

DRAM 667, Spring 2017 Semester  
9:30-10:45 Tuesday & Thursday

Professor Bobbi Owen  
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Office: 213 Center for Dramatic Art  
Office Hours: 8-9:00 AM Tuesday and 11:00 AM -12 noon  
Thursday, or by appointment

### **Advanced Costume Design I.**

Study of costume design for students concentrating in costume production.

#### **Course Objectives**

- To recognize the vocabulary used by a costume designer
- To understand the methods and elements of design used by a costume designer.
- To recognize the intent of a costume designer through the costume rendering
- To translate a costume design using the devices and materials of the costume maker
- To improve the ability to make the costume the designer intended

Jan.	12	Introduction and semester-long observations related to Project #1 (Due April 20) and <i>A Doll's House</i> discussed
	17	<i>A Doll's House</i> analyzed and plotted
	19	Fabric Glossary: Introduction and terminology Project #2 assigned (due February 14)
	24	Fabric Glossary: Natural Fibers: Cotton and Linen
	26	Fabric Glossary: Natural Fibers: Wool Project #4 discussed (due April 4)
	31	Fabric Glossary: Natural Fibers: Silk
Feb.	2	Fabric Glossary: Synthetic Fibers
	7	Fabric Glossary: Knitted Fabrics and Non-woven Fabrics
	9	Fabric Glossary: Dyeing and Printing; Textile Finishes Project #8 discussed (due May 5)
	14	Fabric Sources: Where in the world can I find this? Project #2 due and reviewed during class.
	16	Bodies: Ideal and Real; croquis and measurements
	21	Making a life-sized figure outline (in class exercise); see PDF on Sakai
	23	Analyzing the life-sized figure outline (in class exercise)
	28	Translating a design for various bodies using croquis Project #6 discussed (due March 2)
March	2	Translating a design for various bodies continued Project #6 due and reviewed
	7	Color. Project #3 discussed (due March 21)
	9	NO CLASS (USITT)

**Spring Break -- Week of March 13**

- 21 Color continued. Project #3 due and reviewed in class
- 3 *Design Basics: Space and Line*
- 28 *Design Basics: Shape and Form; Scale and Proportion*
- 30 *Design Basics: Texture and Rhythm and Emphasis*
- April 4 What Year? *A Doll's House*. Project #4 due and reviewed.
- 6 Stock Resources: Historic Menswear: *A Doll's House*; Stock Resources. Project #5 conducted during class
- 11 Translating a design for a sleeve using a variety of fabrics. Project #7 discussed and begun (due April 11)
- 13 Sleeve manipulation, Project #7 due and reviewed
- 18 Distinctions between plays, operas, musical comedies, and ballets: what must a costume designer do to move from one genre to another.
- 20 Psychology of clothing's relationship to character analysis
- 25 Catching up
- 20 Project #1 due and discussed during class

Final Exam: Friday, May 5, 8-11 AM Historical Reproduction Project #8 due and reviewed

**Play Script**

- Ibsen, Henrik. *A Doll's House*. <https://www.gutenberg.org/files/2542/2542-h/2542-h.htm>

**Useful Resources**

- Elsasser, Virginia Hencken and Julia Sharp. *Design Basics for Apparel*. New York: Pearson Education, Inc., 2013.
- Johnson, Ingrid; Allen C. Cohen and Ajoy K. Sarkar. *J.J. Pizzuto's Fabric Science*, 11<sup>th</sup> edition. New York: Bloomsbury (Fairchild Books), 2015.

**Projects**

In all cases, projects will be discussed initially and then presented and reviewed in class before being submitted for evaluation. Further details will be discussed in class.

1. **Clipping file** (PPT or Tumblr) of visual observations using design elements: Collect examples throughout the semester related to the elements of design: color, pattern and texture, space and line, shape and form. Specifically use the following list to demonstrate how particular elements emphasize (or diminish) parts of the female and (where applicable) male body. Document the sources for the approximately 40 images. 10% of the final grade.

Pressed pleats	Body hugging contours	Warm, soft, cuddly
Unpressed pleats	Body avoiding contours	Heavily textured
Tailored for men	Filmy, airy, flowing	Heavily patterned
Tailored for women	Smooth, clean, cool	Saturated color
		Pale color

2. **Fabric Sources**. Where in the world can I find this? Each student will be provided a list of fabrics. For each of them they will identify the elements listed below both visually and with words using a physical or web (PPT or Tumblr) format, and documenting sources. 15% of the final grade.
  - a. Fiber and finish

- b. Common length and width
  - c. A current source and pricing for a one-yard piece of the fabric
  - d. Historical background and current usage
3. **Color Coordination.**
- a. A. Define and document the following colors, using a physical or web (PPT or Tumblr) format. Each “swatch” should include three visual elements: the color (minimum 3”x3”), the origin of the color, and an example of how the color is used. Amaranth, amber, amethyst, aquamarine, aubergine, auburn, avocado, azure, bisque, capucine, celadon, cobalt, coral, crape, cerulean, cerise, claret, campanula, carmine, chartreuse, ciel, cinnabar, fraise, fuchsia, garnet, Goya, grenadine, hydrangea, hyacinth, indigo, jade, jasmine, kumquat, lapis, lichen, lilac, lupine, magenta, melon, maize, mustard, navy, ochre, olive, orchid, peridot, primrose, Payne’s gray, peacock, periwinkle, Prussian, saffron, sage, salmon, scarlet, Scheele’s green, sepia, tangerine, teal, thistle, topaz, vermillion, Wedgewood.
  - b. Choose one primary (red, blue, yellow) or secondary color (green, orange, violet) and create a nine-step value scale using a virtual (PPT or Tumblr) or physical format. 15% of the final grade.
4. **What year???** This project uses primary research to identify what changes occur for the female and male silhouette if the play were set when written in 1879 or moved to 1889 or to 1869 (each student will document a different decade). Are those two dates distinct or is 1869, 1879 and 1889 so similar that an audience would not be able to discern a difference? Students will use primary research (for example, fashion plates from Harper’s Bazaar) to demonstrate the major changes that occur and the pace at which they do so. The project can be presented in a physical or web (PPT or Tumblr) format. 10% of the final grade.
5. **Historic Menswear.** The project involves identifying appropriate period and style for selected male characters in *A Doll’s House* and finding a solution in stock, for specific actors playing specific characters. 10% of final grade.
6. **Proportion, Scale, and the Actors’ Body:** one design, three bodies. Class members will use croquis to demonstrate how the same design for *A Doll’s House* must be adapted for use on different physical shapes. Croquis (uploaded to Sakai) will be provided as will tracing paper for drawing and a design. 10% of the final grade.
7. **Fabric Challenge.** Crafting a Leg O’Mutton sleeve in a variety of materials. Each of the students will be assigned three fabrics from which to create a c.1895 sleeve. A design, the pattern for sleeve, and the surface fabric will be provided. 15% of final grade.
8. **Historical Reproduction.** Choose a historical painting, pre-1800, depicting a full figure (can be seated or standing) in a somewhat elaborate costume; the portrait to be used as the source for the project must be approved in advance. 20% of final grade; due at the time of the final exam when it will be presented and discussed.
- a. Visual Analysis. Analyze your chosen painting in terms of the elements of design. Which elements take priority? How do they work together and what is the overall impression? What are the challenges of faithfully translating the painting into a costume for the stage that evokes the same impression? What kind of character does the painting conjure for you?
  - b. Construction Analysis. Analyze your chosen painting in terms of function, structure, decoration, and detail. Note the proportion and scale of the silhouette, garments parts and pieces, fabric pattern and trims. Do research, and make notes and drawings of important details as if you were going to shop fabrics and drape the complete garment. Corroborate your analysis with historical research of the period and more modern texts (such as Janet Arnold) about the re-construction of it.
  - c. Fabrication Notebook. Demonstrate how the fabrication in the painting might change if it were being worn in the Kenan Theatre, the Paul Green Theatre, and Memorial Hall. One of these venues should be appropriate for the original look of the painting but the other two would require adaptation of proportion, scale, detail, etc. Create a sample (in full scale) of contemporary fabrics, trims and techniques – one set for each venue – that could be used to create a stage costume from your painting. Fabrics and trims may be dyed, painted, or otherwise manipulated to appear as they do in the painting.

**Plagiarism and Honor Code:** All exams and written work must be submitted with a statement that you have complied with the requirements of the Honor Code in all aspects of the work. Details can be found at <http://honor.unc.edu/>. I am happy to answer questions about the **Honor Code's** application to this class.

**Attendance:** Attending each and every class is the responsibility of the student. There is no penalty or reward for attendance except for the lack of instruction and learning that will occur.

*This syllabus is subject to change; advance notification will be provided.*

Last revised January 10, 2017