Costume for the Stage (Boston: Walter H. Baker Company, 1935), pp. 228-29.

were the first to develop the new styles of clothing, it took some time before the lower classes were able to avail themselves of the latest fashions. For this reason, it was difficult to determine how closely the attire of these middle class characters should resemble that of the royalty.

In seeking resource material, most of the portraits, historical references, and costume resource aids are concerned with the nobility and royalty. There is little information relating to the middle and lower classes of society.

Another problem was the fact that many characters wore specific garments called for by the script. Apprentices, for example, needed "blue coats" and "flat caps." Gertrude had to have a Scotch farthingale. Sir Petronel Flash had to wear a rug gown. When specific types of clothing were referred to in the script, further research was involved to determine the identity of the garments.

Requirements of the Style of Presentation

The director, in collaboration with the scene designer and the costume designer, determined that Eastward Ho! should be presented in a facsimilie of an Elizabethan playhouse and should attain as much historical accuracy as possible within the confines of the College Theatre. This style of presentation demanded historically accurate cos-

tumes to fit the period of the setting if they were to reinforce the unity of the production and to add to the audience's appreciation and understanding of Elizabethan drama. Other considerations included the size of the stage and the openings leading to and from the acting areas as well as the color schemes of the setting and lighting.

The Elizabethan period in costume extends from 1550 to 1625 in England and the costumer was required to work within this framework. It is never necessary to present exact reproductions of any period garment in stage costume, however, the essence of the period must be maintained if historical accuracy is the goal of the costume designer.²

The costumes were designed with the reproduction of the Elizabethan theatre in mind and with considerations of the sizes of the inner above and the inner below. It would have been physically impossible to place five women and three men in an inner above measuring 16 feet wide at the front, $9\frac{1}{2}$ feet wide at the back and $5\frac{1}{2}$ feet deep, if all of the women had been wearing French cartwheels which were each thirty-six inches wide. The size of the doors in the stage setting had to be considered also if an actress was not to appear awkward upon entering and exiting.

²Frantisek Troster (ed.), Costume on the Stage (Prague, Czechoslovakia: Artia, 1962), p. iii.

The colors of the set and the lighting were also taken into account so that the actors would not fade into the background or stand out more than desired.

Requirements of the Director

The director's interpretation of the script and the resultant analysis of individual characters was an important consideration in designing the costumes. Certain general considerations will be discussed before considering each specific costume design.

Perhaps one of the most difficult problems was reinforcing the various family, romantic, and employer-employee relationships. Touchstone, Mistress Touchstone, Mildred, and Gertrude had to be shown as members of the same family. Yet, at the same time, Mildred needed to be more closely aligned with her father because of her thriftiness, simplicity, and honesty. Gertrude was closer to her mother in her ambitions and attempts to improve her station in life. Golding, the hard-working apprentice, had to be related to Touchstone, his employer, and to Mildred, the girl he was to marry. He had to be separated from the rest of the family because of their differences of opinion.

Quicksilver, the worthless apprentice, was completely separated from Touchstone, even though employed by him, but somewhat connected to Gertrude because of his collaboration

with her fiance, Sir Petronel Flash.

Aligned with Security, the usurer, were his wife, Winifred, his lawyer, Bramble, and Quicksilver and Sir Petronel Flash, two of his collaborators. Winifred also had to be connected to Sir Petronel Flash because of her affair with him.

Sindefy, Quicksilver's mistress, had to be aligned with him as well as with Gertrude, her mistress.

Touchstone, Mildred, and Golding had to be completely separated from Security, Quicksilver, Sir Petronel Flash, and their collaborators due to their differing personalities and interests.

These, then, were the various relationships which had to be reinforced through the costumes.

The manner in which a show is blocked and the various stage business incorporated into the presentation must also be considered by the costumer. Some of the characters were required to climb through a trap door in the stage floor. The actors needed sufficient freedom of movement so they could climb the ladder and get through the relatively small opening without difficulty. Slitgut had to be able to ascend the ladder at Cuckhold's Haven.

The director's interpretation of the various characters also placed certain demands upon the costumer. In

order to enhance the characters, the costumes had to be designed to reflect this interpretation. Each character presented special problems within the context of the play which can best be illustrated by discussing the characters individually.

Touchstone. As a goldsmith of fifty-five years of age, Touchstone was a prosperous, yet thrifty, person. Emphasis was placed upon his family relationship with his wife and two daughters. He was more closely aligned with Mildred because of her thriftiness and common sense. A conflict existed between him and Gertrude because of her dissatisfaction with her way of life. He was in conflict with Quicksilver, his no-good apprentice, and in agreement with Golding, his hard-working apprentice. Two costumes were required by the script: Touchstone's basic costume and a separate cloak.

Mistress Touchstone. Mistress Touchstone was in sympathy with Gertrude because of her ambition to advance her station in life and in conflict with Touchstone and Mildred who disapproved of such ambitions. Mistress Touchstone approved of Sir Petronel Flash as Gertrude's fiance. In general she was rather prosperous matron of fifty-five.

Mildred. Mildred was a sweet, feminine, unpretentious girl of seventeen. She was in close agreement with her father's philosophy of life and romantically attached to

Golding. The script indicated that a wedding dress and a taffeta hat were needed in addition to her basic gown.

Gertrude. Gertrude was a person of poor taste who wore the richest clothing she could afford. She was allied with her mother and in conflict with Mildred because Mildred was satisfied with the simple things in life. It was necessary, therefore, that she be dressed in a much more elaborate dress than her sister. She was engaged and later married to Sir Petronel Flash. Her friendship with her mistress Sindefy was also in evidence. The script called for two costumes: a wedding dress to worn over a Scotch farthingale and a second simpler dress.

Golding. This twenty-two year old apprentice was an honest and forthright individual. He was a loyal employee of Touchstone and later became engaged and married to Mildred. He was in conflict with Quicksilver and Sir Petronel Flash because of their irresponsible ways. The script required that he have an apprentice's coat, a wedding outfit, and a Deputy's robe.

Quicksilver. This gallant of twenty years was always attired in garments of the "court cut." He was alienated from Mildred, Touchstone, and Golding because of their disapproval of his loose living. Quicksilver was allied with Sir Petronel Flash through their scheme to abscond with Winifred. He was also very interested in women, as shown

by his affair with Sindefy. The script required that he have two costumes: an apprentice's coat and flat cap, and a costume of the court complete with cape and sword.

Sir Petronel Flash. This knight's costume was that of a rake and a gallant about twenty-eight years old. He won the approval of Mistress Touchstone through his engagement to Gertrude. He later managed to run away with Winifred with the assistance of Quicksilver. A rug gown was the only costume requirement of the script.

Security. Security was an usurer about sixty-five years old and a person of wealth and dignity. He was very much in love with, and jealous of, his young wife Winifred. He relied heavily upon his unscrupulous lawyer Bramble and was assisted in his schemes by Sir Petronel Flash and Quicksilver. A nightcap, a second "new" hat, and a costume of gold or yellow were called for in the script.

Winifred. Winifred, Security's wife, a wealthy girl of eighteen who was overly concerned with her appearance, left her doting husband because of her infatuation with Sir Petronel Flash. The script called for a disguise dress and a mask in addition to her basic gown.

Sindefy. Sindefy was a simple, seventeen year old country girl who was intensely interested in men. She was Quicksilver's mistress and later became a lady-in-waiting to Gertrude.

Bramble. Bramble was an aging lawyer employed by Security.

Seagull. Seagull was a ne'er-do-well sea captain and ruffian of thirty-five.

Scapethrift and Spendell. These two sailors were scoundrels and ruffians employed by Seagull.

Slitgut. This young butcher's apprentice was a member of the lower class.

Drawer. This middle-aged innkeeper was a member of the poorer class of society.

Hamlet and Coachman. These two men both served Gertrude's coach.

Gentleman. The Gentleman was a fop and a dandy.

Prisoners. The Prisoners were two simple country folk.

Friend. The Friend was a simple peasant.

Wolf. Wolf was a high-ranking and dignified official of the jail.

Constable. The Constable was an officer of the law.

Poldavy. This character, though intended as a tailor by the playwrights, was portrayed as a seamstress.

Bettrice. Bettrice was a maid in the Touchstone household.

Mrs. Fond and Mrs. Gazer. These two "characters" were two nosy, old women of the fishwife variety.

Page. This character, though portrayed by a female, was required to look like a young boy messenger.

Limitations of the Staff and Facilities

In designing the costumes for Eastward Ho!, the staff, facilities, schedule, and budget of the Kansas State Teachers College Theatre were also important considerations.

The costume designer had to realize that there were only four paid seamstresses available. These four persons, plus volunteer help, were responsible for construction of all the costumes with the exception of eleven which were assigned to the Stage Costume class.

Five sewing machines were available which limited the speed with which the costumes could be constructed. The size of the sewing area also limited the number of persons who could be working at one time.

All costumes had to be constructed and ready for dress rehearsal within four weeks. Six of the costumes were to be completed within two weeks so they would be available for publicity pictures. Bolsters and farthingales also had to be completed early so the actresses could practice moving in these unfamiliar underpinnings. As a result, it was necessary that the designer avoid a large number of extremely difficult, time-consuming garments in the overall design project if the costumes were to be

completed in the allotted time.

Due to budget limitations, fabrics could not be purchased locally, but had to be procured from a wholesale dealer in Kansas City, 120 miles away. The color and types of fabrics available were limited to this source of supply and thus, the designer had to work with these particular fabrics. It was also necessary to allocate time within the four-week schedule for buying trips.

All the above situations placed certain limitations upon the designer and had to be considered in planning the total project.

CHAPTER III

SOLUTIONS TO THE PROBLEMS OF DESIGN

The purpose of this chapter is to specify the solutions to the problems of design presented in Chapter Two. Solutions to the general design problems had to be found before the designer could solve the difficulties encountered in each individual costume design.

The two major considerations in designing the costumes for Eastward Ho! were: (1) the play was a comedy; and (2) it was to be presented in an historically accurate manner. The costumes were reflections of these considerations.

Bright, lively, and colorful costumes would reinforce the comedic effect of the play. Complements, split-complements, and the triads were the main color schemes used, for these combinations employ the primary and secondary colors. These less-sophisticated color groupings are more comedic than the analogous and monochromatic combinations.

In selecting the colors to be used on characters in Eastward Ho!, it was necessary to differentiate between the types of characters. The poor class wore, for the most part, garments in the earth tones of green, brown, and ochre; the middle class tended more toward the secondary and tertiary colors and shades and tints of these colors.

The line of each costume was also an important aspect of its design. Slow curves, circles, and soft flowing lines were used for they would show more excitement and happiness and tend to reinforce the comedy of the play than would straight severe lines which might be used in a tragedy. The motifs and applied decoration were simple and bold rather than complicated and subtle, for comedy is best expressed by forthright, unsophisticated patterns.¹

The line of the various costumes also helped to separate the members of the lower class from those of the middle class. The poorer persons wore simple jerkins, loose fitting slops, and chemises. The higher-ranking characters were attired in round hose, farthingales, puffed and slashed sleeves, jewelry, and ruffs. The line of the poorer persons' garments was simple, unsophisticated, and uncluttered in comparison to the more elaborate, ostentatious line of the middle class characters.

Texture, too, was an important factor in delineating the social rank of the characters. Simple cotton, homespun, burlap, and fabrics with a loose coarse weave were used extensively on the lower class. The richer fabrics, satin,

¹Vern Adix, Theatre Scenecraft (Anchorage, Kentucky: The Children's Theatre Press, 1956), pp. 99-100, 252.

velvet, brocade, and taffeta were used only on those characters who were in the middle class.

The distorted silhouette of the Elizabethan period had to be maintained in the design of the costumes in order to achieve historical accuracy. The characteristic garments which created this distorted silhouette were: ruffs, farthingales, pining. V-shaped bodices, round hose, and large puffed sleeves.

The next problem that the designer faced was emphasizing the different relationships between groups of characters. In delineating the various family, romantic, and employer-employee attachments, the element of color was the primary means of reinforcement.

The Touchstone family was dressed in varying shades of blue and purple. Touchstone wore navy and sky blue with accents of black and lavender. Mistress Touchstone's predominant colors were grey and black with light blue and magenta trim. Gertrude's costumes were basically purple in color, which served to unite her with her mother. Some dark blue trim connected her with the rest of the family. Mildren's costumes were of turquoise and blue, colors which related her to the entire family, but tied her more closely to Touchstone. Golding wore blues and blue-greens to show his association with Mildred and Touchstone and his conflict with Gertrude and Mistress Touchstone.

Quicksilver, the worthless apprentice, had a blue apprentice's coat and hat which showed his place of employment to be the same as that of Golding. His basic costume, however, was red, orange, and gold. The orange served to completely alienate him from Touchstone, Mildred, and Golding. At the same time, the red served to connect him with Gertrude to a slight degree.

Sir Petronel Flash, in order to be completely aligned with Gertrude, was dressed in magenta and lavender. The navy blue in his costume showed his relation, through marriage, to Mildred, Touchstone, and Golding.

Security was dressed in black and shades of brown and gold. The gold linked him to his wife, Winifred, who wore gold and red. The black in Security's costume showed his alliance with Bramble, who wore black and red. The gold in Security's attire also revealed his collaboration with Quicksilver. The reds in Winifred's costume stressed her complicity with Sir Petronel Flash. Sindefy was dressed in red and black to emphasize her romantic connection with Quicksilver. The red also served to bind her to Gertrude.

These, then, are the various groups of persons who had to be related through costume. The problems of design of the separate costumes can best be presented by viewing each costume individually.

Touchstone. In order to show his age, Touchstone was attired in a long robe with dependent sleeves. He also wore a relatively long jerkin with puffed sleeves, a doublet with long full sleeves, and slops which covered the knees. The garments were made of brocade, lurvel, and flannel to give the impression of a successful goldsmith. The robe of navy blue tended to emphasize Touchstone's age and his conservative and thrifty attitude toward life. Some gold trim was applied to the costume to show the wearer to be a wealthy man. Touchstone also wore neck and wrist ruffs as they were a dominant accessory in the Elizabethan period and were appropriate to his station in life.

Mistress Touchstone. Mistress Touchstone wore a full black and grey skirt over a bolster-type farthingale; her bodice of light blue came to a V in front; leg o' mutton sleeves of light blue with magenta panning, and neck and wrist ruffs of white completed her basic costume. Two broad stripes of magenta were placed around the bottom of the skirt to show her alliance with Gertrude. A short jerkin of black lurvel was sometimes worn with the costume; it served to connect her more closely with Touchstone because the same broad, flowing line was maintained. For the coach scene Mistress Touchstone added a floor length hooded cloak of black lurvel trimmed with magenta. The costume of Mistress Touchstone was intended to show her age, wealth, and

conservativeness as well as to align her with the above-mentioned characters.

Mildred. Mildred's first costume was a simple dress of turquoise and white. It had a simple, full skirt worn over a hoop. The bodice had a square neckline, softly puffed sleeves and revealed a white chemise at the neck and on the arms. The simple skirt and bodice served to underscore Mildred's unassuming nature and youth. A navy blue stripe was put around the hem of the skirt, up the front of the skirt, and around the neckline. The simplicity and color of the white chemise showed Mildred's innocence and unpretentiousness. She wore a white coif and a short lace veil attached at the back; this, too, reinforced her simplicity and femininity.

Mildred's wedding dress was made of turquoise and lavender brocade with an underskirt, bodice, and plastron of lavender satin overlaid with white lace. The dress had floor length sleeves made of brocade and lined with satin and lace of the gown. The bodice had fitted sleeves of lavender satin and stiff white lace cuffs. A whisk of white lace, coif and pearls at the bodice completed the costume. The use of white lace and the soft satin revealed Mildred as an innocent, unpretentious person. Her dress was stylish, but unassuming, for the period.

Gertrude. Gertrude's wedding gown was very elaborate and pretentious, as was its owner. The skirt of pale lavender brocade was worn over a 36" wide French cartwheel farthingale. Pleated ruffles of dark purple satin were placed around the yoke of the skirt. The bodice was of dark purple wide-wale corduroy, with a lavender brocade plastron trimmed with a purple satin ruffle at the top. The sleeves were long puffed sleeves of purple satin banded with three purple corduroy bands. A white lace falling ruff and pearls dropped from the bodice, completed the dress. A matching hat of purple corduroy with four large ostrich plumes topped the ensemble. The entire costume completely alienated Gertrude from her father and sister and showed her concern with appearances.

Gertrude's second dress consisted of a simple skirt of purple homespun worn over a bolster. The bodice was of the same fabric with a dark blue satin pleated bodice. The long, full sleeves of purple were slashed and revealed a lighter lavender fabric. A pink standing ruff, pink stiff cuffs, blue and purple beads and a simple white coif completed the dress. The dark blue trim showed Gertrude's conciliation with her father and sister. The use of homespun and a simpler dress design reinforced her change to a simpler, more honest person.

Golding. Golding had three costumes. The first was an apprentice's coat and flat cap as required by the script. The coat and matching hat were made out of blue tweed homespun with a white collar and cuffs. Golding's second costume consisted of a jerkin of blue-green corduroy flocked with a green pattern, green venetians of corduroy, an off-white chemise, and a green and black corduroy hat. This costume underscored Golding's simple unpretentious nature. Golding's third costume, a Deputy's gown was made of dark blue lurvel and trimmed in blue and green printed faille; his hat was made of a lighter blue lurvel. The richness and conservativeness of the Deputy's gown served to emphasize the importance of the position. In general, all three of Golding's costumes reinforced his serious, honest nature and stressed his affiliation with Touchstone and his romantic attachment to Mildred; the conflict with Sir Petronel Flash and Quicksilver was also emphasized thereby.

Quicksilver. Two costumes were required for Quicksilver. The first was the apprentice's coat and flat cap which was identical with that of Golding. His second outfit was quite rich since the script called for him to be attired in clothing of the "court cut". Red and gold brocade was used for the full round hose, tight-fitting doublet, and long, full sleeves. The round hose and sleeves were slashed to reveal a gold satin lining; the slashes were edged in

black as was a tabbed peplum on the doublet. The doublet was finished with gold satin rolls at the shoulders and large white neck and wrist ruffs. A cape of red-orange suede cloth lined with bright orange lurvel and edged in yellow, and a black hat with red plume completed his attire. This costume showed Quicksilver as a gallant, a rake; one who was overly concerned with himself. The red underscored his affair with Sindefy and also showed him to be in collaboration with Sir Petronel Flash.

Sir Petronel Flash. Sir Petronel Flash was revealed as a rake and a gallant, someone who would buy his knight-hood. His costume consisted of a peasecod-bellied doublet of purple brocade, long puffed sleeves of magenta taffeta with navy blue panes edged in pink. He wore round hose of the same magenta with navy paning, magenta canions and light blue tights. A cape of magenta lined with navy blue and trimmed in gold braid and a hot pink felt hat with a pink plume completed his dress. The navy blue in Sir Petronel Flash's costume allied him with the entire Touchstone family because of his marriage to Gertrude. The magenta and purple showed his closer link to Gertrude and Mistress Touchstone.

Sir Petronel Flash also needed a rug gown for the scenes in the prison. This garment was made of nondescript brown flannel and was a simple floor-length gown with long, loose sleeves. It had no trim or decoration since its

purpose was to show the knight as a humble, repentant sinner.

Security. Security was costumed in a floor-length robe of black lurvel which had long dependent sleeves of gold and cream-colored tapestry lined with golden brown lurvel; the gown had a band of fabric around the bottom and tabs at the shoulders made of the same tapestry fabric. Security's undergarments included dark brown slops and a deep gold doublet with loose fitting sleeves. The doublet had a relatively long peplum and white collar and cuffs. The color and loose fit of the costume showed Security's age and his success as a conservative usurer.

Winifred. Winifred, Security's wife, wore a dress of gold corduroy flocked with a red pattern. The skirt was quite full and worn over a large bolster. The long puffed sleeves were of a lighter gold and had red paning edged in black; the plastron was of the same gold and heavily jeweled with large emeralds, rubies, and diamonds. A large lace whisk collar, wrist ruffs, and an arrangement of pearls in her hair completed Winifred's basic dress. The general impression given by this first garment was one of extreme wealth, self-indulgence, and youth. The gold revealed Winifred as Security's wife and the red emphasized her interest in Sir Petronel Flash.

Winifred's second, or disguise dress, was a very simple one of magenta and black striped cotton. The skirt was a plain gathered skirt without any farthingale foundation. The dress had to be a loose garment allowing the actress freedom so that she could easily climb through the trap door on stage. The bodice was tight-fitting with a square neck; a V-shaped maroon stripe was applied to the front of the bodice. Under the bodice a plain white chemise was revealed. The colors in this costume tied Winifred completely to Sir Petronel Flash and severed the tie with Security.

Sindefy. Sindefy was attired in a skirt and bodice of red and black. The skirt was worn over a bolster with an underskirt of pale green homespun. The bodice had a low, rounded neckline, terminating at the bust, and was laced up the front with a bright green tie. A plain white chemise with a low cut neckline was revealed under the bodice. The red in Sindefy's costume emphasized her interest in men and showed her occupation as Quicksilver's mistress. The low neckline and the V-shaped opening of the over skirt also emphasized this aspect of her character. When Sindefy became Gertrude's lady-in-waiting, she added a loose-fitting jacket of plain red cotton with long full sleeves which matched the overskirt; the jacket was decorated with black closures. The jacket showed that Sindefy had achieved a

measure of respectability.

Bramble. Bramble, the aging lawyer, wore a floor-length gown of red and black with a plain red yoke and long, full, bell-shaped sleeves which matched the gown. Red stripes of decoration were applied to the sleeves and around the bottom of the gown. The black in the gown linked Bramble with Security. The overall style of his gown showed Bramble's profession and age.

Seagull. Seagull, the ship captain, was dressed in an off-white chemise, full blue slops, and navy blue tights. He wore a brown leather jerkin, a blue waist sash, and a white neck ruff. His costume reinforced his occupation and showed that he was of the lower class. The ruff gave him a certain amount of rank over the two sailors.

Scapethrift and Spendall. Scapethrift and Spendall, the two sailors in Seagull's employ, wore dark blue galligaskins, navy blue tights, and off-white chemises. Royal blue cotton jackets with red trim and red sashes completed their costumes. The color and style of their costumes showed their association with Seagull and reinforced the fact that they were of the lower class of citizenry.

Slitgut. Slitgut, as a young butcher's apprentice, was dressed in dark green homespun slops, an off-white chemise and a leather gown. He was attired as a simple

member of the working class. His costume had to enable him to climb a ladder easily.

Drawer. Drawer, the innkeeper, wore large slops of green and orange striped denim, an off-white chemise, and a loose fitting jerkin of drab green suede cloth. The earthy colors and simple design showed him to be of the lower class.

Hamlet and Coachman. Hamlet and Coachman, the two attendants to Gertrude's coach, were dressed much the same. Both wore doublets of green, white, and orange striped corduroy, loose slops of black lurvel, neck ruffs, and black plumed hats. The Coachman also had a cape of green lurvel. The two were dressed similarly to represent coachmen's livery. Their costumes were simple and in keeping with their occupations.

Gentleman. The Gentleman, since he was interpreted as a fop and dandy, wore very large slops of blue and green print faille and a rich-looking doublet of grey-green wide-wale corduroy. He had a cape of turquoise corduroy lined with blue-green brocade, neck and wrist ruffs, and a green hat with a large turquoise plume. Knee bows of blue and white, large shoulder rolls of turquoise corduroy, and a lace handkerchief completed his attire. The entire costume served to emphasize his preoccupation with clothes and reinforce his character.

Prisoners. The two prisoners were attired in simple costumes made of coarse weave fabrics of brown and green, the earth colors.

Prisoner #1 wore a knee-length jerkin of light brown with long, full sleeves. It was belted at the waist with a leather tie belt and had two stripes of dark green around the bottom. He also wore a chaperon of dark brown corduroy trimmed with a green stripe. Knee-high leather boots completed his costume.

Prisoner #2 wore a red-brown jerkin that reached to mid-thigh, trimmed with bands of rust color at the neck, around the bottom, and at the shoulder. He wore dark brown felt slops and black tights. The impression given by the prisoners' costumes was that of two simple country persons of the lower class.

Friend. The Friend was attired similar to the prisoners in that he wore a long, sleeveless jerkin of light brown trimmed with a broad band of brown printed cotton around the bottom; the jerkin had shoulder tabs of the same trim and a white turnover collar. The sleeves were of dark green burlap. He, too, was dressed as a simple peasant who was a friend of the two prisoners.

Wolf. Wolf, as an officer of the jail, wore a knee-length gown of gold-brown lurvel with dependant sleeves of

the same fabric and lined with brown fur. His doublet was of grey-green wide-wale corduroy with long, full sleeves. He had full slops of green-grey denim. His overall appearance was one of rank, age, and dignity.

Constable. The Constable was dressed in a brown-green tight-fitting suede cloth jerkin with long full sleeves of olive lurvel and white turn-back cuffs. His round hose were of brown satin with olive green and white cotton panes. He wore dark brown leather boots which reached to his round hose. A neck ruff and tall black hat with a white plume completed his costume. The Constable's dress served to underscore his occupation and show him as a person of authority.

Poldavy. The seamstress, Poldavy, was dressed in an overskirt and bodice of rust and brown homespun. The bodice had large puffed sleeves of a pale yellow loose weave fabric with a long ruffle of lace hanging from the puff. The square-necked bodice was trimmed in dark brown and revealed a white chemise at the neck and under the sleeves. The skirt was cut in a V in the front to reveal an underskirt which matched the sleeves. The overskirt was also trimmed with dark brown. Poldavy's costume was simple but stylish as the attire of a seamstress would be.

Bettrice. Bettrice, as the Touchstone maid, wore a

simple full skirt and bodice of dark green, an off-white chemise revealed under the bodice, and a red-brown apron. Her costume was simple and showed her as a member of the lower class.

Mrs. Fond and Mrs. Gazer. Mrs. Fond and Mrs. Gazer were two city women of the fishwife variety who came to see Gertrude take coach. They were dressed in rather gaudy costumes to emphasize their poor taste and to show their attempts to dress like the higher class of society. Mrs. Fond wore a brown and gold print dress with a dark green underskirt. An off-white chemise was revealed under the bodice. The skirt and bodice were trimmed with dark gold furvel. Mrs. Gazer wore an orange and purple paisley skirt and bodice with long full sleeves of the same fabric. A large maroon peplum and diagonal stripes meeting in a V at the waist were applied to the bodice. A falling neck ruff and turn-back lace cuffs completed her costume.

Page. The Page was dressed in a black jerkin with a long peplum, long full black sleeves, and black turnback collar and cuffs. The Page also wore loose maroon slops reaching just below the knee, black tights, and a maroon hat. The jerkin was trimmed with silver-white paning. This costume was made rather loose-fitting to help disguise the fact that a female was playing a male role. The maroon was used

to tie the Page to Sir Petronel Flash.

These, then, were the major problems which had to be considered in the actual design of each costume and the manner in which the design problems were solved. The next chapter will consider the actual construction of each garment and the problems which arose when the water-color designs became reality.

CHAPTER IV

CONSTRUCTION OF THE COSTUMES

After all the costumes for Eastward Ho! were designed and rendered in water color, the designer was responsible for providing flat patterns for each garment and being available for consultation during actual construction. This chapter will discuss these two duties of the designer, enumerate the specific problems which arose, and list the changes that needed to be made in the original designs.

Flat Patterns

Before construction could begin, flat patterns had to be prepared for each garment. The flat patterns were laid out on graph paper and drawn to a $1/16"=1"$ scale. The seamstresses were responsible for enlarging the patterns to fit each individual. Several of the patterns were located in costume texts and the rest were created by the designer from pictures of the actual garments worn in Elizabethan England. (See Appendix B).

General Construction Problems

Several problems arose which affected many of the costumes. These problems will be discussed first, then difficulties with and changes in specific designs will be considered.

Collars. Three kinds of special collars were used in Eastward Ho! These included ruffs, standing ruffs, and whisks. Drapery buckram in three and four inch widths was used for the simple neck ruff. This material was selected because it was of the desired stiffness and because there was no need to hem each strip. The fabric could be purchased in any length so a strip of the necessary length could easily be cut. Dyed lace was used for the standing ruff. There was a certain amount of difficulty in keeping the ruff upright. After starching the lace and lining the ruff with buckram, it was sewn into pleats which sufficed. In order to keep the lace whisks standing, milliner's wire was attached to the outside edge of the collar. In spite of this stiffening, the actress had to be careful while wearing the collar to keep the wire from becoming bent or twisted.

Plastrons. The plastrons, or stomachers, created an obvious distortion of the silhouette and were necessary to the period. The plastrons were lined with canvas to give them stiffness and then were boned, vertically and horizontally, to keep them lying flat against the body.

Farthingales. Three different types of farthingales were used to support the women's skirts: bolsters, hoops, and a French cartwheel. The bolster was constructed with a base of heavy steel wire bent into an oval. The oval was

then wrapped with cotton padding and the entire support was covered with muslin. The bolster was secured by means of ties at the front of the body. Since the padding became packed down through use, the bolsters had to be adjusted each night to keep them in the desired position on the actresses' hips.

Hoops were made by constructing a skirt of tobacco cloth with pockets spaced about six inches apart running around the skirt. Spring steel was then inserted into the pockets and the ends riveted together. The main advantage of this type of hoop is that it can be compressed into a small storage area and the spring steel will regain its shape when the hoop is needed.

The French cartwheel was made by forming a piece of steel wire into an oval measuring thirty-six inches from side to side and eighteen inches from front to back. Muslin was then pinned tightly to the hoop and sewn. A circle equalling the wearer's waist measurement was cut from the center of the oval and belting was sewn onto the opening to form a belt. The muslin was slit from the waist opening to the side of the farthingale to provide room for the actress to put on the farthingale.

Peasecod-bellied Doublet. The major difficulty in constructing the peasecod-bellied doublet was finding a

method of boning or padding to force the doublet to protrude. The method finally used was boning the doublet in a vertical-horizontal pattern from just below the chest to the waist line. The boning was relatively effective and the doublet protruded as desired.

Tights. Cotton tights were deemed preferable to nylon tights because of their opaque quality. Since it was impossible to purchase cotton tights in the desired colors, old tights were pulled from the costume stock. Stripping the color and redying the tights was necessary and involved much extra time and work.

Shoes. Shoes were purchased locally for the production. "Romeo boots," a type of house shoe with elastic inserts on the sides, were used for the men. A soft vinyl shoe with small heels was used for the women.

Hats. All the hats were made by the costume crew. Many of them were made of corduroy and flet while others were made in fabrics to match the individual costumes.

Specific Design Changes

While the costumes were under construction, during dress rehearsals, certain necessary changes became evident.

Gold trim was added to Touchstone's jerkin and gold closures were attached to his robe to give him a richer appearance.

A large gold brooch was placed on the bodice of Mistress Touchstone's gown to add to her richness and to break the expanse of blue on the bodice.

White lace was attached to the front of the coif of Mildred's simple dress. Gold lace was used to edge the coif and plastron on her wedding dress. The organza hood had to be eliminated from the design because it was impractical over the whisk collar.

Gold braid was added to Quicksilver's cape to give it more richness.

The red stripes on Scapethrift's and Spendall's jackets were partially covered with a narrow stripe of black since the red was too bright and drew undue attention to itself in the scenes in which the sailors appeared.

Production Upkeep and Strike

During the production of Eastward Ho!, several tasks were necessary to keep the costumes in good condition.

These were:

- 1) Repairing the ruffs;
- 2) Washing the tights each day so they would not be baggy;
- 3) Checking all costumes after each performance for minor tears, loose buttons, and other problems;
- 4) Laundering and ironing the chemises.

After the play, all the costumes which could be washed were laundered. The costumes were then stored in the costume area for future use.

CHAPTER V

EVALUATIONS OF THE PROJECT

After completion of the design, construction, and use of the costumes for Eastward Ho!, the designer must evaluate the designs and finished garments in relation to the requirements of stage costume.

The Costumes Must Suit the Mood and Atmosphere of the Production

The costumes had to be reflections of the comedic mood and the light and lively atmosphere of Eastward Ho! Since the play was a comedy concerning middle-class tradesmen of Elizabethan England, the costumes were designed to communicate this to the audience. Bright green, purple, red, and blue fabrics were used extensively to underscore the comedic effects of the play. Heavy appearing fabrics were necessary to maintain the essence of the Elizabethan period, but the costumes had to be light-weight and flowing to be in keeping with the mood of the play. Satin, brocade, lurvel, and cottons were used to create a soft flowing line, one that would give the impression of lightness and gaiety. Velvets, tapestries, and other stiff fabrics could not be used because they would weigh down the hoops and farthingales thereby adding weight and bulk to the actors. A gown

of velvet or dependent sleeve of velour would have dragged behind the actor while the luvell and brocade floated along with him. The round hose were filled with net to give them a crisp, soft roundness, rather than with cotton batting which would have given them a hard, heavy appearance. The light, lively, flowing movement of the costumes, created by the use of selected fabrics, helped to set forth the mood of the production.

The Costumes Must Enhance the Character's Personality

The costumes served to assist in establishing the character's personality for they communicated his age, station in life, relationships with other characters, and character development throughout the course of the play. For example, Quicksilver started the play in an apprentice's coat and flat cap which identified his occupation and general age. The design and color of the apprentice's coat showed that Quicksilver was employed by Touchstone and was an associate of Golding's. Quicksilver then changed to a costume of the "court cut" complete with round hose, brocade jerkin, slashed puffed sleeves, cape, and plumed hat. This costume of orange, red, and gold showed Quicksilver to be a rake and a gallant, one who was extremely concerned with his appearance. It provided a contrast with his apprentice's uniform and thus showed a change in character. The reds and

oranges in this costume aligned Quicksilver with his mistress Sindefy as well as with the cohort in his schemes, Sir Petronel Flash. The orange served to alienate Quicksilver from Touchstone, Mildred, and Golding since orange is the complement of blue on the color wheel and complementary colors tend to vibrate when placed in juxtaposition. The gold in his costume showed his alignment with Security who encouraged Quicksilver in many of his questionable undertakings. The costume also emphasized Quicksilver's youth with its bright colors, short, full, round hose, and short cape. Quicksilver reappeared in the same costume, however it was in total disarray which would suggest to the audience that he had been in some kind of trouble. The ruff, hat, sword, and cape had been removed; the doublet was unfastened revealing a chemise underneath; his entire appearance was wrinkled and unkempt. In the final scene of the play, Quicksilver was attired only in shoes, tights, round hose, and chemise. He was neatly dressed, but all of the accoutrements of the rake and the gallant had been removed. The audience was given the impression that Quicksilver had changed and was no longer as concerned with his outer appearance as with his inner self. The alteration of Quicksilver's costumes paralleled the progression of his character throughout the play and of the plot of the play itself.

The Costumes Must Be Functional

The costumes were suited to the blocking and activities of the characters: they allowed Winifred and her male companions to climb through the trap door: they enabled Slitgut to climb the ladder at Cuckhold's Point: they enhanced the actors in the dance: and they facilitated the sword play and fall of Quicksilver. The use of spring steel in the hoop skirts facilitated entrances and exits through the thirty inch doors; the hoops would crush in passing through the doors and the skirts would immediately spring back into shape once the character had passed through. Each actor was able to perform all the tasks required of him without experiencing undue difficulties with his costume.

The Costumes Must Be an Integral Part of the Overall Production

Eastward Ho! was presented in a facsimilie of an Elizabethan playhouse, so costumes had to be historically accurate representations of garments worn in Elizabethan England if they were to be an integral part of the overall presentation. Through the use of the dominant garments of the period, ruffs, slops, farthingales, round hose, and peasecod-bellied doublets, the costumes conveyed the essence of the Elizabethan period. Though it is not necessary, and at times impossible, for the costumer to present exact

reproductions of a period garment, the basic silhouette of the period was maintained.

The costumes were more than historically accurate reproductions of Elizabethan garments for they also interpreted the script: they determined that Eastward Ho! was a comedy; discerned the various relationships between the characters; defined the age of the characters; set forth their professions; and, emphasized their stations in life. The progress and development of the individual characters and of the plot was made apparent to the audience. There was a development of costume that led the audience to the climax of the play and to the final solutions of all of the nuances of the plot and action. Even as the director presented his interpretation of the play through the blocking, action, and development of characterization, so, too, did the designer present this interpretation of the script through the use of the elements of design in the various costumes he placed upon the stage.

The Costumes Must Project From the Stage

Color, line, motif, texture, and all of the elements of design assisted in projecting the costumes from the stage thus fulfilling this requirement of stage costume. Theatrical garments differ from those worn in daily life in that they must be brighter, bolder, and exaggerated if they

are to project from the stage. Subtle patterns and pale colors would not reach beyond the first row of the theatre. For example, the galligaskins worn by the sailors were made of blue and black striped fabric however, since the stripes were so narrow, the only color which could be seen from the audience was a deep, intense navy blue. At close range, the fabric in Bramble's gown appeared predominantly black with a bit of red-orange, from the audience it looked predominantly red. The decoration and trim on a stage costume must also be exaggerated and "larger than life" if the audience is to be expected to see it. The gold trim on Touchstone's costume would appear in poor taste on a non-stage garment, but, when viewed by the audience, it was appropriate for a conservative goldsmith.

The silhouette of a stage costume is also of great importance. When an audience sees a character on stage, they are more aware of the total costume than minute details. Since the viewer is some distance from the actor, the outline of the costume often makes a greater impression than does one specific part of an actor's dress.

The director and the technical director were also asked to present evaluations of the costumes for Eastward Ho!

Dr. Kenneth Jones, Director

From the delivery of the prologue through the graceful bows at the conclusion of Eastward Ho!, period

costumes were invaluable in contributing to the general milieu and in projecting specific character. The silhouette, color, and texture of the garments communicated "middle class Elizabethan tradesmen," while accentuating social and occupational distinctions within a wide range. The costumes were not only derived from historically accurate models but were designed with a theatrical flare which helped give the audience "an eye full."

The costumes were individually and collectively well appointed with appropriate accouterments to facilitate the actor's business. Plumes, ruffs, slops, capes, and farthingales made a substantial contribution to the gross and subtle movement patterns; individual acting ability determined the extent and success of this visual interest. Headwear played its part as it crowned the color schemes of the individual ensembles and as an instrument for conveying attitudes during salutes.

A considerable amount of ingenuity was exercised in the handling of multiple costumes for individual players. Not only did the changing of outfits by the same character aid the plot development, but where actors were cast in more than one role their characterizations were reinforced by distinctively varied garments.

The cotton tights worn by the men proved a bit baggy, but were preferable to their nylon dance alternatives. One costume which might have been improved upon was that of the Gentleman who was mistaken for a French dandy; even more exaggerated flamboyance might have better contrasted with the shipwrecked party.

In most instances actors availed themselves to rehearsal apparel which enabled them to move comfortably and effectively in their costumes by show time.

Through her responsiveness to suggestion and creative use of materials the designer cooperated fully in bringing out the values in the script. No small part of the success of the production is due those who contributed to the visual appeal of this period play.

Forrest A. Newlin, Technical Director

Costumes for the Kansas State Teachers College production of Eastward Ho! were beautifully designed with attention given to each individual character. Without exception the garments revealed inter-relationships between characters and helped distinguish between various groups.

The variety in line color and motif created interest in each design; and the decoration applied to the various garments added much to their meaning and expression. Each costume was a reflection of the character wearing it and contributed to his believability. Even accessories such as hats, ruffs, jewelry, and shoes characteristic of the period were all thoughtfully designed to become an integral part of each costume.

Not only was each costume designed to be a visual expression of character but was carefully constructed in every detail and comfortably fitted to serve the action. In fact many of the costumes aided the actors in developing movement patterns appropriate to the period and important to characterization.

Just as important as this reinforcement of the action of the play was the contribution the costumes made to the mood of the production. Had the 16th century period costumes been heavy and dark historic representations they would have been incongruous with the theme of the play. In order to adapt the period to the play certain concessions in color and choice of fabric were made. These were perfectly acceptable as the basic distortion of the period was maintained and the light, colorful quality of the costumes was sympathetic to the mood and theme of the production. Against the neutral background of the setting, the colorful array of costumes added greatly to the spectacle of the production, and enhanced the composition of the stage picture.

The costumes for Eastward Ho! fulfilled the requirements of stage costume set forth in the hypothesis. They were an integral part of the overall stage picture and assisted in the presentation of an historically accurate Elizabethan play. The costumes facilitated the actors' movements and enhanced their characterizations. For the above reasons, the designer feels that the hypothesis stated in Chapter I has been proven.

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APPENDIX A

Fig. 1a
Design for Touchstone's
basic costume.



Fig. 1b
Touchstone's basic
costume.



Fig. 1c
Touchstone's basic costume
without robe.

Fig. 2a
Design for Mistress Touch-
stone's basic costume.



Fig. 2b
Mistress Touchstone's
basic costume.



Fig. 3a
Design for Mistress
Touchstone's cape.



Fig. 3b
Mistress Touchstone
with cape.

Fig. 4a
Design for Mildred's basic
costume.



Fig. 4b
Mildred's basic dress.



Fig. 5a
Design for Mildred's
wedding dress.



Fig. 5b
Mildred's wedding dress.

Fig. 6a
Design for Gertrude's basic
dress.



Fig. 6b
Gertrude's basic dress.



Fig. 7a
Design for Gertrude's
wedding dress.



Fig. 7b
Gertrude's wedding dress.

Fig. 8a
Design for Golding's
wedding outfit.



Fig. 8b
Golding's wedding outfit



Fig. 9a
Design for Golding's
Deputy's gown.



Fig. 9b
Golding's Deputy's gown.

Fig. 10a
Design for apprentice's
coats.



Fig. 10b
Apprentice's coats.



Fig. 11a
Design for Quicksilver's
basic costume.



Fig. 11b
Quicksilver's basic costume.

Fig. 12a
Design for Sir Petronel
Flash's basic costume.



Fig. 12b
Sir Petronel Flash's
basic costume.



Fig. 13a
Design for Sir Petronel
Flash's rug gown.



Fig. 13b
Sir Petronel Flash's rug
gown.

Fig. 14a
Design for Security's
basic costume.



Fig. 14b
Security's basic costume.





Fig. 14c
Security without gown.

Fig. 15a
Design for Winifred's
basic dress.



Fig. 15b
Winifred's basic dress.

Fig. 16a
Design for Winifred's
disguise dress.



Fig. 16b
Winifred's disguise dress.



Fig. 17a
Design for Sindefy's
basic dress and jacket.



Fig. 17b
Sindefy's basic dress.



Fig. 17c
Sindefy's basic dress with
jacket.

Fig. 18a
Design for Bramble's
basic costume.



Fig. 18b
Bramble's basic costume.

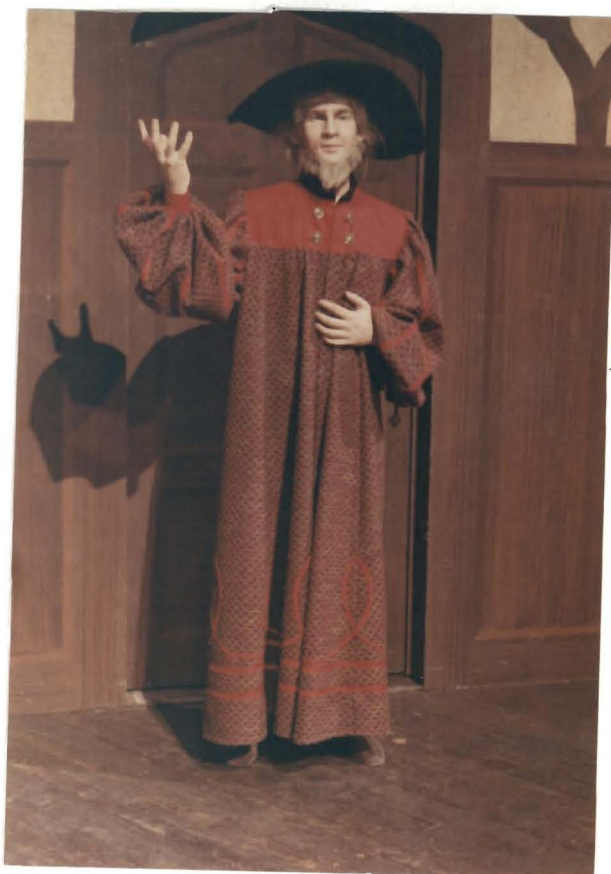


Fig. 19a
Design for Seagull's basic
costume.



Fig. 19b
Seagull's basic costume.

Fig. 20a
Design for Sailors'
basic costumes.



Fig. 20b
Sailors' basic costumes.



Fig. 21a
Design for Slitgut's
basic costume.



Fig. 21b
Slitgut's basic costume.

Fig. 22a
Design for Drawer's
basic costume.



Fig. 22b
Drawer's basic costume.



Fig. 23a
Design for Hamlet's
basic costume.



Fig. 23b
Hamlet's basic costume.

Fig. 24a
Design for Coachman's
basic costume.



Fig. 24b
Coachman's basic costume.



Fig. 25a
Design for Gentleman's
basic costume.



Fig. 25b
Gentleman's basic costume.

Fig. 26a
Design for Prisoner #1's
costume.



Fig. 26b
Prisoner #1's costume.



Fig. 27a
Design for Prisoner #2's
costume.



Fig. 27b
Prisoner #2's costume.

Fig. 28a
Design for Friend's costume.



Fig. 28b
Friend's costume.



Fig. 29a
Design for Wolf's basic
costume.

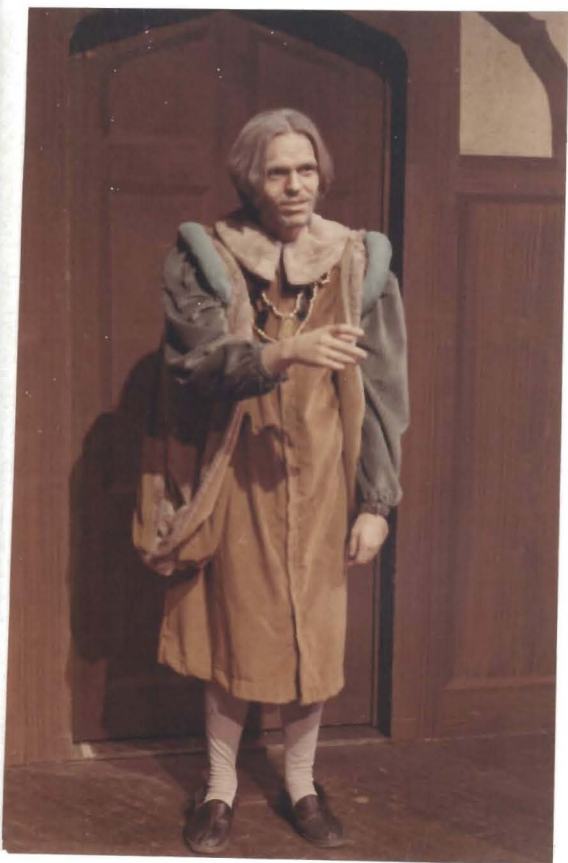


Fig. 29b
Wolf's basic costume.

Fig. 30a
Design for Constable's
basic costume.



Fig. 30b
Constable's basic costume



Fig. 31a
Design for Poldavy's
costume.



Fig. 31b
Poldavy's basic costume.

Fig. 32a
Design for Bettrice's
basic costume.



Fig. 32b
Bettrice's basic costume



Fig. 33a
Design for Mrs. Fond's
basic costume.



Fig. 33b
Mrs. Fond's basic
costume.



Fig. 34a
Design for Mrs. Gazer's
basic costume.



Fig. 34b
Mrs. Gazer's basic costume.

Fig. 35a
Design for Page's basic
costume.



Fig. 35b
Page's basic costume.

APPENDIX B

EXPLANATION OF FLAT PATTERNS

All of the patterns in this appendix were constructed for the standard misses' size twelve and the man's size forty. No allowance was made in any of the patterns for hems or seams. The following measurements were used in each instance:

<u>Men</u>	<u>Women</u>
Chest.....40"	Bust.....32"
Waist.....36"	Waist.....25"
Neck.....15½"	Hip.....34"
Outsleeve.....34"	Under bust.....28"
Insleeve.....24"	Shoulder.....16"
Short Sleeve.....10"	Shoulder to wrist..23"
Shoulder.....20"	Short Sleeve..... 7"
Shoulder to elbow..13"	Armpit to waist...12"
Outseam.....42"	Neck to waist.....16"
Neck to waist.....21"	Neck to ankle.....56"
Neck to knee.....47"	Wrist..... 6"
Neck to ankle.....71"	
Waist to knee.....26"	
Wrist..... 8"	

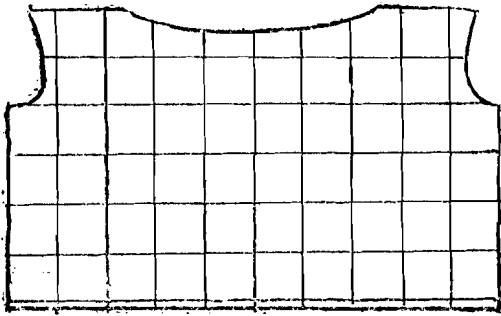


Fig. 1
Make two using a drawstring
for the top closure.

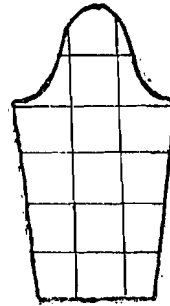


Fig. 2
Long doublet
and chemise sleeve.

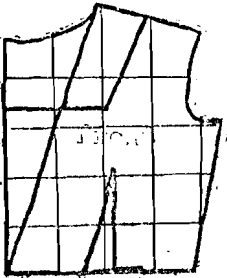


Fig. 3
Jerkin and Doublet top.

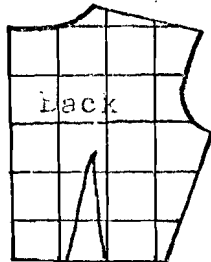


Fig. 4

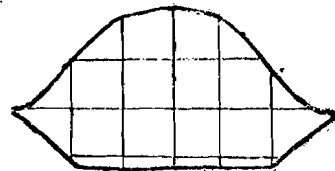


Fig. 5
Short puffed sleeve.

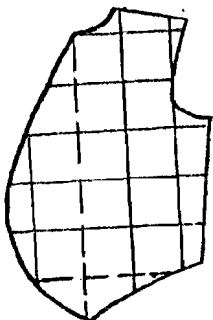


Fig. 6
Peasecod-bellied Doublet.

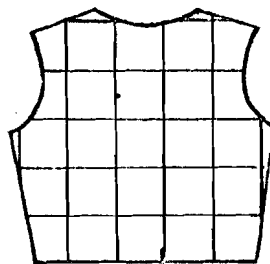


Fig. 7

Eastward Ho!
Flat Pattern Designs
Scale: $1/16"=1"$

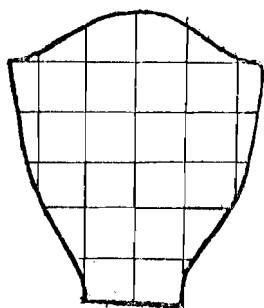


Fig. 8
Long puffed sleeve.

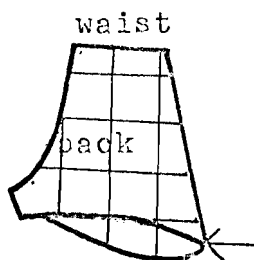


Fig. 9
Round hose; extend at arrows
for slops.

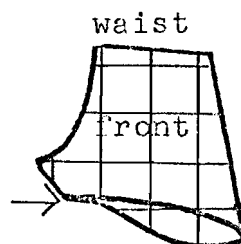


Fig. 10

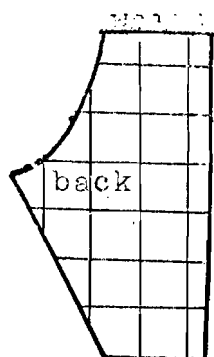


Fig. 11
Canions and Venetians.

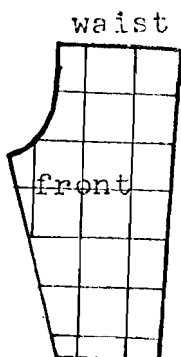


Fig. 12

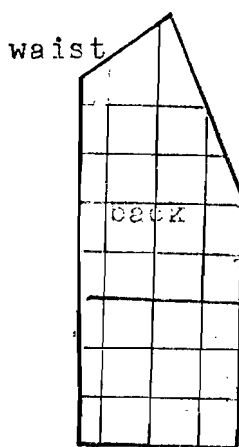


Fig. 13

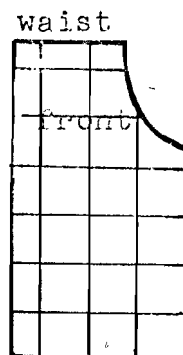


Fig. 14

Galligaskins.

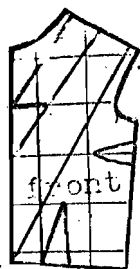


Fig. 15
Ladies' bodice; lines
indicate various necklines.

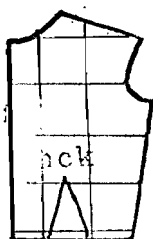


Fig. 16

Eastward Ho!
Flat Pattern Designs
Scale: $1/16"=1"$

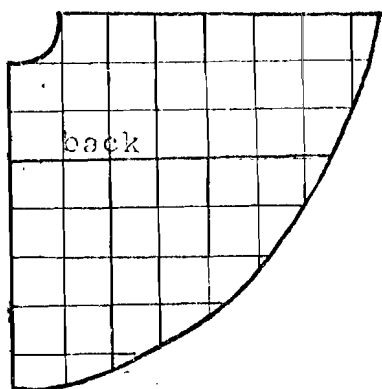


Fig. 17

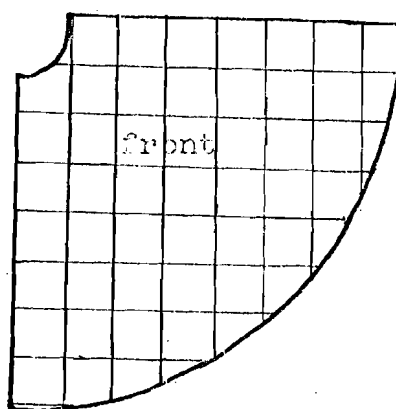
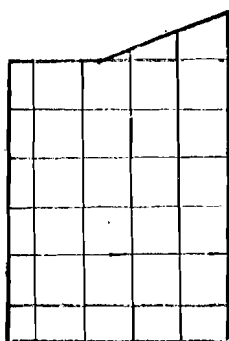
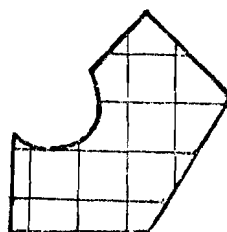


Fig. 18

Fig. 19
Sleeve.center
backFig. 20
Yoke.

Cape.



Fig. 21

Neck ruff. Fold as shown;
tack on the horizontal lines
inside and outside. The
size of the ruff is determined
by the width of the fabric and
the distance between the tacks.

Eastward Ho!
Flat Pattern Designs
Scale: $1/16"=1"$

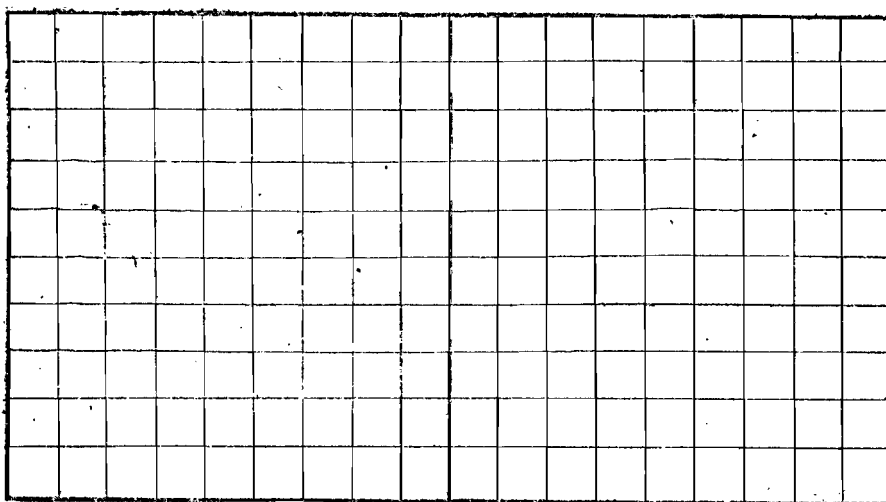


Fig. 22
Farthingale skirt; to be gathered or pleated
at top and attached to the farthingale yoke
(Fig. 23).

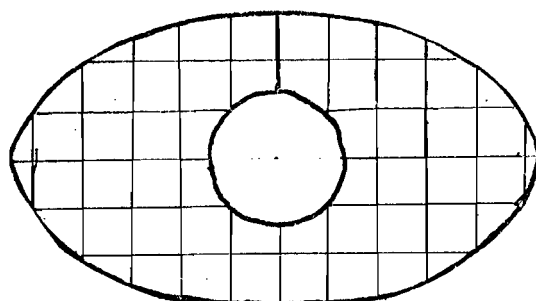


Fig. 23
Farthingale yoke.

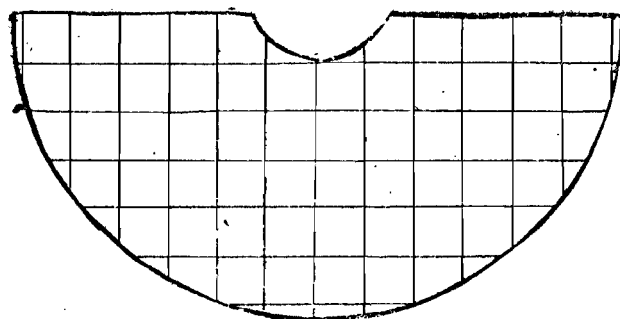


Fig. 24
French cape; may be made
longer by lengthening the
radius of the circle.

Eastward Ho!
Flat Pattern Designs
Scale: $1/16"=1"$

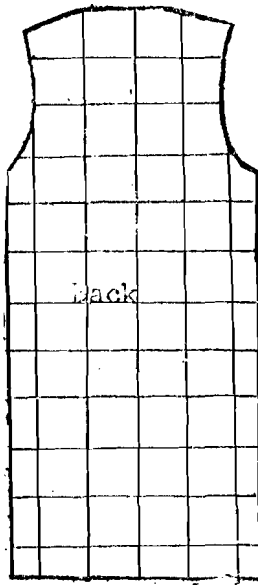


Fig. 25

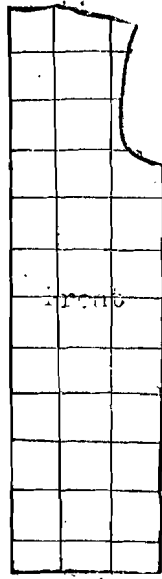


Fig. 26

Sleeveless gown.



Fig. 27



Fig. 28

Yoke for yoked gown. Use woman's gored skirt pattern (Fig. 29) for skirt of gown.

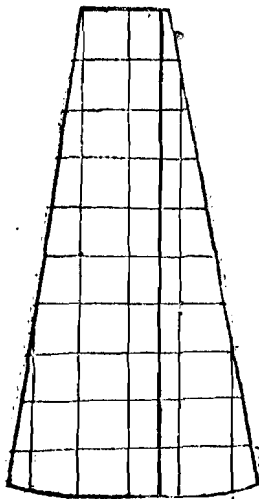


Fig. 29

Gored skirt; cut four panels for an ungathered skirt and eight or more for a gathered skirt.

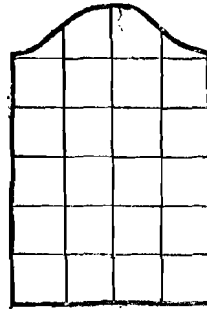


Fig. 30

Dependent sleeve.



Fig. 31

Plastron or Stomacher; lines indicate feather boning.

Eastward Ho!
Flat Pattern Designs
Scale: 1/16"=1"