The Costume Design for A Midsummer Night’s Dream

Phyllis VanCleave

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THE COSTUME DESIGN FOR
A MIDSUMMER NIGHT'S DREAM

A Thesis
Presented to
the Faculty of
the Department of Communications and Theatre
Western Kentucky University
Bowling Green, Kentucky

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Phyllis A. VanCleave
May 1980
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THE COSTUME DESIGN FOR

A MIDSUMMER NIGHT'S DREAM

Recommended May 19, 1980
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Approved July 3, 1980
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The procedures taken in designing and constructing the costumes for Western Kentucky University's production of *A Midsummer Night's Dream*, which was presented on November 13-19, 1979, were examined in retrospect to (1) the approach, (2) the process and construction, and (3) the evaluation. In establishing an approach for the production, considerations presented were title implications, thematic concept, historical periods, character sources, and the director's notes. Solutions arrived at comprised a style suggestion, design/plot emphasis, color organization, texture contrasts, and line direction. In developing the design process and construction procedures, steps outlined were the preparations prior to designing, the organization prior to construction, the construction period, the dress parades, and dress rehearsals. In strengthening the project as a learning experience an evaluation was determined that the costume design for the production was a success in that careful analysis was drawn from the script, communication was constant between the designers and director, conscious control was exerted over the design elements, organizational procedure was taken to insure efficiency, and
the construction work was completed on time. Although deliberation was heeded, weaknesses were found in several individual designs and some color organizations. Still, the design as a whole was successful in that the style was consistent, the mood was appropriate, and the ensemble was apparent.
INTRODUCTION

The purpose of this thesis is to examine the procedures taken during the formulation of the designs and the construction of the costumes for William Shakespeare's *A Midsummer Night's Dream*, which was presented by Western Kentucky University's Department of Communications and Theatre on November 13-19, 1979.

A plot summary is given to allow a better understanding of this thesis.

Theseus, the Duke of Athens, was to be married in four days to Hippolyta, Queen of the Amazons, and he ordered his Master of the Revels, Philostrate, to prepare suitable entertainment for the nuptials. But the other lovers of Athens were not as happy as their ruler. Hermia, in love with Lysander, was loved also by Demetrius, who had her father Egeus' permission to marry her. When she refused his suit, Demetrius took his case to Theseus and demanded that the law be invoked. Theseus upheld the father, which meant that Hermia must either marry Demetrius, be placed in a nunnery, or be put to death. Hermia swore that she would enter a convent before she would consent to become Demetrius' bride.

But Lysander plotted with Hermia to steal her away from
Athens, take her to the home of his aunt, and there marry her. They were to meet the following night in the woods outside the city. Hermia confided the plan to her good friend Helena. Demetrius had formerly been betrothed to Helena, and although he had switched his love to Hermia he was still desperately loved by the scorned Helena. Helena, willing to do anything to win Demetrius, told him of his rival’s plan to elope with Hermia.

Unknown to any of the four young people, there were others in that same woods that night, Midsummer Eve. A guild of Athenian mechanicals was to meet there to practice a play the members hoped to present in honor of Theseus and Hippolyta’s wedding. The fairies also held their midnight revels in the woods. Oberon, King of the Fairies, desired for his page a little Indian changeling, but Oberon’s queen, Titania, had the boy. Loving him like a son, she refused to give him up to her husband. In order to force Titania to do his bidding, Oberon ordered his mischievous page, called Puck or Robin Goodfellow, to secure a love juice and to anoint the eyes of Titania which would cause her to fall in love with the first creature seen on awakening. When Puck returned with the juice, Oberon ordered him to find the Athenian and place some of the juice in his eyes so that he would love the girl who doted on him.

Puck went to do as he was ordered, while Oberon anointed the eyes of Titania as she slept. But Puck, coming upon Lysander and Hermia as they slept in the woods, mistook
Lysander's Athenian dress for that of Demetrius and poured the juice into Lysander's eyes. Lysander was awakened by Helena, who had been abandoned deep in the woods by Demetrius. The juice worked perfectly; Lysander fell in love with Helena.

Titania, in the meantime, awakened to a strange sight. The mechanicals practicing for their play had paused not far from the sleeping fairy queen. Bottom, the weaver who was to play the leading role, became the butt of another of Puck's jokes. The prankster clapped an ass head over Bottom's own foolish pate and led the poor fool a merry chase until the weaver was at the spot where Titania lay sleeping. Thus when she awakened she looked at Bottom still wearing the ass head. She fell instantly in love with him. When Oberon learned of the mistake Puck had made in placing the juice in Lysander's eyes, however, he tried to right the wrong by placing the love juice also in Demetrius' eyes, and he ordered Puck to have Helena close by when Demetrius awakened. His act made both girls unhappy and forlorn. When Demetrius, who she knew hated her, also began to tell her of his love for her, Helena thought that both men were taunting and ridiculing her. And poor Hermia, encountering Lysander, could not understand why he tried to drive her away, all the time protesting that he loved only Helena.

Again Oberon tried to set matters straight. A potion to remove the charm and make the whole affair seem like a dream was to be placed in Lysander's eyes. Afterward he would again love Hermia, and all the young people would be
united in proper pairs. Titania, too, was to have the charm removed, for Oberon had taunted her about loving an ass until she had given up the changeling to him.

The four lovers were awakened by Theseus, Hippolyta, their court, and Egeus. Lysander again loved Hermia and Demetrius still loved Helena, for the love juice remained in his eyes. Egeus persisted in his demand that his daughter marry Demetrius, but since that young man no longer wanted her and all four were happy with their partners, he ceased to oppose Lysander's suit. Theseus gave them permission to marry on the day set for his own wedding to Hippolyta.

Titania also awakened and, like the others, thought that she had been dreaming. After the ass head was removed by Puck, Bottom and his troupe presented "The Most Lamentable Comedy and Cruel Death of Pyramus and Thisby," much to the merriment of all the guests in Theseus' court.

Chapter One is an outline of the approach taken in designing the costumes for A Midsummer Night's Dream. Considerations are the title references, theme, historical period indications, historical character sources, and the director's approach. Topics included the discussion of style, plot (as it relates to the design concept), color, texture, and line.

Chapter Two is an examination of the development of the process in achieving the design concept of the costumes. Included are the preparations prior to designing, the organization prior to construction, the construction of
the costumes for each character grouping, the dress parades, and dress rehearsals.

Chapter Three is an assessment of the costuming within the production. Included is an evaluation of the success of the overall design, individual designs, and color organization.

The appendixes contained are the director's notes, a character distribution chart, sociogram, color organization chart, budget allotment, fabric swatches, photographs of plates and costumes, and a program of the production.
CHAPTER I
AN APPROACH

The purpose of this chapter is to indicate the approach taken in designing the costumes for *A Midsummer Night's Dream*. Considerations involved were the title implications, the theme to be pursued, the two historical periods involved, the dramatizations developed from historical sources, and the director's approach to the play.

The first consideration was the title which alludes to several suggestions of the tradition of folk belief and festival: a time of action involving Midsummer Eve; a mood attributed to midsummer; and a dream innuendo. There was a folk belief that midsummer was a time when people were most likely to imagine fantastic happenings because "the higher the sun and the longer it beats down, the more likely one is to get sunstroke, and mild attacks of sunstroke could be conducive to all sorts of hallucinatory experiences."\(^1\) This fact implies an aura around the play. Midsummer is a day of year that usually occurs on June 21st, a turning point within the seasons. To ensure life and vegetation during these changes of the seasons, the Greeks held celebrations and fertility rites: a winter festival to enforce the warmth

and the hearth was on December 21st, the longest night of the year; and another festival was on June 21st, the shortest night of the year, to shut out the coldness and again enforce warmth. Leo Salingar remarks, "It was also in the ancient tradition of rejoicing so as to usher in a fresh season and also purging away evil so as to begin the year anew or warding off the threatening spirits set loose at a turning point of the year."  

Midsummer Eve, a descendant of the June festival, was a traditional Elizabethan holiday. The title suggests Midsummer Eve as the time of action, but the dialogue leads us to believe it takes place around May Day, another Elizabethan holiday: in Act IV, Theseus, Hippolyta, and their court go into the forest where they find the lovers sleeping. Theseus immediately proclaims:

No doubt they rose up early to observe  
The rite of May; and, hearing our intent,  
Came here in grace of our solemnity. (IV.1.135-7)  

The opening lines of the play relate that the action will take place over a period of four days, rather than one night as the title suggests:

Now, fair Hippolyta, our nuptial hour  
Draws on apace; four happy days bring in  
Another moon: but, O, methinks, how slow  
This old moon wanes! she lingers my desires. (I.1.1-4)

There is no indication between these scenes that the forest

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experiences have taken any longer than one night as the title implies. This shows an apparent contradiction, but, as Cesar Lombardi Barber points out, "Shakespeare does not make himself accountable for exact chronological inferences." Therefore, the dramatic action in the Western Kentucky University production was treated as if it happened in one night and day.

Since Shakespeare does not pinpoint a definite time of action, the title could merely suggest a mood that was attributed to Midsummer. Both Midsummer Eve and May Day were holidays in which there were celebrations of a number of different pastimes: pageants, masques, sports, morris-dances, disguisings, mumblings, and others. Because the celebrations were similar, this Maying can be thought of as happening on a midsummer night, even on Midsummer Eve itself. These references immediately set an atmosphere, and as Salingar states, "Midsummer is the magic moment of wheels of fire and of the fernseed that produces invisibility, of revelations as to future brides and bridegrooms and of encounters with the fairies."5

The title is not merely suggestive of an occasion and mood, but also of a dream which is based in reality. Although it seems very real, a dream is only a subconscious abstraction. David Bevington describes this abstraction in his introduction.

4C. L. Barber, Shakespeare's Festive Comedy (Princeton, New Jersey: Princeton University Press, 1959), p. 120.

5Salingar, p. 227.
to the play: "The motif of love is developed as an imaginative journey from reality into a fantasy world created by the artist, ending in return to a reality that has itself been partly transformed by the experience of the journey." The play is projected by the playwright as a romantic fantasy and was interpreted as such by the director and designer.

The second consideration, the thematic concept as applied to this particular production, was interpreted as a rise to a purer sense of self-fulfillment because of the dream. Shakespeare illustrates this contrast with a reality-based world (the city) and a fantasy-based world (the woods). In presenting this magic, he stressed the fact that there are incidents in one's life that one does not understand which are not completely rational or easily explained. Shakespeare is dealing with the emotional senses and the illusions projected in relation to love. A number of illusions are determined by chance and some by manipulation in the play. The first, through chance, is that both male lovers are in love with Hermia. Later, through manipulation, both are made to believe they are in love with Helena. Another manipulated illusion is that Bottom appears as an ass. Still another illusion is that Titania is lured to fall in love with Bottom as the ass. Emotions are seen as magical as one is in love only when one believes he is in love. Subsequently, some illusions are destroyed while others are restored.

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Harmony is achieved because the illusions change the attitudes, and the attitudes change the law. Shakespeare deals with this emotional experience as an inward metamorphosis.

The third consideration was the two historical periods referred to in the play: the Greek and Elizabethan. The setting of the city is classical. The mechanicals are suggested as being Elizabethan craftsmen. This and several other anachronisms indicate the play is a combination of both periods: a reference to Midsummer Eve, an Elizabethan holiday, Theseus as "Duke of Athens," a term for Elizabethan aristocracy, and Philostrate as Master of the Revels, an Elizabethan licenser of theatres.

The fourth consideration was the dramatizations; while the source of the plot is considered to be originally Shakespeare's, the characters have been selected from various sources available to him during the time: literature, mythology, folklore, and history. Similarities may be drawn from these sources and the dramatizations in the play.

Three character groups were dealt with: the citizens of the city (Greek), the mechanicals (Elizabethan), and the fairies (medieval). The sources of these groups needed to be examined to give a better insight toward the establishment of relationships in the design concept.

Scholars believe that _A Midsummer Night's Dream_ was written for a wedding celebration. The framework of the play parallels this with the approaching marriage festivities of Theseus and Hippolyta. These mythological characters were
dramatized prior to Shakespeare in Geoffrey Chaucer's *The Knight's Tale*. Chaucer depicts Theseus as an admirer of women and defender of righteousness. Other sources that might have been used in relation to Theseus' character were Sir Thomas North's translation of Plutarch's *Lives of Noble Grecians and Romans* and Publius Nasor Ovid's *Metamorphoses*. In Plutarch's *Lives*, one section is devoted to the "Life of Theseus." In Ovid's *Metamorphoses*, the mythology is not necessarily true to historical accounts but rather a fictionalized version.

Historically, Theseus had many affairs, some of these happening during his warrior expeditions. One of these expeditions was to the land of the Amazons, where warrior women presided. Theseus captured their queen, Anitope, and later took her as his wife. She had a child by him who was named Hippolytus. The feminine form of Hippolytus is Hippolyta, which has replaced her original name in most books of mythology. Hippolyta came from a land where women fought on horseback with javelins and bows and carried shields shaped like the crescent moon. They needed complete freedom of movement in the maneuvering of their shields. Legends explain how they achieved this freedom, "by cauterizing the left breast in infancy so that it never developed and left that side free for the maneuvering of the shield." The term "Amazon" comes from a Greek word meaning "breastless." Hippolyta loses her militant Amazon disposition in the play and becomes more of a romantic:

7Asimov, p. 18.
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities. (I.i.8-11)

Theseus was thought to have been a womanizer; however, in A Midsummer Night's Dream he is presented not as a womanizer, but a man of passionate desires:

Now, fair Hippolyta, our nuptial hour
Draws on apace, four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes: she lingers my desires,
Like to a stepdame or a dowager,
Long withering out a young man's revenue. (I.i.1-6)

Also Oberon and Titania's discussion of him (II.i.75-91) recalls his affairs (see p. 21 below). Both characters were lifted from Greek myth, thereby capitalizing on their notorious legendary dispositions.

Historically, Aegeus was also linked to Theseus as his father, but there is no indication in the script that this connection was pertinent in Shakespeare's writing of the play; Egeus is Hermia's father. The spelling was changed; the "A" was dropped probably due to the vowel change in Elizabethan spelling. The name "Egeus" was a common name, and so it is doubted that there was any historical connection.

The name "Philostrate" is found in The Knight's Tale. When Arcite disguises himself as a page, he assumes the name "Philostrate." Since this was a probable source used by Shakespeare in dramatizing Theseus and Hippolyta, he might also have lifted the name "Philostrate" from this same source. In the play, Philostrate is referred to as Master of the Revels, an Elizabethan term acknowledging him as an official
of the royal household who was licenser of all the plays and acting companies, thus giving the crown complete control over the theatre. He connects the play of the mechanics to the court of Theseus.

The remaining citizens are the four lovers; their origins are split and seemingly come from various Greek sources. Hermia may be suggested from the god of messengers, Hermes, the Roman Mercury, which accounts for her fiery personality:

O me! you juggler! you canker blos.som!
You thief of love! what, have you come by night
And stolen my love's heart from him. (III.ii.292-4)

Hermia is a brunette; Helena a blonde:

Not Hermia, but Helena I love.
Who will not change a raven for a dove? (II.ii.114-5)
The name "Helena" could have evolved from the Greek work "helene," meaning light. Demetrius may be paralleled as the masculine version of Demeter, the goddess of fertility. It was his virility that attracted Helena:

Demetrius, I'll avouch it to his head,
Made love to Helen's daughter, Helena. (I.1.105-9)

Lysander might have been characterized from Plutarch's "Life of Lysander." There are no relevant indications other than Lysander's historical characteristics of craftiness and deceitfulness, which Shakespeare mellowed into a cunning quality:

There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law

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Cannot pursue us. If thou lovest me then,
Steal forth thy father's house tomorrow night. (I.1.163–6)
The lovers' origins are diverse, but all can be traced to
Greek sources from which the names were borrowed and some
slightly changed.

The source for the next group of characters, the
mechanicals, can be found within Shakespeare's own background.
There are six mechanicals in which a correlation between
their names and trades can be drawn. Peter Quince is a
carpenter: quince or quines refer to blocks of wood for building. 9  Francis Flute is a bellows-mender: flute is relative
since the sides of bellows are fluted. Tom Snout is a tinker:
he deals mostly with the repair of kettles which have spouts
or snouts. Snug is a joiner: Snug is appropriate for it is
a joiner's purpose to butt the pieces of wood snugly together.
Robin Starveling is a tailor: the name Starveling adheres
to the long tradition of tailors being weak and cowardly.
Nick Bottom is a weaver: bottom signifies a skein of thread.
Bottom is also a pun on "ass," an association that is rein-
forced visually by his transformation which parallels that
of Lucius into an ass in The Golden Ass by Madaurenensis
Apuleius, a source available during the time. The chief
reason for the mechanicals in the play is to contrast their
humor with that of the aristocracy's and to prove Bottom an
ass.

To illustrate this humor more explicitly, Shakespeare

9 Asimov, p. 22.
has the mechanicals perform "The Most Lamentable Comedy and Cruel Death of Pyramus and Thisby" before the court. The story of Pyramus and Thisby appeared frequently in literature, such as in Chaucer's *The Legend of Good Women*, George Pettie's *The Petite Palace of Pettie His Pleasure*, William Painter's *A Gorgeous Gallery of Gallant Inventions*, and in Ovid's *Metamorphoses*. The tale was well known to the Elizabethan audience:

Pyramus and Thisby were a youth and maiden of Babylon who lived in adjoining houses, fell in love with one another but were kept separate because of parents' disapproval. They talked through a chink in the wall that separated the estates and arranged to meet outside the city one night. Thisby got there first but was frightened by a lion and fled, leaving her bloody veil. Pyramus arrived, found the lion's footprints and the veil. Coming to a natural conclusion, he killed himself. When Thisby returned, she found Pyramus' dead body and killed herself as well.  

Shakespeare has taken this tragic love story and recreated it into a farce when acted out by the mechanicals.

The last group of characters are the fairies whose sources can be traced to medieval literature and English folklore. It was not until the fourteenth and fifteenth centuries that fairy and folk beliefs were beginning to be taken in a lighter perspective, an attitude that prevailed during the Elizabethan age. The recorded superstitions of the time probably gave Shakespeare the needed source information. They were often characterized as frolicking little creatures who delight in moonlight, music, and fragrance.

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10 Asimov, p. 23.
In the play, they are described in much the same way:

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire;
I do wander everywhere,
Swifter than the moones sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tell her pensioners be;
In their gold coats spots you see.
Those be rubies, fairy favors;
In those freckles live their savors.
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone.
Our Queen and all her elves come here anon. (II.i.2-17)

Puck reinforces the suggestion of their size: "...all their
eelves, for fear, / Creep into acorn cups and hide them there
(II.i.30-1). Joseph Ritson defines a fairy of English trad-
ition as, "a species of being partly material, partly
spiritual, with a power to change its appearance, and be, to
mankind, visible or invisible, according to its pleasure."11
It was also believed that these beings were dethroned gods
with the earth as their purgatory and their materialization
coming from nature's elements. Even though Shakespeare
might not have viewed these little creatures as dethroned
gods, their names do come from nature: Peaseblossom, Cobweb,
Moth, and Mustardseed.

The name "Puck" was found in such literature as
Reginald Scot's The Discoveries of Witchcraft. In Scottish
mythology, Puck was king of the elves, an evil demon. His
role diminished in English folklore to a mere mischief

11 Joseph Ritson, Fairy Tales Illustrating Shakespeare
maker, Robin Goodfellow, a name that is used to refer to Puck in the play:

Either I mistake your shape and making quite,  
Or else you are that shrewd and knavish sprite  
Called Robin Goodfellow. Are not you he  
That frights the maidens of the villagery;  
Skim milk, and sometimes labor in the quern,  
And bootless make the breathless housewife churn;  
And sometime make the drink to bear no barm;  
Mislead night-wanders, laughing at their barm?  
Those that Hobgoblin call you, and sweet Puck. (II.i.32-40)

Pucks misled night wanderers and changed like bogie beasts into all sorts of shapes to deceive men's wits. Hobgoblins were believed to be rough, hairy spirits that hung around the home playing pranks on maidens and servants. In the play, Puck refers to himself as this folk figure as well as Oberon's jester:

I am that merry wanderer of the night.  
I jest to Oberon, and make him smile  
When I a fat and bean-fed horse beguile,  
Weighing in likeness of a filly foal;  
And sometimes lurk I in a gossip's bowl  
In very likeness of a roasted crab,  
And when she drinks, against her lips I bob  
And on her withered dewlap pour the ale. (II.i.44-51)

Puck refers to Oberon as "King of the Fairies" as well as the "King of Shadows"; this latter reference seems to be Shakespeare's inventor, but the first is not. Oberon, King of the Fairies, can be found in Ovid's *Metamorphoses*, Robert Greene's *James IV*, Edmund Spenser's *The Faerie Queen*, and in a fifteenth century French romance translated by Lord Berners, *Huon de Bourdeaux*. In the latter source, one of the earliest introductions of Oberon as King of the Fairies, he is fictionalized as a dwarf the size of a three-year-old; he is the French version of Alberich, the German elf king.
In the play, Oberon is thought to be full-sized or at least able to take any shape he wished as Titania, Queen of the Fairies, indicates:

When thou has stolen away from fairyland
And in the shape of Corin sat all day,
Playing on pipes of corn, and versing love
To amorous Phillida. (II.i.65-9)

Phillida and Corin were traditional names for lovers in pastoral verse. Like the classic gods, both Oberon and Titania love mortals:

But that, forsooth, the bouncing Amazon,
Your buckskinned mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity? (II.i.71-4)

How canst thou thus, for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst thou not lead him through the glimmering night
From Perigouna, whom he ravished?
And make him with fair Aegles break his faith,
With Ariadne, and Antiopa? (II.i.75-81)

These verses lead one to believe that Oberon and Titania are human size with their talk of relations with Hippolyta and Theseus. Human-sized spirits were referred to as heroic fairies and found chiefly in medieval romances. They were aristocrats among fairy people, originally dethroned gods and supernaturalized into fairies. They were also the elements of nature controlling the weather and seasons; and when they quarrelled, all nature went amiss:

...The spring, the summer,
The chiding autumn, angry winter change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original. (II.i.112-8)
Oberon and Titania quarrel over a changeling boy. A universal practice among fairies was that they coveted human children and stole them whenever they could. There were a number of reasons for the interchange and the character of the substituted changeling. The usual reasoning given was that golden-haired, beautiful children were desired by the fairies to improve the fairy stock. Sometimes human beings were to be taken as servants. Shakespeare has reversed the terminology and refers to the stolen child as the changeling. Oberon wants this changeling very much as his page, but Titania refuses because the changeling is her acquisition.

Titania is the feminine counterpart to Oberon not only as "Queen of the Fairies" but also in headstrong stature. Titania comes from the word "titan" meaning one that is gigantic in size or power. In Ovid's *Metamorphoses*, the word "Titania" can be found used as an adjective in describing Diana as Queen of the Fairies. In the Scottish stories, too, Diana was said to be Queen of the Fairies. Diana was one of the goddesses of the moon, the representative located on earth. In *A Midsummer Night's Dream*, Titania inherits the rites of Diana; this marks the first appearance in literature of Titania as Queen of the Fairies.

These re-workings were common in Shakespeare's work; he was a commercial writer looking for successful plot and

character outlines. For *A Midsummer Night's Dream* he blended classical myths and legends with medieval beliefs and conventions together with Elizabethan audience lore and wove a plot that has yet to be disputed as his own.

Taking this mixture into account, the director of the Western Kentucky University's production, Dr. Jackson Kesler, presented his ideas at the first conference held on May 3, 1979. He expressed the theme desired, the style, and the primary emphasis. The thematic concept, as previously indicated, was viewed as self-fulfillment reached because of the magical trip. His concern was to stress the realistic beginnings in conjunction with the fantasy world and then back again into reality. A visual image that Dr. Kesler used in describing this direction was that of a parachute as it slowly floats to the earth. He approached the play from the standpoint of a dream, as is suggested by the title. The style of the production was to incorporate this dream-like sense of abstraction from reality. It did not concern Dr. Kesler that the characters were from different time periods, although he did wish to show the class distinctions between them. The primary emphasis of design was to be placed on plot as it progresses from the level of greatest reality, the mechanicals, to the level of greatest abstraction, the fairies.

Individual solutions were taken toward solving each of the problems. To enhance the suggestion of two historical periods prevalent in the play, a combination of the two was
utilized. The design was emphasized primarily through plot development as applied to character groupings and relationships. Color was the primary method of organization, with consideration also of texture contrasts and line directions.

Usually the costuming is an instant indication of the historical period of the play. In _A Midsummer Night’s Dream_, it was to be recognized that there were two historical periods presented; however, in this particular production they were presented abstractly. To achieve this goal, the costume designer decided to incorporate into each design a combination of the fitted Elizabethan clothing style with that of the draped Grecian dress.

Color is the most apparent way to reach an audience because the senses react instinctively; the use of color is a usual way to produce mood. As plot was of prime consideration, the color organization was to be set accordingly. The color organization showed a comparison between the real world and the fantasy world, with the lovers bridging the gap between the two. The concept changed as the characters rose to a purer sense of self-fulfillment. Texture was also an element considered. It aided as a determining factor in illustrating the difference between the reality world with the use of coarse textures and the fantasy world with the use of smoother textures to give group distinctions. Another element, line, was to be incorporated to enhance or subdue the physical attributes of the actors and actresses as related to their characters. Future notice of this was handled after casting.
In summary, this chapter shows the blending of many elements in establishing an approach directed toward designing the costumes for *A Midsummer Night's Dream*. There were five considerations involved: the title suggestions, thematic concept, two historical periods referred to in the script, similarities found between dramatizations and character sources, and the director's approach.

There were five solutions arrived at in establishing an approach: a costume style developed from the Greek and Elizabethan periods, designed with primary emphasis on plot development, color as the method of organization to establish unity, texture as the method of distinguishing character groups, and line use as applied to character and physical body shapes. These were the considerations and solutions taken into account to show *A Midsummer Night's Dream* as a delightful comedy that would allow the audience to subject itself to its own imagination as well as to enjoy the illusions that were projected.
CHAPTER II
THE PROCESS AND CONSTRUCTION

The purpose of this chapter is to outline the development of the design and construction procedures for A Midsummer Night's Dream. The steps to be discussed are the preparations prior to designing, the organization prior to construction, the construction, and the dress parades and dress rehearsals.

The first step of development, the preparations prior to designing, included the approach of the designers, technical costume problems, character organization, design element considerations, physical appearances of the cast, and the number of costumes per performer. In order to assure a visual unity of any production, the artistic endeavors of the director, costume, setting, lighting, make-up designers, and choreographer must be integrated. For this production, certain design agreements were reached between the costume designer and the other artists involved. The city and forest were distinguished through colors of gold and silver, respectively. Gold is a warm color and for this reason it was thought that this color would best represent the city; while silver is a cool color and was chosen to represent the forest. These colors would be reemphasized in the costumes. Further, different curtains were used to assist the audience
in separating locales. To identify the fairy kingdom, capes for Oberon and Titania were to be removed from their shoulders and attached to the set as the forest curtain draping. The capes would also be an incorporation of the director's visual image: they should be large and light enough to float when Oberon and Titania run. The lighting designer was consulted for his choice of gel colors; moonlight blues and lavenders were chosen for the forest scenes. The forest scenes were the primary concern because of the low intensity level desired by both the lighting designer and the director; therefore, the hue intensities of the costumes needed to be strong enough to carry. Straight make-up was selected for the citizens of the city and mechanicals, while the fairies' make-up would become an extension of their costumes. Future agreements were made concerning coloring, variation, and quality. The amount of movement the choreographer planned determined the amount of movement restriction allowed in costumes. The choreography for the fairies incorporated much arm movement and turns; therefore, the costumes had to have total freedom for movement. The choreography for the citizens was a very stately dance, similar to the Elizabethan pavane, for which the amount of freedom of movement needed was not so great. All of these visual aspects, including the costumes, aimed toward establishing a unified production.

Another consideration in the preparation was the technical costume problem of the ass head, which arose from the script. Since the ass head is used as a comic device
in the script, it is a costume problem that requires unusual methods because it goes beyond the normal fabric construction means. Another problem was the characters incorporated by the director: a nurse for Hermia, two attendants each to Theseus and Hippolyta, four extra female attendants for Titania, and three extra male attendants for Oberon. These characters had no textual indications which prompted parallels to be drawn through character relationships.

Still another consideration in the preparation was character organization which was approached first through a character distribution chart and a sociogram (see Appendixes B and C). The distribution chart was divided by major French scenes showing each character's appearance in the show. A sociogram distinguished the character relationships and established the central character. These two graphic methods aided in correlating an association between the kings and queens of the reality-based world and fantasy-based world. The central character unifying the plots was Bottom, who took part in all of them by experiencing both worlds as a human and a non-human.

After these two organizational methods were complete, the design elements of color, texture, line, and form were considered. A color chart was organized following conclusions drawn from the previous two procedures. Reality and fantasy were distinguished by different colors; the colors for the reality-based world were deeper and more intense, such as blue-violet and red-violet, while for the fantasy-
based world, they were lighter and not as intense, such as light blue and pink. The kings were in shades and tints of blues and the queens in shades and tints of reds. The lovers bridged the gap between the two worlds and were indicated as such with a neutral color of cream. The color organization connected the character relationships in association with the plot. To establish Bottom as the central character, the color chosen for him was a muted turkey red. By putting him in this color two other points were recognized: the earthiness of his character and the relationship with Titania; both costume colors were in the red hue family.

The textures would distinguish the groups' differences in class; the characters in the real world required heavier fabrics and were in contrast to those of the fantasy world who were in lighter fabrics. The mechanicals were to be costumed in heavy textured fabrics, while the citizens would be dressed in fabrics that had some weight but not as much as the mechanicals. The fairies required the lightest of fabrics to give the illusion of the image of the weightless parachute.

The line of the costume design was determined through considerations of the physical appearance of the cast. The costume designer watched auditions to identify body shapes that might present problems; for example, the difference in heights of the women who auditioned for Hermia and Helena was not as great as necessitated by the script. Therefore, the line of the costume would need to give the illusion of a
greater height difference. The last element, form, was dealt with in terms of style as a combination of the Greek and Elizabethan periods.

A prerequisite in designing the costumes was the number of costumes per performer as applied to the time of action which was played as though it happened in one night and day. The citizens had two costumes each: they would wear the first until they changed for the wedding. Also, Greek himations would be used as hunting wraps for Theseus, Hippolyta, and their court when entering the forest the following morning. The mechanicals would have one costume each and the required accessories for the play within the play. The fairies needed only one costume each. These were six considerations necessary to examine in order to develop a costume design that would meet the script requirements and unify the artists' contributions to the visual design of this production of *A Midsummer Night's Dream*.

The second area of development was the organization prior to the construction period involving design presentations, budget allotment, pattern and material selection, and construction crew responsibilities. The final sketches were presented and approved September 26, 1979, at the third production conference. Also the costume budget was discussed and set at $2,000.00. Immediately, provisions were made by the designer for necessary expenses besides fabric, such as dye, wax, rhinestones, shoes, patterns, and materials for the ass head in order to meet budgetary limitations. Purchases
were made locally except for one trip to A. Baer & Co. in Louisville, Kentucky, where there was a much wider selection of materials.

Patterns and materials were selected on the basis of distinguishing the three character groups. To establish the mechanicals as the earthiest characters, the level of greatest reality, their material selection consisted of textured cloths such as upholstery fabrics, weaves, and denims. The basic pattern was a tunic with changes made in sleeves and hem length for each individual mechanical. The citizens represented the aristocracy; to reflect this in their costumes, materials selected were antique satins, boucle, quiana, nylon, and satins and sheers for the wedding scene. Either the individual patterns were drafted or a basic bodice pattern was altered for building the costumes. The fairies represented the greatest level of abstraction with emphasis placed on the outline of the body. Material selected was milliskin because it conforms to the body. Chiffon was chosen for overlays for Oberon and Titania. Dancewear patterns for unitards, leotards, and tights were basically used with alterations for individual costume variations.

To save time and eliminate haphazard work, the construction was organized with crew responsibilities divided according to skills. The less experienced workers were given a mechanical's costume to build. More experienced students selected costumes for the citizens. Individual workers were in charge of the fairies' costume construction,
the material dyeing process, and the ass head construction, respectively.

The third area of development was the construction of the costumes for all three character groups which will be discussed in terms of the dyeing and construction problems involved. The three areas will be discussed as applied to each group. Putnam Dyes were chosen because of the greater selection available and greater concentration of color that could be obtained. For the fairies, the dye process was part of the costume design: batik ing the males' fabric and blending dyes for the females' fabric. Obtaining colors of sufficient intensity to carry past the lights presented problems; three dye applications were often needed to obtain the right hue intensity. Construction problems were encountered and handled with little difficulty. The first problem was that the tights pattern was not giving the needed stretch; extra material pieces were inserted to correct the problem. Another problem occurred with the vines on Puck's costume because the florist tape and wire were not pliable enough; twine was successfully substituted. Titania's skirt presented problems since it was cut very full and gathered into the waistband. This presented a disproportionate appearance of her body which was corrected by the removal of some of the fullness.

For the citizens, dyeing of fabric was again utilized. The materials dyed were white quiana, antique satin, and trim. This was tedious work because color value and intensity
were very important in keeping the color organization balanced. Problems arose with the material selected for the attendants: the boucle would not dye the correct color; instead it would dye wet one color but dry another. This problem was solved with the purchase of pre-dyed fabric. In construction of the female attendants' costumes, it was difficult to obtain the right hemline angle in the design; the costumes were eliminated and replaced with short tunics. Another problem that arose fairly early in the construction period was a change of actresses in the role of Hippolyta. The female originally cast was well-proportioned and the design accentuated her physical appearance with a short pleated skirt. Her replacement was built very differently with most of her weight in the hips; therefore, the original design would not work. The skirt was lengthened and the pleats were discarded. The hem length followed a line beginning below one side of her hips and following down to her ankle on the other side.

For the mechanicals the dye process was not as complicated as for the previous two groups; it involved dipping lightweight fabrics to obtain one color. This was a simple process because this time the color did not have to be even or exact. The only major problem with construction of any of the mechanicals' costumes was the extra fullness in the skirt of Bottom's tunic, which was easily reduced at the seams.

The final stage of development involved the dress parades and dress rehearsals. In order to foresee any further
problems, the designer scheduled a dress parade nearly a week in advance of the opening on November 4th. This also indicated exactly how much progress had been made and what was still left unfinished. Fitting problems that were not easily recognized in the closed space of the costume shop were magnified when the costumed actors stood on stage. These problems could easily be solved, then leaving only hems and trim to be attached. The next parade was held on November 8th with the start of dress rehearsals. There were a total of five dress rehearsals before the show's opening on November 13th, each indicating the progress achieved.

In summary, this chapter described the process and execution of the costume design for *A Midsummer Night's Dream*. The first step involved the preparations taken before designing. The next step was the organization planned before the construction. The third step entailed the actual construction of the costumes. The final step included the two dress parades and five dress rehearsals held in preparation for the presentation of the finished production.
CHAPTER III
AN EVALUATION

The purpose of this chapter is to evaluate the costumes for *A Midsummer Night's Dream*. The costume design for the play was a success in that careful analysis was drawn from the script, communication was constant between the designers and director, conscious control was exerted over the design elements, organizational procedure was taken to insure efficiency, and the construction work was completed on time. However, the greater need is to determine those aspects of the project that might have been strengthened. There were weaknesses in individual designs and color organization, which will be discussed in terms of possible reasons why they were unsuccessful, why they were handled as they were, and possible solutions.

The three individual designs that were least successful were Hippolyta, Titania, and Oberon. The first problem, Hippolyta's Act I costume, was the designer's failure to correctly consider the actress's physical shape, as she was bottom-heavy. Unfortunately, the revised skirt design did not mask the problem as desired but emphasized it. The reason Hippolyta was costumed in the skirt with a diagonal hemline was to distinguish her as being originally from a different locale. A possible solution would have been to
drop the entire hemline to the floor; Hippolyta was in a dark red skirt and this along with a floor-length hemline would have masked the problem better. However, lack of time did not allow for this solution. Another design flaw was Titania's skirt which lacked enough fullness to exude an airy, floating quality; instead it was closer to being straight and looked rather limp. The first skirt made for Titania was very full; the fullness was placed under the top of her costume to keep the skirt from actually looking like a skirt but rather a continuation of her body. The fullness was removed because it made her body look unproportioned. A solution to the problem would have been to construct a new skirt, but lack of extra material and budget limitations prohibited this. Also, Titania should have had an extension of the costume shape to indicate her level of equality with Oberon. This was not realized by the designer until performance. If this problem had been caught earlier, it could have been solved. The last flaw detected by the designer was Oberon's costume because it did not compliment the actor's pear-shaped body. Milliskin fabric, which conforms to the body, was a unifying factor in the making of the fairy costumes. To have excluded milliskin in the construction of Oberon's costume would have destroyed the unifying factor sought by the designer. A solution to this problem might have been to limit the milliskin used for Oberon to just the tights.

There were problems with the use of color that might
have been resolved given the time and budget to reconstruct certain costumes. First of all, the attempt to blend-dye the material for the costumes for Titania and the female fairies failed because the fabric appeared to be a solid, uniform color, and did not have the desired appearance of areas of analogous colors. Batiking the material might have given a much more interesting effect similar to that of the male fairies. Also, the repeat of this technique would have suggested more of a unification of the wood inhabitants. Titania's color blending needed to be more of a pink/rose, instead of the lavender which tended to break the correlation drawn between her and Hippolyta. The costumes of the female fairies were various shades of orange; and although they were in the same hue family as Titania, the association was not as clear as it could have been if they also had been closer to a pink/rose hue. A difficult color for the audience to identify was the yellow trim on Hermia's costume; it was not a sharp contrast on cream-colored material. The trim should have been a shade of orange which would not have affected the color organization and would have still related her with Egeus and the nun. The color of the female servants' costumes was originally mauve; these costumes were eliminated by the designer because of difficulty in obtaining the right hemline angle. Budget did not allow for the purchase of more material; therefore, second material was used from that which was available in stock; a deeper shade of red was the closest shade found to suffice.

In spite of these weaknesses, the costuming for this production was successful. First, there were no negative responses from the cast; all felt that their costumes enhanced their characterizations. Second, the costumes never restricted necessary movement. Third, no costume called undue attention to itself at inappropriate moments. Artistic success was achieved through the conscious effort of the designer in paralleling the two worlds with color similarities, while a connection was made with the lovers costumed in a neutral color. The idea of the level of greatest reality up to the level of greatest abstraction was developed through the use of rough to smooth textured fabrics, respectively. The thematic concept interpreted as a rise to a purer sense of self-fulfillment was exemplified through the spectacle of the wedding. The design as a whole was successful in that the style was consistent, the mood was appropriate, and the ensemble was apparent.
AFTERWORD

The purpose of this project was to outline the measures taken in designing and constructing costumes for *A Midsummer Night's Dream* and then to examine the results of the attempts made by the designer in trying to help create a total unified production.

To substantiate a unified style to be developed in designing the costumes for the play, the designer followed suggestions found in the title, theme, historical periods, character sources, and the director's approach. The conclusions reached as a result of this research indicated that a combination of period styles, design with plot emphasis, color organization for plot, texture considerations for contrast, and line considerations for character/actor would be the best direction to be taken in achieving the goals established.

To show the progression, the steps were outlined following the execution of the costumes. Items discussed were preparations prior to designing, organization prior to building, the construction, and the dress parades and dress rehearsals.

For a designer to be able to look at his work objectively and recognize the success and/or lack of success of different aspects of his work is an acknowledgement of a
thought and growing process toward higher artistic goals. This designer feels this project has been a very valuable experience in communication, cooperation, and evaluation as it pertains to the creation of a design concept.
APPENDIX A

DIRECTOR'S NOTES
GENERAL APPROACH

Taking the obvious suggestion from the title, *A Midsummer Night's Dream* is a comedy about a dream and must in all regards be approached from this standpoint. A dream, though rooted in reality and close to reality, is however only an abstraction. All aspects of this production will hopefully take this angle: abstractions from reality. The festival of Midsummer Night's Eve finds its origin in myth, fable and mystery and evidently Shakespeare might have had this mood, feeling, or approach in mind as all of the elements seem to lend themselves well to such an interpretation. The director and designers should not lose sight of the general approach: to emphasize the dream-like abstractions from reality in all production aspects. Major emphasis will be placed upon plot with secondary importance to language and even less to character.

PLOT

The plot is composed of three actions, conflicts: the mechanics (players), the young lovers, and the fairy kingdom. The progression of the plots climbs in the above order from the level of greatest reality to the level of greatest abstraction.
and should be so presented. The central element unifying the plots would be Bottom and the location of the woods. Bottom participates in all plots and in both locations (city and woods) as both human and non-human.

The plot, one of the few that Shakespeare wrote himself or stole from an as yet uncovered source, is one of great movement and action. All three plots are fast off the ground and quick into development as soon as the characters leave the expository setting of the city (reality) and reach the woods where the magic, illusions, and dreams run their merry course. This locale sets the pace for the action as light, nimble, swift, unencumbered, airy, facile, floating—a parachute without much weight pulling it to the ground, almost in slow motion of a fast action or the type of photography that captures the ease of a flower blooming—no great exertion, exhaustion, panting—definitely no sweat or Gatorade—for the most part. Somewhat contrasting to this, however, are the mechanics—the would-be actors who aspire to this world of pretend, dream, inspiration but never quite succeed. Whereas all other action in the world of dream illusion succeeds, they are trying to create an illusionary world but never reach it. Just as a dream prevails then disappears, the action begins and ends in total reality.

The time span of the action, regardless of what William Shakespeare says, will play in one day and night. The symbolism suggested by some of the critics does not interest me and the references to time will be generally ignored.
The early point of attack and simple premises of the conflict, particularly with the lovers' and mechanics' plots, reduces the necessity for prolonged exposition. The fairy plot is more complex due to the late introduction of exposition and the later point of attack. The inciting incidents are clearly stated and easily comprehended by the audience. The premise of the conflict is believable.

The major dramatic question of the plots is veiled in the suspense of whether or not each group will attain their objectives or desires: the mechanics, their play; the lovers, their proper mates; and the fairies, their desires.

THEME

The idea of the play could take a number of slants; however, I would like to emphasize the realistic beginnings, a magical trip exploring the realms of fulfillment, and finally realization by whatever means (a rise to true self-fulfillment). The conclusion is a joyous return to normalcy unaware of the nature of the experience but so much the better for it. It is almost as if one in order to avoid a bad scene or a tough decision seeks release or escape in a mystical trip. In a dreamy self-induced trance, suddenly the haze parts long enough for a ray of relief or insight to clear the dilemma. The response follows: "Oh, why didn't I see that before now? Why, of course!" Order returns and rationality prevails and mild catharsis (relief) occurs. Conversely, however, in A Midsummer Night's Dream the clouds don't part, the solution...
dawns in the wooded darkness by more devious means. The didactic element is a far second to the main purpose of entertainment and this object must not be circumvented. The humor arises from the extremes to which the plot and characters take themselves and allow themselves to be taken.

CHARACTER
Attached is a character listing with a few suggestions for additions. The extras (if any) are not definite at this point. The fairy court will probably be composed of females.

The characters in A Midsummer Night's Dream are all one-dimensional and lack complexity and depth. Much of the humor arises from their single-mindedness. The characters exist on a very straightforward level. The only advancement to a more universal level would be in the questing toward goals and aspiring to greater fulfillment. All of them possess recognizable desires, wills, and values; all are steeped in moral and understandable motivation and respectability. The earnestness of their motivations and actions, given the circumstances and regardless of the level of abstraction, is the keystone of the comedy. The characters need not be humorously exaggerated or overplayed in order to be funny. The humor will arise from the earnestness of the characters, their determination in their pursuits, the fantastic situations in which they find themselves, and the rapidity of the changes in their circumstances. The characters will approach the dramatic action in the same seriousness
or believability with which a dreamer responds to the "reality" or momentary presence of total surrender to the actuality of a dream. A dreamer usually reacts with a feeling or exclamation, "It was so real!" Dreamers always suspend disbelief and succumb totally to the immediacy of the dream situation.

Just as in dreams, characters sometimes become bigger, not distorted or grotesquely exaggerated, but abstracted to a "purer" or larger form or assume "ideal" proportions; so, too, do the characters in A Midsummer Night's Dream. The "ideal" qualities of the characters will be strongly magnified so that physical appearance will be an important consideration in casting.

Whereas basic premiseal decisions are character-motivated and implemented, the characters in A Midsummer Night's Dream become so removed from reality that their normal patterns of choice and decision-making are inadequate: machinations are left to the magic potions of the abstract magicians. The conflict hinges on the antics of the members closest to the dream world but with the ability to survey the real world. The lovers and mechanics are displaced in an alien territory (the woods) and then are victimized and controlled by the natives and the different rules of the game. Who is to say that in this higher world, motivations are not correctly grounded so much in magic and secret potions?
SPECTACLE

SET: Technical considerations of the settings should always be based on an Elizabethan theatrical model. The setting should provide the same basic acting areas as the historical model; forestage, inner below, inner above, side stages, side above areas (Elizabethan windows). Working from this model, the design should provide an abstraction of the original with suggestions of the original acting areas but with modifications, naturally.

The script calls for two distinct settings: the city and the woods, reality and dreamworld. There should be a marked difference between the two achieved through changes of decor, flying elements, certainly mood—whatever can be done quickly and easily, AND MAGICALLY—a scrim would work nicely in the inner below areas and elsewhere? The nice thing about it is that the settings do not shift back and forth during the play. Whatever the designer can employ to convey the separation of the settings with the greatest amount of sheer, visible magic is desired—revolves, scrims, flying units raised or lowered.

The suggested stage acting areas would be on three levels with a preservation probably of the symmetry of the Elizabethan stage. Ramps could be used effectively by the director if compatible with the design. If possible I would like to have entrances directly from upstage stairs onto the highest acting area which should be center. Hopefully the acting area will come as far downstage as possible. The main
descriptive term would be magical transformation—the illusion of a passage from the cares of the real world into an abstract world of a pleasant dream. The feeling of the stage should not be any more massive or heavier than necessary to provide the acting levels.

The stage props and furnishings would be minimal as in the style of the Elizabethan theatre. The greatest problem is that the dreamers sleep onstage on the ground and designated areas will have to be provided which should be raked—raked side acting areas? Seating areas (bench arrangement) could be architecturally designed into the set or provided by rocks, etc., but I would prefer not to use the curtain or to break the action by intruding stagehands going from the city to the woods.

The textural facade treatment of the set is open totally to suggestions from the designer—perhaps lights and costumes would want some input here.

LIGHTS: Much of the above applies also to the lighting designer. The lighting for this production will be very important in enforcing the moods and changes from the city to the woods. The change from day to night to day will be conveyed. You should work on a special effect to enforce the scenes using the magic potion. I am open to a variety of suggestions for special effects. Note carefully the lighting requirements of the actors' play.

COSTUMES: The sense of an abstraction from historical garments should be conveyed in costumes as well. I do not
want the costume to intrude but be designed free, airy, nimble, to allow for total movement. The players are another case altogether. I am not at all adverse to showing the bodies of the actors and will probably have auditionees wear leotards and tights to the callbacks. I will await your decision as to the extent of establishing a historical/geographical location with the costumes—however, whatever is done in this regard should be minimal and here again employ suggestion rather than implicit statement. I am not bothered by the fact that the setting is supposedly classical and the players are obviously Elizabethan. There should be distinctions in the costumes of the three classes of characters: the mechanics, the citizens and the fairies. The costumes should reflect the change in locale, mood, and feeling from the city to the woods. As far as the woods is concerned, the costumes could be conceived as being very close to ballet or dance costume, but don't restrict them to mere dressings/adornments for the tights. In no sense should the fairies be grotesque—overly exaggerated—but rather viewed as higher forms or ideals of the humans. A distinction will be made but nothing in the order of bizarre wigs, masks, gigantic ears or star-wars figures—no gossamer wings, drooping antennas or three eyes, either.

The problem of the ass head is yours but we do have the heads from La Mancha. Actors will have to rehearse in tights and leotards once off-book in order to have complete movement.
CAST OF CHARACTERS

Theseus, Duke of Athens, virile, handsome, authority figure, 25-27
Egeus, father of Hermia, older, frustrated, prominent citizen, 40
Lysander
lovers of Hermia, young, handsome competitors, 18-20
Demetrius
Attendants, lords of the court, somewhat older types, advisors to Theseus' father
Philostrate, older Master of Revels, very devoted to duke, trusted guardian, oldest character
Peter Quince—carpenter
Nick Bottom—weaver
Francis Flute—bellows-mender
Tom Snout—tinker
Snug—joiner
Robin Starveling—tailor
Hippolyta, fiancee of Theseus, attractive imposing appearance
Hermia, daughter of Egeus, loves Lysander, young, beautiful, 18-20
Helena, loves Demetrius, 18-20
Nurse, older spinster cares for Hermia, attracted to Philostrate
Oberon—king of magic kingdom, handsome, powerful in stature but powerless against Titania
Titania—queen of fairies
Puck—Harlequin of fairies, nimble, moves very well
Peaseblossom
Cobweb
Moth
Mustardseed
Fairies 2-4, extra
APPENDIX B
CHARACTER DISTRIBUTION CHART
## CHARACTER DISTRIBUTION CHART

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APPENDIX C

SOCIOPHARM
APPENDIX D

COLOR ORGANIZATION CHART
APPENDIX E

BUDGET ALLOTMENT
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APPENDIX F

FABRIC SNATCHES

PHOTOGRAPHS OF PLATES AND COSTUMES
Flute
Theseus's Attendant
Act I
Hippolyta's Attendant
Act I
Hippolyta's Attendant Wedding
Philostrate Wedding
Demetrius
Wedding
Egeus
Wedding
Bottom (ass)
Puck
WESTERN KENTUCKY UNIVERSITY THEATRE

presents

Shakespeare's

A MIDSUMMER NIGHT'S DREAM

Nov. 13 - 20 at 8:15 p.m.
Nov. 18 at 3:00 p.m.
Russell H. Miller Theatre
TO OUR PATRONS

Patrons are reminded that any contributions they may be able to make toward the costume or property areas will be gratefully received. Our production staff will call to pick-up, properties, turning-preheating clothing. All donations are tax-deductible. Names and addresses of those making contributions may be left at the box office or arrangements can be made by calling the Director of Theatre at 742-1296.

The Russell Miller Scholarship Fund established in 1968 as a memorial to Russell Miller, former Director of Theatre, recognizes outstanding academic achievement among theatre students. The recipient of the scholarship for the year 1979-80 is Thomas Barnes. Anyone wishing to make a contribution to this fund or wishing further information may call the Director of Theatre at 742-1296.

FUTURE EVENTS

WESTERN KENTUCKY UNIVERSITY THEATRE

presents

A CHRISTMAS CAROL
December 13 Th
Russell H Miller Theatre

THE RUNAWAY
by T. S. Gratzky
February 8 10
Russell H Miller Theatre

ALADDIN
by Mike Schwartz
November 16 18

Western Kentucky University Dance Company
Western Kentucky Symphony Orchestra

IN CONCERT
December 9 10
Van Meter Auditorium

Donations will go to the
renovation of the Capitol Theatre

BY SHAKESPEARE

A MIDSUMMER NIGHT'S DREAM
Nov. 13 - 20 at 8:15 p.m.
Nov. 18 at 3:00 p.m.
Russell H Miller Theatre
The vitality and range of the educational aspects of the program of Western Kentucky University Theatre are best demonstrated by the achievements of the work of a number of talented and dedicated students in all aspects of theatre. The theatre faculty takes special pride in commending the efforts of the three student designers whose work is exhibited in tonight's performance:

TOM TUTINO (Set Designer) is a senior theatre major from Bowling Green. His set design credits include You're A Good Man Charlie Brown, I Am A Camera, and The Miser, the latter having won third place in the 1978 Southeastern Theatre Conference Design Competition. In addition Tom has designed lighting for Look Back in Anger, An Evening of Dance VI, You're A Good Man Charlie Brown, and Tom Sawyer. He has been employed as a shop assistant since his freshman year. He has worked professionally as a carpenter/electrician at the Alabama Shakespeare Festival, the Nebraska Repertory Theatre, and Horse Cave Theatre. Tom has been recognized, at the 1977, 1978, and 1979 Honors Convocations. He was a recipient of a Regent's Scholarship for his freshman year. He was elected Outstanding Freshman by Alpha Psi Omega. A member also of Western Players, he is the winner of the Russell Miller Scholarship for this year.

PHYLLIS VAN CLEAVE (Costume Designer) is a second year graduate student from Morganfield. During her undergraduate studies in theatre here at Western, she acted in Fugitive Kind, Incident At A Grave, Lord Byron’s Letter, and The Serpent. She also directed a production of Trifles for Studio Theatre. During her senior year, she became interested in costuming and has designed and made costumes for Hansel and Gretel, Come into the Garden, Maud, Shadow Play, and The Hot L Baltimore. For the past two summers she has been employed at Discoveryland Outdoor Musicals in Tulsa, Oklahoma, as a costume assistant and wardrobe mistress. She is a member of Alpha Psi Omega and Western Players.

JONATHAN SPROUSE (Lighting Designer) has quite a record in theatre. From his early work as an apprentice at the Cave City Theatre Under the Stars the Bowling Green senior has gone on to design lights for the opera La Traviata, for The Miner, Blood Wedding, and The Rimmers of Eldritch, and for the Interpreters' Theatre productions Fahrenheit 451 and Final Payments. His work includes set designs for the Fountain Square Players' productions George Washington Slept Here and The Rimmers of Eldritch, as well as duties with sound, properties, and carpentry on numerous other productions. Acting credits include the drunk, Muff Potter, in Tom Sawyer, and the beau in Mr. Crinkle's Magic Spring.
WESTERN KENTUCKY UNIVERSITY THEATRE presents

Shakespeare's A Midsummer Night's Dream

Directed by
Jackson Kesler

Costumes by
Phyllis Van Cleave*

Choreography by
Mary Ann Mager

Settings by
Tom Tutino*

Lights by
Jonathan Sprouse

Make-up by
Tom Thelen

CAST

Thesus, Duke of Athens

Egues, father to Hermia

Lysander, in love with Hermia

Demetrius, in love with Hermia

Philostrate, Master of Revels

Peter Quince, a carpenter

Nick Bottom, a weaver

Francis Flute, a bellows-mender

Tom Snout, a tinker

Snug, a joiner

Robin Starveling, a tailor

Hippolyta, Queen of the Amazons

Hermia, in love with Lysander

Helena, in love with Demetrius

A Nun, nurse to Hermia

Oberon, King of the Fairies

Titania, Queen of the Fairies

Puck

Peaseblossom

Cobweb

Moth

Mustardseed

Attendants to Thesus

Attendants to Hippolyta

Attendants to Oberon

Attendants to Titania

SETTING

The action takes place in the Duke's Palace, Quince's house, and woods around Athens.

There will be one ten minute intermission.

PRODUCTION STAFF

Technical Director
James L. Brown

Assistant Director
Tracy Lee Wilson*

Production Assistant
Jill Heaberlin

Stage Manager
J. Kevin Call

Assistant Stage Manager
Phil Shirley

Master Carpenters
Tom Tutino*, Jonathan Sprouse

Set Construction Crew
Theatre 252 Class

Stage Crew
Rebecca Buckman, Dobehi Lacaden

Lighting Crew
Jonathan Sprouse, head;

Steve Dick, Dave Gregory

Costume Crew
Roy Owsey, Kathy Wise

Shelly Barrett, head; Catherine Creager,

Lynn Harover, Jill Heaberlin, Anne Gorman*

Linda Lane, Sherry Madewell, Jack Pickett*

Steven Stines, Susan Towlie, Janet Wilheit

Cynthia Jo Winstead, and Theatre 251 Class

Andrea Blakely

Ted Bowne, Pam Cottrell

R. Keith Hess*, head; Lisa Hill,

Jonell Mosser

Dean Warfield, head; Steve Dick

Marv Nakashige

Tom Thelen, head; Don Blais

Becky Jackson, Beth Kirchner,

and Theatre 153 Class

Cindy Bush

Ava Maria Francesca Carlotta

Mary Jo Kuhn, head; Tina Howard,

Mindy Fulmer, Lisa Kunckemoeller,

Dobehi Lacaden, Tim Larsen, Jean Walker

Jeff Prather, head; Kevin Easley,

Janet Hanson, David Himmliebeheber,

Mary Nakashige, Mary Jane Stephens*

Wardrobe Mistress

Dressers

Prop Crew

Sound Crew

Make-up Crew

Poster Design

House Manager

Box Office

Publicity

Mary Jo Kuhn, head; Tina Howard,

Mindy Fulmer, Lisa Kunckemoeller,

Dobehi Lacaden, Tim Larsen, Jean Walker

Jeff Prather, head; Kevin Easley,

Janet Hanson, David Himmliebeheber,

Mary Nakashige, Mary Jane Stephens*

Paul Burks

R. Keith Hess*

Rebecca Buckman

Lisa Kunckemoeller

Kevin Easley

Torn Thelen

Sandy Belt

Lorraine De Lorenzo

Jill Heaberlin

Debbie Miller

*Member of Alpha Psi Omega
SETTING

The action takes place in the Duke's Palace, Quince's house, and woods around Athens.

There will be one ten-minute intermission.

SYNOPSIS OF ACTION

Act I

The wedding plans of Duke Theseus to Hippolyta are interrupted by the complaints of Egeus that his daughter Hermia refuses to marry his own choice. Demetrius and prefers to marry Helena instead. In order to escape the Duke's edict that she must marry Demetrius, enter a convent or be put to death, Hermia and Lysander plan to meet in a wood away from the Athenian law and to take refuge with Lysander's aunt, Helena, a close companion, is told of the plan but decides to reveal it to Demetrius who had previously been her suitor and whom she still loves. Next, a company of rustics gathers to rehearse a play for the Duke's wedding, but they decide to venture into the woods for rehearsals less that entertainment be discovered by a rival group.

In the forest, with the help of Puck, Oberon decides to humiliate Titania for her refusal to surrender an Indian boy. He orders Puck to procure a flower that has the power of creating love for the first object seen by anyone whose eyes have been anointed with its juice. Demetrius, followed by Helena, comes to the wood searching for the runaway lovers. Oberon, witnessing Demetrius' mistreatment of Helena, orders Puck to anoint the eyes of the one dressed in Athenian garb, unaware that more than one such attired man is in the wood. Oberon anoints the eyes of sleeping queen, just as Hermia and Lysander, wear, from the long flight enter and decide to sleep close by. Puck, seeing Lysander mistakenly anoints his eyes only to have him eventually awakened by Helena, who immediately becomes the object of his affection.

Mischief Puck gives Bottom an ass's head while the rustics are rehearsing in the wood. Titania is awakened as Bottom sings and is immediately enamoured of the ass.

Act II

The complications reach the point of total bewilderment as Oberon and Puck struggle to resolve the correct pairing of the lovers. Just as Oberon decides that Titania has endured enough and removes the spell, Theseus and his wedding party invade the woods on a hunting trip only to discover the lovers now correctly reconciled. The Duke declares the two couples will be married in company with himself and Hippolyta. Bottom awakens with only a vague recollection which he believes to have been a dream. However, he returns to Quince's house in time to permit the players to perform somewhat questionably for the Duke's festivities and to provide an amusing finale to the nuptial celebrations.
BIBLIOGRAPHY

SHAKESPEAREAN CRITICISM


LITERARY SOURCES


**COSTUME SOURCES**


