

Costume design is the fabrication of apparel for the overall appearance of a **character** or performer. **This usually involves researching, designing and building the actual items from conception.** Costumes may be for a theater or cinema performance but may not be limited to such. **Four types of costumes are used in theatrical design, Historical, fantastic, dance, and modern.**

Designs are first sketched out and approved, then either draped on a form or a pattern drafted. Along with the fabricated portion, the costume may require accessories such as **footwear, hats** and head dresses for the actors to wear, but it may also include designing **masks, makeup, wigs, underwear** or other unusual specialty items, such as the full body animal suits for the characters in the musical *Cats*

In its earliest form, costumes consisted of theatrical prop masks from the time of the ancient Greeks. Costume design evolved as the need for more **elaborate** and **detailed** characterizations were needed as the performances became more intricate and more complex characters began to emerge on stage. Defining each character **separately**, and allowing the audience the ability to follow a storyline.

Early performers were generally **male**, therefore costuming was needed for gender disguise so as to create the **illusion** of the opposite sex. Costuming also helps create other character building imagery such as **age**. **The leading characters will have more detail and design to make them stand out** and relate a sense of trust to the **audience**. Styles and technique has changed over the centuries but have maintained basic principles of clothing design geared to **Stereotype** the characters through their clothing. The designer meets the **cast**, measuring each performer and making certain that the costumes will be appropriate for each individual.

Scenic Design/Designer Notes

Scenic design (also known as stage design, set design or production design) is the creation of theatrical scenery. Scenic designers have traditionally come from a variety of **artistic** backgrounds, but nowadays, generally speaking, they are trained **professionals**, often with M.F.A. degrees in theatre arts.

The scenic designer is responsible for collaborating with the **director** and other members of the production design team to create an environment for the production and then communicating the details of this environment to the **technical** director and **props** master. **Scenic designers are responsible for creating scale models of the scenery, renderings, and paint elevations as part of their communication with other production staff.**

Theatrical scenery is that which is used as a setting for a theatrical production. Scenery may be just about anything, from a single **chair** to an elaborately re-created **street**, no matter how large or how small, whether or not the item was custom-made or is, in fact, the genuine item, appropriated for theatrical use.

The history of theatrical scenery is as old as the **theatre** itself. What we tend to think of as 'traditional scenery', i.e. two-dimensional canvas-covered 'flats' painted to resemble a three-dimensional surface or vista, is in fact a relatively recent **innovation** in the history of theatre. By the **Shakespearean** era, the occasional painted backdrop or theatrical prop was in evidence, but the show itself was written so as not to rely on such items to convey itself to the audience.

Types of scenery

Constructing theatrical scenery is often the most **time-consuming** part of a show, apart from memorizing lines. This is why many theaters have a place for **storing** scenery (such as a loft) so that it can be used again for **multiple shows**. Since the next show is often unknown, non-temporary theatres will often construct certain types of scenery that can be easily **adapted** to fit a show. These types include:

Flats, short for Scenery Flats, are flat pieces of theatrical scenery which are painted and positioned on stage so as to give the appearance of buildings or other backgrounds.

Flats can be soft or hard covered. **Soft covered flats (covered with canvas or muslin)** have changed little from their origin in the Italian Renaissance.

Usually flats are built in standard sizes of **8**, **10**, or **12** feet tall so that walls or other scenery may easily be constructed, and so that flats may be stored and reused for subsequent productions.

Often affixed to battens flown in from the fly tower or **loft** for the scenes in which they are used, they may also be stored at the sides of the stage, called **wings**, and braced to the floor when in use for an entire performance.

A fly system is a system of lines, counterweights, pulleys, and other such tools within a theatre designed to allow a technical crew to quickly move set pieces, lights, and microphones on and off stage by '**flying**' them in from a large opening above the stage known as a *fly tower, flyspace, or flyloft*.