

ABSTRACT

NANCE, DEIRDRA RHIANNA. An Analysis of Fashion and Costume Design Processes.
(Under the direction of Dr. Traci Lamar.)

Documentation of process is important in all aspects of design. The fashion design process is one that is well documented. Multiple models have been proposed to describe that process from idea to final product. In contrast, there has been little documentation of the costume design process, especially in model form.

The purpose of this study was to analyze fashion and costume design processes in order to determine the differences and similarities in these processes. Literature was reviewed to gain expertise on fashion and costume design processes. The fashion and costume design processes were experienced through hands-on exploration of the techniques and steps required to create fashion and costume garments, and through visitation to a costume shop. The hands-on exploration was combined with direct guidance from academic costume and fashion designers.

Knowledge gained from the exploration and literature was then used to formulate interview questions for costume and fashion design professionals. Interviews revealed that fashion and costume designers draw inspiration from the same places and influence each other's design processes. Definitions of fashion and costume design were also learned through interviews.

Analysis of the processes showed that fashion and costume design are similar; both yield garments as end products, and their design environments have many parallels. It was found that the process taken to create custom-made/one of a kind fashion garments is most similar to the costume design process, especially in terms of the construction methods used.

This research provided an improved understanding of the similarities and differences in fashion and costume design. Also, new models that can be used as learning tools in academia

were developed. Costume and fashion design professionals may use these models as references to study how fashion and costume design fields are similar or different. These models also provide a foundation for further research.

An Analysis of Fashion and Costume Design Processes

by

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DEDICATION

*To my parents, John and Bonita Nance and sister Tu'sdae
to whom I am forever grateful,
for your undying words of encouragement and support.*

BIOGRAPHY

The author, Deirdra Rhianna Nance, was born August 29, 1982 to John and Bonita Nance. She has a sister, Tu'sdae. She grew up in Aliquippa, Pennsylvania and moved to Charlotte, North Carolina during her junior year of high school. She graduated from North West School of the Arts in 2000. After working during the summer and fall semester, Deirdra started her undergraduate degree in Fashion Design at North Carolina Central University in 2001. After a year at North Carolina Central University she transferred to North Carolina State University into the College of Textiles' Textile and Apparel Technology & Management department. She received her Bachelor of Science Degree in Textile and Apparel, Technology & Management with a concentration in Apparel in December 2005 graduating, summa cum laude. The following semester, Spring 2006, she began pursuing a Master's of Science in Textiles with a Textile Product Design Specialization and a Minor in Art and Design. Deirdra was the winner of the Association for the Concerns of African American Graduate Students' Academic Achievement Award for two consecutive years, 2007 and 2008.

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DEFINITION OF TERMS AND ABBREVIATIONS

A STYLE – “Certain characteristics that distinguish a garment from other garments; a subdivision within a fashion” (Frings, 1987, p. 267).

ACADEMIC DESIGNER – An academic costume designer is a professor at a school who has received advance degrees in design.

AACT – American Association of Community Theatre

BASIC PATTERN SET – Consists of finalized basic patterns that are altered to create new garment patterns for new garment styles.

BREAKAWAY COSTUME – A costume that has been altered for quick changes.

BUILDING – A term used in the costume industry to refer to the act of constructing a garment from scratch (from pattern to final costume).

COMPUTER AIDED DESIGN (CAD) – “Utilization of a computer to complete tasks related to the design of fashion apparel including creative design and the pattern design system (PDS)” (Secor, 1992, p. 5).

COSTUMER – The person who in the past created costumes from concept to final product.

COSTUME DESIGN – The act of creating clothing and accessories, for a specific character(s), that reflects the personality(es) of the character(s) created by the script of a production. Costume design may include designing the overall appearance of a character including the hairstyle, make-up, and facial hair.

COSTUME DESIGNER – A costume designer creates the look of each character by designing clothes and accessories the actors will wear in a performance and oversees the construction of these items.

COSTUME PARADE – A parade of costumes that will be used in a production. The costume parade provides an opportunity for the director and costume designer to see the costumes together on stage. This also gives the costume designer an opportunity to fix anything he/she dislikes about the costume.

COSTUME PLOT – A chart that contains all pieces of a costume that an actor will wear in each scene he/she appears in.

COSTUME SHOP – The facility in which the costumes for a production are constructed.

COSTUME STYLIST – A person who primarily shops for garments to dress characters in film and music videos. He/she is concerned with the overall look of the garment including hair and accessories.

COSTUME TECHNICIAN – The person who is involved in the actual construction of costumes.

CREATIVE DESIGN – “Focuses on analysis, creation, and the formation of salable merchandisable groups” (Glock & Kunz, 2000, p. 650).

CREATIVE DESIGNER (Fashion) – A creative designer is mostly involved in creating the designs for the new line, developing line concepts, and presentation of designs to the merchandising team (Glock & Kunz, 2000).

CREATIVE VISION – Refers to initial visual images a costume designer envisions how the costumes will look before any designs have been finalized. This typically occurs during the initial stages of reading the script.

CROSSOVER DESIGNER – A designer who is known for his/her work in both the fashion and costume industries.

CUSTOM FIT – Refers to a process of making a garment(s) that is cut and fitted to a client’s body measurements.

DESIGN CONCEPT – An idea or theme that a product or line of products is designed around and “is developed by drawing a series of trials to refine the ideas of shape, colour and surface decoration” (Carr & Pomeroy, 1992, p. 12).

DIGITAL PRINTING – “Digital printing is converting information that is in digital form into visual printed images. Textile digital printing is printing directly onto a fabric substrate from a printer that uses dyes in the form of inks” (Lawrence, 2000).

DRAPING – A pattern making technique that involves molding fabric around a body form or a live model to create a new garment style.

FASHION DESIGN – The act of creating clothing and accessories (for men, women, and children) that reflect the social and cultural influences of a specific time period.

FASHION DESIGNER – The person responsible for designing clothing and accessories (for men, women, and children) that connect with the social and cultural influences of a specific time period.

FIT MODEL – A person that has the correct body measurements and proportions for an apparel company’s target consumer. A fit model “is used to assess the fit, styling, and overall look of the new prototype” (Burns & Bryant, 1997, p. 427).

FITTINGS – Are held with a fit model and are used to assess the fit and style of a prototype. Fittings may occur multiple times before the “perfect fit” is accomplished.

FLAT PATTERN – The process of using previously developed patterns, referred to as basic body blocks or slopers, to create new garment styles.

FREELANCE DESIGNER (Costume) – A freelance designer is in business for him/herself. There is no contract and freelance designers are free to work on as many projects (designing costumes) at once as their schedule permits.

FREELANCE DESIGNER (Fashion) – A freelance designer sells newly created design sketches or modifications of current styles, writes specification packages, or produces garment patterns for manufacturers (Glock & Kunz, 2000).

GRADED PATTERNS (Fashion) – A set of pattern pieces for each of the sizes identified on the size specification sheet; created from the sample size production pattern pieces for a style (May-Plumlee, 1999).

HAUTE COUTURE – From the French words 'high tailoring', consists of garments that are individually measured, designed, cut and custom made for individual clients (Jones, 2002).

LINE CONCEPT – “The direction for a product line and groupings to achieve a look and appeal that contributes to the identity and salability of the line.” (May-Plumlee, 1999, p. 180)

MARKER – “A pattern layout put on fabric for a cutter to follow” (Frings, 1987, p. 265). The marker may be made from paper or may be electronic.

MARKET – “A group of potential customers, or the place, area, or time at which buyers and sellers meet to transact business” (Frings, 1987, p. 265).

MARKET RESEARCH – “Draws from a world-wide series of shows, representing the work of the most innovative designers; from fashion journals; from style and colour forecasting services; from the garments of competitors; and from the ideas of buyers in retail stores” (Carr & Pomeroy, 1992).

MUSLINS/ MOCK-UPS – Terms used interchangeably in the costume industry to reference the sample costume, typically made of muslin fabric, and used for evaluation of fit and style.

OPEN – Also referred to as “opening night”. It is the day/time that a show plays for the first time in front of an audience.

PATTERN DESIGN SOFTWARE (PDS) – A computer program that allows fashion designers to create and alter garment patterns. It also allows for better accuracy in marker making.

PATTERN DRAFTING – A pattern making technique used to create new garment patterns through the use of body measurements.

PRODUCTION MEETING – The costume designer, the director, and the production team of a show meet to discuss the visual direction of the show.

PRODUCTION PATTERNS – Are the finalized patterns for a particular style(s) that are made to company size standards and used in production (Frings, 1987).

PROTOTYPE PATTERNS – The initial patterns used to create a garment style, and used for evaluating fit. Prototype patterns will be adjusted as needed based on the alterations found during fittings.

PROTOTYPE/SAMPLE (Fashion) –The sample garment for a new style (made in the fashion fabric or in a facsimile fabric) constructed for fit and style evaluation (May-Plumlee, 1999).

PULLING – Involves pulling garments out of stock and reworking them to make new costumes.

RANGE MEETING (Fashion) – A critical examination of the design concept. This meeting occurs after sample garments have been made. At this meeting the garments are examined against initial material and labor cost estimates and those garments which are to progress to further development are chosen (Carr & Pomeroy, 1992).

READY-TO-WEAR – Refers to fashion garments that are manufactured for many clients rather than just one client, as in Haute Couture. The French ready-to-wear (*Prêt-à-Porter*) industry was organized by the Chambre Syndicale in Paris.

RENDERING – Final sketch, completely painted/colored to “present a clear design that helps convey and support the character” (Anderson & Anderson, 1999, p. 154).

RESIDENT DESIGNER – Resident designers are usually hired by small regional theaters for a full season. The resident designer is responsible for designing most or all of the costumes for shows at the theater (Ingham & Covey, 1983).

SLOPER - A five-piece pattern consisting of previously developed and perfected basic blocks.

SOURCING – “Decision process for determining how and where textile and apparel products or their components will be produced” (Burns & Bryant, 1997, p. 432).

SPECIFICATION SHEET – A sheet that contains all the information need to construct a fashion garment style. Some items included on this sheet are the measurements of the final garment, a flat/sketch of the design, and the type and number of notions/sundries to use on the garment.

STOCK – All previously constructed costumes from previous plays.

STORYBOARD – Contains fabric swatches, sketches, and inspiration and is used to display the fashion garment styles being considered for the new product line.

TARGET CUSTOMERS – The group of people to whom an apparel company markets their products.

TECHNICAL DESIGN (Fashion) – Involves perfecting the newly created style, perfecting the fit and patterns of the style, and developing detailed specifications and costs for the style (Glock & Kunz, 2000).

TECHNICAL DESIGNER (Fashion) – A technical designer is involved in the final stages of the apparel design process and is responsible for grading and perfecting the final patterns that will be used in production, approving the sample garments, and writing detailed spec packages to assure the design will be produced as the creative designer envisioned it (Glock & Kunz, 2000).

TREND RESEARCH – “Research to ascertain current and future directions for color, fabric, and fashion” (May-Plumlee, 1999, p. 182).

WORKING PATTERN - “A working pattern is any pattern that is used as a base for manipulation when generating design patterns” (Joseph-Armstrong, 2006).

CHAPTER ONE: INTRODUCTION

The topic of costume influencing fashion designers is one that is popular and controversial. Fashion designers are often inspired by the costume industry. In most cases the designers are inspired by costumes in popular films. Explorations of this topic are often one sided (costume influences fashion designers). However, it is evident that costume designers often look to the fashion industry for inspiration when bringing characters to life. Consider the movie, *The Devil Wears Prada*; the main character's costumes consisted of garments designed by fashion designers such as Bill Blass, Donna Karen, and Valentino (Whitworth, 2006).

Both fashion and costume designers' design processes are important entities in their respective industries. Their design processes are similar in the sense that they deal with covering or dressing the body. Costumers use garments as a form of storytelling that conveys the director's ideas and vision, similar to the manner in which fashion designers use Haute Couture garments in runway shows. Fashion and Costume designers have somewhat related job functions. It is clear that there are similarities in the roles that they play. Both require similar amounts of creativity and have similar basic training, but they differ in their approach, purpose, and objective.

Studies that address the question: Are fashion design and costume design the same?, often only include commentary from representatives of the costume field, typically those who work in the film industry. When given the opportunity to comment on the differences between fashion and costume design, these costumers join forces and respond that fashion and costume design have nothing to do with each other. “Fashion and costume are not synonymous; they are antithetical. They have directly opposing and contradictory purposes” (Landis, 2004). It is quite

often assumed by those outside of the fields that fashion designers and costume designers are the same, but they are more like distant cousins (Vankin, 2006).

There are only a handful of books available that specifically discuss the costume design process. Due to the scarcity of information on costume design, educators are forced to teach from their personal experiences rather than from text books to prepare their students for careers in costume design. This study makes a contribution to the knowledge base by exploring the design processes of fashion and costume designers and documenting the differences and similarities between the two fields. This study examines the apparel design process from the view point of fashion and costume designers and through a hands-on experiment using both fashion and costume design processes to create garments.

While it is common practice for costume designers to purchase or shop for costumes, this paper examined the costume designer's process for creating garments from scratch. This study also developed a series of frameworks that outline the design process taken by costume designers. The frameworks have implications for enhancing current costume curriculums and enhancing the knowledge of students and careers of newly graduated costume designers by helping prepare them to better meet the needs of the costume industry.

Purpose of Study

The purpose of this study was to conduct an in-depth analysis of the fashion and costume design processes to determine if they are the same or different. Another goal of this research was to identify professional costume and fashion designers perceptions of costume and fashion. The objective was broken down into specific research questions to guide the work.

The research questions are as follows:

1. What do costume and fashion design encompass?
2. How do fashion designers' and costume designers' design processes differ?

Significance of the Study

Design processes are important in the creative world. Documenting design processes used to create product has long been the practice of designers, authors and researchers, however this documentation is less apparent in the costume industry. In contrast, design processes in the fashion/apparel industry have been well documented.

The research to date on the costume design process is limited. It is important that a study be conducted in this area, as it will provide a better understanding of the costume design process; provide an analysis identifying similarities and differences in fashion and costume and produce frameworks outlining the costume design process, which will serve as an important tool to learning the costume field.

Limitations

All research participants used in the study were from North Carolina; therefore the study consisted of a small sample group of representatives from the fashion and costume design industries. As a result of having a small sample size the ability to generalize about both (fashion and costume design) industries as a whole is limited. Conducting research with a small sample size, allowed for extensive and detailed information to be collected through asking open-ended questions.

The garments created in this project were created by one designer; therefore the study does not represent a variety of fashion and costume designers design capabilities. There were two representatives from the fashion and costume fields used to evaluate the garments created in the study, therefore the experiment does not include the input of a large population of designers. Having only two experts involved in the work as opposed to a large group of experts allowed for a more detailed (hands-on) and beneficial learning of the design processes.

CHAPTER TWO: LITERATURE REVIEW

Design Process

Carr & Pomeroy (1992) describe design as being a word with many depths of meaning. Design is a creative planning process that starts by being open and evolves into solving defined problems (Carr & Pomeroy, 1992). Keiser and Garner (2003) define design as “the organization of design elements (color, fabric, line, shape, and detail (Frings, 1987)), using design principles, to create products that are considered aesthetically pleasing to the observer” (p.177). A design process consists of all steps required to create a new product. Those steps include the development of the concept, the construction of the first prototype, and the production of the final product (Secor, 1992). There are many factors that influence the fashion design process, which are explained in the following sections.

What are Fashion, Fashion Design, Costume, and Costume Design?

It is important to first understand the definition of fashion, fashion design, costume and costume design are in order to evaluate the similarities and differences between them.

Fashion

Fashion is difficult to define. “Fashion is a specialized form of body adornment” (Jones, 2002, p. 17) and “implies covering the body with an article or some articles of clothing that have an acceptance in a recognized stratum of society” (Murray, 1989, p. 2). Today fashion plays a large role in our day to day lives. The term fashion by definition does not just refer to the clothing we are wearing or the accessories we are carrying (ex.: bags, purses, shoes, scarves) but it also refers to everything from the cellular phone we carry, or the car we drive, to the hairstyles

we wear. Fashion says something about who we are and how we want to be seen. (Jackson, 2006)

According to librarian Linola Frederiksen of Washington State University library, fashion is found between functional garment and extravagant costume. Fashion is part creative art and part construction technique. Fashion involves a complex set of concepts. These concepts blend history, psychology, anthropology, sociology and pop culture with decorative arts for mass-market consumption and spectacle. (Frederiksen, 2006)

Fashion and costume frequently draw inspiration from each other (Frederiksen, 2006). According to costume designer Deborah Nadoolman Landis, fashion is a visual art of enormous creativity (Landis, 2004).

Costume

Costume can refer to the dress of a specific time period or to a type of wardrobe or dress in general. It can be garments worn by a person who is trying to portray a certain character on stage or at a social event for instance, a costume party. Costume can also refer to the arrangements of garments and the accessories worn in a performance. Stage costumes can be used to show a specific time, place, or circumstance. Costumes can also establish the locale of a play, the social class and economic stature of the character, and focus attention on important characters (Russell, 1985). Costumes are often referred to as industrial strength garments. Costumes worn in any staged event must be strong, durable garments that are able to withstand extensive wearing and multiple cleanings (Hunnisett, 1986).

Costume is “anything worn in a production, whether it be layers of clothing or nothing at all” (Anderson & Anderson, 1999, p. 18). “Costumes are not mere garments. They are visual tools used to release the soul of a character – a way to lift a character off the page and into a

three dimensional world” (Kurland, 2004, p. 2). Costumes used in theatrical or film based performances shape the characters and act as visual narrators (Kurland, 2004). In this paper, the term costume will refer to garments worn in theatrical and film performances.

Fashion Design

Fashion design is the act of creating clothing and accessories that connect with the social and cultural influences of a specific time period. These clothes and accessories are created for men, women and children. Combining Stone’s (2007) definitions of fashion and design, fashion design can be defined as creating “a specific version of a style, that is accepted and used by the majority of groups at any one time” (pp.8-9).

Fashion was created predominately by women until Charles Frederick Worth, a couturier, started a fashion house in Paris (J.G. Ferguson Publishing Company, 2003). During this time period garments were custom made for those who could afford it, while others hand made their own garments. Today fashion garments for the masses are designed by apparel companies and produced in manufacturing plants.

There are two segments of fashion design: 1) Creative Design and 2) Technical Design. The first segment, creative design, “focuses on analysis, creation, and the formation of salable merchandisable groups” (Glock & Kunz, 2000, p. 650). The second segment, technical design, involves perfecting the newly created style, perfecting the fit and patterns of the style, and developing detailed specifications and costs of the style (Glock & Kunz, 2000).

Costume Design

Three components: “concept, character and color are the basis of costume design” (Kurland, 2004, p. 2). Costume design is storytelling through garments. There are six areas of

costume design recognized in the United States, which include: “film, legitimate theatre, fashions, opera, extravaganza, and dance” (Russell, 1985, p. 17).

Costume design may include designing the overall appearance of a character including the hairstyle, make-up, facial hair and jewelry. The aforementioned process involves designing or choosing components to make a final appearance that enhances the actor’s character. When costume designers work on productions that require a lot of wigs or fancy hairstyles, a hair designer is called in when all costumes are complete (Ingham and Covey, 1983). The hair designer meets with the costume designer to go over “sketches and discuss what each actor needs in the way of wigs, styling, and face hair” (Ingham and Covey, 1983). Costume designers also oversee the props such as canes, cigarette lighters, weapons, and all other items needed to complete the characters appearance.

In film, the responsibility of creating the visual appearance of the characters belongs to three parties: the costume designer, production designer, and cinematographer. These parties work together to form the visual structure that houses the characters created by the writer, while keeping within the concept laid out by the director (Kurland, 2004). This paper will use the term costume design to mean the act of creating/building apparel from scratch for costumes (from concept to final product).

How do Fashion and Costume Design Differ?

Fashion design differs from costume design because fashion products have a built in obsolescence. Fashion products are designed according to seasons. A fashion product can last for typically one or two seasons, and then it is considered obsolete or “out of style”.

There are three main fashion categories: Haute couture, ready-to-wear, and ready-to-wear mass-market. Haute couture, from the French words 'high tailoring' consists of garments that are individually measured, designed, cut and custom made for clients (Jones, 2002). "In general haute couture refers to custom-made luxurious garments and accessories that are fitted on clients." (Jackson, 2006, p. 30) Haute couture started at the end of the nineteenth-century when dressmakers and the custom dressmaking business were most popular. While designer names such as Rose Bertin, who was the dressmaker and confidante of Marie Antoinette, were popular prior to the 19th century, Charles Frederick Worth is noted for being "the man who established the French couture" (Murray, 1989, p. 88). After Christian Dior's revolutionary 'New Look' was created in 1947, couture stopped being a customer-centered form of fashion (Jones, 2002). The collections were increasingly made by following the designer's vision rather than the individual wishes of their customers (Jones, 2002).

Haute couture is the 'glitz and glam' of the fashion industry today. It "is the notion of extravagance and theatricality that is shaped by craftsmen and associated with a by-gone age" (Jackson, 2006, p. 30). According to Martin and Koda haute couture "is the fusion of fashion and costume" (cited in Jackson, 2006). Haute couture "is regarded by some as a laboratory in which designers can release ideas for new ready to wear collections" (Jackson, 2006, p. 30). It became experimental, artistic fashion when 1960's designers Pierre Cardin, Andre Courreges and Paco Rabanne came on the scene (Jones, 2002).

Haute Couture garments are made from high quality fabrics and expensive materials. These garments are made using time-consuming techniques that are usually done by hand. Couture garments "are made for fewer clients and don't require the same time frame and delivery

seasons that middle-market or mass manufacturing demands" (Jones, 2002). Here "clothes are almost always made in house for fittings and secrecy" (p.26).

Many couture houses are parts of the stable powerful luxury conglomerates such as LVMH (Moet Hennessy Louis Vuitton). Couture collections are used as glamorous advertising for other products owned by the conglomerates including cosmetics, perfumes, and accessories. "Young designers have been hired to revamp the image of couture houses. Examples of these designers are John Galliano at Dior, Alexander M^cQueen at Givenchy, Stella M^cCartney at Chloe, Michael Kors at Celine" (Jones, 2002, p. 26). Demi-couture and prêt-à-porter lines: were developed for better return on investment for the couture industry (Jones, 2002). Examples of Couture Houses are Valentino, Versace, Chanel, Dior, Lacroix, Givenchy, Balmain, Balenciaga, Lanvin, and Yves Saint Laurent (Jones, 2002).

Haute couture garments are shown in two seasons, by design houses, in couture shows in Paris. Tickets are invitation only (Jones, 2002). As of 2002 there were about 2,000 women who formed the core clientele of the couture industry, the majority of whom are wealthy, elderly Americans (Jones, 2002).

Prêt-à-porter or ready-to-wear and haute couture are related in the sense that ready-to-wear is a spinoff of couture. Ready-to-wear was started as an alternative to haute couture (Jackson, 2006). The core difference between this category of fashion and haute couture is that these garments are manufactured for many clients rather than one client. Now similarly beautiful (to couture garments) garments can be bought in a range of sizes in boutiques. Fittings to individuals have been eliminated from this segment of fashion, so buying fashionable garments is faster and easier (Jones, 2002).

The French ready-to-wear industry was organized by the Chambre Syndicale in Paris. Pierre Cardin was the first couturier to show a prêt-a-porter collection in 1959 (Jones, 2002). Many designers work both for couture houses and have their own ready-to-wear labels. These ready-to-wear garments are tools for the couture houses to make money “with mainlines and brand extensions, including accessories and perfumes” (Jackson, 2006, p. 35). Ready-to-wear garments are presented twice a year (January and September) on runways in large fashion cities such as New York, London, and Milan during their fashion weeks (Jackson, 2006).

Mass-market (a category of ready-to-wear) garments are created for a wide number of consumers. These garments are everyday wear. They are made from graded patterns to accommodate different sizes. They are made of cheaper materials and are sold in local retail stores. Fashion garments are also categorized by price. These categories are Couture, Designer, Bridge, Better, Upper moderate, Moderate, and Budget (see Table 1 for descriptions).

There are three types of fashion designers: creative, technical, and freelance. A creative designer is mostly involved in creating the designs for the new line, developing line concepts, and presentation of designs to the merchandising team (Glock & Kunz, 2000). Creative designers are required to create original designs through sketching, draping, or with the use of computer programs. A technical designer is involved in the final stages of the apparel design process. The technical designer is responsible for grading and perfecting the final patterns that go onto production, approving the sample garments, and writing detailed spec packages to assure the design will be produced as the creative designer envisioned it (Glock & Kunz, 2000).

Table 1: Fashion Categories: Highest to Lowest Price (Keiser & Garner, 2003, p. 75)

Price Categories from Highest Price to Lowest		
Price Point	Description	Examples
Couture or haute couture	One of a kind, Consumer goes to the designer's atelier or salon to be individually fitted.	Karl Lagerfeld for Chanel, Valentino, John Galliano for Dior
Designer	Prêt-a-porter (ready-to-wear). Designer names but available off the rack.	Donna Karan, Ralph Lauren, Dolce & Gabbana, Prada.
Bridge	Designer's second lines. Merchandise between designer and better, usually priced 40 percent less than designer.	DKNY by Donna Karan, Dana Buchman, Anne Klein, Ellen Tracy, Kors by Michael Kors.
Better	Products appealing to widest market in department and signature stores. Branded goods prevail.	Liz Claiborne Collection, Jones New York, Lauren.
Upper moderate	Product styling more updated than moderate.	Chaus, Karen Kane, Express, the Gap.
Moderate	Large market, price conscious, middle market.	Esprit, Sag Harbor, Norton McNaughton.
Budget	Lowest level for dresses and coordinates. Usually adaptations of higher-priced lines made in lower-quality fabrics.	Merona, Cherokee, Honors, Kathy Lee, and Jaclyn Smith.

A freelance fashion designer can be a creative or a technical designer. A freelance designer can sell newly created design sketches or modifications of current styles, write specification packages, or produce garment patterns for manufacturers (Glock & Kunz, 2000).

According to costume designer Nancy Steiner “Fashion is a whole different thing (from costume): it’s keeping up with the times” (Oum, 2006). Consider a note from Deborah Nadoolman Landis as a further explanation of Steiner’s comment, “fashion is about commerce,

change, comfort, individuality and standing out in a crowd – or conformity and the status quo” (Landis, 2004, p. 6). John Landis, a film director, is quoted in a discussion panel saying “fashion has nothing to do with costume design. Nothing.” He goes on to say “costume design for film or television or theater has nothing to do with fashion---and everything to do with character” (Vankin, 2006). Deborah also feels “costume designers do not do fashion...they are not dressing people they are discovering who they are” (Vankin, 2006). Often the garments used to create characters, especially in film and television, are store bought. In this case costume designers are taking directly from the fashion industry. Often, but less so than in film and television, costumes for the theater are purchased but majority are pulled and reworked or custom made for the production and actor.

There are three types of costume designers: freelance, resident, and academic. A freelance designer has a lot of freedom and little security. A freelance designer is in business for him/herself. There is no contract and freelance designers are free to work on as many projects at once as their schedule permits. A resident designer is usually hired by small regional theaters for a full season. The resident designer is responsible for designing most or all of the shows at the theater (Ingham & Covey, 1983). They work closely with the same directors and actors, which can be seen as an advantage and a disadvantage (Ingham & Covey, 1983). It is an advantage in that it gives the designer a sense of security – knowing he/she will always have a job and have a relationship with coworkers. It can be viewed as a disadvantage because the designer works with the same people it becomes possible to repeat their style and quality of work over and over without using different approaches or techniques (Ingham & Covey, 1983). An academic costume designer is a professor at a school. Being an academic costume designer requires design experience, training, and advanced academic degrees, but most importantly teaching ability

(Ingham & Covey, 1983). This designer typically must have at least a Master of Fine Arts degree.

Areas often used to evaluate the differences between fashion and costume are: education, design process (inspiration, purpose, limitations), and garment construction. These areas will be discussed in detail in the following sections.

Education – Fashion Design

Most designers in the fashion industry have had formal training from a fashion institution. Two year and four year degrees are attainable in fashion. In a four-year program a Bachelor of Fine Art or a Bachelor of Science degree is obtained. Students interested in teaching in the fashion area must earn a Master of Fine Arts or a Master's of Science (with focus in fashion) or higher. An Associate of Fine Arts degree, available at art institutions, is earned at the completion of a two-year program.

Fashion Design Process

The fashion design process includes all steps involved in the designing of garments from initial ideas and concepts to development of prototypes (Secor, 1992). The process typically begins with researching new trends, planning the collection, designing the garments in the collection, pattern development, and finally construction of the garments.

The fashion design and development process has been documented with theoretical and empirical models that can be found in the literature. These models attempt to capture the fashion design process to make it more tangible for all the design team members and management (LePechoux, 2000). The following figures show the fashion design and development process from several viewpoints.

Figure 1 shows Jackson's (2006) stages in the fashion design process. Burns and Bryant's

(1997) steps (shown in Figure 3) are more accepted by individuals in the fashion industry. Jackson's model parallels Burns and Bryant's steps in many ways, but has been expanded so it may reflect more recent practices. Jackson explains the fashion design process in ten stages and Burns and Bryant's in eight steps. Figure 4 provides a detailed explanation of the tasks performed in each of the eight steps of Burns and Bryant's model shown in Figure 3. Jackson's stages are explained in this section in detail because it is the most recent model available. Burns and Bryant's eight steps, as noted previously, are already detailed in Figure 4.

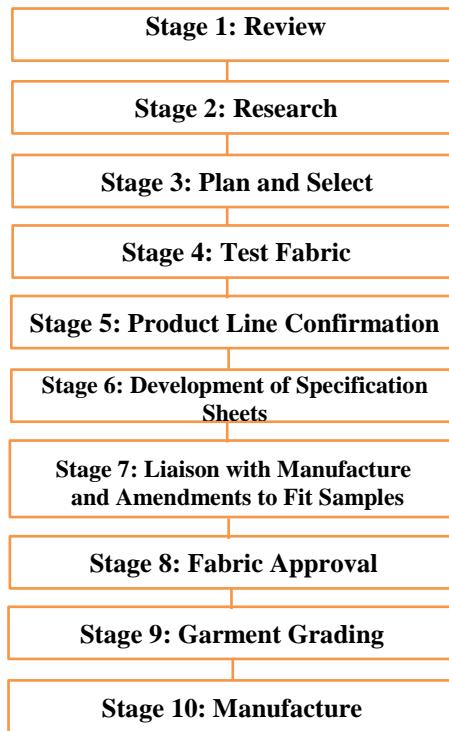


Figure 1: Stages in the Fashion Design Process (Jackson, 2006, p. 42)

In the first stage, the best and worst selling garments from current and past lines are reviewed (Jackson, 2006) by the merchandisers and designers of the company. At the end of the season they meet and review the sales of the previous season. This allows them to have knowledge of which styles the consumer favored or purchased more and which styles did not sell

well last season. This process also ties into the next stage, researching trends, because it involves some trend forecasting. The review process is incorporated into Burns' and Bryant's model as components of research and of planning the line. If a previous style seems marketable into the next season, because of strong trend evidence, designers will tweak the design slightly and reintroduce it in their new fashion line.

In the research stage, research is done to find new trends in color, fabric, shape, and print (Jackson, 2006). The purpose of this stage is for designers to find inspiration for their line through new trends. This may involve using trend forecasting services, finding popular colors for the next season, visiting textile trade shows for new trends in fabric, color, and textile prints (Jackson, 2006). As previously mentioned, designers look at past fashion trends to find a pattern that will lead them to new garment designs for the next season. Many styles in the fashion industry recycle or draw inspiration from the past (Mete, 2006). Often designers will look to the world around them for trend information. After researching, designers develop a theme to design around, and then begin to design the garments. Burns and Bryant's (1997) model of the design/manufacture process refers to this stage of Jackson's outline as design and happens in the second step, during which the designer gathers inspiration for the new line. Designers work differently during this process. Some designers sketch their ideas on paper or use CAD systems such as Adobe Illustrator while others drape fabric on body forms until the garment idea emerges. Some designers may come up with design ideas by reworking some of their patterns from previous collections.

"Planning and selecting fabric and styles for the season" (Jackson, 2006, p. 43) is the third stage of the fashion design process. Fabrics can set the tone or become the theme of the fashion line; fabrics commonly used for this purpose are jersey-knit and denim (Jackson, 2006).

In this stage “the designer is responsible for creating a fashion look which balances considerations of garment performance and fashionability with cost and delivery” (Jackson, 2006, p. 43). Here storyboards are created displaying, technical flats of the line, fabric choices, related colors, textures, and sundries to be used in the garments. These items build up to a theme or story to be used in presentations with the company and customers (Carr & Pomeroy, 1992). Duties executed in Jackson’s third stage are done in Burns and Bryant’s step two (see Figure 4).

“Testing the base fabric” (Jackson, 2006, p. 43) is usually done by the manufacturer. In this process, the fabric is tested to find out if it will withstand the wear and tear of its final use. “Confirmation of the range” (Jackson, 2006, p. 43), means evaluating the amount of different styles of garments that make up a fashion line. While the designers are responsible for creating the collection, the buyers, directors, and other members of the company authorize the final collection before it is sent to production. At this stage the design team presents the storyboards to management for approval of the garments (see Figure 2 for example of a storyboard). In Burns and Bryant’s model, these functions occur when the design team selects styles to go forward (in Step 2: Design) into the “Design Development and Style Selection” step of the design process, which involves making the first prototype and ends with selecting designs for the line.

“Development of and amendments to samples” (Jackson, 2006, 43), the stage where the ‘fit garments’, ‘prototypes’, ‘mock ups’, or ‘toiles’ are made. These prototypes are used by designers to determine the basic fit measurements of the garments (Jackson, 2006). In order to make a prototype, two-dimensional flat patterns must be made using hand techniques or CAD systems such as Gerber PDS. This is typically done by a technical designer/pattern maker. From the two-dimensional patterns emerges a three-dimensional prototype.



Figure 2: Example of a Storyboard

During this stage a fit model is called in for fittings. The designer uses the prototype to assess fit. It is quite normal at this stage for the garment to require some amendment. The prototype is “the manufacturer’s first attempt at producing the required design from a 2D specification sheet” (Jackson, 2006, p. 43). Burns and Bryant indicate that the fit of the prototype must be approved before moving on to the next step (order fabric and present at market). Once the perfect fit is achieved, the technical designer then makes final patterns out of tagboard or finalizes digital patterns in a CAD system. In highly computerized businesses garment patterns are typically digital files only. The final patterns are made so that the garment style can be reproduced for production.

“Bulk fabric approval” (Jackson, 2006, p.43) involves approving the finished fabric that

is ready for production but may need to go through additional testing in order to be approved. According to Burns and Bryant's model fabrics are ordered for sales samples and the line presented at market before the final production patterns are completed. "Grading and manufacture" (Jackson, 2006, p. 44) is the process of grading garment patterns, which means sizing the pattern up or down from the base size of the prototype. The base size is chosen based on the company's target consumer. This is also the size of the fit model. Then the patterns are 'sealed' and production takes place (Jackson, 2006). The Burns and Bryant model incorporates sourcing and distribution functions not included in Jackson's ten stages of the fashion design process.



Figure 3: Steps in the Fashion Design and Manufacture Process (Burns & Bryant, 1997).



Figure 4: Expanded Model of the Design/Manufacture Process (Burns & Bryant, 1997, p. 132)

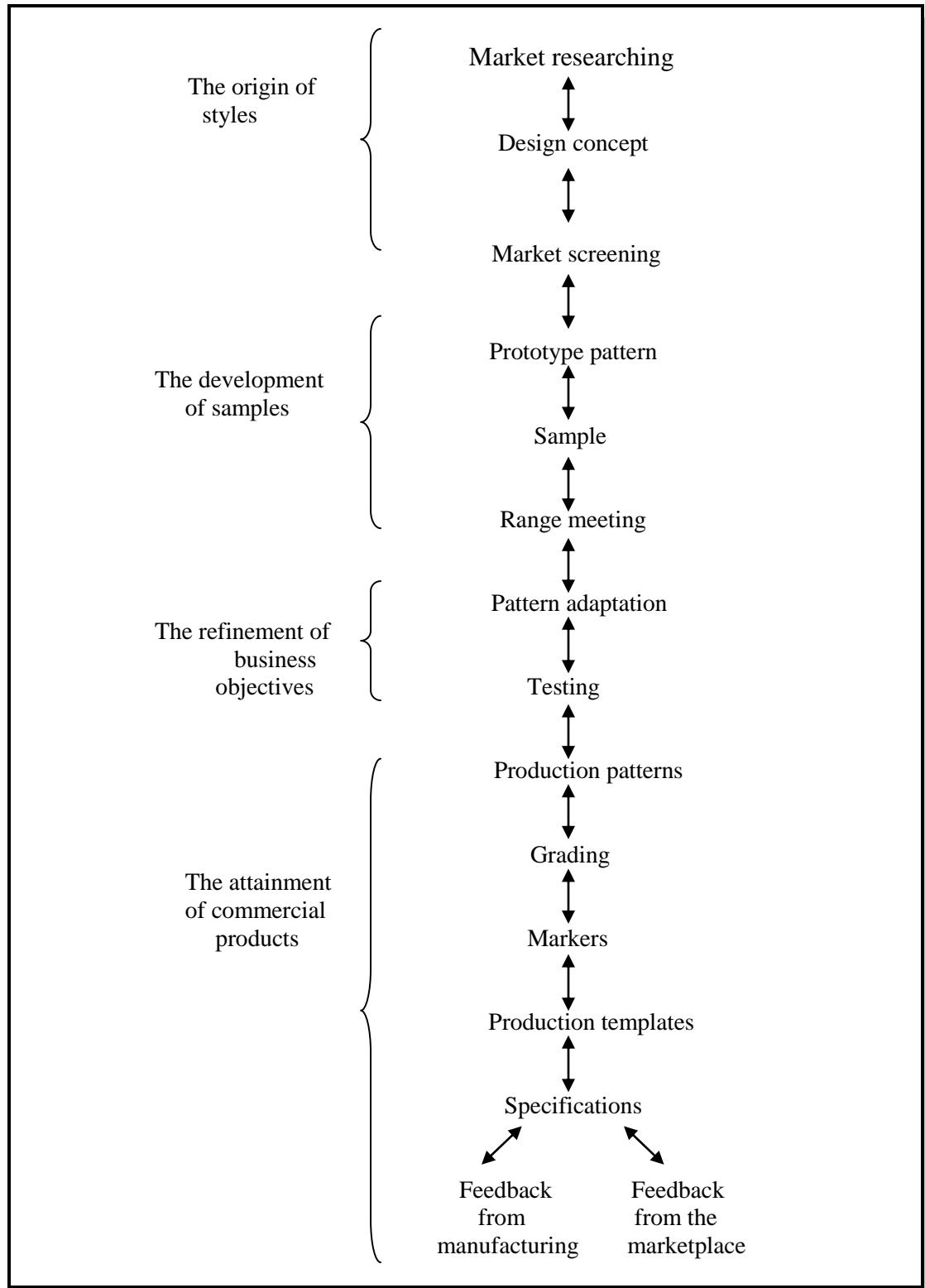


Figure 5: The Process of Design and Product Development (Carr & Pomeroy, 1992, p. 13)

Figure 5 is another theoretical model explaining the fashion design process. Similarly to Jackson's and Burns' & Bryant's models, Carr and Pomeroy's (1992) model explains the fashion design process in a series of steps. Many of the functions identified in both the Jackson and the Burns and Bryant model, such as market research, sampling and grading are found in the Carr and Pomeroy model. There are two items found in Jackson's model and Carr's and Pomeroy's model that are not found in Burns' and Bryant's model. Those items are testing and range. Carr's and Pomeroy's model differs from Jackson's and Burns' and Bryant's model because the steps are sectioned into four stages, based on the key outcomes of the steps: the origin of styles, the development of samples, the refinement of business objectives, and the attainment of commercial products. Also the arrows used, in the model in Figure 5, show that feedback can happen from any step of the process to any other (Carr & Pomeroy, 1992).

The Retail Development Model, a result of a case study of a single specialty retailer conducted by Gaskill (1992), shows the sequence of events that occur in retail product development including internal and external factors that influence the process (Figure 6). The model ends with the presentation of the line. Seven years later Gaskill teamed up with Wickett and Damhorst (1999) to conduct a study to test the validity of Gaskill's (1992) Retail Product Development Model across a larger range of specialty retailers. Twenty-one specialty retailers involved in 70% to 100% private label product development were used in this study. The stages in the original model were confirmed, and the study resulted in the expansion of Gaskill's model to include post-adoption product development stages (Wickett, Gaskill, & Damhorst, 1999). The expansion extended the original model beyond the stage of line presentation. The new model considers the post-adoption stage of product development. Figure 7 shows the revised version of Gaskill's model, as shown by Keiser & Garner (2003).

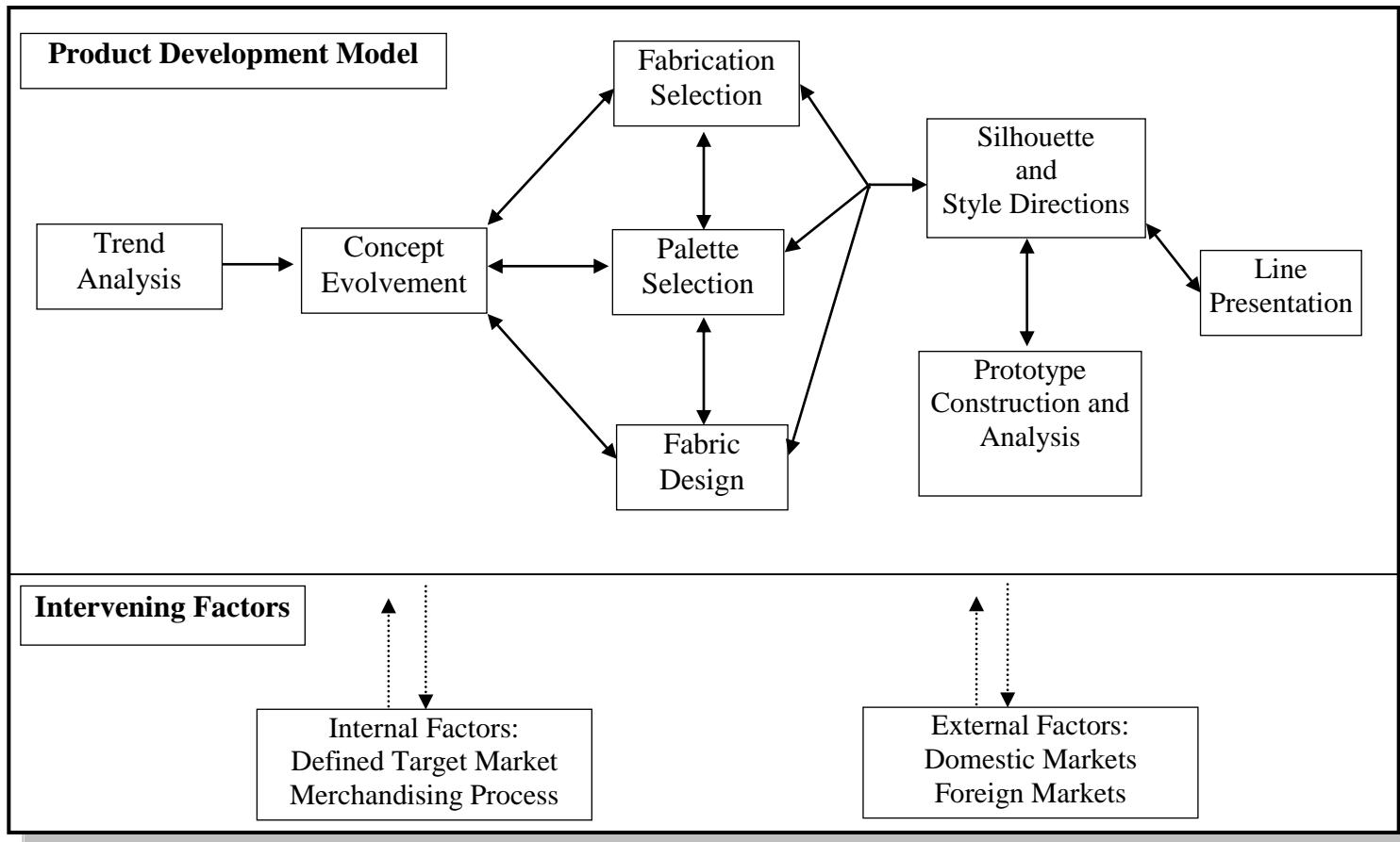


Figure 6: The Retail Product Development Model (Gaskill, 1992)

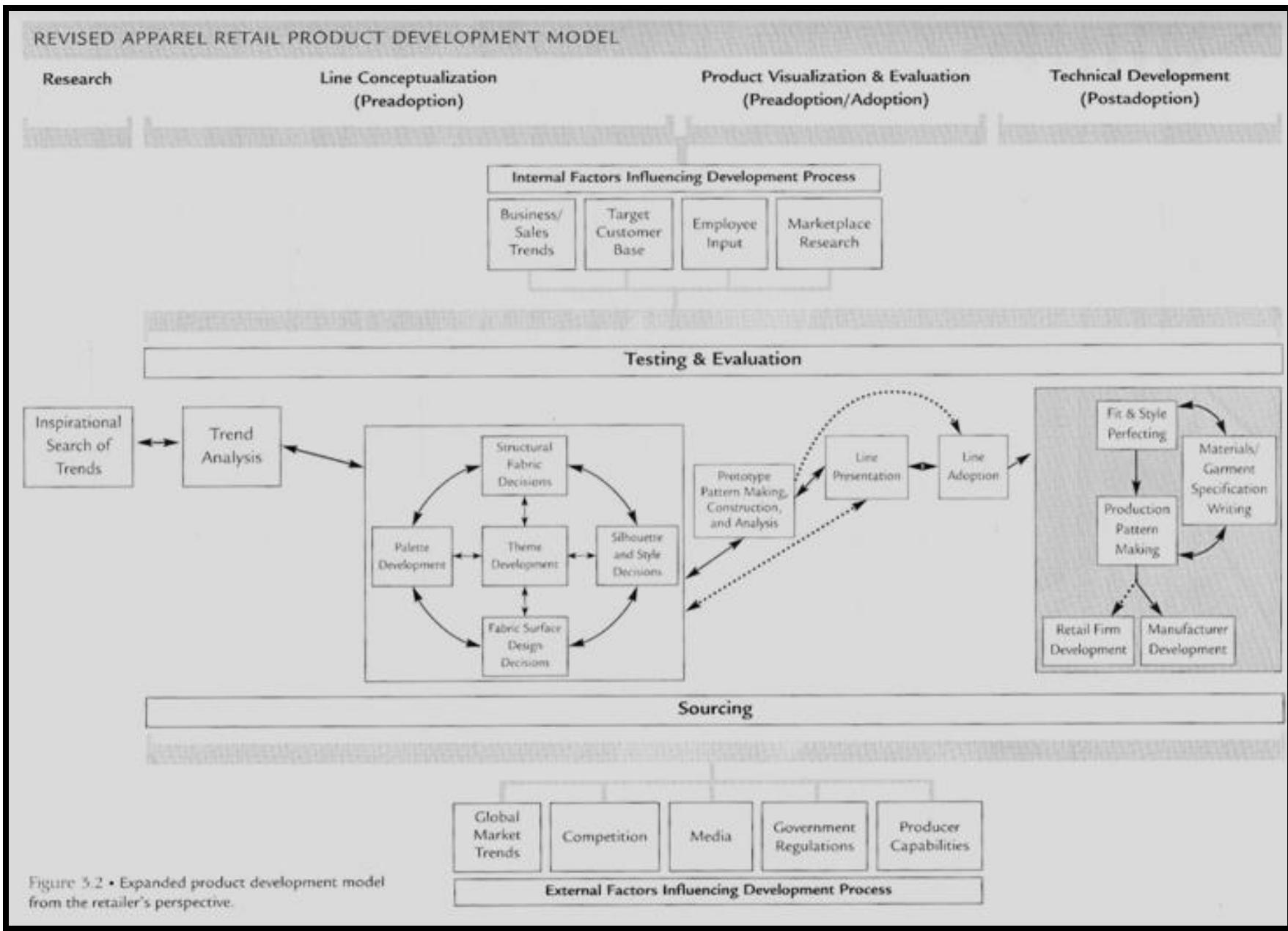


Figure 7: Revised Apparel Retail Product Development Model (Keiser & Garner, 2003, p. 67)

Jackson's and Burns' & Bryant's models both have shown the fashion design process through sequential steps. Those models described: research, line planning, design development, production, and marketing the line as being integral parts of the design process, with or without using the identical terminology, but have not shown the interactions between the steps that occur during the process. In other words those models are showing that interactions only happen in one direction, the handing off of outcomes from each particular step to the next, which is not always the case during the development of fashion lines. There are often times when things need to go in the other direction. Also things quite often happen simultaneously during the fashion design process, which these models neglect to show. Gaskill's, revised product development model, and Carr's and Pomeroy's model use sequential and concurrent methods to explain the fashion design process as does May-Plumlee's and Little's (1998) NICPPD (No-Interval Coherently Phased Product Development) Model. They each explain the fashion design process as having backward and forward movement within the sequential stages of the process and divide the sequential steps into phases of the overall development process. However, the NICPPD model provides an in-depth description of what occurs in each division of the product development process, whereas the aforementioned models do not. The NICPPD model uses phases based on four functions of the fashion design process: marketing, merchandising, design and development, and production to explain the fashion development process. Because this paper focuses on what occurs in the design sector of the fashion design process, phases that are particularly important to this paper are Phase 2: Design/Concept Development, Phase 3: Design Development and Style Selection, and Phase 5: Pre-production, as they include tasks performed by the creative and technical designers. For instance in Phase 2 the creative design team is developing the line concept and selecting styles to be created into prototypes, which occurs in

Phase 3. Phase 5 is related to the design process as it includes tasks done by the technical designer. These tasks include creating the production patterns, graded patterns, and the production marker so that the garments are properly prepared for production. Figures 8 – 10 show phases 2, 3, and 5 of the NICPPD Model for Apparel.

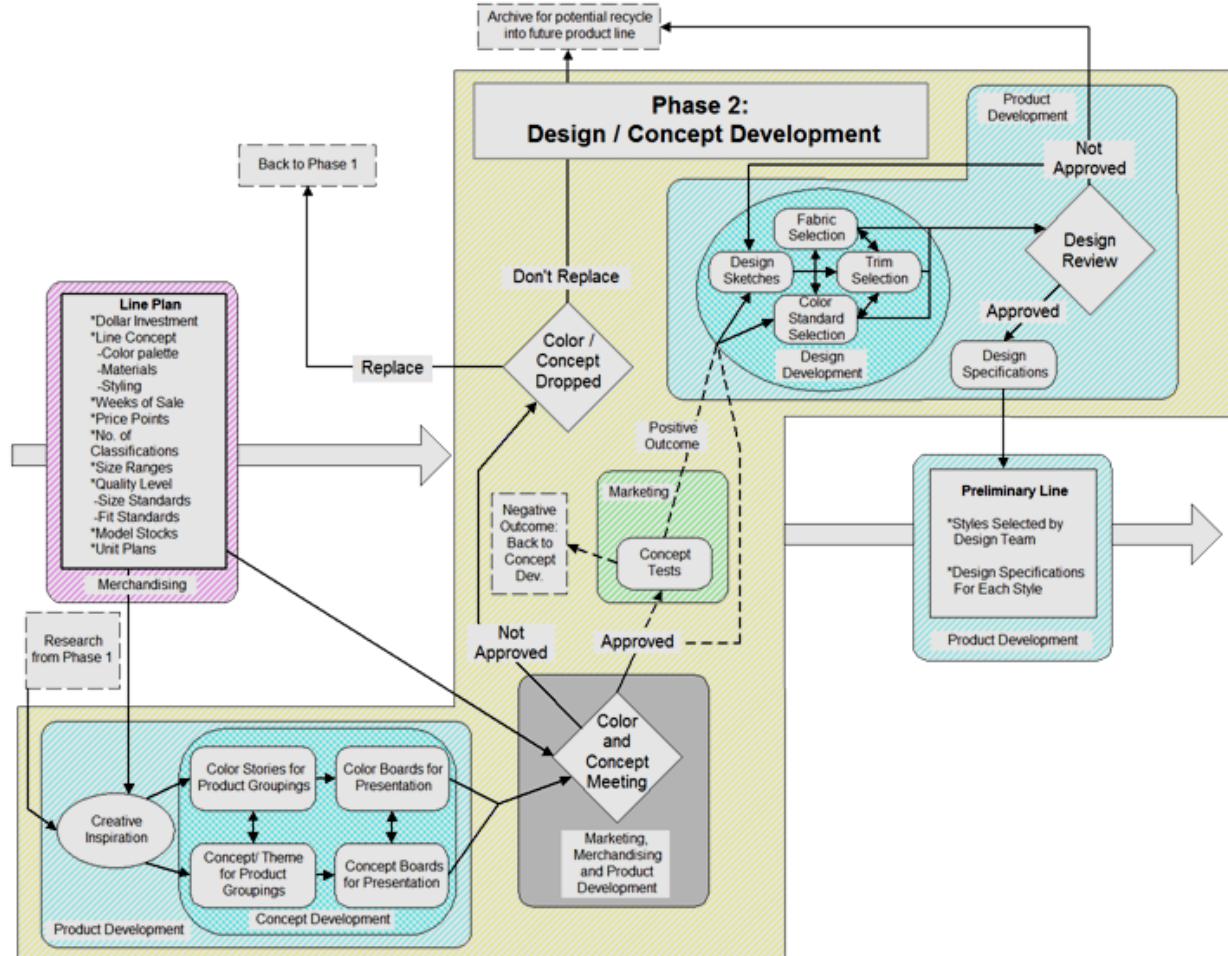


Figure 8: Phase 2: Design/Concept Development of the NICPPD Model for Apparel
(May-Plumlee & Little, 1998).

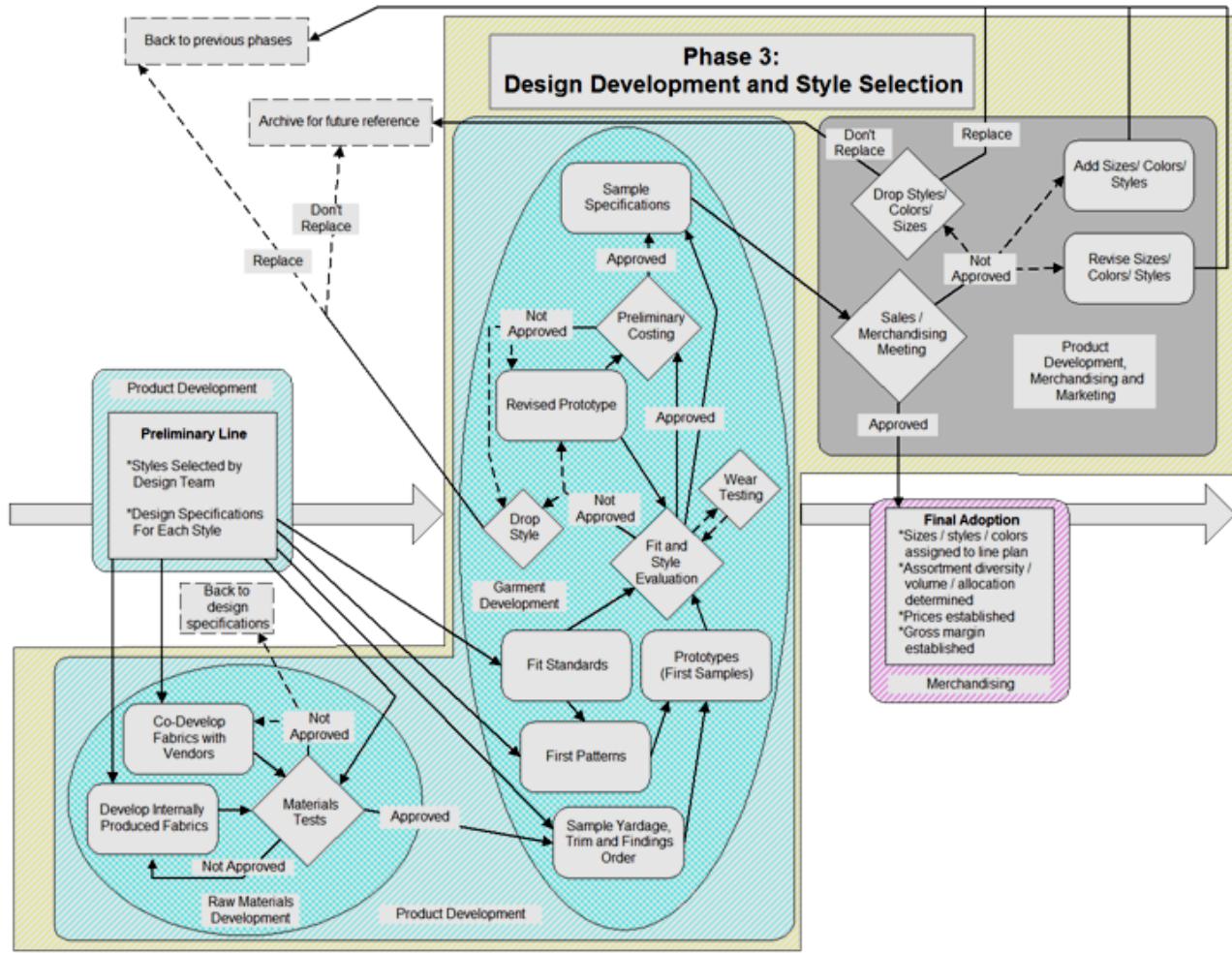


Figure 9: Phase 3: Design Development and Style Selection of the NIPCCD Model for Apparel (May-Plumlee & Little, 1998).

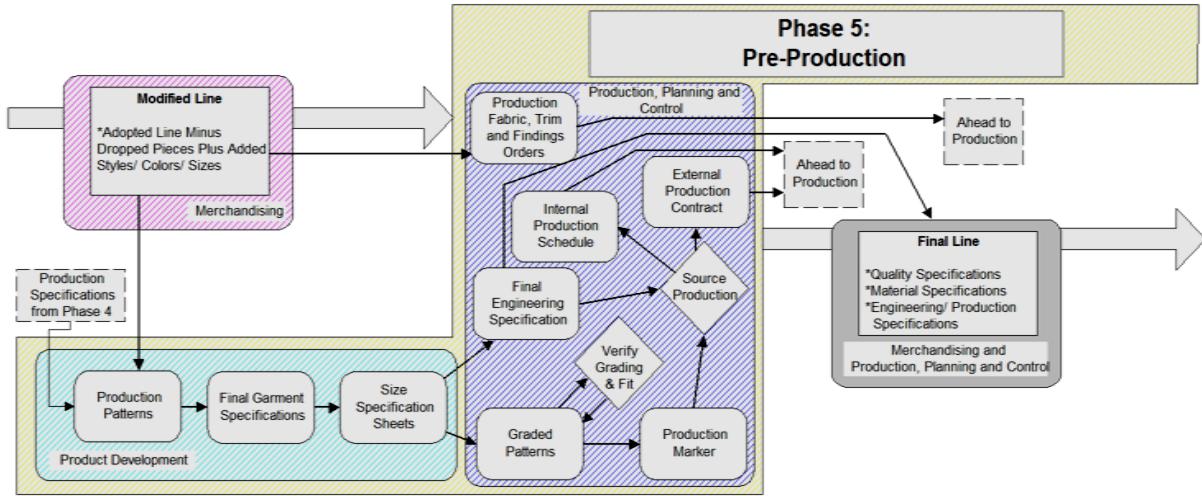


Figure 10: Phase 5: Pre-Production of the NICPPD Model for Apparel
(May-Plumlee & Little, 1998).

Lamb and Kallal (1992), combining features of other fashion design process models, developed a framework of the apparel design process (Figure 11). Their purpose was to present an integrated framework for apparel design education (Lamb & Kallal, 1992). This framework was presented to their design students as a challenge for the students to include special needs considerations into their general design processes. The framework can serve as a problem-solving tool for designers who design garments for target markets with special needs as it incorporates designing for function, beauty, and expression as opposed to just one of the previously mentioned aspects of apparel design (function, beauty, or expression).

Because the FEA framework focuses on how garments are created to meet functional, expressive, and aesthetic needs, it can also be applied to the costume design process. For instance, extravaganza (an area of costume design) includes costumes made for circus, dance revues, and figure skating (Russell, 1985). These costumes are elaborately decorated with strong colors, sequins, beads, and shiny fabrics (Russell, 1985). While this type of costume design weighs heavy in aesthetics, designers also have to take into consideration the functionality

of the costume and must visually convey their client's intended theme. In addition, this framework can be employed in other design areas such as protective apparel and ready-to-wear (Lamb & Kallal, 1992).

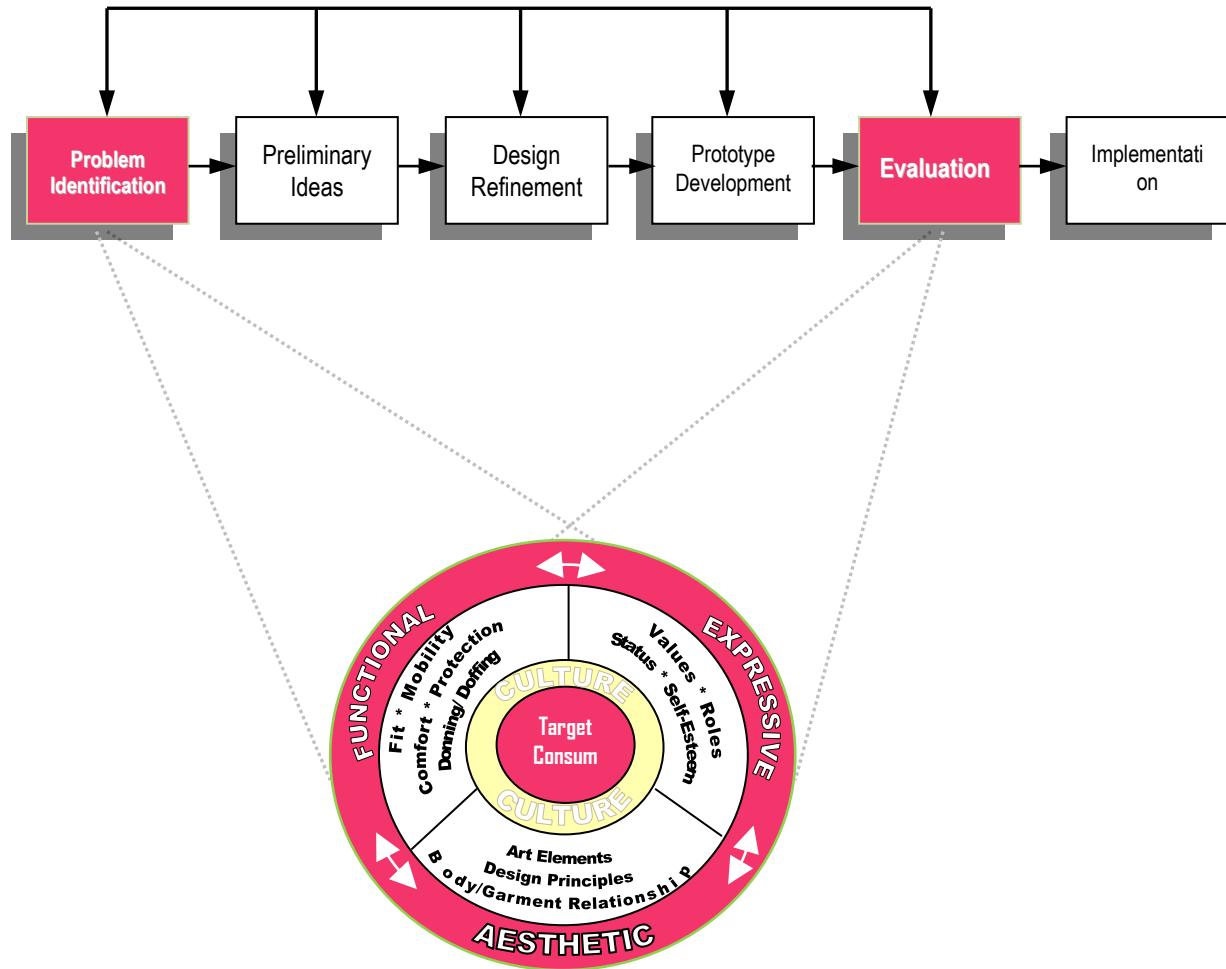


Figure 11: FEA Design Process Framework (Lamb & Kallal, 1992)

Frings' (1987) Design Development Model (Figure 12) focuses on the creative process a fashion designer uses in creating a fashion line. Market and trend research, economical, technological, social and political influences, and cultural and artistic resources as well as color and fabrications all influence the designer when developing design ideas. Once the design idea has developed, the designer begins sketching, then the steps are taken to create the final garment

from the finalized sketches. Models focused on the creative process, like Fring's, are sparse in the literature. This paper will focus on the design process taken by a fashion designer to create a line/collection of clothing. Critical considerations in the fashion design process include inspiration, purpose, limitations/issues and garment construction.

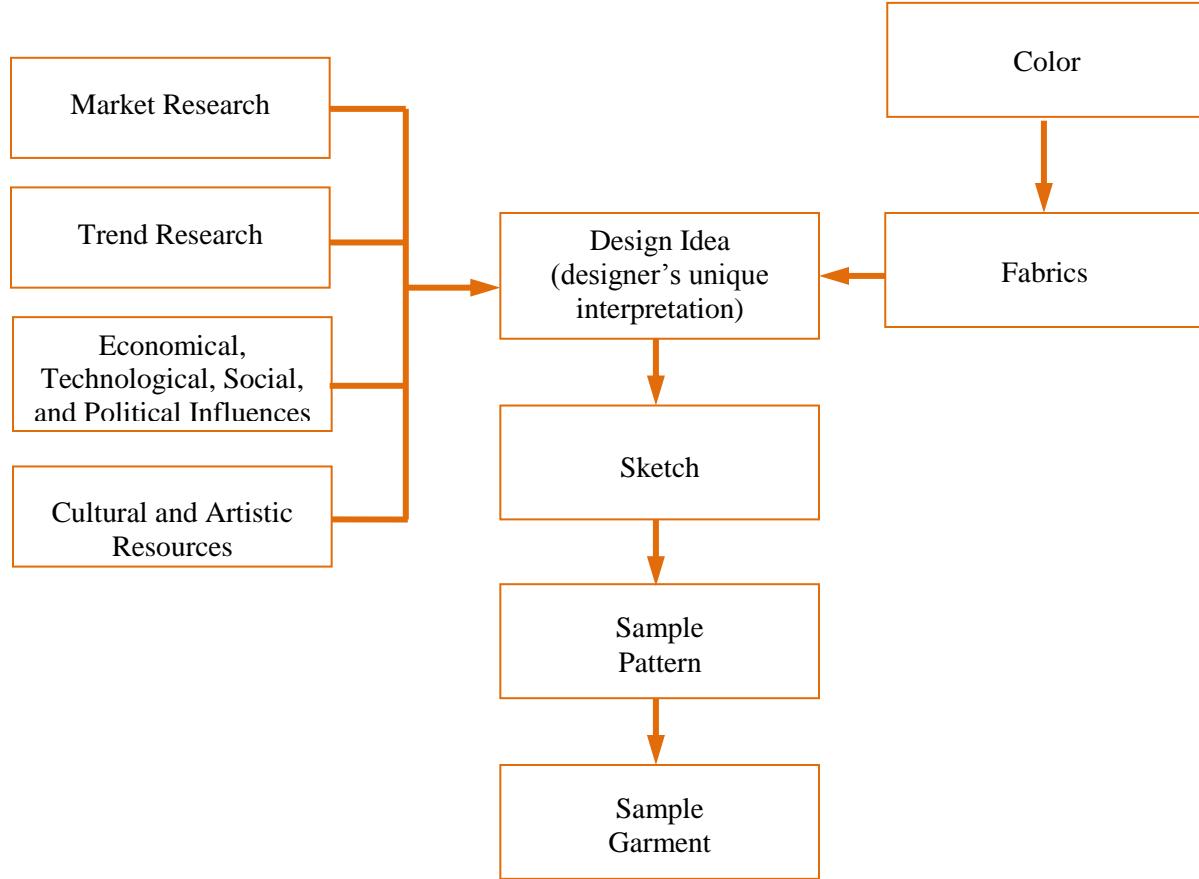


Figure 12: Design Development Model. (Frings, 1987, p. 142)

Inspiration: After researching (trends and the market), designers may develop a theme to design around. Fashion designers draw their inspiration from many sources. Some of these sources include visual and physical sources. The styles of the past, music, art, fabric, furniture, feelings, places, nature, other cultures, and current events are all resources designers look to for

inspiring a new fashion line (Mete, 2006). An example of current events inspiring clothing now is the war in Iraq. Many garments can be seen today made of camouflage in support of our troops. Quite often fashion designers are inspired by film or theater. For example: Donatella Versace did an entire line that she admits to being inspired by Fight Club (Vankin, 2006).

Purpose: A retail fashion designer's purpose is to create garments for fit and comfort to appeal to a target consumer (Outling, 2007). Fashion designers who work in design houses create garments for both fit and aesthetic purposes. Aesthetics are heavily emphasized in most couture lines, however all other levels have some concern for aesthetics.

Limitations/Issues: Limitations fashion designers are faced with are production/manufacturing costs, size of the line, and the amount of change that can be applied to a garment. Fashion designers are often challenged with the issue of creating garments that keep with the latest trends while not changing so much from previous lines that the target consumer does not adopt or purchase the new line.

Garment Construction: Garment construction includes techniques used to create garment patterns as well as the process of creating a garment from first pattern to final garment.

Pattern Making: Pattern drafting, flat pattern, and draping are three techniques used by the fashion industry to create garment patterns.

Pattern drafting is the process of using measurements, taken from a body form or a fit model, to create two-dimensional garment patterns. This technique is used to create basic, foundation, or design patterns (Joseph-Armstrong, 2006). These patterns can be created using hand techniques or the computer using pattern design software. "Pattern drafting is more commonly used by higher priced, fashion-forward producers and offshore contractors." (Keiser

& Garner, 2003, p. 250) Seamstresses, freelance fashion designers, and anyone creating custom fit garments may also use this technique.

Flat pattern is the process of using previously developed patterns referred to as basic body blocks or a sloper, to create new garment styles. Keiser & Garner (2003) define a sloper as a five-piece pattern consisting of previously developed and perfected basic blocks. These basic blocks are successful patterns that fit the company's target consumer. Joseph-Armstrong (2006) refers to the sloper as the basic pattern set (see Figure 13). The five piece pattern set (for women) consists of the front and back of the bodice and skirt and a sleeve. The patterns in the pattern basic pattern set are referred to as working patterns. "A working pattern is any pattern that is used as a base for manipulation when generating design patterns" (Joseph-Armstrong, 2006). In flat patterning, the pattern pieces are made out of paper and cut out of fabric, then "basted together and fitted on the person or dummy" (Anderson & Anderson, 1999, p. 204).

The final technique used by the fashion industry to create garment patterns is draping. This process involves molding fabric, typically muslin, around a model or body form to create a new garment style. Once the style is achieved the fabric is removed from the body form as three-dimensional pattern pieces. These pieces are then flatten out to be traced onto paper or digitized into a computer system to create two-dimensional garment patterns. (Keiser & Garner, 2003)

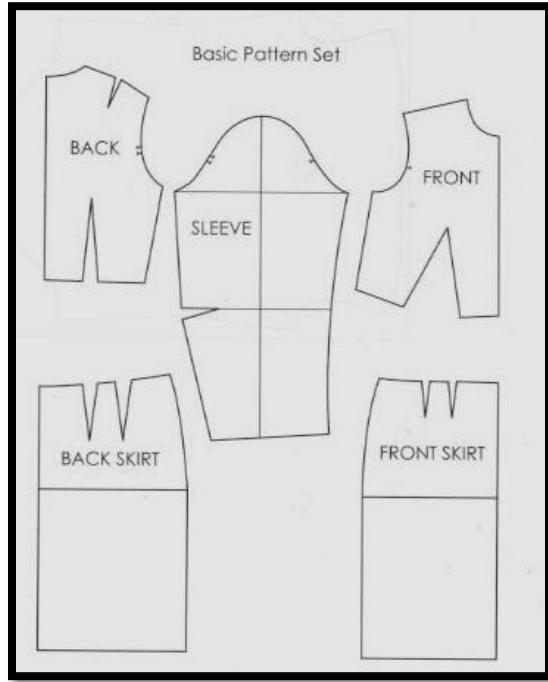


Figure 13: Basic Pattern Set (Joseph-Armstrong, 2006, p. 5)

Custom Fit Garment Construction: This section explains the process of creating a custom fit garment because it is the garment construction process closest related to the costume construction process. Table 2 explains the process of creating a custom fit evening dress.

Custom fit garments require multiple fittings. These fittings include fittings held to acquire the measurements needed to create garment patterns, the initial fitting of the prototype, any additional prototype fittings, and the final fitting for final touches such as hemming. If basic blocks are being constructed for a custom fit garment an extra fitting must be scheduled to fit the basic blocks using muslin fabric. An alternative approach is to construct a sample dress from the measurements taken in the initial fitting and use it at the first fitting. To take this approach the flat pattern technique would be utilized. It is best for the prototypes used in the fittings to be

made using a fabric that closely simulates the final fabric. The fabric is usually a cheaper fabric that has the same properties as the more expensive final fabric or fashion fabric, as it is sometimes called.

Table 2: Steps to Constructing an Evening Dress.

<i>Steps to Constructing a Custom Fit Garment (Evening Dress)</i>
1. Create design sketch
2. Study the design
3. Measure client/model
4. Construct paper patterns
5. Fabric shop/ prepare fabric designs
6. Cut prototype
7. Assemble prototype
8. Fit Garment
9. Make fitting marks on prototype
10. Transfer fitting marks to paper pattern
11. True paper patterns
12. Construct facing patterns if required for garment
13. Construct/copy patterns for linings or interfacings
14. Cut patterns from fashion fabric
15. Cut linings and/or interfacings
16. Assemble shell of garment
17. Assemble linings
18. Press seams
19. Sew in zipper
20. Attach lining and shell
21. Perform fitting for hemming
22. Secure hem
23. Perform final pressing or steaming of the garment

When constructing an evening dress some elements of it may require using the draping technique explained in the previous section. “This technique is typically used for garments at higher price points; especially women’s wear products such as formal gowns” (Keiser & Garner, 2003, p. 250). There are also cases where mixing the patterning techniques are necessary to complete a garment (see figure 14).



Figure 14: Evening Dress Showing Multiple Pattern Making Techniques. (Christian Dior Spring 2007 Couture Collection, n.d.)

Education – Costume Design

“The route to a costume design profession does not necessarily have to pass through fashion design education, as one might assume” (Oum, 2006). Many costume designers such as Nancy Steiner (Little Miss Sunshine and Lost in Translation) and Teresa Binder-Westby (Sixth Sense and Shadowboxer) did not study fashion in school or earn a degree. John Bright, costume

designer and founder of English costume house Cosprop, followed a four-year fashion course and turned to books from there (Oum, 2006).

Costume Design and Technology is typically a hands-on education. Students often learn from their teacher's experiences and by being involved in school productions.

Degrees earned in this field of study are: B. A., B.F.A., M.A., and M.F.A.

Costume Design Process

The design process for a costume designer differs from that of a fashion designer, in that it is common practice for the costume designer to shop fashion for the costumes. However, if the garment or specific item cannot be found it is made. According to Landis (2004), in film the shopped garments do not appear on screen “unaltered with fashion designers’ labels intact” (p.5). The shopped garments are often dyed and refitted before reaching the screen. It is also common for costumes to be revamped out of existing stock or rented (AACT).

Costume design for film “starts with the script and ends the last day of shooting” (Landis, 2004, p. 3). It requires duplicate garments due to stand-ins or understudies, actors sweating, and second units. In film, the entire film cannot be shot in a day so the garment needs to look the same every time it is being filmed.

According to the American Association of Community Theatre (AACT), Costume designers begin their work by reading the script to be produced. Russell (1985) states a designer will read the script twice, once for an understanding of the author’s mood, story, imagery, characterization and intent, and the second time for information pertaining to the costumes. After the script has been read, a first meeting is held with the director and possibly the design team (set, costume, lighting, and sound designers). The purpose of this meeting is for the costume designer to learn what the director’s vision is for the production. At this meeting rough

sketches may be shown to help generate ideas. “This is also an appropriate time to check with the director on the exact number of characters needing costumes, as any non-speaking characters the director plans to include may not have been listed in the script” (AACT). Russell (1985) refers to the first meeting as a conference and states that multiple conferences will occur during the beginning of the costume design process. During the first conference the designer is prepared to discuss the budget and get a sense of what the director’s vision is for the production (Russell, 1985). It is important for the designer to meet with the scene and set designer before designing the costumes. The color palette used on walls, drapery and upholstery of the set will have an effect on the color palettes used in the costumes, and the designer should refer to the script as a reference of which characters will interact with odd pieces of the set, when and how much (Volland, 1966). In later conferences the designer discusses the final sketches, color palettes, costume charts, accessory lists, and fabric swatches with the director and the design team (Russell, 1985).

There are few books available that outline the costume design process. However two that share much of the same information are Barbara and Cletus Anderson’s (1999) *Costume Design* book and Ingham and Covey’s (1983) book. This section will rely heavily on the description of the costume design process as explained in Ingham and Covey’s book. This book was chosen because it is clearly written, it gives a general overview of the process, and it closely relates to what the researcher has observed first hand.

In the pre-production stages, the director and production team approves the initial designs. At this point the costume designer has an understanding of the director’s vision, has read the script thoroughly, and met with other members of the production group (Ingham & Covey, 1983). There are four stages of the costume design process:

1. Planning
 2. Finding, Pulling, Renting
 3. Shopping and Buying
 4. Recording
- (Ingham & Covey, 1983)

In the planning stage, the costume designer refers back to his/her rough costume plot. The rough costume plot contains a list of clothing each character might wear in each scene of the play. Russell (1985) refers to the costume plot as a costume chart. This research paper will use the term costume plot. The costume plot is created by the designer while reading the script for costume details (Russell, 1985). Figure 15 shows a costume plot for “Joe Turner’s Come and Gone” by August Wilson. During the planning stage the costume plot is updated adding more details as costumes come in or are finalized and materials are found. It lists every item of clothing and accessory for each costume including underwear. “It can also identify any potential costume challenges, such as very quick changes between scenes” (AACT). When the costumes are finished the costume plot is given to the wardrobe supervisor to use as a dressing list for each actor (Ingham & Covey, 1983). Also during this stage the costume designer will meet with the costume shop personnel. In this meeting they will discuss the costume designer's ideas and collaborate on construction techniques. The budget is also structured during this stage.

A	B	C	D	E	F	G	H	I	J
	Seth Holly	Bertha Holly	Bynum Walker	Selig Rutherford	Jeremy Furlow	Herald Loomis	Zonia Loomis	Martha Loomis	Reuben Mercer
Act I Sc. 1	Beige Shirt Stripe Pants	Camisole, petticoat, house dress with full apron	White Cotton Shirt with tie and pants	White with red stripe shirt and pants	Shirt and Overalls	Black Wool Jacket and matching pants	Camisole, bloomers, petticoat, pinafore and dress	---	Olive striped collarless shirt and pants
Act I Sc. 2	-----	-----	-----	-----	-----	-----	-----	-----	-----
Act I Sc. 3	Strike Shirt and pants	Strike Dress add yellow cotton dress with half apron	-----	-----	-----	-----	-----	-----	-----
Act I Sc. 4	Brown Pants with Suspenders	Strike dress apron add wool skirt with pleats	-----	-----	Add bandana	-----	-----	-----	-----
Act I Sc. 5	Add White Shirt	Strike skirt add house dress and beige print scarf	-----	-----	-----	-----	Strike Pinafore	-----	-----
Act II Sc. 1	Dark Green Pants	-----	-----	Add Jacket and Suspenders	-----	Add Pinfore	-----	-----	-----
Act II Sc. 2	Add apron	-----	-----	-----	-----	-----	-----	-----	-----
Act II Sc. 3	Add blue and white stripe shirt	Add half apron with butterfly print	-----	-----	-----	-----	-----	-----	-----
Act II Sc. 4	-----	-----	-----	-----	-----	-----	Stirke Pinafore	-----	-----
Act II Sc. 5	Strike Shirt and pants	Strike apron and scarf add full apron and red/blue plaid scarf	-----	-----	-----	-----	Strike Dress Add White Lace Cotton Dress with ribbon trim	Petticoat, camisole, Dark Grey skirt with matching jacket	-----

Figure 15: Costume Plot by ppcdesign. (Num Sum: Copy of Copy of Costume Plot, 2007)

In finding, pulling, and renting, finding is the process of locating items that will be needed for the show. Items can be borrowed such as: modern policemen's uniforms, lab coats and nurses' uniforms, restaurant garb, choir robes, clerical outfits, sports uniforms, academic gowns, fur coats and formal wear from local businesses (Ingham & Covey, 1983). Extraordinary and unusual items must be purchased.

Pulling involves pulling garments off the storage racks and reworking them to make new costumes. “Many designers consider pulling from the stock a penance and go at it with a grumpy attitude, wishing they had the money and the labor to make everything from scratch just as they envisioned it” (Ingham & Covey, 1983). There are completely pulled shows and partly pulled shows, the latter means one or two garments have been reworked into new costumes. “The stocks of costumes in regional and university theatres that have been in operation for a

number of years are the best hunting grounds for reusable costume pieces" (Ingham & Covey, 1983). These collections will probably include new and old costumes. A considerable amount of time is spent by the designer pulling costumes from storage.

In renting, the costume designer can rent from commercial firms or local costume rental firms. The chief advantage of using local firms versus commercial firms is the costume designer can see what they are purchasing before it arrives but with commercial firms the product/costumes arrive in the mail and may not match well with the costumes that were built in the costume shop. Eaves and Brooks Costume Company, Inc., located in New York, and the Western Costume Company, located in Hollywood, are the largest costume rental firms in the country (Ingham & Covey, 1983). Eaves and Brooks Costume Company, Inc. will rent entire sets of costumes and their stock comes from commercial New York theater, while Western's stock comes from the film industry. *The Costume Collection* in New York City is part of The Theatre Development Fund and "serves only not-for-profit organizations which include all colleges and universities, most regional theatres, Off-Off Broadway, and some summer stock" (Ingham & Covey, 1983). In the shopping and buying stage the designer purchases fabric, notions and trims, old clothing and new and modern clothing.

The recording stage involves recording the show's progress. There are two important documents in this stage, the costume plot and the show reference book. The show reference book "is used as a repository for all bits of information that are pertinent to the production for example, the stage manager's notes and a city map" (Ingham & Covey, 1983). The show reference book is referred to as the "show bible" in New York workrooms and many regional shops. "It contains fabric samples, fabric swatches that have been dyed and/or painted with recipes and instructions for the dye or paint processes used, records of yardages bought and

actual yardages used, addresses of places where work was jobbed out and how much it cost” (Ingham & Covey, 1983).

The costume designer must know by production time exactly what has to be found, pulled, rented and built, and have the bulk of the shopping done (Ingham & Covey, 1983). At this point the designer has created renderings of the costumes in full color. This is the first step into production.

Once pre-production steps 1 – 4 are complete the costume shop is ready to start working, which is referred to as the production stage of the costume design process. According to Ingham and Covey (1983), the duties of a costume designer during the production stage of the costume design process happen concurrently and are difficult to track. However, the duties can be divided into three sections. The three sections are as follows:

1. Working with actors and directors
2. Working with the costume shop
3. Working through dress rehearsals

(Ingham & Covey, 1983).

At the production stage the costume designer must work closely with actors, directors, and all others involved in production. At the first rehearsal or first meeting the costume designer presents sketches of each costume in the production. The layout of the presentation can be a string of small drawings shown on a series of taped together pieces of paper or mounted on mat boards (Russell, 1985). These presentations are similar to storyboards used by fashion designers.

Following the presentation is a read through of the script with the actors in the production. The read-through gives the designer the opportunity to study the actors’ facial expressions, mannerisms, and body movements as they deliver their lines. Before this point the costume designer has only imagined the production. (Ingham & Covey, 1983)

During the first few rehearsals the actors meet with the costume designer and the draper/pattern maker to check measurements or collect a more complete set of measurements. Often actors' basic measurements are sent along with photos for the costume designer and the draper to use. The costume designer will use the photos and measurements to aid in the development of the costume, to help with proportions and styling of the total appearance of the character (Ingham & Covey, 1983). The draper will use the measurements to prepare mock-ups for the initial fitting. The costume designer must provide rehearsal garments during the first few weeks of rehearsals. These garments are pieces that require getting used to for example: panniers, hats, bum rolls, long skirts, and high heels. The purpose of these garments is for the actors to practice; movement, sitting, and entering and exiting doorways, if necessary for their parts on stage during the actual show. These garments are typically finds, remnants, or understructure not the actual costume to be worn during the show; those garments are still being built by the costume shop at this point. (Ingham & Covey, 1983)

When the costume designer works with the costume shop their job is basically to oversee the technicians and give aid when needed. "As soon as the costume technicians have begun to cut and stitch garments, the designer must be available to oversee the work at regular intervals, to interpret drawings, answer questions, and participate in all fittings" (Ingham and Covey, 1983). The costume designer must be knowledgeable about the construction process so as to participate in discussions about how the garment is being draped and cut (Ingham & Covey, 1983).

During the first muslin fitting the costume is fit on the actor's body. The actual fitting (pinning, markings, cutting) is typically done by the draper/pattern maker. The costume designer will explain the costume to the actor using sketches and fabric swatches so the actor can envision the final costume and understand what the markings and pins on the muslin mean. "Few costume

building schedules allow enough time for more than one muslin mock-up to be made...” (Ingham & Covey, 1983). The only time a second muslin mock-up will be made is if the first can not be salvaged. In this case the costume designer must watch over the construction process closely. The actual costume will be cut using the adjusted muslin pieces or their paper pattern equivalents (Ingham & Covey, 1983).

The final fitting will occur close to tech week and shortly before the dress parade. Dress parades do not occur in all theaters. If it occurs it gives the designer the opportunity to see all costumes completely assembled, individually and in groups. The dress parade happens several days before the technical dress rehearsal week begins and allows the director to voice his concerns to the costume designer. At the final fitting final adjustments are made (hems, closings fit snug and neat, collars lay flat, and sleeves hang accurately). The complete costume is tried on at this point and the designer may have the actor perform in the costume to assure all components stay in place and the costume fits and moves accurately. There are times when final fittings do not occur. In these cases the designer is forced to make the best of the measurements taken and use tailor's dummies to finalize all costumes. (Ingham & Covey, 1983)

The costume designer is required to work during rehearsals. At this point costumes should be wearable if not completely finished (Ingham & Covey, 1983). The designer is in the audience evaluating the costumes as the actors rehearse on stage during the first rehearsal. The designer is watching the costumes overall and for details. The designer will pay attention to lighting, observing how the colors in the costume appear in different lighting. The designer will also pay attention to the set, observing how the colors work or do not work with the costume. The director will have notes for the designer at the end of the first technical rehearsal. The

designer will take all notes into consideration and make all changes possible given the amount of time available.

After dress rehearsals the costume designer should be ready for changes that occur during previews and any changes to the script (Ingham & Covey, 1983). Typically the designer's work is over on opening night. From this point on it becomes the wardrobe assistant's job to make sure that every aspect of the production runs just as the designer intended, time after time, until the production closes (AACT).

Inspiration: Costume designers derive their inspiration from the script, director, actors, as well as the set. The script gives the costume designer a sense of the time period and the personality of the character. Juliet Polcsa (The Sopranos) stated in a panel discussion that "directors' understanding of costume design varies. Some directors are hands-off while others are collaborative." Nancy Steiner stated in the same discussion, "Director Sofia Cappola knows exactly what she wants, which makes it easier and harder" (Oum, 2006). The actors play two different roles in a costume designer's job. First, an actor could be a possible inspiration for a garment. Second, some actors do not want to wear certain pieces and it is the designer's job to find out why and work around that.

Purpose: A costume designer's main purpose is to bring the character to life through the use of garments while satisfying the vision of the following people: the director or the screen writer and the actors.

Limitations/Issues: Costume designers are faced with many limitations and issues from the time they begin until the final day of filming or the opening night of the theater production. In film, there are last minute replacements. For instance: in the Bostonians, Glenn Close left a week before the film production began. Vanessa Redgrave came in and the difference between

the two “is about five inches in height and many inches around the middle” (Oum, 2006). The shooting location is also a cause for concern for costume designers. The shooting location impacts the materials that can be purchased onsite. If the materials cannot be purchased onsite they must be shipped in.

Limitations or issues for theater costume designers are “figuring out a way to get in touch with the person who will actually loan them what they want and the possibility of not finding a needed item anywhere and allowing time to come up with the second best” (Ingham and Covey, 1983). Another limitation “is being able to blend rented costumes with built ones so the rented costumes do not look strange and out of place or as if they do not belong” (Ingham and Covey, 1983). Like fashion designers costume designers are faced with the limitation of creating productions within a set budget.

Costume design takes into consideration all the details of the production set. When designing for a production costume designers are concerned with, wallpaper color, the color of car interiors, the color of building exteriors, and every other aspect of the set (Oum, 2006).

Costume Construction: This section will describe the process taken by costume designers to construct a costume. Also this section will show visually the techniques costume designers use to create patterns for costumes. When creating mock-ups for built costumes, the fabric used is typically muslin unless the actual costume fabric is a knit or lightweight fabric such as chiffon. If the fabric is a knit or chiffon, the mock-up must be made of “an inexpensive fabric that will simulate, as closely as possible, the stretch or drape of the eventual costume” (Ingham & Covey, 2003).

There are times when an actor must perform a quick change and requires a “breakaway” costume, which is a costume that is built in a manner that it can be removed very easily on or off

the stage. For example a costume designer may “substitute a full-length zipper for that row of buttons down the front” of a costume (Volland, 1966).

As previously mentioned in the Costume Design Process section of this chapter, only one mock-up is made per costume. However, when design or fitting alterations are extensive time may be saved by creating a second mock-up that allows for problem solving before the actual costume is cut (Ingham & Covey, 2003). Table 3 lists the steps taken to build a costume.

According to the literature, costume designers use the same pattern making techniques to create costume patterns as fashion designers do. To create basic body blocks costume designers develop patterns using body measurements and draping techniques (see Figures 16 and 17). To create a costume the corrected basic blocks are manipulated to represent the shapes of the costume sketch (see Figure 18).



Figure 16: Draping a Basic Bodice Front (Ingham & Covey, 2003, p. 136).

Table 3: Steps to Construct a Costume (Ingham & Covey, 2003).

<i>Steps to Constructing a Costume</i>
1. Examine the design sketch
2. Discuss fabrics and yardage
3. Choose interfacings, underlinings, and lining
4. Prepare fabrics
5. Study/review period pattern research
6. Develop basic blocks/patterns
7. Cut mock-up
8. Assemble mock-up
9. Fit mock-up
10. Transfer mock-up alterations to paper pattern
11. Cut fabric, underlinings and interfacings
12. Underline pieces and finish edges
13. Assemble the fabric shell
14. Fit the fabric shell
15. Transfer additional alterations to paper pattern pieces
16. Cut facings and linings
17. Make alterations to garment shell
18. Apply trim
19. Put in zippers or hook and eye tape
20. Assemble and attach facings
21. Baste up hems
22. Fit the almost-complete costume
23. Carry out final alterations
24. Assemble and put in linings
25. Put in hems, sew on buttons, apply final trim
26. Press
27. Schedule a fourth and final fitting (If possible)

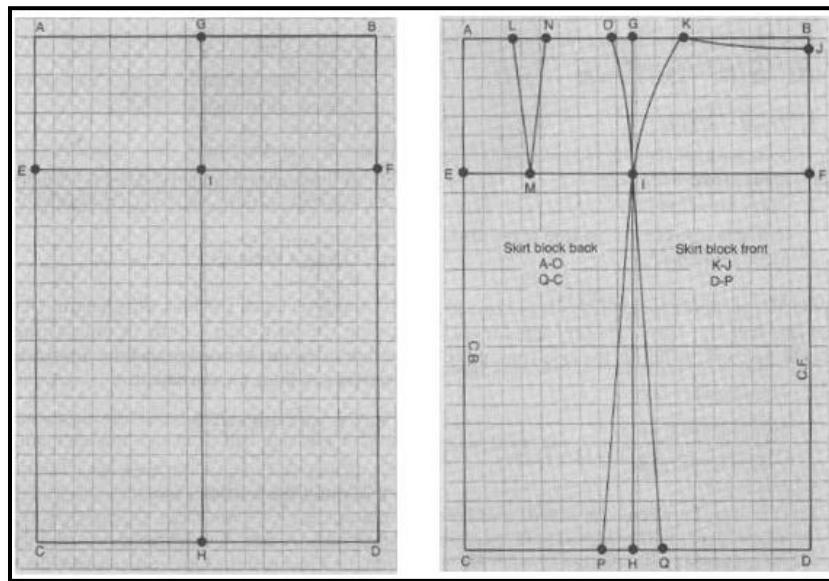


Figure 17: Drafting a Skirt Block (Ingham & Covey, 2003, p.152).

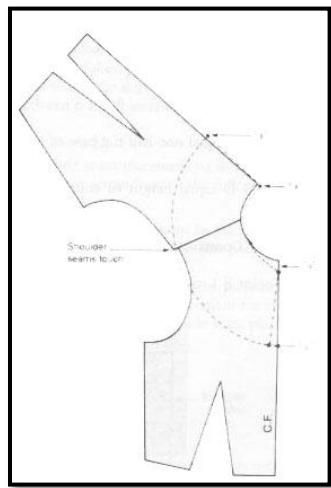


Figure 18: Drafting a Flat Collar (Ingham & Covey, 2003, p.149).

Costume Designers

At one point in time the person involved in creating a costume from design to end product was known as a costumer. Today these tasks are performed by a costume designer and a

costume technician. The costume designer is involved in the designing of the costume while the costume technician is involved in the actual construction of any part of the costume.

According to AACT, costume designers create the look of each character by designing clothes and accessories the actors will wear in a performance. The costume designer's designs need to faithfully reflect the personalities of the characters in the script (AACT).

Costume designers are storytellers, who tell stories through garments. Jeffery Kurland, a Hollywood designer, refers to costume designers as “the unsung heroes of character development the pioneers of disguising art as the ordinary”. Examples of costume designers are: Gilbert Adrian, William Ivey Long, Cyma Rubin, and Deborah Nadoolman Landis.

Fashion Designers

“A fashion designer must be artistically creative, yet understand the technical and marketing aspects of the business” (Frings, 1987). A fashion designer must also have a thorough knowledge of fabrics, be able to make patterns, and understand how garments are constructed (Frings, 1987). Examples of popular fashion designers are John Galliano, Dolce and Gabbana, Versace, Ralph Lauren, and Donna Karan.

Crossover Designers

Designers who are known for their work in both the fashion and costume industries are considered crossover designers. Examples of successful crossover designers are: William Ivey Long, Isaac Mizrahi, and Adrian.



Figure 19: A William Ivey Long Fashion Piece. (Picasa Web Albums, n.d)
Note: (*Photo taken by Retna, Ltd.*)

William Ivey Long is responsible for designing costumes of countless hit Broadway musicals and plays as well as Hollywood films. Mr. Long is a five time Tony Award winner. Figure 19 shows a fashion design created by William Ivey Long worn by Halle Berry at the Screen Actors Guild Awards in 2002.



Figure 20: Isaac Mizrahi for Target® Trapunto Dress - Bing Cherry.
(Sleeveless Trapunto, n.d.)

Isaac Mizrahi has created costumes for theater, movies, dance, and opera since 1990. Mr. Mizrahi became a fashion designer for target in 2003. He is currently the Creative Director for the Liz Claiborne brand and has his own line of clothing. In the fall Mr. Mizrahi's menswear collection will be expanding its distribution. (Mizrahi, 2008) See figure 20 for an example of Mr. Mizrahi's fashions.



Figure 21: Suit designed by Adrian.

(The Artistry of Adrian: Hollywood's Celebrated Design Innovator, 2003)

Gilbert Adrian started his career designing costumes in Hollywood. He is most known for the costumes he created for Joan Crawford. He opened his fashion design shop in Beverly Hills in 1940. Figure 21 shows a garment Adrian created for retail.

The previously mentioned crossover designers have been successful in creating garments for both fashion and costume. In considering their success in both fields, conclusions can be drawn that the two fields may be more closely related than has been documented.

Fashion and Costume Influence

One way fashion influences costume is in technology. Over the last five years C.A.D. (Computer Aided Design) systems have slowly made their way into costume shops (Ingham & Covey, 2003). However not every costume shop has adopted these new technologies.

The use of digital textile printing and computer aided pattern drafting are two technologies newly introduced to the theatrical costume industry, but are well known to the fashion industry. “Companies such as Gerber Technology, Inc., Lectra Systems, Inc., Investronica Assyst-Bullmer, and OptiTEx” offer PDS systems (Outling, 2007). The PDS technologies allow for the once extremely time consuming and hands-on costume design process to become more time efficient and less strenuous for designers and cutters (Ingham & Covey, 2003). CAD technology is being adopted for costume design. For example a costume shop in Raleigh, NC currently uses computerized pattern design systems to aid in the design process.

The following sections will provide a visualization of work done by costume and fashion designers and discuss fashion and costume influences in respect to actual garments and accessories that are similar in design.

When does Costume become Fashion?

Figure 22 shows the influence of costume on fashion. The garment worn by Queen Latifah in the 2007 film *Hairspray* is similar to the dress designed by John Galliano’s 2007 resort collection for the House of Dior. The dresses look similar because both are made from flowing fabrics containing animal print motifs. Figures 23 and 24 also show the influence of costume on fashion. The garment worn by Kirsten Dunst in the 2006 film, *Marie Antoinette* and the garment presented by Christian Dior’s Spring 2006 Couture Collection are similar in shape.



Figure 22: Queen Latifah in Movie *Hairspray* (2007) and a Dress from John Galliano's Resort Collection for House of Dior (2007). (teenVogue, 2007)



Figure 23: Christian Dior Spring 2006 Couture Collection (Christian Dior Spring 2006 Couture Collection, 2006) and **Figure 24: The Marie Antoinette Movie (2006).** (Marie Antoinette - movie review, casts, photos, trailers, n.d.)

Costume Influences Fashion

The Modern Merchandising Bureau was formed in 1930. The bureau was a collaboration between Hollywood studios and apparel manufacturers. The studios released samples and patterns to the bureau before the film debuted. Each industry made a profit from designs or patterns sold. Some designs created from these patterns were rub-offs while other designs were barely recognizable compared to the film originals. (Yorks, 1989)

Celebrities such as actors and entertainers have a strong impact on fashion, especially when setting new trends. Consider a music video; the cast is dressed by a costume designer or costume stylist. Often these garments are not created from scratch rather they are shopped. The costume designer/stylist shops thrift stores and designer labels. Often fashion designers or fashion labels opt to have their garments worn by celebrities to events and even in movies as was the case in the movie *The Devil Wears Prada* (2006). Having celebrities wear their clothes is the best approach a fashion designer can take to gain publicity for their line.

Figure 25 shows a design created by Deborah Landis for Michael Jackson's Thriller video (Landis, 2004). Figure 26 shows a jacket similar to the jacket Ms. Landis designed that was created by apparel manufacturers and sold in retail stores, after the video became popular.



Figure 25: Red Jacket created for Michael Jackson's "Thriller" video by Deborah Nadoolman Landis (Landis D. N., 2003) and Figure 26: Imitation Michael Jackson Coat. (VINTAGE 80s MICHAEL JACKSON THRILLER RED LEATHER JACKET, n.d.)

Table 4 gives examples of famous clothing seen in popular films from the 1930's, 1970's and 1980's that have been created by apparel manufacturers and sold by retailers. These items may have become fashionable because some of the costumes mentioned were displayed during a time (1930's and 1940's) where the movie screen was the public's main venue for viewing new fashion trends. Also the items were worn by popular actors and actresses that the public idolized during the times the movies were popular.

Table 4: Examples of Costume Influencing Fashion (Yorks, 1989)

Costume	Movie/Film	Actor/Actress	Retailer
Black dress with white collar	Letty Lynton (1930's)	Joan Crawford	<i>Macy's sold 50,000 copies of the dress</i>
Bouffant-skirted dress with the emerald-green sash	Gone With the Wind (1939)	Vivien Leigh	<i>About 25 copies evident</i>
Androgynous look	Annie Hall (1977)	Diane Keaton	<i>Bloomingdales</i>
Ray-Ban Wayfarers	Risky Business (1983)	Tom Cruise	<i>Bausch & Lomb</i>
50 year old aviator sunglasses	Top Gun (1986)	Tom Cruise	<i>Bausch & Lomb</i>
British gentry/safari attire	Out of Africa (1985)	-----	<i>Banana Republic and The Limited</i>
Garter belt lingerie	Bull Durham (1988)	Susan Sarandon	<i>Fredericks of Hollywood</i>
Lingerie	Dangerous Liaisons (1988)	-----	<i>Bloomingdales</i>

Costume Influences Fashion Designers

For decades, the clothes of the silver screen have influenced many fashion designers' designs/collections (Yorks, 1989). While the silver screen is the most popular venue for fashion designers to obtain inspiration, designers have not excluded the theater. During the mid-twentieth century, for example, 7th avenue designers went to Josephine Baker's theater

performances to sketch the garments she wore. Designs similar to these garments were later seen on display in boutiques.

“A few prominent fashion designers have introduced collections inspired by films of the '80s” (Yorks, 1989). Ralph Lauren was inspired to create a collection based on the English gentry costumes seen in Greystoke: *The Legend of Tarzan, Lord of the Apes* (1984). Nino Cerruti credits *Chariots of Fire* (1981), for influencing one of his collections. (Yorks, 1989)

Consider haute couture garments, they are borderline costume. At this level of fashion, designers create garments with the highest level of creativity. There are no boundaries in couture. Often as a result of this unbounded creativity, garments shown look more like costumes than fashion. The approach taken by couture designers in presenting their lines often has theatrical undertones. This is not usually the case for ready-to-wear garments; however some designers choose to present their garments using similar theatrical undertones. For example John Galliano at his 2007 Fall ready-to-wear fashion show in Paris. At this show Galliano created a family drama complete with props to show his designs (Horyn, 2007). The actual models in the show had specific “characters” to portray as they walked the runway. He used these fashions to create characters; typically we associate this character creation with costumes not fashion.

Figure 27 shows couture garments inspired by historic costume. These garments represent the designers’ interpretation of garments from past time periods. With many of these garments the notion that it has costume features is based on the ensemble, what the model is wearing as a whole. The Chanel piece has lace trim extending from the sleeve that is reminiscent of the 18th century. The fabric used in the garment for the Dior dress (color and texture) lend a sense of historic dress. The second Dior garment’s accessories (hat and umbrella) and the silhouette of the garment are reminiscent of an early 1900’s garment. The hairstyle the model is

wearing in the final Dior image (third from the left) influences the sense of the garment being costume.



Figure 27: Couture garments taken from Dior Spring 05, Dior Fall 05, Chanel and Dior Spring 05 Shows. (Fashion Shows, Runway Reviews, and More, n.d.)

When does Fashion become Costume?

A person seen today wearing a pair of polyester bell-bottomed pants, an afro hairstyle, platform shoes, and a tunic would be assumed to be wearing a costume from the 1970's or attending a costume party. Garments are considered costumes when the style of dress is no longer the norm of the day or is reminiscent of styles of the past.

Fashion influencing costume is less often publicized than costume influencing fashion, but many examples exist. For instance, costume designers for television shows and movies, set in present times, draw inspiration from the latest style of clothes to dress their characters. A great example of fashion influencing costume designers is *The Devil Wears Prada* (2006). Costume designer/stylist, Patricia Fields, used garments created by Prada, Valentino, Donna Karan, a current Bill Blass collection, Calvin Klein, and Chanel to dress two main characters. A quote from Fields, "with *The Devil Wears Prada*, the main thing was to make a movie that was

fashion, not a movie about fashion” (Whitworth, 2006). Items of historic costume were, at one point in time, garments that were ‘in fashion’. It is uncertain why garments of the past are typically referred to as historic costume rather than as ‘historic fashion’.

Fashion and Costume

It is evident in the literature that costumes in film have the greatest impact on fashion today, more so than theater. Today, more and more films are being created involving both past and present social, political and economical concerns (Bishop, 2007). The fashion industry relies heavily on the satisfaction of the consumer. As consumers of both garments and entertainment, we view films and want to copy what the actors are wearing. It is not surprising, then, that designers include reflections of these costumes in new lines, since they anticipate a demand in the market for these items.

Fashion and Costume Design Processes

After reviewing the literature separately for fashion and costume design, it can be concluded that the general design processes are similar in some respects. Both processes require a similar amount of creativity, are affected by internal and external factors, and use similar steps in creating garments. There are other overlaps such as techniques, inspiration and end product, as graphically shown in Figure 28. Both fashion and costume designers create garments as end products. Another overlap to note is that costume designers often shop fashion items to use as costumes. Differences between the two processes include the terminology each industry uses to refer to similar objects and the order of steps in the respective processes.

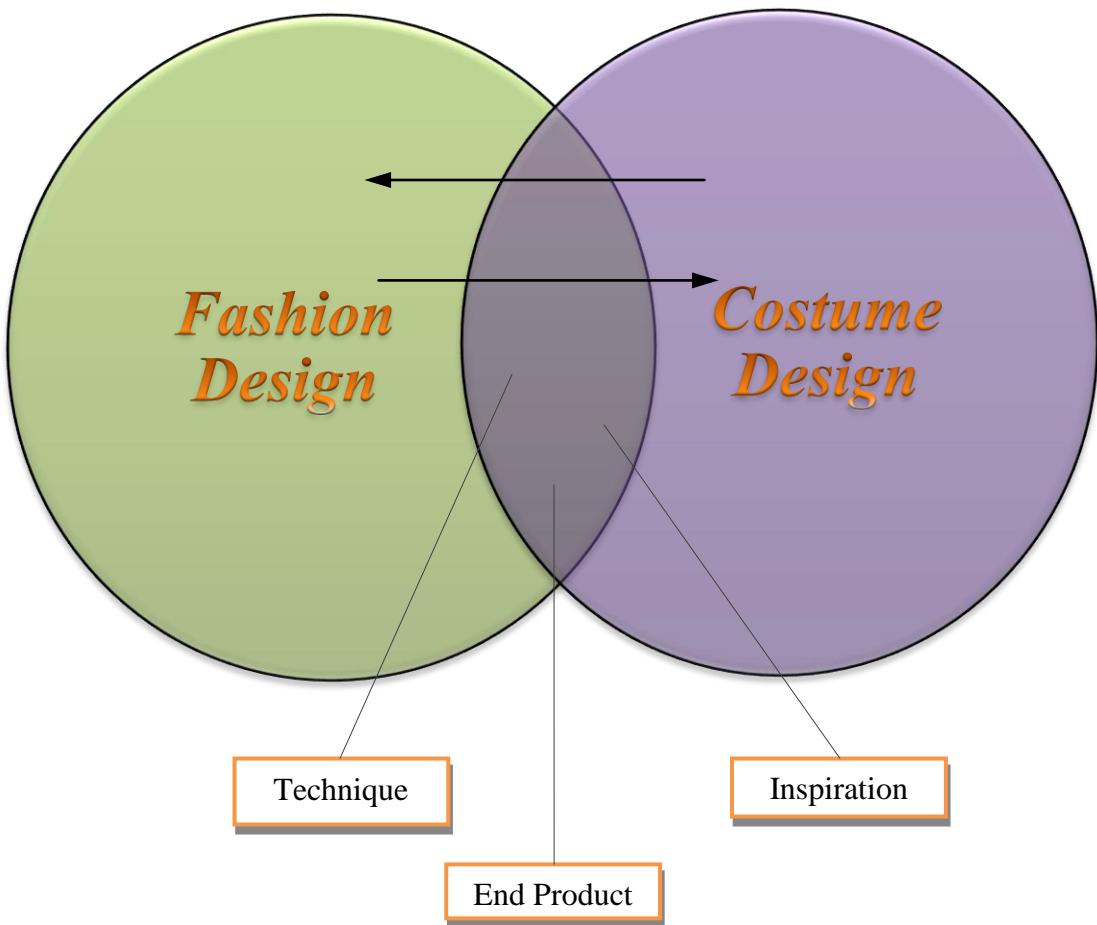


Figure 28: Overlapping Factors in Fashion and Costume Design Model

Fashion curriculums are typically available at research based institutions. Costume curriculums are becoming more commonly offered at academic institutions. In the past, individuals interested in pursuing a career in costume were forced to gain their knowledge and experience through the university theater; however institutions have offered a few courses in costume design. This could be the reason models explaining the costume design process are sparse.

The fashion and costume design processes have many similarities in process stages such

as inspiration, design development, and final garment construction. Both fashion and costume designers can be inspired by the same things and follow similar steps when developing their designs. There are notable differences between the fashion and costume design processes. Some of those differences are the script and terminology used to identify similar objects. Costume designers are influenced by a script when developing their design concept. See table 5 for a more detailed comparison of the fashion and costume design processes.

Table 5: Comparison of Design Processes: Fashion and Costume

Steps in Design Process	FASHION	COSTUME
INSPIRATION	<ul style="list-style-type: none"> ❖ Time periods ❖ Culture ❖ Nature ❖ Trend and color research ❖ Fabric 	<ul style="list-style-type: none"> ❖ Script ❖ Time Period ❖ Research imagery
DESIGN CONCEPT/IDEA	Influenced by past designs from previous seasons/lines, the designers personal taste, other designers' lines.	Influenced by the script, the characters, the actors (physical characteristics), setting of the play/musical.
DESIGN DEVELOPMENT	<ul style="list-style-type: none"> ❖ Sketches ❖ Pattern Development ❖ Prototypes ❖ Fittings 	<ul style="list-style-type: none"> ❖ Sketches ❖ Pattern Development ❖ Mock-ups ❖ Fittings
FINAL GARMENT CONSTRUCTION	Involves all operations needed to construct the final garments. Includes machine and hand sewing techniques. May be done by designer, seamstress, or manufacturer.	Involves all operations needed to construct the final costume. Includes machine and hand sewing techniques. May be done by designer, theater costume shop or professional costume shop.

This chapter provided a synopsis of the information available in the present body of knowledge. From this synopsis it can be concluded that there is limited information available

that describes the costume design process and even less information available that discusses the fashion and costume design processes simultaneously. Many costume books offer a definition of fashion. Some authors, of costume books, mention the difference between fashion and costume from a costume design perspective. There is a limited amount of fashion textbooks that define costume or provide differences and similarities of the two fields. This study seeks to provide a better understanding of the costume design process and provide an analysis identifying similarities and differences in fashion and costume. Through analyzing the two fields separately, comparisons are made that outline the overlaps, similarities and differences of the fields.

CHAPTER THREE: METHODOLOGY

The purpose of this research was to determine how costume designers' and fashion designers' processes differ. One component of understanding the processes is understanding what garments are considered to be fashion and what garments are considered to be costume. Two strategies were used to address this purpose. The first was through the hands-on exploration of both fashion and costume design processes. The second was conducting interviews with local costume and fashion designers in order to answer the research questions.

Research Questions

Two main questions framed the research which was guided by five objectives developed from those questions.

The research questions were:

1. What do costume and fashion design encompass?
2. How do fashion designers' and costume designers' processes differ?

From the above questions the following research objectives were developed:

1. To understand costume design as defined by Costume Designers and Fashion Designers.
2. To understand fashion design as defined by Fashion Designers and Costume Designers.
3. Define fashion designer's design process.
4. Define costume designer's design process.
5. Identify differences and similarities in costume and fashion designer's design processes.

Research Design

The research involved exploring the fashion and costume design processes as defined by professional designers from each industry and exploration of processes first hand. Because the study was of an exploratory nature, a qualitative research method of conducting the research was chosen. This research project followed Creswell's (2003) Inductive Logic of Research in a Qualitative Study. This research framework involves five steps: "gathering information, asking open-ended questions, analyzing the data into categories, looking for broad patterns, generalizations, or theories, and making generalizations to past literature or personal experiences" (Creswell, 2003). This approach is similar to case study methods of research in that open-ended questions are used to collect information from participants. There were two parts to this research project, the first involved hands-on experience with fashion and costume design processes and the second focused on interviews with industry professionals. Other studies that used a similar research style were a research study by Leslie Hatcher (2004) who used a qualitative collective case study method and created a model as an outcome of her research and Genevieve Lawrence (2002) who conducted a study in two parts (one hands-on exploration, two evaluation of the products created in part one).

Part 1: Exploration of Fashion and Costume Design Processes

This section describes the methods used for hands-on exploration of the fashion and costume design processes. Three garments, inspired by historical figures, from the 1930's to the 1950's, were created. The intent for this method, in relation to the research, was to create three garments: one that would be categorized as fashion, the second as costume, and the last a

melding of the two. The photos of the garments were ultimately included on the questionnaire developed for Part 2, to determine if fashion and costume professionals could identify the intent.

The garments were created by working with academic representatives of both the costume and fashion industries. Those representatives were; Lisa Tireman (costume) and Traci Lamar (fashion). Periodic meetings were held with both Lisa and Traci to complete the garments. Traci helped with fittings and pattern construction while Lisa helped with costume problem solving techniques and finding materials.

The three garments were inspired by historic figures Lena Horne, Billie Holiday, and Josephine Baker. Before the initial research was conducted on the historic figures, the concept for this project was to design fashionable garments based on costumes the women wore when performing. However, during the actual research, inspiration was drawn from aspects of their lives; a song they sang, their roles in society, or simply something they wore. The female blues figures, jazz makers and ground breakers were inspiring because of their lives, strength, and style. These women had a lot in common. They were entertainers, African American civil rights activists, and their voices, talents and presence mesmerized the world.

General Design Process

The following general steps were taken to develop the garments:

Inspiration and Research:

- Read books – for background on the lives of these women and imagery
- Watched documentaries
- Looked through books for photos
- Searched the web for photos
- Listened to the music of the three artists

Development of design idea:

- Sketching
- Collecting imagery

Pre-construction of garment:

- Pattern making (by hand, CAD, and draping)
- Prototyping
- Fittings
- Finalized patterns

Construction of garment:

- Cut materials
- Machine sewing
- Hand sewing

The goal in creating the Lena Horne piece was to create a fashionable garment that showcased the intent of the researcher, which was for the dress to be categorized as a fashion piece, more specifically evening wear. The first step in the creation of the piece was deciding what aspects of two garments (worn by Ms. Horne during performances), found while researching, to include in the final piece. Pleating the entire body of the dress was an idea taken from an image of Ms. Horne wearing a princess seamed gown with simulated pleats (see Figure 29). The shoulder drape and wrist band were two design ideas taken directly from the dress worn by Ms. Horne while performing “Honeysuckle Rose”, the title of the piece (see Figures 30 and 31). Figure 30 shows the one sleeve design in Ms. Horne's dress, also taken directly from the Honeysuckle Rose performance.

The second step was to design the complete garment. Fashion sketching provided a visualization of the design ideas (see Figures 32 & 33). The way Lena moved in her gown, which was restricted at the bottom, led to the use of a mermaid shape at the bottom of the dress to simulate the restrictive movement. Individual pleated princess panels added more texture to the gown's fabric. The original dress worn during the performance of “Honeysuckle Rose” has a scooped neckline; the researcher's interpretation creates a sweetheart neckline. This neckline is created by one side of the dress being strapless and the other sleeveless. As seen in Figure 31, the

dress Ms. Horne wore was the same shape in front and back, however the researcher's interpretation is backless. The gown was made backless to keep with the sexual persona Lena Horne possessed when performing.



Figure 29: Pleat Inspiration
(Lena_Horne_1_thumb.jpg, n.d.)



Figure 30: One sleeve Inspiration
(lhorne.jpg, n.d.)



Figure 31: Drape Inspiration
(Lena Horne.jpg, n.d.)



Figure 32: Fashion Sketch Front



Figure 33: Fashion Sketch Back

The third step was to create original patterns using Gerber, PDS, hand drafting and draping techniques. The original garment design required pleating the entire garment. During

the construction process, the decision was made to pleat only half the dress, to eliminate the possibility of overwhelming the garment. The addition of the flowing bottom puts the focus on the detail of the hand pleating and design elements in the body of the dress. The application of silk flowers added texture and color to the shoulder drape. Figure 34 shows the final garment, ‘Honeysuckle Rose’.



Figure 34: Lena Horne Inspired Garment, ‘Honeysuckle Rose’.
(Photographed by Unique Photos)

There were two goals in creating the garment inspired by Billie Holiday's “Strange Fruit”. The first was to create a garment that visually showcased the intent of the researcher, which was for it to be categorized as a melding of fashion and costume. The second goal was to create a motif using lyrics to the song, “Strange Fruit”, and a profile image of Ms. Holiday, to be digitally printed on fabric.

The lyrics to the song are below:

*Southern trees bear a strange fruit
Blood on the leaves, blood at the root
Black bodies swinging in the Southern breeze
Strange fruit hanging from the poplar trees
Pastoral scene of the gallant South
The bulging eyes and the twisted mouth
Scent of magnolia sweet and fresh
Then the sudden smell of burning flesh
Here is a fruit for the crows to pluck
For the rain to gather, for the wind to suck
For the sun to rot, for the tree to drop
Here is a strange and bitter crop.*

-Strange Fruit (Davis, 1998, p. 181)

As a first step in designing the textile print, experimentation with removing color from the full color profile image (see Figure 35) of Billie Holiday was done. Also during this experimentation the opacity of the profile image was changed and the lyrics were typed over it. In the full color image, Billie is wearing flowers in her hair, which was her trademark look. She is also wearing a great shade of red lipstick. The opacity of both the flowers and lips was kept high to maintain a level of prominence within the fabric. The red lip color is set at 100% opacity and the flowers at 75% opacity. The lyrics are grayed to focus attention on selected words written in black (see Figure 36).



Figure 35: Original Image



Figure 36: Final Print Image

The second step was to design the garment. Fashion sketching created a visualization of the design ideas. The decision to keep the garment design simple developed through a fashion sketching process. This simplicity allows the textile design to be the focus, rather than the garment design.

The third step of the design process was to draft an original garment pattern using fewer seams and a fuller skirt, allowing the lyrics to show in an allover repeat. Including a red pleated waistband (the same color as the lipstick in the original image) allowed a break in the print design, added more texture, and provided a great representation of the blood Billie sang about in “Strange Fruit”. Figure 37 shows the final garment, ‘Strange Fruit’.



Figure 37: Billie Holiday Inspired Garment, ‘Strange Fruit’.
(Photographed by J1s Photography)

The goal in creating the Josephine Baker costume was to make apparent the influences and the imaginative ability of the researcher, throughout the garment. Not wanting to make a replica of the garment Josephine wore (see Figure 38), as a first step; a fashion sketching process was used to develop an idea. The end product of the sketching process was the banana dress (see Figure 39) inspired by, but not duplicating, Josephine's banana skirt.



Figure 38: Josephine Baker in the Banana Skirt (Hammond & O'Connor, 1988)

Figure 39: Sketch of the Banana Dress

The second step was to create the patterns for the understructure of the garment, the bananas and create the headpiece. The patterns for the understructure of the garment were made using Gerber, PDS. Pattern pieces for the bananas were created using hand drafting techniques. Multiple prototypes were constructed to perfect the train of the dress. Two fittings were held to perfect the fit of the body of the costume. The headpiece was made using buckram, to give it shape. The process of creating the understructure of the headpiece required wetting the buckram and shaping it over a head block. Once the buckram dried, the desired shape of the headpiece

was drawn onto the fabric. Using fabric scissors, the shape was cut. Wire was applied to the edge for more stability. The shape was covered with fabric, decorated with jewels, flowers and a boa.

In the third step, once the garment was fit and patterns finalized, the bananas were constructed. Each banana was made consisting of three pieces, stuffed with polyfill, and applied to sheer netting lingerie fabric. Appliqués were dyed to a complementary yellow, using golden yellow Rit dye. Approximately three hundred bananas were cut, sewn and stuffed to create the bottom of the dress. The appliqués were draped onto the costume, while a model wore the understructure. A body form was also used, when the live model was unavailable for fittings. The decision to change the design was made while attaching the bananas to the dress. Instead of a long gown, a short gown with a long train became the final garment due to the overwhelming feeling the bananas gave to the costume, as well as the weight of the bananas once attached to the garment. Figure 40 shows the final garment, ‘Bananas’.



Figure 40: Josephine Baker Inspired Garment, ‘Bananas’.
(Photographed by JIs Photography)

Equipment, Methods, and Materials

It was important to create original garment patterns for each of the garments, rather than use commercial patterns such as Butterick or Vogue, to completely understand the patternmaking process fashion and costume designers use. The following sections will refer to the garments by the names created for the garments by the researcher. Those names are: Honeysuckle Rose – Lena Horne inspired evening dress, Strange Fruit – Billie Holiday inspired vintage dress, Bananas – Josephine Baker inspired dress. This section will also discuss the equipment used to create the garments, the methods used, and materials the garments were made from.

Gerber Technology's Pattern Design System (PDS): AccuMark is the trademark name for the PDS software created by Gerber Technology. AccuMarkTM allows pattern designers to achieve more accurate markers and also decreases the amount of time needed to create patterns. This software was used in this research for the creation of garment patterns. More specifically the program was used to create the knife pleats in the ‘Honeysuckle Rose’ garment and the understructure of the ‘Bananas’ garment. The AccuMarkTM program has an important feature that allows designers to digitize garments or pattern pieces into the software using a digitizing table. This feature was used in the ‘Bananas’ piece to create the many bananas attached to the dress.

Adobe Photoshop: Adobe Photoshop is a software program used by creative design professionals to create or help create any design element from textile designs to storyboarding. Adobe Photoshop was used in this research project to create the motif for the fabric used for the Strange Fruit piece. A wrapping feature in the program was used to make the text repeat continuously across the fabric. Also this program has a layering feature. The layers act as overlapping sheets of transparent paper, where each layer can hold a different image that can be

edited and altered separately from the other layers (Lawrence, 2002). This was an important feature used in editing the image of Billie Holiday. The original Technicolor image was brought into Photoshop. The lips were traced, copied and pasted onto a new layer that was placed on top of the layer containing the original image. This process was repeated for the white flowers in her hair. The layer containing the flower was placed atop the layer containing the colored lips. Using color contrasting tools in Photoshop, the original image was changed from Technicolor to black and white.

Honeysuckle Rose: The patterns for the princess seamed dress were created using the AccuMarkTM, PDS program. The knife pleats were built into the pattern pieces using a pleating feature available in the Gerber software. The pleats were turned by hand and pressed into place for each section of the upper part of the dress then sewn together. This was done to add more texture.

The pattern for the shoulder drape was created using draping techniques. The drape was gathered and sewn into the shoulder seam. It has a band at the bottom, worn on the wrist. Materials used were white peachskin as lining fabric, a white bridal polyester as the shell of the garment, and white silk double chiffon as the shoulder drape. The garment was completed May 13, 2007 and measures: Bust: 34 Hip: 34 Waist: 27.

Strange Fruit: The patterns for the Strange Fruit piece were created using flat pattern techniques. Hand pleating added texture to the waistband and divided the textile print. The fabric design was created using Adobe Photoshop and digitally printed using reactive dyes and a Stork T1600 digital printer. Materials used in constructing the garment were pretreated crinkled crepe georgette, as the fashion fabric, and a cotton/polyester blend for the lining fabric. The garment was completed April 25, 2007 and measures: Bust: 34 Hip: 38 Waist: 29.

Bananas: The materials used to create ‘Bananas’ are: two-way stretch knit, polyester/satin, and beaded lace appliqués. The materials used in creating the headpiece are: a feather boa, silk flowers, rhinestones, and a large crystal bead. The garment was completed June 29, 2007 and measures: Bust: 30 Hip: 34 Waist: 24.

Part 2: Conducting Interviews

A questionnaire was used to interview costume and fashion designers from North Carolina (See Appendix A). The questionnaire contained two sets of questions, one set targeted fashion designers and the other set costume designers. This approach was taken because the same questions could not be asked of both groups therefore parallel questions were created to address the research question. For example, the question “Are your designs constructed by you, in the theater costume shop, or a professional costume shop?” became “Are your designs constructed by you, a seamstress, or a manufacturing plant?” in the fashion designer’s question.

Questionnaire Development

The questionnaire was developed to guide a series of individual interviews. One purpose of the questionnaire was to understand costume and fashion design as defined by costume and fashion designers. A second purpose was to understand the design process of both costume and fashion designers. Table 6 shows the relationship between the questionnaire prompts and the research objectives listed at the beginning of this chapter.

The questionnaire included a series of open-ended prompts developed from knowledge gained through the hands-on exploration of the design processes and the literature review

presented in Chapter two. The questions were used to guide the interview and presented in a manner that allowed for additional ideas to be discussed based on the willingness of the interviewee. As part of the questionnaire, images were added for interviewees to visually categorize the garments shown. Included were the garments discussed in Part 1 of this chapter as well as images of costumes from movies and Broadway productions and garments from ready-to-wear and couture fashion shows (see Appendix A).

Table 6: Relevance of Questions from the Questionnaire.

Research Objectives	Questions from Questionnaire	
	Costume	Fashion
1. To understand costume design as defined by costume designers and fashion designers.	#1,3,4,5,14	#1,3,4,5,14
2. To understand fashion design as defined by fashion designers and costume designers.	#2,3,4,5,14	#2,3,4,5,14
3. Define fashion designer's design process.		#9,10,13
4. Define costume designer's design process.	#9,10,13	
5. Identify differences and similarities in costume and fashion designer's design processes.	#6-8, 10-13	#6-8, 10-13

Questions in the questionnaire were influenced by a trade article “The Devil Is Prada”, written by Deborah Vankin in 2007 and hands-on experience creating garments. The article was coverage of a panel discussion involving film costume designers and director John Landis, where questions were asked about the differences between fashion and costume design and the impact costume designers have on the fashion industry.

Data Collection

The approach taken to conduct interviews was to form a list of local fashion and costume

designers using a snowball approach. “In the snowball approach, the researcher asks each interviewee who else might be relevant and willing to be interviewed” (Becker & Bryman, 2004).

Consulting theater contacts, committee members, and conducting directory searches formed a list of designers. Before any of the contacts could be approached, approval by the IRB was required. A copy of the approval letter can be found in Appendix D. In the initial contact, each prospective interviewee was contacted via email, using an email script (see Appendix B). There were thirteen prospective costume design interviewees emailed for the study. And nine prospective fashion design interviewees emailed for the study. When an email could not be sent, a telephone call was made following a telephone script (see Appendix C). There were two cases when a telephone call was used to try to contact an interviewee. Once contact was made, an interview was scheduled at a time and location convenient for the interviewee. The interviews consisted of telephone and in person interviews. The interview time averaged about twenty to forty-five minutes per interview.

Data Analysis

Due to the exploratory nature of the study, open-ended questions were used to gain knowledge about fashion and costume design as defined by professionals in the fashion and costume industries. Accompanying the open-ended questions were two questions that required the interviewee to mark or write their responses. Questions 13 and 14 asked interviewees to comment on images and models presented in the questions (see Appendix A). Due to the nature of the two questions the data collected was analyzed separately.

The responses to the open-ended questions from the interviews were transcribed into paragraphs to make the analysis easier. Once the interviews were transcribed the data from each individual interview was reviewed and analyzed to form categories and make generalizations. The results from question thirteen (required the interviewee to mark the design process) and question fourteen (asked the interviewee to categorize the provided images) were analyzed and general assessments were made from the results. All the data gained from the study was reviewed, compared for similarities and differences, and integrated into models.

Interview Participants

In the initial search for costume designers; freelance designers, professional designers, academic designers, and residential costume designers were sought out, however the actual participants were academic directors and designers and residential designers.

In the initial search for fashion designers; freelance designers, boutique owners, academic professionals, and corporate/manufacturer fashion designers were sought out. The actual participants were one academic designer, one boutique owner, one corporate designer, and two entrepreneurs. A summary of each interview participant's professional history can be found in Chapter Five.

CHAPTER FOUR: RESULTS PART 1: CREATION OF GARMENTS

This chapter will describe the outcomes of the evaluation of fashion and costume design processes through hands-on experience and provide a discussion of the results. The results address the research questions “What do fashion and costume encompass?” and “How do fashion designers’ and costume designers’ design processes differ?”

Part 1: Creation of Garments

This section will include the development of the three garments created, the common methods and techniques used to create the three garments, the findings from the evaluation of the design processes, and a discussion of the separate processes, using models.

Garment Development

As discussed in Chapter three, the garments were inspired by the lives of three historic figures. The garments were created by following the fashion and costume design processes. The steps followed were those that are taken in creating garments from scratch.

Garment Results

This section will discuss the results of the garments created. Included in the discussion will be the decision making process taken for each garment, the category the researcher intended each garment to be considered, and whether the researcher was successful.

Honeysuckle Rose: Changing the garment bottom did not have a negative impact on the success of the garment. Because of the fit in the hips (close fit), the backless design element, and the extended length of the bottom of the dress (from a pleated mermaid to a flowing mermaid bottom), the researcher was successful in keeping with the original ideas of portraying the sexy

persona Ms. Horne possessed while performing onstage. Figures 41, 42, and 43 show the front, side, and back view of the garment.



Figure 41: ‘Honeysuckle Rose’ Figure 42: ‘Honeysuckle Rose’ Figure 43: ‘Honeysuckle Rose’

Front

Side

Back

(Photos in Figures 41 and 42 were taken by Unique Photos)

The intent for the Honeysuckle Rose garment was to have it categorized as fashion, specifically eveningwear. A photo of the garment was added to the questionnaire (see Appendix A) to be categorized by costume and fashion design professionals as costume, fashion, either or unsure. There was a split of interviewees answering either and fashion for this piece. Five out of ten answered “either” and five out of ten answered “fashion”. These results could be due to the image used. Many of the costume interviewees stated that the garment seemed particularly

Grecian, and pointed out their reasoning being the shape of the garment and the shoulder drape.

Strange Fruit: Including the flower in the hair, the style of the garment, and the crepe fabric gives the garment a vintage appearance. It is obvious that the researcher took time and consideration when looking for the model. The overall look (hair, accessories, and the model) made this garment a success. It seems as if the researcher was trying to recreate the “Billie Holiday look”.

An important design decision was made when constructing the garment. The researcher’s initial idea was to mix a variety of different digitally printed fabrics, containing text, within the garment. In the development stage the top left side of the garment was supposed to be the red that is now the waistband and the waistband was another motif containing text. The decision to make the waistband the red and to omit the second textile design was made from draping the fabrics on a body form and making a visual assessment of how the fabrics work together. The end result was successful. It was successful because the pleating of the red fabric added texture as well as divided the textile print.

The intent for the strange fruit garment was for it to visually represent a melding of fashion and costume. Considering the intent, the results appear as if the researcher were dressing an actor for a play or film about Billie Holiday, a music artist for a music video where the artist is trying to portray Billie, or an artist performing one of her songs on stage. The resulting garment also appeared that it could be worn as a fashion garment by trendsetters or fashionable young women (see figures 44, 45, and 46). An image of the garment was included in the interview questionnaire (see Appendix A) to observe how costume and fashion design professionals they would categorize the garment. According to the results of the interview, ‘Strange Fruit’ should be categorized as a fashion garment. Seven out of ten people asked,

considered the garment to be a fashion item and the others categorized it as “either”. It seems the results of ‘Honeysuckle Rose’ (split between “fashion” and “either”) would have better suited ‘Strange Fruit’, considering the intention for this piece was for it to be categorized as a melding of both fashion and costume (“either”). These results would have proved the researcher to be more successful in getting the initial intent across visually. This suggests that context is an important factor in determining whether a garment is perceived as fashion or costume.



**Figure 44: ‘Strange Fruit’
Front**

(Photos in figures 44 and 45 were taken by Unique Photos)



**Figure 45: ‘Strange Fruit’
Side**



**Figure 46: ‘Strange Fruit’
Back**

Bananas: The decision to change the design of the dress from a long gown to a short gown with a long train proved beneficial, not only because of the overwhelming feeling the bananas presented, due to the number that style required, but because it allowed the wearer to move freely. This decision is appropriate as the garment was designed around a dance costume.

The design decision, to mimic the sheerness of the top back on the bottom of the train, was made when attaching the bananas to the dress. By not covering the entire train with bananas, a dramatic emphasis was put on the outer edge of the train. The reasoning behind the inclusion of the appliqués on the end of the train was to assist in creating the dramatic emphasis as well as tie the train and the waistline of the dress together.

Figures 47, 48, and 49 show various views of the ‘Bananas’ piece.



Figure 47: ‘Bananas’ Front



Figure 48: ‘Bananas’ Side



Figure 49: ‘Bananas’ Back

(Photos in figures 47 – 49 were photographed by J1s Photography)

The headpiece created to accompany the dress failed. The researcher intended for the headpiece to have a turban styled base. However the design idea was changed during the course of working with the costume designer this was possibly due to a miscommunication between the costume designer and researcher or the sketch was unclear. The final headpiece was reminiscent

of a metal armor helmet, which was not what the researcher envisioned. This resulted in a decision to omit the headpiece thus making the overall look more successful to the researcher.

The researcher's intent was to have this garment categorized as a costume. An image of the garment was included in the questionnaire, using a simple background as shown in Figures 47 – 49. Professional costume and fashion designers were asked to categorize the garment as: fashion, costume, either, or unsure. 'Bananas' fell into two categories, either and costume. 'Bananas' was categorized by more interviewees as "costume" than "either". Therefore the researcher was successful in visually showing the intent of the garment without providing any context clues. This suggests that there are features and attributes of garments that contribute to their perception as costume or fashion.



Figure 50: Group Picture of the Final Garments.
(Photographed by J1s Photography)

Figure 50 shows a group picture of the final garments. The purpose of including this image was to give readers an opportunity to view the garments together and draw their own conclusions regarding whether the garments are fashion or costume.

Findings from Experimentation

While working closely with costume designer, Lisa Tireman the design process a costume designer takes when building a costume was learned. The process was similar to the fashion design process. A meeting was scheduled with her and members of the costume shop at the Thompson Theatre on NC State's campus. This meeting was similar to that of a costume designer, director, and production designer in which ideas, sketches, photos of Ms. Baker, and possible materials and techniques needed to make the presentation of the garment a success were discussed.

Several meetings were needed to complete the development of the pattern for the banana and the construction of the headpiece, which were refined, and finalized by hand. The pattern consisted of three pieces (two identical side pieces and an insert piece in the center) to give the banana more dimensionality. Digitization of the pattern into the computer using Gerber, PDS was done due to the amount of bananas needed to complete the dress. Digitizing the bananas made it easier for cutting multiples. The Gerber, Cutter was used to cut the bananas.

Model Development

This section discusses models created as a result of the hands-on exploration of the design processes, the literature review, observations of costume shops, and design presentations. The following models can be found in this section: The Model of Fashion and Costume Design

Environments, the General Costume Design Process Model, the Costume Designer's Design Process, and the Detailed Costume Design Model (Figures 51 – 54).

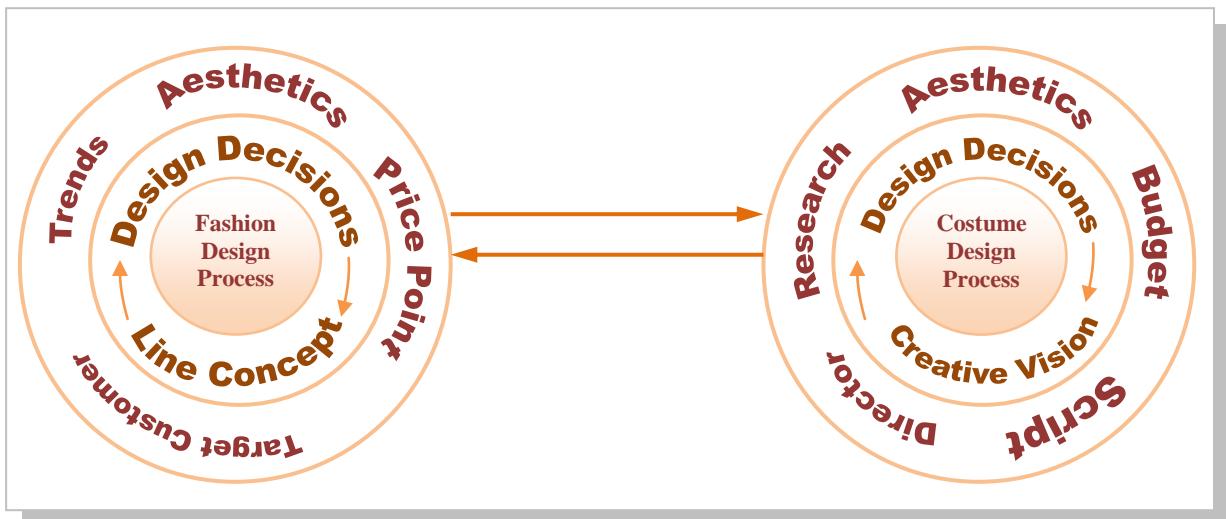


Figure 51: Model of Fashion and Costume Design Environments

Figure 51 describes the design sector of the fashion and costume industries and attempts to compare the two. In the outer realm of each circle the direct influences on the design process are shown. These influences occur at the macro level of the fashion and costume design processes, for instance the process for creating a fashion collection or entire wardrobe for a show. These influences are taken into consideration when the designer is developing the initial design ideas. The influences for fashion and costume are analogous. The target customer is parallel to the director in that the designer must satisfy their needs and wants in order for the line or production (in the case of costume) to be successful. Trends are parallel to research because at this stage both costume and fashion designers conduct research related to colors and styles. For the costume designer this process involves looking for garments from a particular time period. Price point is parallel to budget in that the designer must keep these sort of constraints in mind when designing. The price point, depending on the level of fashion, can affect fabric

choices and how elaborate the garment design can get due to costs of producing them, which will affect the sales price. It's the same idea for costume designers in that they must create garments within a budget set by the director. This budget affects how much a costume designer can spend building costumes, the labor of everyone in the costume shop along with materials have to be considered when designing a show around a budget. The one influence that occurs in costume and not fashion is the script. The middle realm of each circle (surrounding the fashion and costume design processes) influences what designs will be chosen in the beginning design stages. Fashion designers are required to make design decisions based on the line concept; a designer is free to design whatever inspires them however each design must fit into the overall theme or idea of the line. Again it is the same concept in costume, the costume designer must narrow down his/her designs to fit the production and the character's personality as it is explained in the script. The arrows in the middle realm show the flow of information in a circular form between design decision and line concept. This means that designers will have to make design decisions multiple times when developing new ideas for the fashion line or the production.

Figure 52 presents the general costume design process as learned through the literature and hands-on explorations. This model shows the steps taken to create garments for a show in the order it is most likely to happen. Figure 53 provides a detailed explanation of the costume design process. The model is divided into two stages, the pre-production stage and the production stage. This model was based on information gained in literature, presentations (the researcher was awarded the opportunity to hear William Ivey Long's staff present on the costume design process), and through interactions with students who work in costume shops.

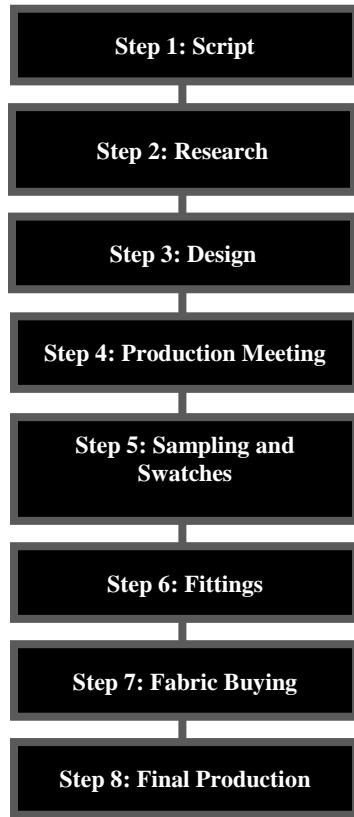


Figure 52: General Costume Design Process Model

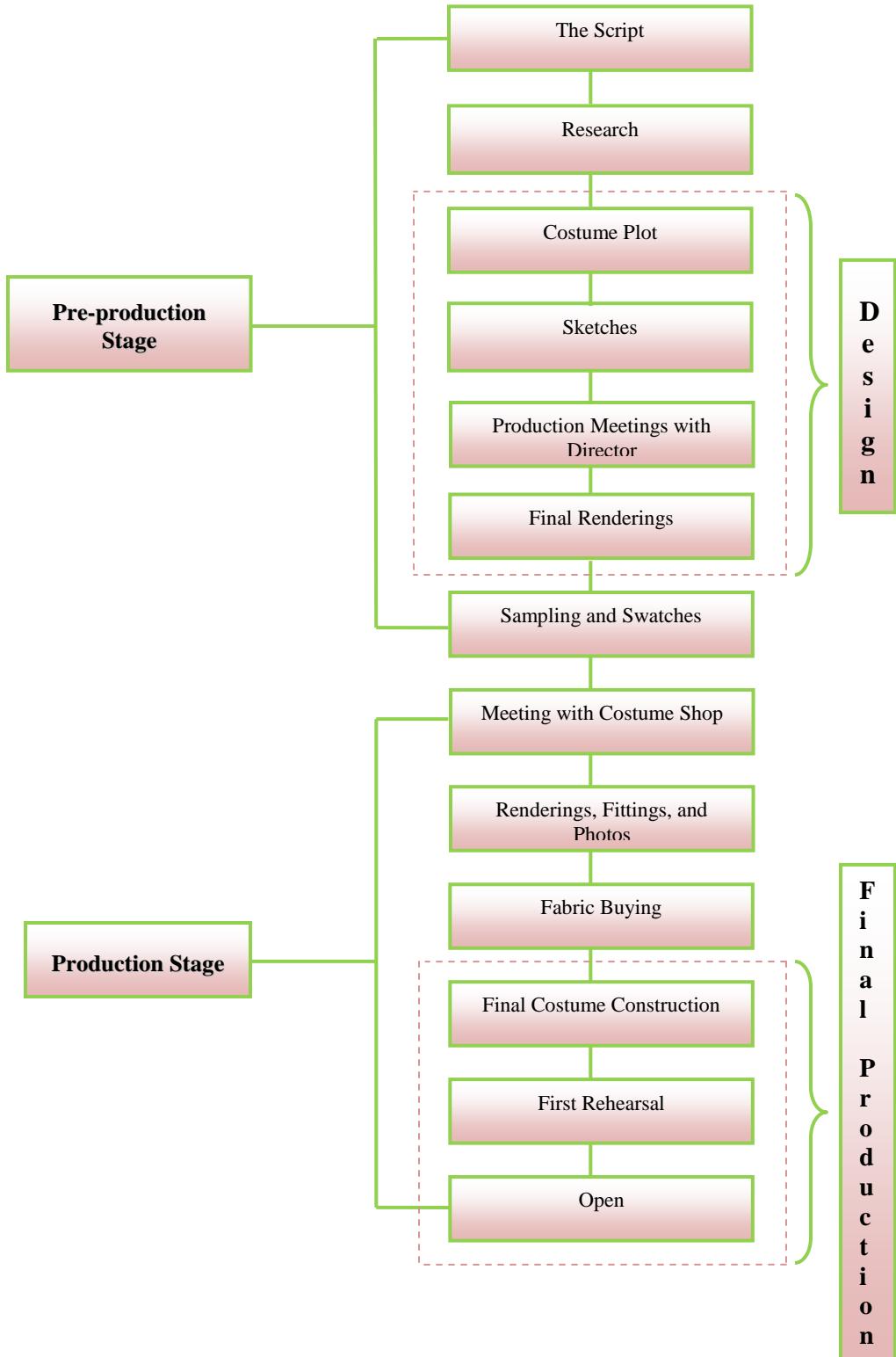


Figure 53: Detailed Costume Design Process Model

Influences on the Costume Designer's Process

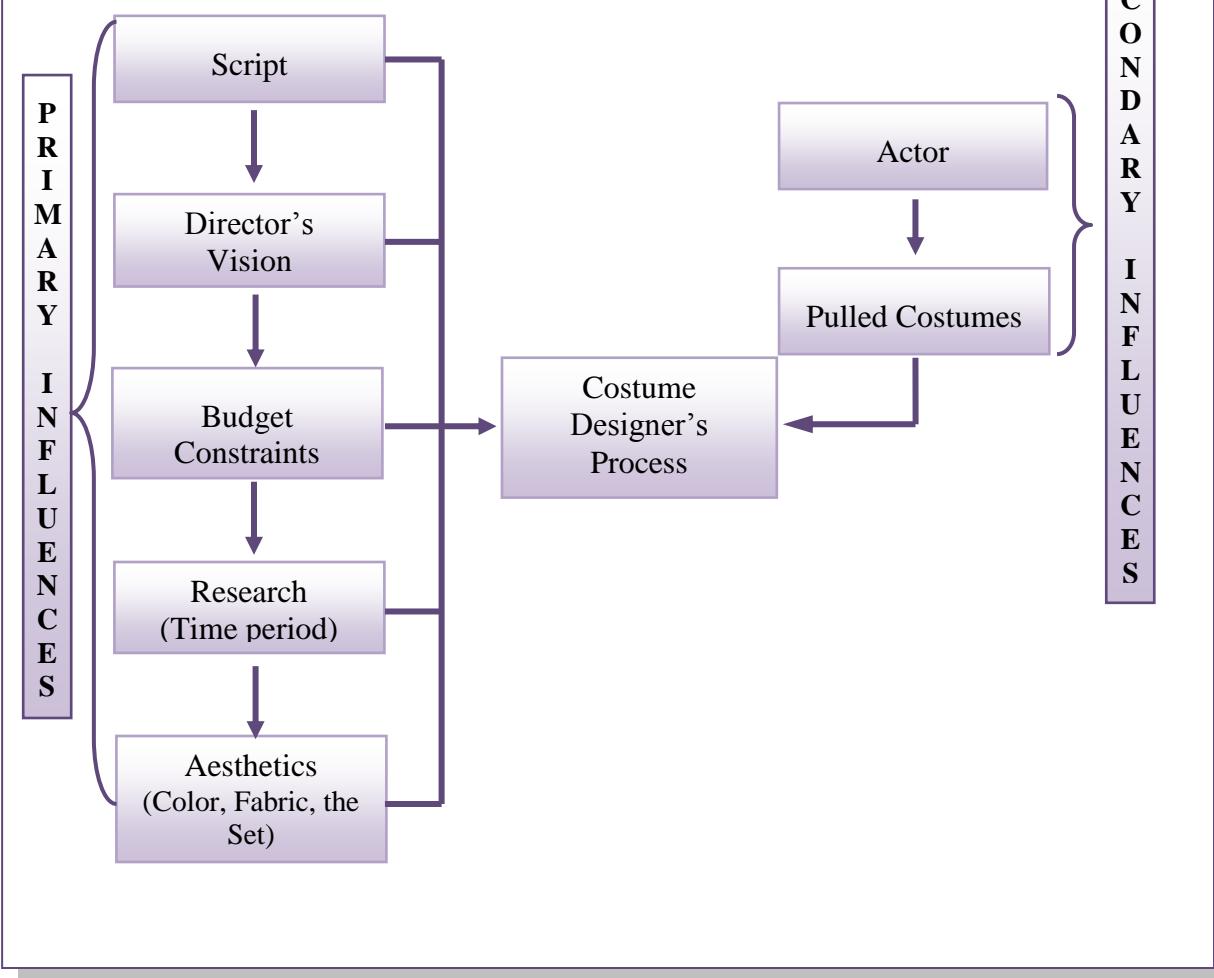


Figure 54: The Costume Designer's Design Process Model

Figure 54 shows the costume designer's design process when creating costumes from concept to the final costume. The model includes primary and secondary influences that ultimately contribute to the outcome of the designs. The script, the director's vision, research, aesthetics, and budget constraints represent the primary influences on the costume designer's design process. The primary influences are considered by the costume designer during the initial stages of design, drawing rough sketches and forming the design ideas. There are two secondary

influences shown in the model, the actor and pulled costumes, which affect the designer's process for addressing each individual costume. Costumes in stock pulled for the show influence the design process for built costumes. Pulled costumes must be cohesive with the built costumes (in design and overall appearance). The actor also influences the design process, the designer must be sure to take into consideration the actor's body type when designing. This model was adapted from Frings' (1987) Design Development Model.

Discussion of Results

This research project explored the differences and similarities of fashion and costume design and their design processes. The design processes were studied in depth through hands-on experience working with academic designers, reading available literature, and personally observing what goes on in a costume shop. The researcher was granted the opportunity to visit a professional university costume shop during their preparations for a production. The research question that guided this part of the research project was "What do costume and fashion design encompass?" and attempted to be answered through hands-on explorations of the design processes. This part of the research project also aided in answering the following research objectives: identify differences and similarities in costume and fashion designer's design processes and define fashion and costume designer's design process, which is shown graphically in Figures 57 and 58. To follow is a discussion of the results of the hands-on exploration of the costume design process, including information gained through the literature and personal observations of a costume shop.

The purpose of performing the hands-on exploration was to learn the differences of

costume and fashion as well as the process used to take a single costume from concept to end product. This process began with research as no script was used. Through this hands-on experiment the process of designing one costume for a specific character was experienced, as opposed to the process of designing for an entire production. In comparing the steps shown in Figure 56 (Researcher's Design Process for Creating Costume) to the general costume design process shown in Figure 52 the steps differ because the researcher was involved in every step, from concept to end product. The researcher performed the tasks of the costume shop and the costume designer. The process taken by the researcher was more detailed than the general design process model shows. The process taken is more closely related to the Detailed Costume Design Model shown in Figure 53.

Comparing Fashion and Costume Design Processes

Figure 55 shows the design process used to create 'Honeysuckle Rose' (the intended fashion garment) and 'Strange Fruit' (the intended melding of fashion and costume garment). Figure 56 shows the design process used to create 'Bananas', the intended costume piece. In comparing the two processes shown in Figures 55 and 56, the processes are similar in general terms, however some things happen in a different order and some steps differ for instance step 5 (Meeting). This meeting does not occur in the fashion model. Print samples (step 8. Samples) were done during the process of creating the 'Strange Fruit' piece because the fabric for it was created using digital printing technology. Samples were made to test the colors of the fabric against those shown on the computer screen. This step would not have been included in the model had it only shown the process taken to create the 'Honeysuckle Rose' piece, as the fabric were purchased manufactured fabrics. An important similarity that occurs in the models is the

backward and forward movement between the fittings and final construction steps. The number of times that occurs however differs depending on the complexity of the style (in the case of fashion) and the extent of corrections needed after the first fitting (in the case of costume).

It was found that the processes differed in the construction of these particular garments. More hand application was utilized in the costume piece than in the other two pieces. This was due to the intricate design on the front of the dress and the attachment of the bananas one at a time. The idea of costume having more hand application steps in its construction than fashion was confirmed during the visit to the professional costume shop. Many steps in the costume construction process involved hand techniques, for example: hand basting stitches were used in many garments, especially in sleeves. It is understood that this was for fittings. Costume technicians typically perform only one muslin fitting, therefore any fittings after the initial one are of costumes made out of the final fabric. Many heavily embellished designs are done by hand, as learned through presentations by professional costume designers and visits to the university costume shop. However, the actual patterns for all three garments were constructed using draping and flat patterning techniques as are commonly used in costume design. Many of the costume technicians in the university shop preferred to drape versus use flat pattern techniques, however there are times when they use more than one method. For example, most of the technicians prefer to use flat pattern on a sleeve rather than draping. The researcher also mixed pattern making techniques when creating the three garments.

The individual hands-on experience was an exploration of the micro level of the fashion and costume design processes. The costume and fashion design processes are discussed in this paper at the macro and micro level, as shown in Figures 57 and 58. Visually the costume design micro process appears to have fewer steps involved than the fashion design process. This may

be because there are two segments of fashion design, as mentioned in Chapter two (p.7), creative and technical design. The duties performed by both the creative and technical designer are included in the model. In smaller companies, it is possible for one designer to be both creative and technical; therefore an integrated technical and creative design model is needed.

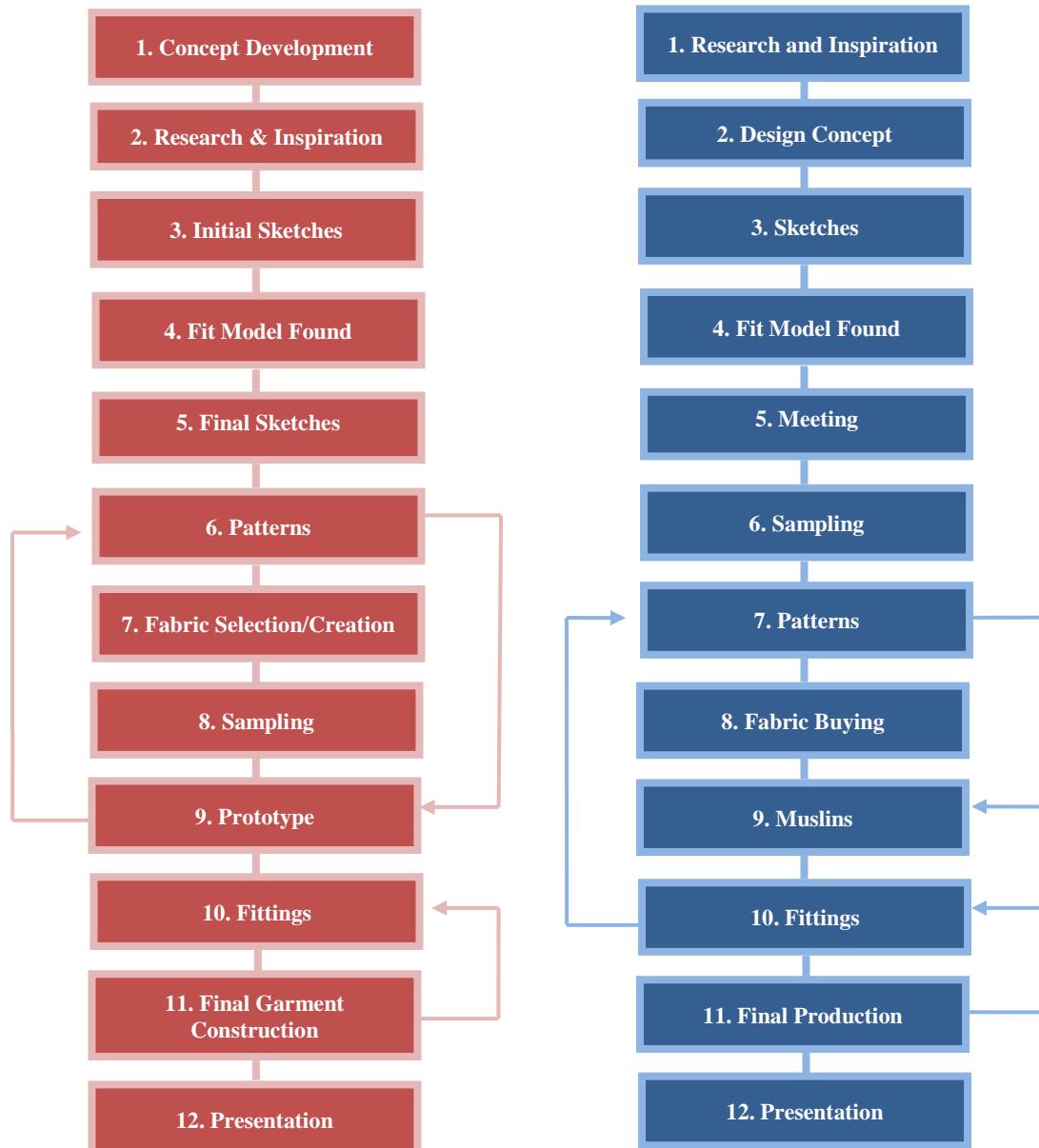


Figure 55: Researcher's Design Process for Creating Fashion and Melded Garment

Figure 56: Researcher's Design Process for Creating Costume

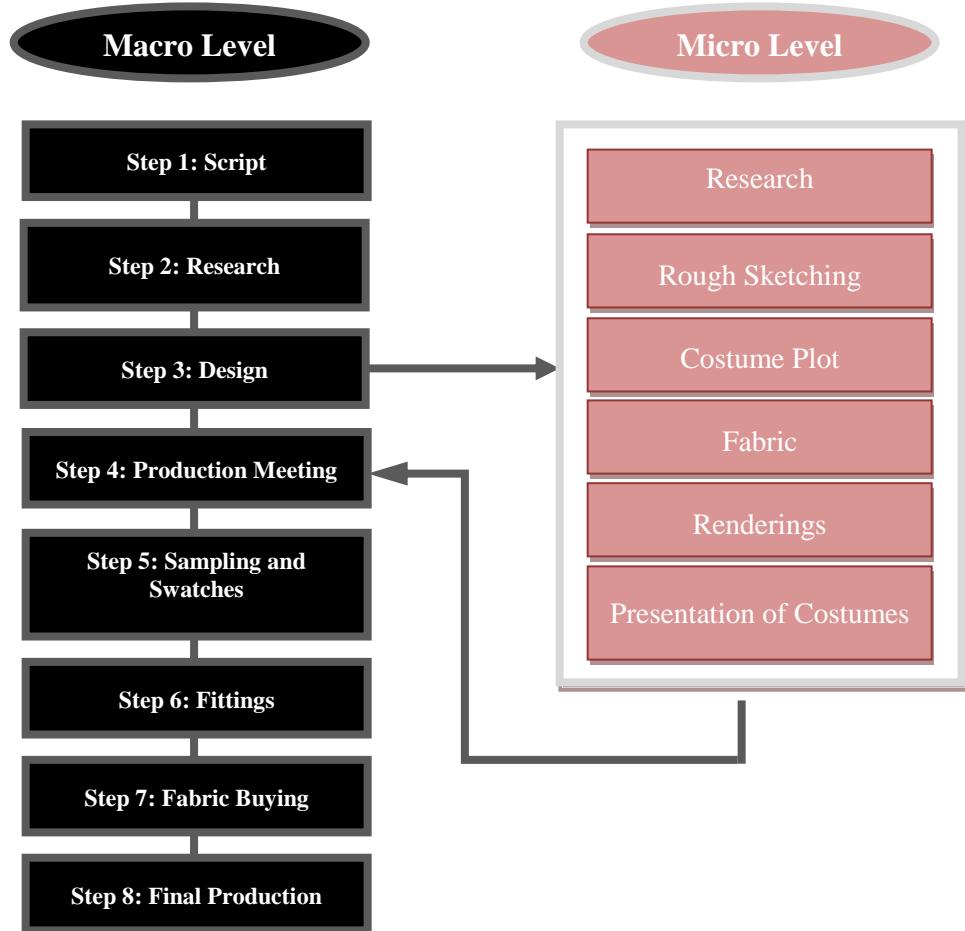


Figure 57: Macro and Micro Levels of the Costume Design Process Model

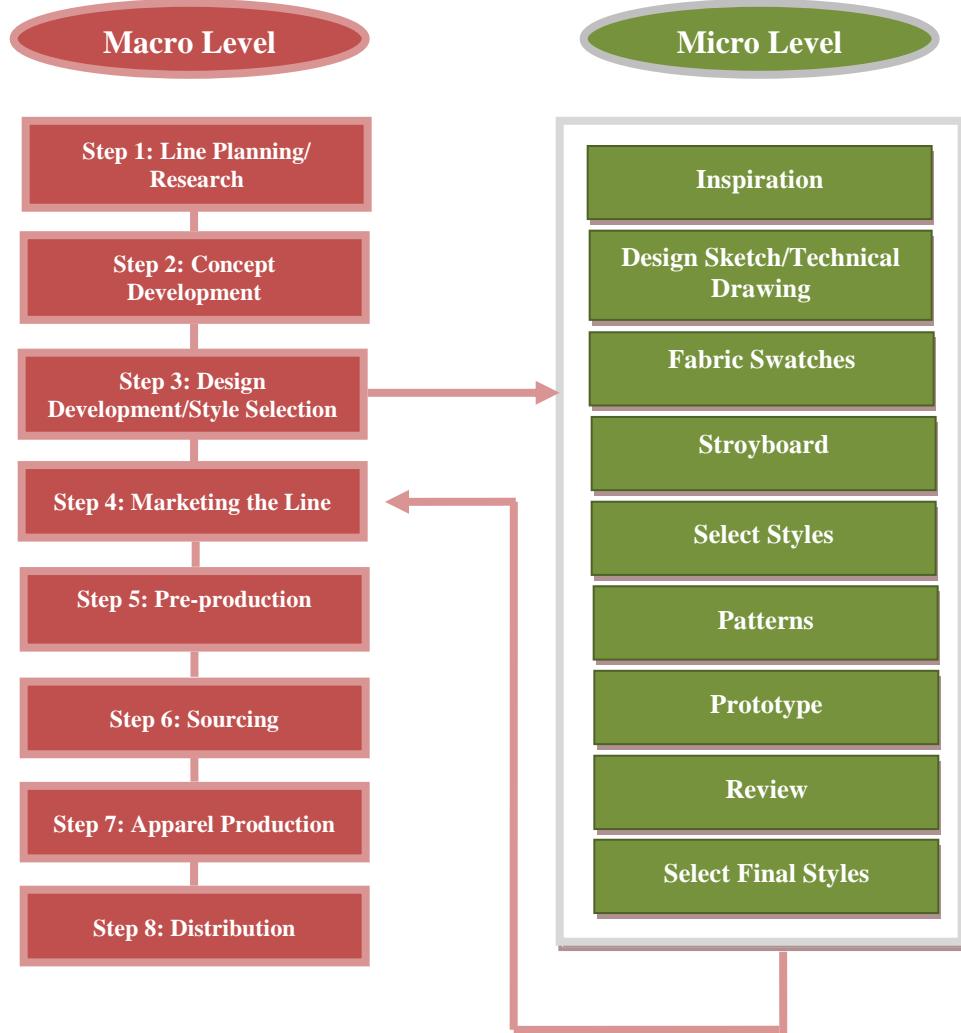


Figure 58: Macro and Micro Levels of the Fashion Design Process Model (Burns & Bryant, 1997) and (May-Plumlee & Little, 1998).

Brief Conclusion

Based on the information gained through the hands-on experience, visits to costume shops, the researcher's personal experiences, and interactions with costume designers, it can be

concluded that fashion and costume design processes are most similar when a fashion garment is made for custom purposes for a client (similar to couture design), versus for multiple customers (mass market fashion design). Costume and fashion as a whole are similar in that the output is the same (a garment or wearable item). They also employ similar techniques and draw inspiration from similar resources including each other. So in general, costume and fashion design are similar fields.

CHAPTER FIVE: RESULTS PART 2: INTERVIEWS

Part 2: Interview Results

The following sections will show results addressing the research question “How do fashion designers' and costume designers' processes differ?” Included in these sections is; a description of the costume and fashion samples including information about the participants from each sample group, and graphical representations of the fashion and costume design processes as described by the participants.

Description of the Costume Sample

A total of six participants were contacted for this project however, it was ascertained that one participant was not qualified after making contact with the participant. As a result there were five costume designer research participants used in this study. This section lists the participants' job titles, places of work, and the amounts of time they have worked in the industry.

Participant DS1: DS1 has been in the costume business since 1980. He started his career early working at a costume shop. He worked as an opera costume designer for four years. He currently is the costume designer in residence and the guest artist at an academy, where he works in the fine arts program as a costume designer and lecturer.

Participant JM2: JM2 has had the opportunity to study fashion and costume first hand and professionally. He has worked in both professions for almost forty years. He is currently working as a director of a university theatre.

Participant JJ3: This participant is a resident designer for a ballet theater. His expertise is in dyeing and painting fabric. He has worked as a costume and scenic designer for eleven years, since graduate school and two years post-college, pre-graduate school.

Participant JC4: JC4 has been teaching and designing for nearly thirty years and is currently working as an Assistant Professor at a University and as a resident designer for a repertory company.

Participant JB5: This participant has been in the costume industry for six years. She currently works as an assistant costume designer in a community theater.

Description of the Fashion Sample

There were five fashion designer research participants. This section lists the participants' job titles, place of work, and the amount of time they have worked in the industry.

Participant LT1: This participant has been working in the fashion industry for about six months as an assistant CAD designer for a well known apparel company. She is a graduate of North Carolina State University's (NCSU) College of Textiles.

Participant ML2: ML2 is a graduate of F.I.T. She has worked in the industry as a fit model for designers such as Roberto Cavalli, Cynthia Riley, and has done freelance for J-Crew in New York. She has recently relocated to start her own apparel company. She is in her second season in the business.

Participant TK3: This participant is the CEO of an apparel corporation. She is also the main designer of the apparel corporation, whose designs are influenced by actresses of the 1930's and 1940's.

Participant GG4: GG4 is a former instructor of fashion design. She does freelance work for clients in the market for wedding dresses. She has experience as a textile and fashion designer.

Participant JJ5: This participant designed fashion accessories in wholesale for 4 1/2 years. She is currently the owner and buyer for her own boutique and has been in business for sixteen years.

Participants' responses to the questionnaire provided firsthand knowledge of the fashion and costume design processes as defined by professionals in each industry.

What is Fashion?

It appears that fashion is a difficult term for fashion designers to define. Fashion designers' answers to this question ranged from "something worn everyday" to "couture and ready-to-wear garments only" being fashion. The most common answer to this question was that fashion is something that is silhouette or figure flattering. Most fashion designers consider garments seen on fashion show runways to be fashion. However, others specifically state that ready-to-wear is fashion and haute couture is costume. Most fashion designers consider garments reminiscent of costumes seen on Broadway, but now shown in a storefront to be fashion. They indicate that because the garment is only reminiscent of the Broadway garment and is for sale in the boutique storefront, it is definitely fashion. If that same garment is seen on a fashion show runway it is still considered fashion by most fashion designers, however it could also be considered costume if it is a couture show.

It appears that fashion is a difficult term for costume designers to define as well. Costume designer use terms/phrases such as "worn in daily life", "marketed apparel with a built in obsolescence", "created for contemporary culture", and "what is in style". Costume designers agree with fashion designers that garments seen on fashion show runways are defined as fashion. Costume designers are also in agreement with fashion designers that garments reminiscent of

costumes seen in a storefront of a boutique and on a runway are considered fashion as well because there is no consideration for character, the designer's intent is fashion, and the garment is meant to be sold to the public to wear in daily life rather than to portray a character.

What is Costume?

Most costume designers define costume as any garment worn on stage or for a staged event. Designers also define costume as any garment designed for a specific character in a play, film, or on television. Intent, purpose, dramatic character, and context are common themes that appear in costume designers' definition of costume. Costume designers believe shopped fashion is costume because the designer is shopping for a specific character, not a specific person, and is trying to meet the needs of the production as opposed to the needs of an individual. It seems that costume designers are quick in responding that garments seen on Broadway are costume, but stop to gather their thoughts when asked to define a garment in a music video as fashion or costume. Costume designers consider music videos to be a gray area but rationalize that if there is designer intent behind the garment choices, it satisfies the needs of the music video, and the artists in the video are portraying characters set to a mood. Most costume designers consider garments in film to be costume, but there is some initial disagreement. However those that initially disagree explain it away with the same rationale as used in explaining the music video.

Fashion designers define costume as something worn for a specific event that is outside of what would be worn on a day to day basis. Also any type of period garment would be costume, especially in a movie context. Most fashion designers consider garments used in a film as costume, however there are stipulations, i.e. the garments could easily blend into fashion but because of its function it is costume and it is used to portray a certain character. So in the case of

film, fashion designers are in agreement with costume designers the garments worn are costume, based on the reasons they were chosen or made. In the case of music videos, most fashion designers consider the garment worn to be costume, however there is some disagreement. Decorative, elaborate, flamboyant, over the top, exaggerated, and out of the norm are themes that appear often when fashion designers define costume. When asked, most fashion designers agree with costume designers in considering garments seen on Broadway as costume.

Are Haute Couture Garments Costume?

Fashion designers consider haute couture garments costume while costume designers do not. Because haute couture garments are not created with a specific character in mind, costume designers do not consider them costume. Other reasoning for costume designers not considering haute couture garments costume are; they are not created with a mood, story, or time period in mind, there is no dramatic intent, and the attention to detail is far greater in haute couture garments than in costume. Fashion designers consider haute couture garments costume because they are elaborate, handmade, and one of a kind.

The Impact of Inspiration on Fashion and Costume

All costume designers interviewed agree that the inspiration for a garment design has no impact on whether the garment is fashion or costume. They believe that it has nothing to do with the inspiration and everything to do with how the garment will be used. Most fashion designers agree with the costume designers' take on inspiration not influencing whether a garment is considered fashion or costume, however there are disagreements. One disagreement in particular was interesting; in haute couture shows, the period which inspired the designs is apparent through the garments. Furthermore the designer's inspiration is obviously seen through the

presentation of the garments and the designs of the garments themselves. Most fashion designers consider haute couture garments as crossovers into costume or as borderline fashion and costume. So, if an haute couture line is inspired by a particular time period, that validates fashion designers' definition of haute couture garments. Because costume designers design garments based on specific time periods and gather inspiration from garments worn during that time period, the same as a couture fashion designer would.

The Impact of Costume on Fashion and Fashion Designers

All fashion designers interviewed agree that costume has an impact on fashion. Examples given by fashion designers of costume's impact on fashion were; period costume, translating elaborate couture garments into something simpler and more wearable, taking things from film in terms of trends and market exposure.

Costume designers agree with fashion designers that costume has an impact on fashion. Film was a popular response in explaining the reason why. Many designers mentioned that the movies of the 1930's and 1940's had a huge impact on the fashion industry. However when costume designers were asked if costume designers have an impact on fashion designers most costume designers were unsure, and certainly thought it was the other way around (fashion designers have an impact on costume designers).

Looking to Costume Industry for Creative Inspiration

Some fashion designers look to the costume industry for creative inspiration. Those fashion designers look at Haute Couture collections, historical clothing, or visit flea markets in L.A., where costumes are for sale from wardrobe houses. Fashion designers respond that they look at haute couture because; they consider Haute Couture to be the thin line between fashion

and costume. Also clothes from different cultures, which are often considered costumes, are researched by some fashion designers for inspiration for a new fashion line.

Fashion designers sometimes look to the costume industry for help with construction techniques. Some specific times are when a garment needs structure or for constructing corsets which is something the costume industry does all the time (build structured garments and corsets). Corsets are not used as much in at the everyday fashion level today because that is not what is considered in style for this time period.

The Impact of Fashion on Costume and Costume Designers

Fashion designers believe themselves to have an impact on costume designers and vice versa. Essentially, it is fashion costume designers look at when designing for a production whether it is contemporary or another time period, the garments at one point were the fashion of that time period.

Looking to the Fashion Industry for Creative Inspiration

Costume designers seem to be always looking at the fashion industry for creative inspiration. Whether it is on the fashion show runways, shopping ready-to-wear items, or historical clothing, costume designers draw inspiration from it. Most costume designers interviewed were at a level, or their expertise was in something other than construction, where they do not have the need to look to the fashion industry for construction techniques. They did not do any constructing of their costume designs. The costume shop technicians did all the sewing and pattern making. Those few costume designers interviewed that are still involved in the construction process quite often look to the fashion industry for construction techniques,

especially in making patterns. Quite often they purchase commercial patterns and alter them to fit their needs.

Are Shopped Costumes Fashion?

In costume, garments are often shopped, particularly in modern productions. Some costume designers consider the garments taken from fashion and used for costume as costumes. These designers believe that the garments stop being fashion and become costume the moment they are put onto the stage. The purpose of that fashion item is no longer about if it is sellable or if it will be adopted, its new purpose is to help create a character.

Fashion Design Process

As part of the fashion design process fashion designers are guided by inspirations found through client consultations or research. Some sources of inspiration for fashion designers are; travel, vintage clothes, nature, art, models, music, and time periods. Some main sources are art history, magazines, trend reports, and where the garment will be worn. The amount of construction done by a fashion designer depends on the size of the company and the type of designer. Unless a designer works for a small company he/she will not do any garment construction. Large apparel companies have their garments produced by manufacturers. Small companies have their sample garments constructed by a group of seamstresses or a small production house that will later do the production if enough garments are ordered. For individual designers the designer constructs the garments themselves. Fashion designers interviewed, when asked what part of the fashion design process they are involved in, (see Appendix A: Fashion designer's questionnaire, question 13) indicated that designers at large apparel companies are involved in research, design and design development. Designers at smaller fashion companies or

individual designers are involved in all parts of the process. The sample of fashion designers consisted mostly of designers for small companies so when they were asked to describe their personal design processes the information gained was collectively compared to the Burns and Bryant model used in the questionnaire (see Appendix A: Fashion designer's questionnaire, question 14). Most fashion designers generally followed the steps in Burns and Bryant's model when creating their fashion lines. The main difference is that the designers used more descriptive terms in describing each step which made it easier to understand their process.

Costume Design Process

As part of the costume design process, designers find inspiration for their designs while conducting research for the production. Some sources of inspiration for costume designers are; film, architecture, paintings, magazines, and period costume. Some main sources of inspiration are script, imagery, color, art and music, historical paintings, photos, and art history. Like fashion designers, costume designers' involvement with construction depends on size of the organization. The amount of construction that a costume designer participates in depends on the size of the theater and the organization. Community Theater, high schools, and academies use moms and volunteers to construct their costumes. Professional shops are utilized at larger theaters. Most university theaters use students and the university costume designer, in some cases, to construct their costumes. The costume design sample used in this research project consisted of an assistant costume designer in Community Theater, resident designers, and a director of University Theater. Most costume designers interviewed, when asked what part of the costume design process they were involved in, (see Appendix A question 13) indicated involvement in all steps except the construction, however there were two cases where the

designers did the construction. Costume designers described their personal design processes which aided in the development of the Revised Detailed Costume Design Model in Figure 59.

Revised Model

The model shown here is the Revised Detailed Costume Design Model. The knowledge gained from the literature developed this model in Chapter Four. This model has been revised using the knowledge learned from the interviews and observations of costume shops.

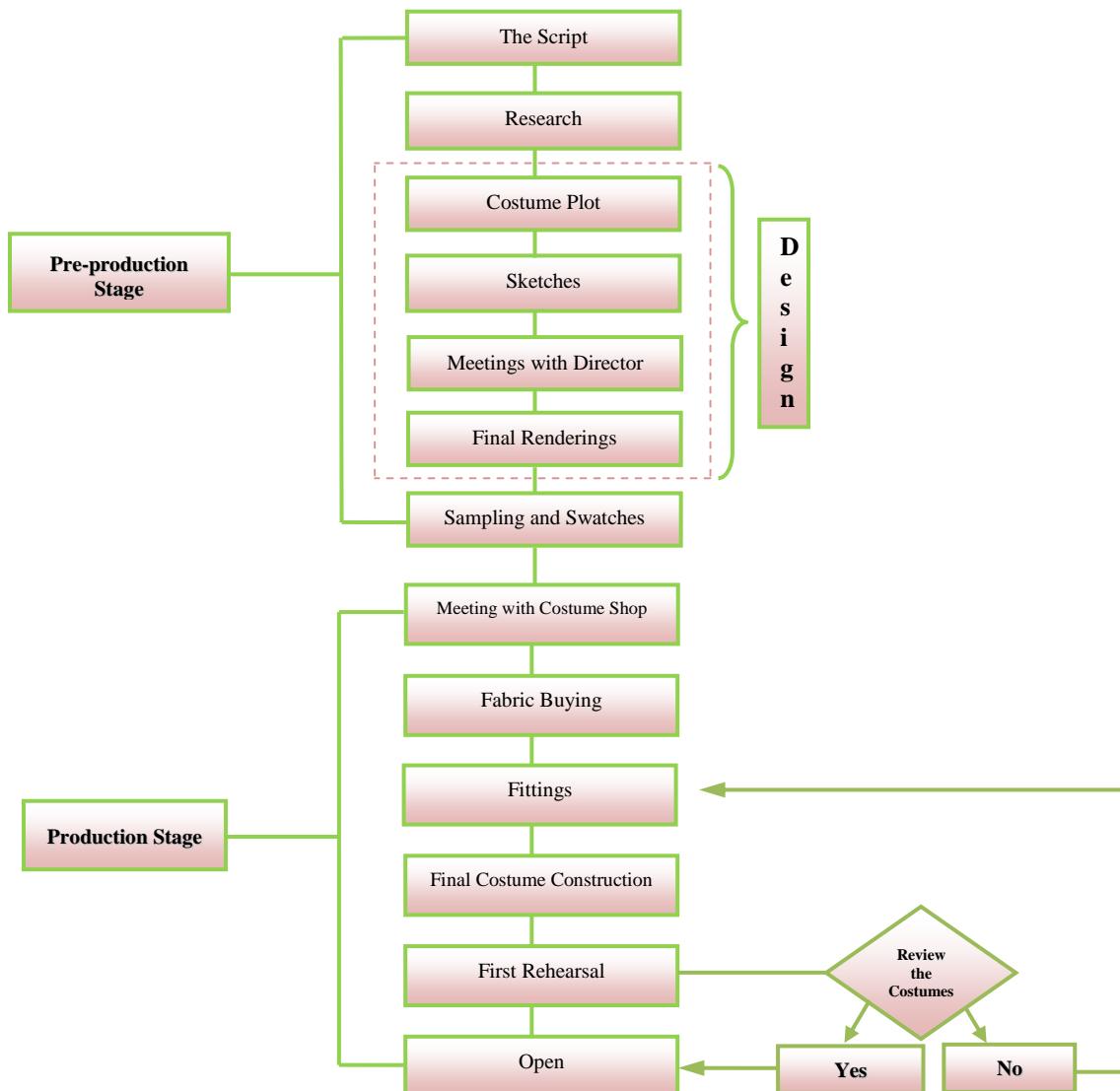


Figure 59: Revised Detailed Costume Design Process

How do Fashion and Costume Design Differ?

The information provided in this section is based on information learned from both fashion and costume designers' opinions of how costume and fashion differ. It is to be understood that this is a summary of the responses and will not state every detail. It should be considered that most costume and fashion designers interviewed are in agreement with parts of the content of this section.

The main difference, fashion and costume designers commonly state, between fashion and costume is the purpose. Costumes are designed for a specific character or for someone trying to portray something or someone other than themselves. How the garment will be used creates differences between costume and fashion. A fashion garment is worn to a special event or in everyday life but a costume is worn on stage, in a film, or as a disguise. Fashion designers often refer to haute couture garments as being costume. According to costume designers, haute couture differs from costume in that the purpose is to satisfy an individual's needs versus the needs of an entire production. Common themes that come about in the explanation of the difference of fashion and costume design are; intent, context, purpose, character, not worn everyday (costume), everyday wear (fashion) and costumes are built to last (sturdy).

Functionality is also important when comparing fashion to costume, which can contribute to the use of different materials and different construction. For instance in the case of a breakaway costume, the use of Velcro or a large zipper instead of buttons will be substituted for quick changes between scenes. Most fashion designers consider the basic construction techniques used to create fashion garments and costumes to be similar. Costume construction is considered different in that the designs are not mass produced, rather they are handmade. This is similar to haute couture sewing, which is a segment of the fashion industry. A small group of

seamstresses work on costumes and couture garments for four to six weeks, whereas in mass produced fashion forty garments or more can be produced in a day.

The stresses and strains that a costume goes through are different than those of a fashion garment, thus costumes must be built to last. Costume designers consider the construction of costumes to be different than fashion because costumes are built with larger seam allowances and with a certain longevity in mind. Costumes are sturdy and are to be reused over and over throughout the duration of the play. Sometimes that can be years. Also if the same play will be performed again the original costumes are brought out of stock and used. There is sort of a built in obsolescence in fashion garments that makes them different than costumes. Fashion garments may be worn for a season and never worn again because they may be considered “out of style”. Another difference, that both fashion and costume designers mention is quality. Features in costume are seen from afar, not close up, so costumes do not have to be as finished as fashion garments do. For instance the buttons on the front of a costume do not have to be functional they just need to appear functional. Similarly on fashion show runways often things are pinned or sewn onto the model before it is sent down the runway. Again, it is only being seen from afar and it is complete enough to get the idea across.

Important factors that impact costume (and not everyday fashion) are that costume designers must take the lighting and the set into consideration. Also the design components must be more distinctive in order to have an impact on stage and convey the proper message or theme. This is similar to haute couture fashion shows. Many of these shows are huge productions where lighting and the set up of the runway play a part in the production and are all equally important to the presentation of the fashion line. The garments also have distinct design components that convey the theme of the collection. This could be why fashion designers often relate this level of

fashion design to costume or as being borderline costume. Some ready-to-wear designers such as John Galliano and Vivienne Westwood, who in her Fall 2008 ready-to-wear collection had models with vibrant face paintings walking on stilts down the runway, create large productions when showing fashion lines. The difference between the ready-to-wear garments and the haute couture garments are that the design components are not as distinct, the garments are not as “over the top” as the haute couture garments are.

Is Context Important?

The results of question fourteen from the questionnaire will be discussed in this section. Question fourteen is a counter question to number three of the questionnaire (see Appendix A). Question number three provides scenarios of where different garments were presented and fashion and costume designers were asked to state whether the garments in each scenario were costume or fashion. Question fourteen asked fashion and costume designers to identify whether the garment in each image was costume, fashion, either, or unsure. The images consisted of five costumes, five ready-to-wear fashion pieces and five haute couture pieces. The images were shown to interviewees using plain backgrounds so that minimal contextual cues were presented that could indicate where the garment was being shown. The purpose of including the haute couture photos was to find out whether it is safe to say that haute couture garments are borderline costume as learned through literature (see Chapter Two, p.8). Three garments created by the researcher were added to the images in question fourteen. The category break down six costume images, six fashion images, and six possible melding of fashion and costume images.

There were some interesting results gained from this question. Fashion and costume designers failed to identify two out of the five costume images as costumes, instead the average

response was “fashion” for both images (see Appendix A, second row third image and sixth row third image). There was a three way division of opinion in the case of one costume image as “costume”, “either”, and “unsure” (see Appendix A, fourth row first image). There were two instances where haute couture garments were classified as “either” and three instances where haute couture garments were classified as “costume”. None of the haute couture garments were unanimously chosen as fashion nor were any of them checked as unsure. Therefore costume and fashion designers thought that haute couture garments were fashion, costume or a melding of both. From this it can be concluded that without contextual cues designers found it difficult to determine whether a garment was fashion or costume.

Discussion of Results

This research project followed Creswell’s (2003) Inductive Logic of Research in a Qualitative Study. This research framework involves five steps: “gathering information, asking open-ended questions, analyzing the data into categories, looking for broad patterns, generalizations, or theories, and making generalizations to past literature or personal experiences” (Creswell, 2003, p. 135). The results were formatted in this manner as the questions from the questionnaire were grouped into categories outlined by the section headings presented above.

Many Costume and fashion designers interviewed spoke about the purpose of runway shows being to inspire fashion or dumb things down as most put it, similar to the trickle-down theory of fashion. In the trickle-down theory of fashion, a fashion object is adapted by the upper class and is imitated by each succeeding lower class until the lowest class has adapted this

object, meanwhile the upper class has adapted a new fashion object and the process repeats (Solomon, 1985).

It is often stated by Hollywood costume designers that fashion and costume design are not related and they have nothing to do with one another. If those statements are true, how can the output of one field be used to create the output for the other? In interviews conducted for this study, when asked if one influenced the other, many fashion and costume designers answered yes. This is evident in that fashion designers look to films for inspiration and costume designers shop fashion garments for costumes. Costume designers justify shopping fashion garments for costume as being different than shopping fashion for fashion, because they are shopping with a specific character in mind and making choices based on the needs of the entire production.

Intent is a term costume designers used to explain the differences between fashion and costume. But what about the fashion designers' intent when designing garments to be sold? Their intent was not to have their garments shopped out of a department store or thrift store and put onstage in a production, rather they intended for it to be sold and worn as fashion. Fashion designers do not shop costumes and send them down the runway or put them in stores for sale. According to the definitions of costume designers, fashion's purpose is to be marketable apparel or everyday wear. Perhaps they should define fashion as marketable apparel created to be worn in everyday life that can be adapted into the costume world the moment it is shopped with a specific character in mind and put onto a stage or put into a film. Therefore the context of where a garment is seen or how it is being used influences whether it is a fashion garment or a costume.

"Costume design is quite different from fashion design and experience in one area may be of little help in the other" (Anderson & Anderson, 1999, p. 41). If this statement is true, how is the success of crossover designers such as Isaac Mizrahi, William Ivey Long, and Gilbert

Adrian explained? Not only have these three designers been successful in both areas but many others have as well. Many of the interviewees of this research project have studied or know someone who has studied fashion but became a costume designer. As the models created in this work demonstrate, there are overlaps and parallels in the two fields' design process. Numerous designers in the world who have done both (fashion and costume); however it seems that these individuals often choose to stay in costume, for its creativity. The idea of regularly working on something new and meeting new people excites them, which is different than fashion where you produce multiples of the same garments.

Brief Conclusion

In conclusion, it seems fashion and costume design are similar in that they are influenced by the same things such as: art history, magazines, music and each other. Each industry influences the other's design process in that the designers look to each other's work for inspiration. For example, this idea of "window shopping" on the big screen, consumers see something they like and they seek it out, so what was a costume in the film has now become a fashion trend. It becomes a fashion garment because as the consumer is watching the film the fashion designer is watching the consumer. Because the fashion designer's job is to satisfy the consumer's needs and wants, the designer creates a garment similar to the costume seen in the movie. There is a parallel to this theory, costume designers shop fashion garments to use in plays, movies, television shows, etc. Therefore the conclusion can be drawn that fashion and costume design have a clear impact on each other.

CHAPTER SIX: CONCLUSIONS & FUTURE RESEARCH

From a general stand point, or at the macro level as discussed in chapter four, costume and fashion design processes are similar. However, at a micro level fashion and costume design processes begin to differ. An important difference between the two processes is the script. The script impacts the costume design process in that it is the main source of information for the costume designer. The script is where the costume designer learns the number of characters there are, who the characters are, where they live, and their financial situations. The script also informs the costume designer of how many scenes each character will appear in, which alerts the designer to the number of costume changes the characters need. The costume design process has unique influences such as: character, the set's colors/patterns, lighting, and functionality. These influences do not make the job of a costume designer any more difficult than that of a fashion designer. Fashion designers have a number of things to consider when designing, for instance the market, their target market, the season, trends, sales forecasts, and the limited number of garments that can be included in a line.

Runway fashion shows are productions. The garments shown can be considered costumes because they are “just for show”. Most runway garments do not make it to retail stores to be sold. They are often publicity items used to bring recognition to the designer’s name and design talent. Often in runway productions, models convey a certain personality or “character”, according to the story the designer is trying to tell with the line. There may even be props used. In some cases the models will carry props (baby dolls, umbrellas, wine bottles, cigarettes, etc.) as actors do on stage, in a movie, or in a music video production. The runway production could be compared to a costume parade, where the costumes for a production are lined up on stage so the

director can see what the costumes will look like during the actual production.

There was a limited amount of literature available describing the costume design process. No theoretical models were found that outlined the costume design process. Insight into the costume industry, specifically the costume design process, was gained through the research project. It was found that there are similarities in fashion and costume design processes related to the type of end product and inspiration used. Fashion designers must make garments that are saleable to their target market. This means that the garment's colors, cut, and silhouette must meet the taste of the target consumer for the garments to adopt the style. Not only must the garment be aesthetically attractive to the target consumer, but it must be produced at a cost that allows the garment to be sold at a price that fits within the price range of the consumer. Similarly, costume designers must sell the costumes to the audience, in other words the costumes must be convincing. If a person is supposed to be poor in the play, the character must look poor and should not be seen wearing expensive pearls.

Through formation of a new model exploring the costume design environment and comparing it to the fashion design environment, it was discovered that there are many parallels in the environments of fashion and costume design. For example the target customer parallels the director in that the needs of both must be satisfied by the designer. Trends parallel research. The fashion designer researches color and style trends to aid in the beginning stages of the fashion design process. The costume designer may research, for example, clothing styles and time periods, colors worn during a specific time period, etc. Finally, price points (in fashion) parallel the budget constraints that influence the costume design process. The price point can affect fabric choices and how elaborate the garment design can be due to production costs which in turn

affect the sales price. The budget affects how much a costume designer can spend building costumes, which includes the labor (production) costs and the materials used.

Garments are garments when they stand alone. What makes them perceived as fashion or costume is how they are used and the designer's original intent for the end use. During interviews with costume designers, when asked to put images of clothing into categories, they often stated that all garments could be either fashion or costume depending on the circumstances in which the design is presented. In the case of film and music videos, whether the garments worn are fashion or costume is unclear. Costume and fashion designers agree that this is a gray area. However, people in the film or video are portraying certain characters, so the conclusion can be drawn that, in that particular context, the garments are costumes. It is apparent that context is important when deciding whether a garment is fashion or costume, but even the context is insufficient in the case of haute couture presentations and the fashion runway. Fashion and costume designers are not in agreement with whether haute couture garments are fashion or costume. Costume designers do not consider haute couture garments costume, they are fashion. Costume designers consider haute couture garments fashion because of the attention to detail, the fact that they are created for an individual rather than for character or the production as a whole. Fashion designers consider haute couture garments to be borderline fashion and costume. Like costume, haute couture garments employ a heavy amount of hand sewing techniques and are not intended to be widely adopted. These collections are mostly about marketing and promoting the designer's name.

Implications

There are many implications for this study, in both academic and practitioner arenas. The

models created in this study that focus on the costume design process can aid professors in teaching beginner level students the costume design process. They could also be used as visual tools to reinforce what has been learned through lecture or through small interactions with theatrical productions. In addition, the models could be used by design professionals, especially those who are writers. Often costume books have a section that compares fashion to costume, or states the difference between the two fields. The model of fashion and costume design environments, created in this research, can serve as a framework for these writers to use as a basis to compare and contrast fashion and costume design. Finally, the study itself provides a venue for those interested in the topic of fashion and costume to have literature that compares them side by side as this research does. Previously, such comparisons were rarely found in the literature. The model provides a conceptual foundation for future researchers interested in costume and design.

Future Research

This research provides a foundation for many areas of future research. One area is the testing of the general costume design model presented in this research project. Future research should test the validity of the model by attempting to apply it to all costume designer levels (Broadway, resident, freelance, etc.). Also presented in this research is the revised detailed model of the costume design process. This model can also be tested for its validity to apply to costume in multiple geographic locations as the participants in this study were from North Carolina. In addition to checking the validity of the model to geographic location, future research could apply this model to a study investigating whether the model fits for all areas of costume design

(theater, film, television, extravaganza, and opera).

A more in-depth study of the themes developed in this research, exploring the boundaries of fashion and costume, could be conducted. The influence of popular film on fashion trends is another area of future study that can be taken from this research. An introduction of this is shown on p. 54 and in Table 4 of this research paper. In performing this study the investigator should choose a specific time period and compare the top movies with top fashion designers collections for that year.

Further investigation of contextual and inherent attributes and their impact on the perception of whether garments are fashion or costume is another area for future study. It was concluded in this study that the context of which garments are presented influences whether a garment is fashion or costume. Also found in this study was the idea that certain design elements influence whether a garment is considered fashion or costume. Further research could investigate what those design elements are that influence whether a garment is categorized as fashion or costume.

Finally, the methodology used in this research project could be applied in future research investigating differences in constructing historic costumes versus current fashion garments. Similarly, a future study could investigate the construction of haute couture garments versus costumes. It was found in the research, through interviews and visual assessments of haute couture runway coverage, that haute couture garments are closely related to costumes. The two implications for future research previously mentioned would expand on the research done in this project by targeting a specific level of fashion.

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APPENDICES

Appendix A: Interview Instrument

The costume designers' questionnaire

I am a graduate student at North Carolina State University, studying fashion and costume design and the relationship between the two fields. I will be asking a series of questions related to fashion and costume, and would like you to share your opinions based on your interpretation of the terms fashion and costume.

1. What type of garments do you consider costume?
2. What type of garments do you consider fashion?
3. Does the setting of how garments are presented impact whether they are fashion or costume?
 - 3a. If a garment is seen on a runway in Paris, New York, or London, is it considered fashion or costume?
 - 3b. If a garment is seen on Broadway, is it considered fashion or costume?
 - 3c. If a garment is seen in a film, is it considered fashion or costume?
 - 3d. If a garment is seen in a music video, is it considered fashion or costume?
 - 3e. If a garment, reminiscent of a costume seen on Broadway, is seen in the store front of a boutique, is it considered fashion or costume? Why?
 - 3f. If a garment, reminiscent of a costume seen on Broadway, is seen on a fashion show runway, is it considered fashion or costume? Why?

4. Does the designer's inspiration impact whether a garment is considered fashion or costume? (Prompt if needed: nature, historic costume, other cultures, etc.)

Please explain your answer:

5. Would you consider Haute Couture garments costume?

Please explain your answer:

6. What makes fashion and costume different?

7. Does costume have an impact on fashion?

8. Do costume designers have an impact on fashion designers? (Prompt if needed: as a source of inspiration, how they perform their jobs, etc.)

Please explain your answer:

9. What is your personal design process?

10. What are your sources of inspiration?

- 10a. What is your main source of inspiration?

- 10b. As a costume designer, how often do you look to the fashion industry for creative inspiration?

- 10c. How often do you look to the fashion industry for help with construction techniques?

11. Do you consider the techniques used to make a costume the same as those used to create a fashion garment?

11a. If costume and fashion designers employ the same techniques, why consider them different?

How much actual costume construction is done by the costume designer?

1. Does this depend on the type of costume designer (ex: Residential, Academic)?

2. Who constructs your designs? (Prompt if needed: You - the designer, theater costume shop, or a professional costume shop?)

13. How much of the costume design process are costume designers actually involved in?
(see diagram below)



This is a chart of the general costume design process.

Definitions of the terms:

Script - receiving and reading the script

Research – finding images of the time period

Design – actual sketching of the costumes

Production Meeting – get together with the production team (director, lighting, props representatives)

Sampling and Swatching - collecting possible fabrics and the prototype/mock up of the costume is created

Final Production – construction of the final costumes

14. Please check the box to indicate whether you would categorize the garment as costume, fashion, either or check unsure if you are unsure. (*All garments should be considered as garments that would be worn today (21st century- designer, evening, urban/street wear) or as costumes worn in a theater (Broadway, regional, etc.) or film (movies, television shows).*



Costume
 Fashion
 Either
 Unsure



Costume
 Fashion
 Either
 Unsure



Costume
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Costume
 Fashion
 Either
 Unsure



Costume
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Costume
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- Unsure



- Costume
- Fashion
- Either
- Unsure



- Costume
- Fashion
- Either
- Unsure

The fashion designers' questionnaire

I am a graduate student at North Carolina State University, studying fashion and costume design and the relationship between the two fields. I will be asking a series of questions related to fashion and costume, and would like you to share your opinions based on your interpretation of the terms fashion and costume.

1. What type of garments do you consider costume?
2. What type of garments do you consider fashion?
3. Does the setting of how garments are presented impact whether they are fashion or costume?
 - 3a. If a garment is seen on a runway in Paris, New York, or London, is it considered fashion or costume?
 - 3b. If a garment is seen on Broadway, is it considered fashion or costume?
 - 3c. If a garment is seen in a film, is it considered fashion or costume?
 - 3d. If a garment is seen in a music video, is it considered fashion or costume?
 - 3e. If a garment, reminiscent of a costume seen on Broadway, is seen in the store front of a boutique, is it considered fashion or costume? Why?
 - 3f. If a garment, reminiscent of a costume seen on Broadway, is seen on a fashion show runway, is it considered fashion or costume? Why?

4. Does the designer's inspiration impact whether a garment is considered fashion or costume? (Prompt if needed: nature, historic costume, other cultures, etc.)

Please explain your answer:

5. Would you consider Haute Couture garments costume?

Please explain your answer:

6. What makes costume and fashion different?

7. Does costume have an impact on fashion?

8. Do fashion designers have an impact on costume designers? (for example: as a source of inspiration, how they perform their jobs, etc.)

Please explain your answer:

9. What is your personal design process?

10. What are your sources of inspiration?

10a. What is your main source of inspiration?

10b. As a fashion designer, how often do you look to the costume industry for creative inspiration?

10c. How often do you look to the costume industry for help with construction techniques?

11. Do you consider the techniques used to make a fashion garment the same as those used to create costume?

11a. If the costume and fashion industries perform the same general process why consider them different?

12. How much actual garment construction is done by fashion designers?

1. Does this depend on the type of fashion designer (ex: creative, technical)?

2. Are your designs constructed by you, a seamstress, or a manufacturing plant?

13. How much of the apparel design process are fashion designers actually involved in? (see diagram below)



(Steps in the Fashion Design and Manufacture Process)
(Burns & Bryant, 1997)

This is a chart of the general fashion design process.

Definitions of the terms:

Research – color, trend, and target market research

Design – inspiration, sketching or technical drawings

Design Development – first patterns, first sample is cut and sewn, approval of first sample, review the line, cost the sample

Marketing the Line – order fabrics and sales samples, final cost of the line, show samples at market

Preproduction – finalize production pattern, order production fabrics, finalize garment spec sheets, make production marker

Sourcing – select production facility

Apparel Production – Inspect production fabric, cut production order, sew production order

Distribution – send order to manufacturer's distribution center, pick orders and send to retail store distribution center

14. Please check the box to indicate whether you would categorize the garment as costume, fashion, either or check unsure if you are unsure. (All garments should be considered as garments that would be worn today (21st century- designer, evening, urban/street wear) or as costumes worn in a theater (Broadway, regional, etc.) or film (movies, television shows).



- Costume
- Fashion
- Either
- Unsure



- Costume
- Fashion
- Either
- Unsure



- Costume
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- Unsure



- Costume
- Fashion
- Either
- Unsure

Appendix B: Email Script

Email Script for Fashion and Costume Designers

Hello,

My name is Deirdra Nance. I am a graduate student at NC State University, in the College of Textiles. I am contacting you about a project I am doing. I am studying the differences and similarities between fashion and costume design processes. As an established design professional, your thoughts and opinions would be quite valuable to my research. Participating will require about 30 minutes of your time in an interview setting. The interview would take place at a location and time convenient for you. If you would be willing to meet with me to discuss your opinions about design and design processes in your field, please reply to this email with job title, number of years in profession, and place of work. Also, if you know of anyone who would be a good person to contact, please include name and email address in your reply.

Thank you,
Deirdra Nance

Appendix C: Telephone Script

Telephone Script for Fashion and Costume Designers

Hello, May I speak to participant's name,

Hi, I am Deirdra Nance. I am a graduate student at NC State University, in the College of Textiles. I am contacting you about a project I am doing. I am currently working on a thesis focusing on the differences and similarities in the fashion and costume industries. As an established design professional, your thoughts and opinions would be quite valuable to my research. Participating will require about 30 minutes of your time in an interview setting. The interview would take place at a location and time convenient for you. Would you like to meet with me to discuss your opinions about design for the fashion/costume industry?

If yes: Great. Now all we need to do is schedule an appointment...thank you in advance for your participation and for taking the time to speak with me today. I look forward to meeting with you at *(time)* on *(date)* at *(specified location)*. Thank you...goodbye.

If no: I'm very sorry to hear that. Do you know of anyone else who would be a good person to contact about participating? Ok, thank you for your time and consideration. Have a great day.

Appendix D: IRB Approval

NC STATE UNIVERSITY

Sponsored Programs and
Regulatory Compliance
Campus Box 7514
2701 Sullivan Drive
Raleigh, NC 27695-7514

919.515.7200
919.515.7721 (fax)

From: Debra A. Paxton, Regulatory Compliance Administrator
North Carolina State University
Institutional Review Board

Date: February 15, 2008

Project Title: An Analysis of Fashion and Costume Design Processes

IRB#: 103-08-2

Dear Ms. Nance;

The research proposal named above has received administrative review and has been approved as exempt from the policy as outlined in the Code of Federal Regulations (Exemption: 46.101.b.2). Provided that the only participation of the subjects is as described in the proposal narrative, this project is exempt from further review.

NOTE:

1. This committee complies with requirements found in Title 45 part 46 of The Code of Federal Regulations. For NCSU projects, the Assurance Number is: FWA00003429.
2. Review de novo of this proposal is necessary if any alterations/additions are made.

Please provide your faculty sponsor with a copy of this letter. Thank you.

Sincerely,

Debra Paxton
NCSU IRB

Appendix E: Transcriptions from Costume Designers' Interviews

Interview with DS1

In both you make garments, where the two are different is...A Couture garment its attention is on the detail you're going to wear to a dinner or something like that. A garment on stage you cut it big you sew with big seam allowances because most places can't afford to sew for one show specifically one person so you know it's easier to take in then let out. I always remind myself of that.

But the Emphasis isn't as much on the details. You look at your sight lines if you're in an intimate theater then yes you want to make sure that you've got all the nice little details. You got a house where there's a good sight line so they don't need to see that the buttons aren't real, big deal. I'd love to do Couture sewing but I don't want to deal with Couture clients, I mean that's just being...being honest.

But the Difference is ... you know in the long run everyone's concerned about a quality product. And if you're not then you're kinda in the wrong business. I keep telling people when they sew for me, "it's not a race"...

But you know they're the same and they're different.

1. Most people consider anything costume. In the long run you dress sometimes to reflect your personality unless of course you are at McDonalds, but even still you know at McDonalds you can put a little pin on or you can tie your scarf or whatever...Umm, the t-shirt under my clothes I'm naked. It applies for everything the garments that you put on reflect your personality... "I don't wear pink, I look awful in pink" "I don't wear orange or yellow, I don't look good in those colors" but you know. Today somebody called me a blueberry because I'm wearing all blue... all the Goth kids say we're just expressing our individuality yet they all look alike but it's a costume... I don't think there's much of a difference because it's whatever you want, however you dress, whatever you dress unless you're wearing a uniform and then even still who knows under the McDonalds uniform you may be wearing a leopard print thong. But that's your individuality that's asserting itself. I think it would be dreadfully boring if we all dressed alike, if we all looked alike, if we all thought alike...it'd be no fun. Clothes are a manifestation of you they are fun... You sitting there looking in the closet like what am I going to wear today, what's the weather like... your clothes are dictated by the day, today a sweater, tomorrow it may be 80 degrees and sunny it's short sleeves but I picked out that shirt b/c I liked the colors...I like the cut I like the way the collar it's a button down it's not a button down. Clothes are all costume.
2. What garments do I consider fashion--wow. Good question. I guess it all depends on your taste. There are things out there that I would not turn into rags for my kitchen floor, but it has an expensive designer name attached to it. So someone thinks it is fashion. Bespoke suits are fashion, but some people wear them every day, so I am sure they do not think of them as fashion in the traditional sense of the word. There is fashion and then there is haute couture. Not really an answer. I guess it is all subjective.

3. The movie *the women* there is a fashion show at the end. The movie designed by Gilbert Adrian who was the costume designer for MGM for almost a decade. He did all their period films. But *the women* was a chance for him to do contemporary clothes...he wanted to do more so he did a fashion show at the end it is filmed in Technicolor, spliced in black and white. If on the stage even if it is contemporary clothes it's still a costume because you've gone out and you bought it you've shopped with that character in mind, usually with me it's going to the Goodwill. You've gone to the store and you bought thinking okay this is for Chloe, this is not for Marie who is playing Chloe but It's for Chloe Marie is wearing it as Chloe, know Marie could have gone into the store and bought it as Marie and she would be wearing it as Marie, she'd look good in it you know thank goodness. 3a. I think it's fashion- Unless it is Vivienne Westwood, then it's a combination I love her... 3b. Oh it's a costume 3c. It's a gray area if its *Elizabeth* its costume but if it's the *Ice Storm*, which is a contemporary 1997, that's a good question, most people don't think, about that...oh wow it's a movie, I like that look you know there aren't many people that say... I want to look like *Elizabeth*... *Down with Love* there is an interview with the costume designer it's in like 2000 something but its set in the sixties it's a takeoff on the Rock Hudson, Doris Day movies. There's an interview with the costumer, he specifically talks about color, shopping color, looking/adding color bring in and doing the sixties designs. Then David Pierce when he's interviewed says we could have gone vintage but the clothes were new in the sixties so they need to be new now so everything was made, shirts, pants, jackets, the whole nine yards all tailored none of it purchased from vintage... so is it costume that's actually a good question I've never really thought about that you know contemporary stuff b/c its been bought with a specific person in mind or it has been made to look contemporary with a specific person in mind I would think costume. But somebody is going to see it and they are going to say I like that look they are going to like that look enough for somebody to say you know for designers to see the movie and say wow that's a good look I want to put that in my spring line and pretty soon you'll see. You've seen the Devil Wears Prada, when Meryl Streep explains the blue belt that is exactly what it is to a "T". 3d. It's probably the same as the film I would think yea most of those kids are wearing their own stuff unless it is a Madonna video...I don't know I think the problem is I don't own a TV so I don't watch much TV so I haven't seen a music video unless it's been on YouTube oh no Glamorous by Furgi and furgilicious that's costume. 3f. It's fashion and its fashion that has been adapted because someone has seen the look and says wow I think that will sell...you saw Annie, you watched Annie, she's got the little red dress and you think wow kids will love that and you know it shows up in Osh Kosh Bgosh and kids are buying it and it's the Annie look. 3g. somebody's copying...its transmogrified it's got... it's going to be fashion. No one's going to think where they saw it. High fashion.

4. When you look at de lauren's work... copying from Africa it becomes a mixture of things, that's a really really really good question in terms of we all have our influences, gosh it's a mixture I think...you are looking at the marketing aspect of seeing if you can sell your collection but at the same time you want your collection to be individual enough...Armani may look plan but the tailoring is exquisite and that's how he sells, he sells the look based on tailoring is it a costume? When you wear it yes but I think it's up to an individual designer and what they're influences are and their view of what the market will bear because in the bottom line it's all about money...Tommy Hilfiger has a look, Ralph Lauren has a look are they costumes yes some kid from Carey is wearing Polo shirt and Polo jeans you know he wants to and he's thinking "I'm looking like the kids out of the AD" it's a costume for him. It's a projection; he has taken the projection from the AD and has decided to try to make that his life so it becomes a costume.
5. No. I think it's because of the detail and the emphasis on the quality and the construction and the knowledge. You may create one costume for a Broadway show a year from now somebody else may be playing the role and you have to create another one or the seams pop so you have two or three backups. Couture you know that the chances are that the two women are going to be at the same banquet with the same dress is kind of sort of slim to none. As far as creativity that's when you look at your influences and that's when you look at what goes into it, do you or would a sequence bodice make the garment look too flashy too costumie. With couture you're considering your audience, you're considering who is going to wear it and who's going to show up at a metropolitan museum of art costume institute's banquet and who's going to show up at a gala at the museum of natural history in the city or who's going to show up at the lyric opera of Chicago for an opening night. Your market for couture is so much different than your market for any other level of sewing, even Armani and Ralph Lauren with their everyday lines. It's all niche marketing. But Couture that's a specified... the women that can afford to dress like that this is although the red carpet is gorgeous for the Academy Awards this is even above borrowing a dress from Valentino to wear on the red carpet. That dress that you see on the red carpet is going to show up at the Lyric Opera of Chicago it's going to show up at the Disney Orchestra hall in L.A. But believe me an Oscar De LaRenta couture dress that is 25 to 35 hundred dollars isn't going to be showing up walking on the red carpet. It will show up on Mercedes Bass.
6. Next year you may not wear the fashion. Oh I bought it I'm only going to wear it for a season or Donna Karen came out with a pair of jeans that were cut just a little bit differently so I'm not going to wear those, I'm going to wear these. A costume once you make it, it goes into stock. You remake it or you do a little bit or you know just different buttons, or I'll change the facings, I've used the same coat for two shows running now I just changed the facings on it, **costumes built to last**. Years ago I bought a pair of jeans at the Gap things fell apart two weeks later. I've got pairs of pants I've made for shows ten years ago that are still going

strong. It pretty much is you build a costume with the knowledge that it is going to be reused. The thing is though; this now gets into the vintage trend which is totally different. I buy vintage clothes to use on stage. I buy vintage clothes as study items pieces that can't be worn on stage but I can draft patterns from them. Are they costumes just because it was worn on stage? I mean it was made in the 1930's somebody wore it as a house dress. Now I'm using it in *The Medium*, which I'm going to be using all my thirties stuff in the medium. Has it crossed a line somewhere? Is it now a costume? I mean it's still It becomes almost a philosophical question. It's kind of scary.

7. Oh Yes. Oh Yes. Oh Yea. You need look no further than the 1940's and the 1930's. You need look no further than women wearing slacks because they saw Katherine Hepburn in a movie wearing slacks. Or women wearing you know Betty Davis wore this kind of blouse in *Now Voyager* I want that blouse. Umm *Designing woman* with Gregory Peck and Lauren Bacall One of the extras is the costumer Helen Rose doing a canned interview where she talks about exactly that. You look, look at Hollywood news, hmm, Joyner library at UNC-G has a huge collection on micro-film for some strange reason, I don't know why, of Hollywood magazines from the 1930's and 1940's but you look at them and they're always, constantly Betty Gable wore this on the screen, you can wear it at home now, you can buy it at Sears. Adrian designing clothes for Judy Garland to wear on a cross country railroad trip. Yes very much so, very much so. A classic Carol Burnett sketch, where they were taking off Gown with the Wind where she comes down the stairs with the green dress with the curtain rod back behind her, I saw it in the window just had to have it, it's that, you saw it on the screen and the thing is, is that you use that image of Katherine Hepburn in slacks or Betty Davis in that blouse you use it in the AD and you're appealing to the consumer who saw the movie who says I will look just as glamorous ... Yea, Yea window shopping on the screen that's about twenty feet high by 100 feet wide. It's exactly like window shopping on the screen.
8. Ralph Lauren did the costumes for *the Great Gatsby* but that's his look that's his signature style that ease, the pants. I think they probably do. There are some costume designers who go through and who do have their own small lines. But that takes a lot of money and you have to have people to back you and it's a lot riskier than designing for a show where you know ok I've got this budget , I've got this backer and my tail is covered. You go off onto your own and try to sell a line that's kind of scary. I mean I'd love to do it but no way. That is the costume designer having the impact on the fashion designer because somebody designed that , somebody designed those slacks that she wore, somebody designed that dress with the cute ruching, or the slits' up to your upper thigh, somebody designed that. Somebody in a marketing department or somebody at Bergdorf's, Gimbel's, or JcPenney or Sears, saw that and said that will sell. And so they copy it. It's marketing in the long run. It's marketing. Yes it is the costume designer. These things aren't created in a vacuum. For as

much as people want to believe, every time you read a review of something they never mention the costumes, but it has a visual impact, or it's ole Calcutta.

9. Depends on what I'm doing. Just did Arcadian by Tom Stauffer, half is now half is 1810. The now stuff Goodwill.

- 1) Read Script
- 2) Do the Research
- 3) Write the Costume Plot
- 4) Look for commercial patterns
- 5) Look at Historical recreation places
- 6) Look at what's in stock
- 7) Measurements
- 8) Approval
- 9) Buy Fabric
- 10) Do the Making

10. Old Movies. My undergraduate degree is in Art History. I Love doing the research process, paintings, going to museums and looking at paintings, going through old magazines, fabric s from the fabric store. I love that fabric is it going to be period enough? If it's a contemporary thing then I watch the people around me. Oh yea watching old movies is so much fun as part of the research process.

- a. Art History. The more art history classes, I tell all my high school students if you want to do this, if you want to do theater you need to take costume history and art history. You need to at least take the first two intro courses of art history because you've got to know the names and you've got to know the resources. Because once you know the names and you know the resources and the databases and the dictionaries and stuff like that you're set to go.
- b. Given that the fashion industry has been around as long as people have been putting clothes on their backs. They may not realize it. If you think about Rose Bertain was the first named really famous couturier she designed for Marie Antoinette. So yea I look at it very frequently of course the designer may have been dead for 200 years. I look at it a little bit most of the times when I have to do any contemporary stuff one of the kids will come with me they have a better idea about what goes with what.
- c. Oh now books, yes, yea. Again UNC-G used to be a woman's college so they have a collection of sewing books that you would not believe so if you want that 1950's dress for *Moon over Buffalo* or for *Grease* to have the right princess seams go to the library look it up and look at that construction technique book because the patterns now the vintage vogue and the simplicity retro they may all sit there and tell you this is how you do it but check it against the source. Even here in the textiles library here. Meredith may even have...yea take a look at that. Reader's digest...look back and

see how they did it and look at the result.

11. No. I use a big seam when I sew because I'm doing a fitting. Now if I need to take it in it's easier to take out that big seam. I have friends who do costume sewing who use small seams but they're the ones that have to sit there and take out those seams if they do something wrong. Now I'm not saying that I'm a sloppy and I'm not a sloppy sewer and I will not tolerate sloppy sewing. Like I said I got a pair of pants from the Gap that fell apart in two weeks but I've got pants that are still going as a costume.

12. Depends on what type of costume shop you run. I do some but I hire people.

1. There are costume designers who don't sew at all who don't cut fabric, they just pull out of stock we call them Rag Pickers, Bobby Owens at PlayMakers used that term.
2. No professional shops around. PlayMakers use students, Duke uses students, and NCSU uses students when they can get them. NY, Chicago and LA have professional shops. Moms help out where I teach and in High Schools.

13. "I do it all. But, I try and teach my students about each step."

14. See table.

Row	Answers		
First Row	Either	Costume	Fashion
Second Row	Costume	Fashion	Fashion
Third Row	Fashion	Either	Fashion
Fourth Row	Costume	Costume	Fashion
Fifth Row	Fashion	Fashion	Fashion
Sixth Row	Either	Fashion	Fashion

Interview with JM2

1. I think it isn't a question of garments it's a question of how they are used. Because my training is both in fashion and in costume design. Costume mean one particular thing for me and fashion means an entirely different realm. Costumes for me are clothing created for particular character used in plays, television, film but a specific character and have dramatic intent, in other words they fulfill the needs of what that character is doing in whatever art form they are playing. So that's what a costume is for me It's not a pair of pants or a shirt or whatever it is the whole ensemble that a particular character is wearing and that is totally different than fashion for me.
2. Fashion is something, that when I was a fashion designer I didn't have to worry about what was the person going to be doing in this clothing what show were they in what historical period might it be what kind of dramatic activity would they be rolling on the floor or would they be dancing. All I had to do was design a garment that fulfilled the current expectation of what was in style at this period and hopefully it would sell to the largest number of people possible. So it is not individualistic it is more a wash with the general fashion of the time the mode of the time although they are interconnected that is a very definite distinction between why I create one and why I created the other.
3. 3a. Fashion – it's only onstage in a production would it be a costume 3b. Costume 3c. Costume 3d. hmm, hmm well I think there is more bleeding of the terms but I still think it's a costume because the person is portraying a particular character in that film it may start out as fashion but it becomes costume as soon as it's specific to the character that is being portrayed in that video 3e. Fashion because it's stop being specifically for that character in the play on Broadway and is becoming a garment that hopefully a large number of people will wear and there is no consideration anymore for the vehicle in which it was first portrayed that's what makes it a costume is that consideration but once you...there are lots of costume like in 1933 there was a very famous dress that appeared in a movie worn by Joan Crawford called the Letty Linton dress and the movie opened in NY at Roca Fella Plaza and that afternoon Macy's department store took large orders for that particular one dress so but the moment that went from the film to the department store it changed in purpose. The purpose in the department store was fashion and the purpose in the movie was character and that's the difference between a costume and a fashion garment. 3f. Fashion-as an example of a designers work
4. No. I could get the same inspiration in creating a costume for a specific character for a play and I could turn right around and be inspired by whatever inspired me for the costume could inspire me to create fashion that would be sold in a store. So no, I don't think that...you find inspiration for both in many of the same places.

5. No. because they are created for a customer not a character in a play not a character in a film or a television series or even an advertisement. If it's created for a character in an advertisement it is a costume. Even if it originated in fashion, say I'm doing a modern show...I used to buy clothing for the Guiding Light, which is a modern soap opera ...I would go to Saks or Bergdorf's, or Bendale's with a credit card. And I knew you were starring in the soap opera and I had to find three evening gowns for you to wear on the stage well I would go into a fashion boutique and I would buy that item of fashion but once I brought it back and it was selected to portray the character in the play it stopped being a piece of fashion and started being a costume. So it can come from two directions it literally as opposed to the creation of a costume it is very hard to wear them to take the off stage without doing something to them it's very hard many time to make them into fashion per say. The original intent has been changed.
6. Intent, The intention of the design, one is geared for commercial or mass or daily life. You may be buying that prom dress for the most gorgeous ball that ever existed and there's something very theatrical about that but its fashion then if you bought the same gown and you're going to wear it in your starring role as the lead in a play it becomes a costume the moment it's taken into that context so the intent of the garment either in the design or in the purchase makes it a costume or a fashion.
7. Oh Yes. Definitely during 1920's and 30's and early 40's when film was at its height it is historically considered that film was the most effective media for the exploitation of fashion and beauty that ever existed and designers the Parisian designers the haute couture designers would look to films for inspiration that's where we get a lot of the trends for those periods like the shoulder pads that Joan Crawford wore were created by Gilbert Adrian at MGM because she had a figure flaw she wore a size 12 bodice and a size 4 bottom: pants or skirt. He stopped trying to hide her shoulders and started exaggerating them because then it looked like it was the garment and not her so it made her taller it made her look smaller in the hip line. Then shoulder pads caught on after Ms. Crawford displayed them in a few movies everybody-every designer in the world was showing shoulder pads. Other designers, other couture designers may have utilized them but they never caught on until they were seen in the movies and that was trend after trend after trend after trend started that way. So even today we can think of what movies like *Flash Dance* for instance started a whole fashion for people cutting off sweat clothes and letting them drop off their shoulders and wearing T's and layering them and *Out of Africa* when *Out of Africa* opened with Meryl Streep and Robert Redford we suddenly had a lot of designers showing fashion that was influenced by safari suits and that kind of thing and that's happens every decade almost every year. Madonna, hers were costumes but they went off the stage and right onto the street.

8. Yes and vice versa. I think we all can inspire each other. If a famous costumer like William Ivey Long may do a great set of costumes for a wonderful play that everybody loves and lots of people see and it gets lots of attention and a couture designer may see that as an advertisement or go to the play or whatever and be inspired to create something that has the same lines or the same tone or suggestion or color. That's the same way with costume designers. I've done shows for instance where I wanted things to look like a Chanel suit well I couldn't buy a Chanel suit so I designed something that was similar to it. It wasn't a Chanel suit but the character looked like it could be and so that inspiration was taken from fashion. And I do that all the time. Schiaparelli is a particular fashion designer that I always thought was very interesting and there have been many times where I've done things that are suggestive of her work. Yes you can, both ways.
9. My first ideas usually come, as a costumer, always come from the material that I'm designing for. So whether it is a play, a film, or a movie, you know, the first step is to know what the material is and then that suggests to me a whole series of things like historical period, social level, occupations, climate, geographic situation, time of year, the number of male/female costumes, I mean that's all found in the original material and then the inspiration for the idea the more creative end of it comes from several different sources. For me it's a combination of life experience, my intellectual research, and things that have interested me, and my talent, whatever individual talent I may have. Those combined are my inspiration, that's where I get that, that inspiration and when I say research I maybe walking by a painting that I see on a wall somewhere and the combination inspires me to create a costume with that color palette. Or I may see a graphic design of lines and I'm inspired to create something that has sharp diagonals and many different angles that look graphic. I mean I've gotten inspiration from walking into a room and seeing a piece of fabric on an old chair or being out in a boat and watching people float by and the combination of color and water and skin and sun and everything else inspires me to create something that recreates that feeling that I had when I saw that. So I never question actually where inspiration comes from I just let things wash over me, music and art, dance, and architecture and everything. I never stop reading and I never stop going to museums and I never stop going galleries and I try to never stop traveling... But I try to take in as much in my life experiences as possible because I never know where an idea might come from. People inspire me, I see a particular person, it maybe somebody on the street it doesn't have to be someone famous and I just the way they carry themselves and the colors they're wearing, and the whole atmosphere they create around them suddenly that inspires me to create that character on the stage or so that's kind of fun. Fashion, when I did fashion I was inspired by the tenor of the times what was going on outside in real life by what I was seeing on the streets by a lot of fashion comes from the streets it starts there and then it's refined and becomes something else by the time it gets out into a Salon. And I'm inspired by individual clients I have several clients that I still design

evening clothes for or something like that and I'll be inspired by their needs and the way they look and the life they lead that's inspiring to a designer and but fashion most of all. I would say that when I was doing that I was creating a look that I hoped would be resonant with the time that I was designing it in. A lot of people, a lot of people see and resonate with what I was trying to do. And I could have been inspired by a trip to Africa or a trip to the beach it didn't make any difference. A lot of times, but I'm not set on that (sketching) my process can be different depending on project and also by what I'm trying to create at that moment. Sometimes after I read it or you know I find the original piece of art and I read it I will go back to research books that I already have or if I know I'm going to the library and I'm going to try to get out everything on 18th century tapestries and I'm going to look at that particular thing to see if I can kind of immerse myself in the feeling that I'm having from the reading, the feeling that I get from all those questions that are answered by the material and then I usually start sketching. And I sketch a lot just ideas, maybe it's an idea for a sleeve, maybe it's an idea for a whole garment, maybe it's a shoe, maybe it's a plate of confectionaries, it might be pinafores I just don't know, wigs, anything. And then I kind of look at where I'm going you know, my process allows me to stop and look at the mood and atmosphere that's starting to kind of congeal on the pages and then I say oh I really think this is going to work more for the direction I'd like to go and then I earnestly go down to drawing specific for character, you know, I try to do a lot of research drawing, that's fun, I open a book that I'm not going to take home because there's only one thing in the whole book I want to get, if I don't copy it I can sketch it very quickly and that goes in my notebook of what I call the bible of that particular show in my preparation. And then I go back to being specific. Now in fashion I just draw. I don't have to be specific unless the person who owns the business has said to me I want sixteen little black dresses for next year's collection, then I have a goal that I'm working towards. But most of the time I just draw and with a piece that I'm recreating a character, a costume, I have to go back to the character and then I see what do I need to display all of the characteristics of that person what do I need to eliminate for the audience this person's character the moment they walk on visually. You don't always do that with a dress, unless you're designing for a cocktail party, you don't have to explain a lot about character but you know in movies, film, and television, plays you do so I think that's why it's more interesting to me than fashion. Fashion I love as a history and now I'm not doing a lot of it but I love it as a history and I use fashion in my costume design to create a fashion of a time but I like costuming much more because it's specific for character and I like doing characters. (Form of Presentation of costumes) Well, obviously the finished product we have all sorts of things that happen in between, like I could have a costume parade for the director or for whoever is in charge sometimes I design my own shows so I'm directing it and designing it and so I don't have to have a parade for myself but if I'm just a designer on a particular project I want the director who's in charge of the project to be able to see where I'm going if that is correct. So I'll arrange a costume parade or a preview. It isn't all

finished it just lets you know am I going in the right direction for your interpretation. So as a costumer there are lots of opportunities to kind of display that the final product however is whatever that project is if it's a film or a TV series or a play obviously that's the final project when it walks on stage for instance in a play and it works and it displays the character and it works within the blocking the movement the lights and the sets and everything there and the actor or actress is able to do what they need to do then obviously that's the finished product all the other stuff ahead of time is in preparation for that.

- 1) Read the Script
- 2) Inspiration – life experience and research and talent
- 3) Sketch/research books-sketches a lot
- 4) Review sketches
- 5) Draw specific for character
- 6) Costume Parade for the director
- 7) Final Product – film, TV, play – when it works and displays the character

10. Discussed in question 9

- a. I mostly I think surround myself with color, art, and music from a mood and an atmosphere. If I'm going to be doing a 1930's play I usually get out or buy you know I borrow and steal every Cole Porter recording I can find every famous artist from that period and I kind of immerse myself all the time. When I walk in the house I flip it on when I'm not drawing or, but when I'm drawing I'll turn on lots and lots of music. Music really sets mood and atmosphere for me. But I never ever when I'm researching ever leave the colors of a time inspire me so I surround myself with artwork, furniture, architecture, books just opened, you know, so I can just look over here and see a whole array of tapestries or I can look over here and see a whole array of doorways and buildings that were created in that time. And that gives me, I immerse in it and I wallow, I enjoy the research process so much that I tend to overly research sometimes but I tell you what happens is that in some point in all that listening and looking and admiring and something usually catches my interest and I start developing that. Maybe it is one color tone or a combination maybe it's the way people put flowers in their hair during that time. Or maybe its I saw a particular sunglass shape or I saw a room or a ballroom or a class room that was in a book and suddenly something starts to work to and get me goosed enough to start drawing and playing and changing I never draw one thing and am satisfied there is so much you want to put in and that I have to select many times and sometimes I make that selection and its right and sometimes it's not and sometimes I revisit it and sometimes I don't have the chance, you know, it's a process that is, I guess I follow the same

process all the time but it mutates and changes all the time while I'm working on it you know sometimes I just close my eyes and listen to music and when I open my eyes or if I didn't fall asleep and I start drawing and sometimes I see people moving in shapes and colors in my mind and I try to capture that in my rendering so yea I'm inspired by everything. I can walk by a good hot fudge sundae and be inspired for hours.

- b. All the time, all the time. I think I keep up with what's current and I keep up with what's extreme because as you know the fashion shows of the runway stuff may never get produced but it establishes someone's bent, someone's particular talents, or their name or it may never see the light of day again. I have some beautiful 1930's dresses for instance that by several famous designers that were not ever made they were used only in a fashion show so they were never really completed, you know, you can tell that they were only used for a fashion show or display or something but then they were never made they were put on the line. And so what you see on the runway isn't always the final expression of that person's collection that year. But I love looking at it because you know I never know I may want to do a show in the mode of, in the fashion of, and I think it's foolish for everybody to not to acknowledge, when I do a show that is inspired by Schiaparelli I tell everybody you know that's my inspiration that's where I got that. If I were Schiaparelli I wouldn't have had to tell anybody that. But I think it's foolish not to acknowledge that we all give many things to each other and inspiration I can be inspired by something you do as well as you being inspired by something I do if you're, I you are smart enough to keep your eyes open and absorb and not just let things fly by you but absorb as much as you can because you never know where that next great idea is going to come from.
- c. I don't need to I did at one time I don't anymore. But if I keep my eye on it enough so that if something new comes along, of course there's nothing new in fashion it's believe me it's how you put it together. If something new came along in construction or new fabrics I think that's how you find a lot of new fabrics being created or ways of doing them or printing them or that kind of thing. That's what I'm most interested in and not how to set in a sleeve or make a particular running stitch or anything like that. That's all has been done before...

11. Well, I think that when I was on 7th avenue and they were actually making dresses for, you know, to be on lines to be sold, when I did that, I think the techniques were better , the construction techniques were better in the since that we used a more finished product. When I knew that a show had the possibility of running for a long time obviously the house the construction house would construct it with an eye for longevity but you know in a university setting we know that this show's going to last a couple weeks tops and so the garments have to last that long but if I have a choice between getting a show up and on deadline and open

and not doing that and spending a lot of time doing hand embroidery on something, I'll figure out a way to make it look like hand embroidery but it really isn't and you can only tell that if you're up-close or I wouldn't do that with a fashion piece that's going out because it's going to be seen up-close when worn by somebody. In costume there are ...there are methods where we don't do it at exactly the same way because it's not going to be seen, it's not even feasible to do it for many costume pieces but we figure out ways to make it look like it is. I want it to look fabulous I want it to look like a piece that would be done for couture but if you get to go up on stage and stand next to it and lift the hem you probably will see that it's not constructed quite the same way.

12. Oh it depends on where you are. I don't do a lot of it anymore at all...I do things that I enjoy doing, now, I may make hats or I may do jewelry or I always pick accessories. I love to pick the right shoe and the right necklace for the right hat and the right purse...

2. Students. When I was in, doing it professionally, there were shops and houses that did that and the particular production company would decide according to cost who that might be. Many famous costume designers have particular houses that they want their stuff done at those houses because they know what the quality of the work is. In educational theater we don't have those kinds of luxuries or budget so that's why it's done a little bit differently so it's done in house for us and that's just a different process than it would be if I was opening a show on Broadway next week.

13. No construction.

14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Fashion	Either
Third Row	Fashion	Fashion	Fashion
Fourth Row	Costume	Fashion	Fashion
Fifth Row	Fashion	Fashion	Fashion
Sixth Row	Either	Fashion	Either

Interview with JJ3

1. Anything that is worn on stage or for a staged event.
2. Any garment that's worn in daily life. Obviously there's levels of fashion. There's sort of your higher fashion events if you watch the Oscars sometime they'll sort of cross over into costume. You take people like York who wore the swan. That struck me as more costume than fashion.
3. The setting of how they are presented, explain that a little more. 3a. Fashion 3b. By my definition it would be costume but not to say that it's not taken from fashion, especially if the show is a modern show, certainly as costume designers we look at what's happening in fashion to inform us and as research for what we're doing and sometimes it goes the other way and sometimes costume designers make something that picks up in the other direction. 3c. Gets a little muddier technically by my definition its costume because someone's made for a specific person purpose and have chosen it for specific reasons pertaining to mood, story, character, it's being driven by sort of an external influence of the needs of the film as opposed to the needs of the individual who's wearing it for whatever purpose. Again sometimes its driven more by what is fashionable but that's what serves that film. I also know from doing some film work and knowing other people who have done some film work that sometimes it's also driven by the person wearing it who say doesn't like blue and while the perfect costume might have been blue, they don't wear blue so all of a sudden the costume is now green. Or they've seen something in the stores and they say I want to wear that in that scene because they have star power they get what they want. 3d. Again same thing, although I think that the selection the reasons for selecting are less about, depending on the video, but they're less about story and character and probably more about fashion but again they're serving, we want this video to look really we want everyone to look hot and sexy or we want everyone to look really hip and cool so it's still serving kind of that the third party purpose. 3e That's fashion b/c then it's being sold its been taken out of its sort of external requirements it's not being sold b/c that character is really depressed in scene three. It's being sold because it really looked good and people liked it sort of a side bonus. 3f. Fashion. Pretty much the same reason, again it's been taken out of its connection to the things that made it a costume design and put into a different context.
4. No. Because it still, it can have a strong tie to fashion but as a costume designer you are still making choices and selecting things based on the needs of a production so there's lots of things that you can pick from the fashion world and you picked that blue dress for a variety of reasons that serves the overall needs of the production. Again it's going to keep coming back to that the needs of the overall production and how that influences the choices as

opposed to just going hey Carol will look real good in that and sometime there are modern shows and there are still just shopped shows and sometimes you go out and you go what would Carol look good in? But again in the needs of the show you know that Carol needs to look good. If Carol's supposed to be a frumpy housewife and you go out and get her something she looks really good in it might not serve the needs of the show so that's again where it's not fashion it's costume design... It's why you're making the choices you're making, why you decided to look at nature in the first place, why you're picking brown leaves instead of green leaves, that sort of thing. We do lots of things...we've done several things that are connected to and inspired by various fine artist...

5. Not usually. In a general definition, no. because in a general definition, again It's still about what's going to make this individual look good, what's the best line and what's the best cut for this individual and we're tailoring it to that individual. I suppose you can make an argument that it starts to get fuzzy when talking about a big high profile event, like somebody's going to the Oscars and so their dress needs to convey a certain something about them, but to me it's still about them and it's not about the story line of the Oscars. I mean they might be trying to make an impression about themselves but they're not making an impression about a third part.
6. The purpose. They both actually can draw inspiration from a lot of the same places so it's not where the inspiration comes from but it's the end need and sort of it's the difference between the end need being the individual versus the end need being the larger, part of a larger structure, the production.
7. On a good day. I mean absolutely. I mean the things that, especially if you look at the 40's that people saw things in movies and that's what they wanted to wear because they looked so good in movies. I mean that happens a lot with television, the whole, I mean, yea definitely.
8. Probably. Designers as opposed to design now, I suppose it depends on your fashion designer. I'm sure individuals get connected to different things and so maybe there's an individual who really connects to Desmond Healy's work and maybe there's someone who really connects to William Ivey Long's work and see's that goes oh, I want to do a dress that looks like what Cher wore...but yea it depends on the individual and where they like to draw their inspiration.
9. Step one I read the script. It depends, sometimes even before step one, as we're setting up the job we'll talk about what the sort of the scope is as they say, *budget influences the process*. Generally starts with reading the script or I do a lot of dance and there its talking with the choreographer about what's the purpose of the piece is what their, and they hate terms like

this, but what their message or theme...with dance it's more frequent that a choreographer will come to me and say, I'm doing this piece and I really want it to be connected to the works of this artist or I'm seeing everybody in shades of blue because they sort of have an overall vision of what they're looking for that is going to tie the pieces together and sometimes it stays that way and sometimes by the end it's completely the opposite of what they thought. In fact I worked with one designer I worked with one choreographer...when we started the project he said what I don't want, I don't want dance dresses and I don't want light pastel colors and I definitely don't want green, what I think they should be is they should be burgundy, they should be like this and like this and like this, and we went through the whole process and when we got to the end and we everyone went on stage for the first dress and everybody looked at them and went it's not right for the piece, just not right for the piece. We ended up with a series of green and yellow pastel dance dresses. Which worked perfectly for the piece but was exactly what he thought he didn't want in the beginning, you know sometimes that changes when there's a script to go with. I'll read the script, I'll go through it, I'll look at first of all time and place basically all of the considerations that are sort of the what are called the reality considerations time, place, where they are in society, where they are in financial structure, all of the sort of it's hot outside they walk around saying it's so hot today so put a coat on them all the sort of hard and fast this is the reality we're dealing with that it's a hot day in 1962 in a rundown suburban community. Then I start looking at the story in terms of what it is, who are the major characters, who are the minor characters what is it that the story is trying to say which characters need to have the focus in the story. So that within a scene if you've got twenty people on stage the audience knows that the guy in the bright red jacket is the one that we're watching and not the people in the brown jackets or the other way around. And then I start looking at character connections these two characters are you know married and in love so they'll be visual connections with that as well...But there will be little things that tie them together so they look like they belong. If they're in a discordant relationship there might be things that specifically make them not fit together when they appear on stage. And then looking at the overall composition of scenes, looking at, like we were saying before, where the eye needs to travel in a given scene and what it needs to say about the individuals so again we're getting into that character level for example Cherry Orchard, runs in 1890 at a rundown Russian plantation no money but the woman who's the head of the household is still dressing in finery and so she needs to while everyone else is sort of dusty and dingy she needs to have this look of you don't have a clue of what's going on you don't realize you about to lose your house so you sort of have to look at her and get that sense and then sometimes you sort of do the opposite. I did a piece once where during the course of the piece the guy was chasing the girl the whole time and then she was being all shy and coy and at the end she turns around and like straddles him and jumps on him. The choreographer wanted to put her in this hot

red dress but if you put her in the hot red dress at the beginning you sort of give away the joke in the beginning because you know he's hitting on the girl in the hot red dress but if she's wearing this demure little pastel then when she turns around and flips it then it's a surprise, so that kind of thing. I usually do sort of a first round of sketches. Talk to the director/choreographer about sort of here is the rough idea here is what I'm thinking for these things we'll talk about color scheme, we'll talk about all that conceptual stuff I was just talking about and then we'll figure out which if there are choices that need to be made we'll make the choices we'll decide which way to proceed depending on the scale of the show and where and how it's being built sometimes, sometimes those quick sketches will be enough you know if everybody is in unitards and a skirt that might be enough but if you're doing you know 18th century period costumes then want a little more detail. Do more finished painted renderings and then find somebody that will build them for the price you want to build them for and turn them over to the shop. Discuss with the shop what you're looking for a lot of the time share the research you're working from so they know you're thinking of that kind of corset. Sometimes if doing a small show the shop is a person and sometimes its ten, twenty, on Broadway its a hundred person shop. Have a meeting with the shop to explain the drawings and sometimes explain the research sometimes I'll put together a research board especially when doing something that's a little off like doing 18th century filtered through something a little more modern fashion then you want to have the reference that it's this kind of coat but based on this leather jacket so they can combine so they see where you put that together. Give them anything they need to make it the best way they can. (Fittings) the costume shop builds, depending on the level of the project and the complexity of the design sometimes they'll build mock-ups out of muslin and they will come in and get fitted in the mock-up at which point we'll look at for adjustments then they'll make it in the actual fabric so that we're not wasting fabric to make something that doesn't look right in the cut. Sometimes if you've made something a number of times then you don't have to do that first step but sometimes you do. Sometimes you don't need that first step you can start building right in the fabric or base layer of the fabric. The dancer or actor comes in for usually two or three rounds of fittings depending on the complexity of the piece. They'll come in for the first one which will be kind of a base one that will get fit to make sure that the alterations all work. Then that's enough and sometimes based on that there's this other layer of stuff and put trim on it and they come in and try it on in a finished or near finished state.

- 1) Read the Script/meet with choreographer
- 2) Start deciphering the script (character connections)
- 3) First round of sketches
- 4) Talk to director/ choreographer
- 5) Finished/painted renderings
- 6) Find a costume shop

- 7) Turn designs over to the shop
 - 8) Shop meeting
 - a. Research board
10. Whatever they need to be. It depends on the show... I do a lot of research a lot of art research a lot of paintings, photographic research. Sometimes film research but sometimes film research gets to be subjective, they aren't necessarily accurate, they can be sources of inspiration but not sources of research. I look to the script for images that come up over and over... your inspiration is kind of where ever you find it.
 - a. Usually start a lot with historical paintings/photos so I know what it's supposed to look like and then look at other things that influence how I pick and choose what they're wearing. I like having the base of what the historic accuracy is. Sort of knowing the rules before you break them kind of thing.
 - b. All the time. Did a production totally inspired by Issey Miyake. Fashion's design level will have a lot of abstract design before it gets filtered down to something people can actually wear.
 - c. I don't know. The people we used to build costumes, they're all theater construction people but their approach is all couture so everything is made, draped, fitted to the individuals as opposed to a mass production, patterning kind of thing. Except for unitards b/c that's stretch and you don't have to be as accurate on those.
11. (Custom fitting fashion piece) That's probably pretty similar there are things that we do for stage that are different just little detailed stuff, my strength is not production my strength is dyeing and painting, I know there are things that if you have a garment that's industrial made that there are things about it that's different than things made for theater. On the design level, on the prototype level they're probably similar.
 - a. The purpose. It's not that the clothes are different because you might end up with a costume that is identical to a fashion garment so it's not about the pieces themselves or who made them... but it's the purpose and the reason the choices have been made.
12. Depends on the designer. My focus is dyeing, painting, fabric modification, costume crafts I'll build a giant pair of angel wings if need for a show... some designers are all about construction and they will pretty much build their own costumes or at least finish their own costumes.
 1. It usually has a connection to the organization and its budget if you are a resident designer and has no budget then you are making. If freelance designer and theater can afford to then you

don't have to build. Most of the costumes at the ballet are made outside of the company by other company's shops. University usually don't have as much money in their budget but have more free labor available (students)

2. Professional Costume shop
13. All. Depending on the scale of designer's business. Some have multiple assistant with research, sketches, finish and represent at meetings. Suggests moving step 7 before step 6.
14. See table.

Row	Answers		
First Row	Either	Costume	Fashion
Second Row	Costume	Either	Either
Third Row	Fashion	Either	Fashion
Fourth Row	Either	Either	Costume
Fifth Row	Either	Costume	Either
Sixth Row	Either	Either	Either

Interview with JC4

1. A costume to me is anything that an actor wears on stage. However, you know there are sort of play costumes, Halloween costumes, Mardi-Gras costumes or things that are not related to theater. But by in large I don't think of everyday clothes as being costume it's usually something outside of the norm that is worn for a particular reason or effect not to say clothes can't be worn for a particular effect however.
2. I think of fashion as having to do more with marketed apparel. I think of the term designed obsolescence because fashions come and go. However we talk about historic fashion and period clothing as being similar things that's just a term we use in the costume design field. But I would think of fashion as being something that reflects a designer's attempt to create something for contemporary culture.
3. Yes. 3a. Fashion 3b. I would consider it a costume 3c. I consider it a costume-unless it's a documentary 3d. I would consider it a costume-because I presume there's designer intent behind it. 3e. Fashion-because it's meant for somebody to go in and buy it, I presume. If it's only an installation in a storefront then it is art. I've had friends who designed store fronts but what's in the store front isn't necessarily for sale so it's neither fashion nor costume, its art. 3f. Fashion-the difference between costume and fashion is that costume is created in order to help someone create a character and I don't know that that's necessarily true about fashion I think fashion is not necessarily meant to be cookie cutter cutouts and therefore it's going to be different on each person so the intent behind fashion is its not created for a specific person unless it's a designer creating a design for a person for an event. It has to do with dramatic character to me. A costume is created with dramatic character.
4. I don't think inspiration has anything to do with it. I think the intent of the use. I get inspiration for costumes from fashion all the time. You have a lot of questions about fashion drawing inspiration from costume but to me it works the other way around more often than not.
5. No. Again because it's no intent to create dramatic character. I mean again you may be creating for an individual but I don't think its costume. You know this is very interesting to me because I put these same questions to my students and they have to come up with answers as well. I don't know that I've ever had to formulate my answers the way you're asking me. But this is good for me to think about this. It's really good.
6. There can be a lot of overlap. What we design for the stage, for stage costume. Maybe you should draw distinctions somewhere between various kinds of costumes and stage costumes

because my daughter goes out to school on crazy hair day and she's got a costume on, you know she's pretending to be something outside herself, outside the norm, you know to me that is a kind of a costume. But stage costume and fashion to me it really boils down to making dramatic character come alive on stage.

7. There are so many things have impact on fashion. I would think that percentage wise stage costume has not that much impact on fashion. Film might. MTV videos have more than either film or stage.
8. It certainly is the other way around. I have no idea. What we do in theater is rarely creates something that's wholly new, you know, we're always drawing from something else and I mean fashion designers do the same thing but presented as fashion it feels very new compared to last season or the season before or the season before that. But costume designers are really a lot less about creating something new as they are about creating something that's right for the character in that world of play. And it could be historical dress where everything really has to be very accurate historically. Or it could be something that is based in history but has been stylized in some way. But its purpose is to help tell the story on stage. There are so many different kinds of theatrical genres. Realistic theater the costume designer does one thing. Something that's a performance arts piece the costumes do something completely different. Unless the character is a fashionista then it's not like we're designing fashion for a character. But I, I just haven't really thought about it I guess. Wicked has been out for a number of years now and I don't see people walking down the street in a lot of green dresses or anything like that. I can't imagine that fashion designers are really caught up in what stage designers are doing. I think it's the other way around, frankly.
9. It depends on what kind of theater I'm doing. If I'm doing something that's a new script and I'm in on the ground floor and I'm helping to develop the characters as the piece is developing then my job as a costume designer is very different than if I'm handed a script and a design team to work with, a production team to work with in which case its more about interpretation, our particular interpretation of the text than it is about creating something through emersion in a process. Those are two very different ways of working but I do a lot of both of those things. If handed a script the first thing I do is read the play. Almost always the first time I read a play I have a since of the piece, it's more an emotional connection to the piece than anything else. I may not even quite understand exactly what all's happening in the play the first time I read it but I usually develop some kind of emotional, visceral connection with it and then I talk with the director, and with the other designers and we sort of have a round robin of what the play is about and what it means to perform/produce for a contemporary audience and where we connect with it, what we want to say with the piece, what we want the audiences experiences to be. The more we talk the more the piece gets

shaped in the middle of us. From there then I go back and I analyze character, and I think about the progression of character how a character changes over the course of time. Some plays you might have to like in Shakespeare's plays where there's so many characters you might have to use the costumes to help sort of organize the characters on stage, you may want to help the audience visually to understand that these two characters belong together or these two characters are at odds. There may be some emotional tone to the character that you need to convey with the costume. And all of this would be layered on top of any kind of period style that you might be working with or any kind of artistic style that you might be working with. So there are lots of layers to get at but it really starts with understanding who these people are in this world, is what goes on. If it's a period piece then I'll have to go do a fair amount of research into costume history, maybe construction techniques, color palettes, fabrics, I may have to go into our stock and pull what I can and see what can be adapted, looking at the actors and the actors measurements and figuring out how their body types jives with my ideas of character and what we can do if it doesn't. Sitting in on rehearsals becomes really important because I see how they move and I see how the director is working with them which tells me an awful lot about what he or she is looking to create in terms of the overall experience as well as the moment to moment things. It's quite a process actually and an awful lot of it happens before we ever get to the point of buying the fabric, making patterns, fitting garments so much of it is conceptual and then there's the nitty gritty of it.

- 1) Read the play
 - 2) Develop initial feeling
 - 3) Talk with the director
 - 4) Analyze character
 - 5) Research in costume history, construction techniques, color palette (*if it's a period piece*)
 - 6) Analyze the actors-body type
 - 7) Sit in on rehearsals-see how actors move and how director works with them
10. There all over the map. Well, if it's a period piece I'll look at period costume but I'll also look at architecture or Jewelry or art objects. One of my favorite assignments to give my costume design class it to give them half a dozen photos of objects within a certain period and then say and now design a dress from this object or design a hat from this object so that they're really looking at the line, and the color, and the texture and then reimagining it in some shape of a garment appropriate for the period. So inspiration can come from anywhere, anywhere.
- a. No, but I do collect a lot of imagery... I have hundreds of post cards and magazines... Because I'm working on a new piece my vision is directed in a new way I'll look at the same picture I've looked at 40 times and suddenly see something

different because I'm thinking about it differently and then it has meaning to me whereas I might have skipped over it many times before. So I think inspiration is all around I think it has to do with focusing your vision actually and I also really believe in not narrowing things down too quickly so that I leave myself open to whatever might inspire me...there are things that just inspire me that have absolutely nothing to do with design per say or costume history, so it's all over the place, I'm all over the place. I'm also a set designer so I'm all over the place.

- b. All the time, actually, all the time. Particularly because we frequently update plays and set them in contemporary times or future time and I've had a lot of designs where I go straight to the runway and see what's cooking there and try to draw from that. I look at couture for inspiration; I shop ready-to-wear all the time... I wind up in thrift shops from here to D.C. ...you wouldn't believe the number of clothes we looked at before we decided that this was what we want...used clothes , ready-to-wear clothes, clothes on somebody's back that's walking down the street... whatever works is what we use.
 - c. I personally don't at all because I am in the luxurious position to have a whole shop down the hall here to build things to, to pattern things and build them. That's what they're here for they're in graduate school and that's what they're here for...so I don't really have to think through that process very much. There are other people who don't have that luxury who are both costume designer and costume construction person who I'm sure do that all the time. I'm sure they avail themselves of whatever patterning books there are or construction books.
11. Actually, they might be but we tend to have to make clothes that are much sturdier than fashion. I mean you put a little silk dress on stage for four week and it will fall apart and sometimes you have to do that in which case you have to make more than one what we also tend to do on many things is give extra seam allowance so that it can go into stock and be altered so it can be used again. So it's different it is different. I have been around enough costume shops to know that when people come in with a home sewing background or occasionally some other kind of construction background that's not theater they're really surprised to find out how we do things. It's pretty different...the person who is running the costume tech program here she is a couture construction person so a lot of her methods actually blend the two...

12. None by me.

- 1.Depends on the scale of the organization you're working for. Community Theater does bring in moms to sew or whatever. This is a LORT D Theater; League of Regional Theater D (it's ABCD) depends on what size house it is among other things. Most LORT theaters will have fully staffed costume houses in which the designer won't have to do any costume construction.

2. Professional costume shop.
13. Renamed step 1: Interpretation. She is heavily involved in steps 2 – 5, has involvement in 6 and 7, and not so much in step 8.

14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Fashion	Costume
Third Row	Fashion	Fashion	Fashion
Fourth Row	Unsure	Fashion	Fashion
Fifth Row	Fashion	Fashion	Fashion
Sixth Row	Fashion	Fashion	Costume

Interview with JB5

1. Costumes are any garments that are used for stage or any sort of garment that a person would wear in public to disguise themselves or to act like a person other than who they are.
2. Well, depends mostly I consider fashion clothes that people would wear or couture fashion which people probably wouldn't wear. Runway stuff like that, more normal, I guess, clothing
3. Yes, I think, I consider costume something a person wears for a purpose like you're wearing a costume because you are acting a certain way. You wear fashion because you need to go out and do something. 3a. Fashion 3b. Costume 3c. Costume 3d. I think that's a hybrid. I think people wear clothes, I see music videos as more like you're dressing up to portray something more and more music videos are portraying a scene or portraying something and that is more a costume than a fashion. It can become fashion. 3e. that becomes fashion. Well like I said I consider fashion to be something that people wear in public or yea in public generally as an everyday wear or as going out to a party or whatever and costume is something people don't wear every day. 3f. that's fashion for the same reason.
4. No. I think any designer is inspired, I've seen stuff that goes down the runway of Paris, and that is not by any stretch of the imagination normal clothing and so I think a lot of it is inspired by something and so if you're inspired by it doesn't matter what you're inspired by for something to be costume or fashion it just depends on how it's used I guess.
5. That's yea, that's sort of I would consider it fashion because that's the fashion world but when you are in those, those costumes, or those garments are not things that people are going to wear generally speaking. You see somebody walking down the runway in a dress made of CD's somebody may wear it on the red carpet but it's not I think that the couture garments are something that a designer's inspired to make that garment and then other designers take that inspiration and sort of dumb it down or make it more accessible to people to wear everyday so I think that's what they're doing so I don't think that they're costumes necessarily but they're not they're meant to be eventually in some way they're meant to inspire fashion and they're not really costumes.
6. I think fashion is something that is supposed to eventually become garments of everyday use where as costumes are not meant to be used every day. They're meant to portray a character or a Halloween costume; you're not going to wear a grim reaper costume every day.

7. It can if it's in the movies or on music videos because people do take their inspiration like everyday people see someone in a music video or on film and they say oh I want a dress or shirt just like that and so they'll seek that out and in that case it does become fashion.
8. I don't know. I don't know that many fashion designers. I know a lot of people who have taken fashion design and have become costumers. I'm not sure that, again I think that if costume design has an impact on fashion it's through film or music videos it's not through Broadway musicals or anything like that.
9. I start by researching whatever period or type of show I'm doing. Frequently in costume design a play takes place in a certain period so research and then, sort of base drawings to show the director to see if he agrees with what they look like if he does then I make a complete rendering colored. After the rendering you have to figure out how you're going to make the costume so after rendering there's patterning and sewing eventually.
 - 1) Research
 - 2) Base drawings
 - 3) Meet with director
 - 4) Do complete renderings
 - 5) Patterning
 - 6) Sewing
10. Everything. If it's a true historical period I'll look through history books, I'll look through a lot of old paintings are great at museums and stuff if it's a show that's supposed to be modern and futuristic you can take inspiration from anything, anything at all.
 - a. No not really, the play, I guess you could say the script.
 - b. If you look at it as far as historical period is concerned then frequently because I'm looking at the clothes that people wear if I design a play that takes place in the 60's, 70's, or 80's I'll look at what clothes people wore in the 60's, 70's, or 80's so in that since yes fashion does help
 - c. Frequently. I have, I probably use the same flat patterning book that fashion designers use I use flat patterns, modern patterns from McCall's, Butterick all of those things so yea.
11. Yes. Not always but most of the time.
 - a. It's the style I think of what we're doing and why we're doing it and what we expect to happen to it once it's out of our hands. Once the play is over the clothes get put in storage they're not used regularly, frequently, I think not knowing much about fashion I think when fashion designers design something it's meant to go out into the world and multiply.

12. That depends on the theater. The theater I work for...are the only two costume designers and we're the only two costume shop employees, so we do everything. We have lots of volunteers of coarse that help us build the costumes but she and I build everything.

- a. Yes. Frequently, resident designers will help build. If it's a designer that is brought in just to design not generally, they just come in and they give you their renderings and you figure out how to make them.
- b. I and volunteers. Depends on how you're theater and how you're costume shop is organized.

13. Involved in just about everything. She marked steps 6 and 8 as maybe.

14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Fashion	Fashion
Third Row	Either	Either	Fashion
Fourth Row	Either	Costume	Costume
Fifth Row	Fashion	Either	Either
Sixth Row	Costume	Fashion	Fashion

Appendix F: Transcriptions from Fashion Designers' Interviews

Interview with LT1

1. I would consider, costumes, I would think maybe represent a character. They're very exaggerated, full of embellishments, things like that, like something over the top, like something that people wouldn't normally wear on a day to day basis.
2. A fashion garment is something people could wear on a day to day basis. But when you say fashion, I guess something that's more, I guess, in style for the time being.
3. 3a. I would consider it fashion. 3b. Costume 3c. Costume. 3d. That one's kind of tricky, costume. 3e. I would consider it fashion. Because it's something that's being sold, people are actual able to wear it out and because you said it's reminiscent of a costume seen on Broadway so it not like the full fledge costume. So I'm assuming that's it's not what you would see on Broadway. 3f. I would say fashion. I don't know, because when I think about the runway I think trying to sell something to people who are actually going to wear it out. I guess if you see it on a runway, you know how runways they seem to play up what they're going to sell and they'll turn it into something more costume because the models on the runway are really like trying to portray certain type of character the designers are thinking about.
4. I don't think so. I don't think it would change whether it is costume or fashion item. Because it's an inspiration so they might take something from a costume, historic costume and make it into a fashion item.
5. I do. Because they're very elaborate something that most people wouldn't even think about wearing and they're very limited.
6. Fashion is just something that everyone can wear and I feel like fashion is more like an up to date type of thing and costume is more like, it's like a meaning of something. People where costumes on stage they'll wear costumes as something to represent something of the past or something that you can't actually, I mean you can but people just don't wear these days.
7. Yes.
8. I think so. Even though you can be a costume designer. I feel like everybody kind of inspires each other in some sort of way. So I feel like they do, whether it's color or types of

trim/stitches things like that. So I think so but I don't really know.

9. Personal Design Process. First would be color direction and inspiration color is like one of the biggest things for us when we design. Designers do the sketches, every season they have sketches that they do and we just work with the designers to figure out which prints would look good what types of prints would look good on that. We have inspiration as far as trimmings and the type of techniques we want to use. Like embroideries and things like that they have so many different techniques for doing embroidery. We research different types of techniques threads and stuff like that. We do a lot of like, a lot of stuff that we have we purchase like art work we purchase like garments and stuff like vintage garments to get ideas for what to design. We start to design different things, changing different color ways, and then make different designs the apparel designer use it and put it on a storyboard and see if everything works well. Make sure everything is cohesive is a big part of how we design it doesn't matter if there is one item there that looks really good and we know it's going to sell really well if it doesn't look good with all the other designs that we have in the store they throw it out.

- 1) Color direction or inspiration
- 2) Research techniques
- 3) Purchase vintage garments
- 4) Start to design different themes changing different color ways
- 5) Storyboard

10. Magazines. We go online, we do a lot of research different websites, wgsn website, all the fashion shows on the internet, some people actually travel around a lot, we have print vendors that come in all the time and we just look through art work and things like that we buy garments like we use vintage garments. The main person that actually gives us ideas as a source of direction would be the concept team. They are located in the bigger cities in America and they actually do the trend forecasting and giving us the main ideas of what should focusing on as far as doing design.

- a. My main source of inspiration would be a tossup b/t magazines and trend reports online (like wgsn)... I don't use one thing more than another...when I get ready to design something, I will go and flip through magazines and look at trend reports online. I would say I use those methods the most when getting inspiration for designing.
- b. In the fashion magazines they'll have spreads where they have costume looking stuff, we buy fashion magazines but we also buy magazines that deal with culture different cultures, we have Japanese magazines, we have European magazines, we

have magazines that are not about fashion they're just about just pop culture, and we do look through those and a lot times they'll have Broadway shows or movie reviews things like that and we look through that we might see something on somebody that we want to use as an inspiration.

- c. As far as like costume-costume, we I guess I haven't we actually haven't looked that deeply into it. But some of the Haute Couture some of those fashion magazines they'll have those layouts where the John Galliano dresses and stuff like that, his stuff is very elaborate and those are very expensive and sometimes we'll look at that and I consider his stuff very costumie.

11. I really don't know.

12. Very, very little.

- a. CAD designers don't construct anything the apparel designers will fix things like if they need to put something together really quickly to show as a presentation but they never do anything that's practical. Like it's never to fit or anything like that like they don't go that deeply into that kind of stuff.
- b. Manufacturing plants.

13. Only involved in design, design decision- where to send mockups to be made and decide colors.

14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Either	Fashion
Third Row	Fashion	Fashion	Fashion
Fourth Row	Unsure	Costume	Costume
Fifth Row	Either	Costume	Costume
Sixth Row	Costume	Fashion	Either

Interview with ML2

1. Generally I would say probably couture is the closest in the fashion world to costume most of those things are press pieces rather than actual sellable things you're going to see walking down the street... Just things that are more flamboyant a lot more colorful usually, fun; there is a lot of architecture and like interesting shapes and things like that.
2. A new idea that someone comes up with of how to construct something I tend to lean more to things that are silhouette flattering I guess fashion can be anything it's basically art.
3. 3a. I guess it could be both the other thing I think of with costume is that it could be its trying to tell a story and is something that is not necessarily the best quality but it's getting the point across some runway shows because a lot of the things you see on runway don't translate into stores. The top color palette maybe made into pieces that are more wearable. For the most part they are sort of costumes they are just to show 3b. Costume- for its purpose although there is definitely fashion inspiration because as a designer you start with your mood board and your inspiration and then it transcends... the 40's was part of my inspiration for my fall collection 3c. there is a fine line...movie just came out, Keira Knightly wearing a green dress it's a costume because it's a time period type of piece and its fashion I think that costumes do inspire fashion so its closely tied 3d. I would say more so costume 3e. if it's used as a display then its more costume but if it's for sell its more costume-like- if you can see why it reminds you of something and its elaborate enough to remind you then I would say it's still a costume I think any piece of clothing in a way is costume because you want to dress for who you are whether or not you're always in the same mind set some days you want to dress sexy when you go out other days you want to put on a bridal gown is that costume?, maybe that's kind of a hard question. 3f. I would say costume-couture clothing generally is trying to like-like Alexandra McQueen who is considered a designer not a couture designer but a lot of his work is more an art piece rather than something wearable.
4. Yes, in a since but it can be toned down there are so many levels of fashion for basic everyday things you see in the mall or out in the street is not going to be, it might have a little bit of a military theme from WWII for inspiration but it has been dulled down to where people can wear it and people won't e like ooh that guy's wearing a WWII jacket. Could be either way.
5. Yes.

6. The quality because if it's on stage like with my modeling background as well there is a lot of clothing sewn onto you or unfinished but you put it on and it creates the image that is need to walk down the runway and can be seen but there are so many hidden pins and things if it's a fashion piece that you are going to wear then those little tricks can't be used
7. Definitely because its taking something very big and crazy like I think the couture stuff that they do and the ideas that come from that if you take one of those fifty ideas that they put into this amazing beautiful piece and make it into something simpler.
8. Possibly, I think some of the techniques and stuff ruching to create what they are doing. Contemporary-costume designer can pull inspiration from anywhere if they are designing a peasant outfit...I think costume designers can find their inspiration from anything so it's kind of like they balance each other out and go back and forth. Couture is considered fashion I think a lot of those ideas come back in fashion also like from time periods it's still fashion the women of the 40's what did they wear it inspires a costume designer to design to go back and look at fashion from those periods and maybe not as much present day but in the past.
9. My first step is I do a Mood board normally though in time leading up to that I start gathering ideas in my head and start thinking about how I want to..some things really becomes my muse for that moment like swan's wings I'm fascinated by the way their wings are constructed from there I do mood board and color board, I'll do hundreds and hundreds of sketches, and eliminate and take things from each of them and put together a collection that is cohesive, pick out fabric do all fabric sourcing, work on patterns with pattern maker and sometimes it evolves into something a little different, fitting with fit model, sample made and shown to buyers and occasionally shown in fashion show and look book typed up and printed. Production happens if sells are good.
 - 1) Gather Ideas
 - 2) Mood Board
 - 3) Color Board
 - 4) Sketches
 - 5) Make Line Cohesive
 - 6) Source Fabric
 - 7) Work on Patterns with Pattern maker
 - 8) Fitting with fit model
 - 9) Create sample garment

- 10) Show to buyers/show in fashion show
 - 11) Create a Look book
 - 12) Production
10. Generally drawn to nature. For the current collection it was the 40's glamour Joan Crawford and WWII a little masculine feminine play soft fabrics and harder more structured jackets and stuff. As far as colors did a lot with fish and pea-cock and butterflies-jewel tones
- a. Things with wings I'm very into fairies and the whimsical part of things, nature is amazing to see how many colors and flowers and just being out and then don't feel like I am copying anyone I'm not looking at style.com or anything all fresh from imagination
 - b. I haven't really. I'm sure I've seen things and that I've stored in my mind but not intentionally
 - c. Never-old fashion books.
11. I mean obviously there are basic construction things but costume things for staging reason may have Velcro for quick changes things but with fashion its obviously going to be a zipper or they may have things that can do crazy electronic technological like maybe the dress flips up...I'm not sure how far to go with that.
- a. The major thing with costumes unless its Halloween costumes that are mass produced there is one of each and designed specifically for whatever character they are trying to create. With fashion you are trying to mass produce although for runway shows again they are kind of costume because a lot of them don't get reproduced.
12. The designers themselves I'll do spec sheets that is basically doing all the construction on paper and I have taken pattern making classes and I have made a lot of clothes myself but when it comes to standards in the industry there is no way my sewing skill can compare to... I like to have input. I like to drape and do some of that stuff. As far as flat pattern I would much rather have someone who is really good at it do it because when you show it to buyers they can tell the difference between something that has been made by professionals versus yourself it saves money in the end. You have to know though how to sew as a designer or else you're never going to be able to get you're never going to be able to explain to them what you're trying to do if you don't know the techniques you will be stuck in a little box
- a. Samples made by pattern maker/seamstress. Has a production house that will grading of the pattern and then they do the actual manufacture the garments.
13. Involved in every step except step 7.

14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Fashion	Fashion
Third Row	Fashion	Fashion	Fashion
Fourth Row	Fashion	Costume	Costume
Fifth Row	Fashion	Costume	Costume
Sixth Row	Costume	Fashion	Fashion

Interview with TK3

1. I would consider period pieces costume. Anything from French, Victorian French era or renaissance or anything with a classical time piece say from the movie that just won best costumes like Elizabeth things like that. I'm into very old costume theatrical things.
When I think theatrical too another person who inspires me is Charles Worth, he was big in the renaissance.
2. Anything that's not trendy. I hate trends, I hate people that follow trends, I'm a very classic designer. I name everything after a classic bombshell because I like everything to be timeless. I've been compared to Gabrielle Chanel and I like stuff to be very simple yet exquisite dress that won't fall apart and they'll be passed down to other generations. I'm very different than most designers on the market. We have private clients, so I'll actually go to someone's house and measure them and take my fabrics, my color palettes and so forth and design a custom gown. If you read about Charles James you'll understand me a lot...
3. That's kind of a difficult question for me because I always, like my last season I showed on February 5th ...at the national arts club...an old mansion that's been turned into a society club and decorated in old very baroque style a medieval style and my collection was based on medieval designs, yea you have to have a perfect presentation to go with your collection in my mind...I like to show in theaters and I like to show in Avant Garde places that will go with the collection. 3a. It depends are you talking about couture or ready-to-wear, couture is only shown in Paris twice a year to me a lot of costume designers base their designs on Haute Couture pieces shown there I would consider Parisian designers the best in the market...Couture is totally different than fashion or costume. I would consider Haute couture to be almost costume. 3b. It depends on the production because there are...I'm such a different kind of designer it's so hard for me to answer these kinds of questions, it really depends, to me the nutcracker ballet those are costumes. It really depends on who the costume designer is. Some productions I would say no way are they costume or fashion in that matter. 3c. It depends again, if it's a period piece I would consider it costume. Costume designers on sets... wardrobe stylist, so if you have a wardrobe stylist then its fashion if its theatrical piece its costume, which influences fashion actually.3d. Fashion unless is something like Madonna doing some crazy couture type of thing. Madonna loves to set trends so if she's wearing a very elaborate...that would be costume. In general that would fashion. 3e. I would still, these questions, I want to like redo these questions or redirect them for me, I'm like I'm such a different designer I don't really consider that many designers that good. Like I said it

depends on what the show would be for me to consider it fashion if it's in a store window. 3f. Again it's the same as the last two.

4. Yes I would think so. If you look at the couture shows in Paris you know you can tell something by which period it's based on or even just the runway shows in NY you can't tell if it's based on a theme. Some designers don't have themes I would think that everyone does but to me. I feel like I'm a Parisian designer or even English I love English design too. I guess it is to some people...
5. Yes. The reason I do consider couture costume because they're one of a kind.
6. Well that's like couture versus fashion, that's day and night. You have for couture, it's not just couture its Haute Couture, for Haute Couture or for costume you would have three or four seamstresses working on one garment for up to a month, 4 to 6 weeks because all the hand embroidery the tiny crystals working on the various silks, a lot of hand sewing involved in the detailing and fashion a factory can pump it they can do 50 dresses in a day or some factories can do 5,000 dresses in a day if you're outsourcing things to China, I worked for other companies like Nautica we'd do our production out of Peru, China, or even Turkey and those factories could flip out 10,000 woven shirts a day so you can see the difference.
7. Yes. Of course period costumes definitely do that's all our history to me all designers are inspired by that or should be at least.
8. That's a good question. I would probably say a lot of people do these days. You can even look a designer did a 5 billion dollar production for Cindy he staged a show on the Great Wall of China flew in all the socialites to the city, it was a huge runway on the great wall. So costume definitely inspires fashion.
9. I pick out my colors I never fallow trends. I pick a time period that I'm kind of feeling that season. I design very girly it's very Victorian I use tons of laces I double them, I use silk, crystals, I pretty theatrical so it takes. The research, I love researching, I researched even the bombshell names what their favorite necklines were back in time so I can design that perfect dress. I do tons of research and then I start on the sketches I don't do technical drawings because I work with about three or four seamstresses and they know my styles completely, that's more for a larger company. I used to model so they use my measurements based on my sketches I give them the fabrics and so forth, and then they come back and they fit me say a month later or actually the muslins only take about a

week the muslins are easy it's when they actually start sewing the silk and stuff so they fit me about a week later and then after that I edit out exactly what I want and normally I have about 35 pieces that I show each season and so I edit and size down I usually do about 50 or 60 sketches and edit them down and then the muslins are done and once they're fitted I give the fabric I've already ordered the fabric at that point so I have the fabric I give that to the seamstresses and they do the final patterns and actual sample itself. Then show samples.

- 1) Choose colors
- 2) Research
- 3) Sketches
- 4) Edit sketches
- 5) Take sketches and research to seamstresses
- 6) Order fabric
- 7) Fit muslins
- 8) Give fabric to seamstress
- 9) Final patterns
- 10) Sample made
- 11) Final fit
- 12) Show samples

10. Art history, it's all art history for me and travel. The models kind of influence even their looks like with the presentation stuff like whenever I cast for a show I always like them to have the same type of look to go with that period like this season I casted like three red heads because they were so big, like red hair was so popular back in that decade. I did a very medieval style hair look.

- a. Art history, South Africa. I have a muse, she is just absolutely beautiful her soul and spirit are absolutely gorgeous she inspired like everything I design I can kind of imagine on her I met her a year after I launched. It was actually a year after I showed my first collection...she added a calmness to my life. She always opens and closes the show.
- b. All the time.
- c. All the time. I constantly go out to L.A. and scour the flea market to me they have the best flea market shopping because that's where the costumes are the wardrobe blocks or the wardrobe houses they just donate them everywhere so it's so easy to go pick up twenty dresses and I use a lot, I get a lot of inspiration from that.

11. It's different because in fashion at a company like BCBG they would do it a different way than I would do it like it'd be done in China totally different. Things wouldn't be hand down they wouldn't be corseted.

12. With me a lot with myself and my staff we're really hands on. We'll send specific garments to our seamstresses but then we'll do a lot of hand sewing ourselves.
- It depends on the designer in a major fashion house they don't do anything it's all sent out, outsourced.
 - Seamstresses and designer.
13. Steps 1 and 2 are done by the designer and approval of first sample in step 3.
14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Fashion	Unsure
Third Row	Fashion	Fashion	Fashion
Fourth Row	Unsure	Costume	Costume
Fifth Row	Fashion	Costume	Costume
Sixth Row	Costume	Fashion	Unsure

Interview with GG4

1. I think of costume as something designed for a specific event and often it's outside of the norm, it doesn't have to be but not every day wear.
2. Well, that's an interesting term. I consider, first thing what I think of when I think of fashion, is first I think of couture and ready-to-wear but of course there's everyday clothing you buy at the retail store but I personally don't consider that fashion.
3. I think probably the setting slash the event or environment, yes. 3a. Fashion, well couture crosses over usually because it goes into the extravagant costume I kind of relate with extravagant it doesn't always have to be but I think that's where couture sort of crosses over into costume. 3b. I think first it is costume. I think it can be fashion because it's also illustrating people and what people wear but first and foremost its function is costume and there are different reasons for the design decisions that are made because of the stage and the setting that it's designed for than you would for every day wear. 3c. I think that first and foremost it is once again costume but the requirements are somewhat different than stage and I think it can blend into fashion easily so I think it's a very gray area. 3d. These are tough, a music video, umm, I think it can be either. Because some videos are focused around fashion and the everyday wear and what you see out but some of them are focused on more of a creative story or something elaborate so it could be either. 3e. I think it's probably fashion. One if it's selling at the boutique most often the end use is for fashion or everyday or a special event, just because it's picking up design elements from Broadway doesn't make it costume. 3f. I would say fashion. Once again the ultimate goal of the design is to go into, well it depends on if it's couture or ready-to-wear once again, I would separate those two, I think that couture crosses over, if it's ready-to-wear, I think it's fashion if it's couture I think it could possibly be costume.
4. I don't think the inspiration does. I think how you interpret it and how you use the elements and what design features you choose and how they fit into the social norm at that time. I think costume, not always, but like when you, most the quickest association I have with it is something outside of the norm that you would wear.
5. Yes they can be for sure. I think it's just the elements that couture designers often used are very similar in how they express it and there are less limits than for what would be everyday fashion.
6. First and foremost their function. I think there are functionality differences of course when I associate with costume I'm thinking theater or we'll say film, those are two primary, and you

think about lighting and you think about how things are shot and seen so the functionality from that aspect. The other aspect is I think about Broadway or something that is meant to be more extravagant or stand out. A lot of the times the elements have to be more distinctive to visually show up or have impact or to get the point across of the show be it film, be it theater, they have to have more impact so I think the elements are more distinctive often.

7. Sure. I think that the most obvious one for that would be film. If you're going to put film in the middle because people see them so often and how much film impacts and actresses and actors impact people's everyday fashions today I think that's probably where it most impacts fashion in just in terms of trends and what people see. I just think you probably pull elements for each other.
8. Absolutely. I can't speak from experience in that I've not designed for theater or for film but going back to film, obviously those two cross over each other if you're designer for or the costume designer for a film that's current, past, or future you're going to pull elements from and inspiration from other designers around you so I think they definitely impact each other, especially historical costume.
9. I pull elements first be it in imagery or materials, textures, and I get kind of visual cues usually if I'm designing for a particular person who that person is, is really important to me because that should impact also the shape of the individual because shape impacts what the design elements are and then I begin with a collage of some sort filter down pulling out key elements that I would like to portray. I may do some sketching but I'm not a big sketcher because I can go often straight from the flat pattern to the final so then I'll do multiple prototypes out of fabrics that are muslins until fit is corrected and then add any extra design features because fit is foremost for me and then final fabric and fitting. Adjustments on the body just making sure that the person hasn't changed or I haven't done anything incorrectly. There are fittings with the prototypes, then do the final, then there's a final fit. Prototypes and what I mean when I say that is I will get the basic silhouette fit first before I add any design elements like I'll get the overall shape of the garment to fit then I'll add in design elements because often they are just a part of the basic silhouette so then I can pull from it so it's better to get the basic fit right first and then I can add those extra things.
 - 1) Pull elements
 - 2) Collage
 - 3) Some sketching
 - 4) Prototypes
 - 5) Fittings
 - 6) Fabric

- 7) Final garment construction
- 8) Final fit

10. I look at people every day so people around me. Music, historical clothing, vintage, which is kind of the same but different, sometimes art work its very, it depends on the particular I often have a purpose for something I'm designing I do a lot of wedding dress so that's one purpose and so that's something I think about or a specific I do garments for music events and things like that so I usually have a theme or base and so I pull from whatever that event is.

- a. Where the garment will be worn would probably be my first. It's my overall if I were going to have a big bubble of elements that I pull together the main bubble would be surrounded by where's the garment meant to be worn and how is it meant to function because most of the things I do is a functional garment it's not an art piece. Within that I pull from music and art and look for inspiration.
- b. Personally how I look to the costume industry would be more couture because I think couture crosses over into costume and then historical because historical clothing now is mostly related to costume and those would be my primary.
- c. For wedding I have in the past for sure in terms of corset construction, foundation of garments, I think that it's done very well at the costume level. Kind of when I think about engineering garments if a garment has to have structure to it then I generally would look to resources that are used by costume.

11. I think that they're similar. But I think the stresses and the strains like in terms of the strength of the garment in terms of what the garment has to go through are very different I think that you can also get away with certain things in costume that you can't in fashion because in fashion people come in close contact to it. Also when I think about costume you're viewing it from a far or on film or something so you don't have that up-close in touch so you're trying to get more you're portraying something but it doesn't have to be so you're just trying to get an impression across so I think it's different at the point

- a. I think once again, I think the end purpose of the garment and how it's being used and the functionality of the garment makes it different and not always but that makes you have different materials and possibly different construction. Costume is probably a little more technical in things that I don't understand about lighting and sweating and dancing and those are things that I don't consider in my design process

12. Unless you're a small individual designer, like myself, I don't think the designer does the construction.

- a. What level of designer you are.
- b. I do.

13. All of the above

14. See table.

Row	Answers		
First Row	Costume	Costume	Fashion
Second Row	Costume	Either	Fashion
Third Row	Fashion	Either	Fashion
Fourth Row	Either	Either	Either
Fifth Row	Fashion	Either	Either
Sixth Row	Fashion	Fashion	Fashion

Interview with JJ5

1. I guess in terms of garments what would I consider costume, I grew up competing in figure skating so that's like one of the first things that comes to mind would be a skating dress, I used to have like a seamstress that would make all my special dresses and they were definitely costumes so I guess I would consider something like that something that was decorative or either has or would go along with the music was that you were skating to.
2. I think it's I guess obviously somebody could wear a pair of jeans that are really big and baggy and really don't make any kind of statement now that wouldn't be fashion but say somebody put on a pair of fitting jeans like 7 jeans that are hugging in all the right places and either are straight leg or boot cut or something that's trying to make you look better, that's somebody's intention is to... The person that wants to look good and cares about their appearance, someone who puts on a pair of baggy jeans they're not intending to look fashionable I don't think so I guess it's more the intention of how the wearer is wearing the clothing. You might have someone who puts on a pair of jeans that thinks they're fashionable but you're like they're not looking so good.
3. I definitely think that has a lot of impact because if you look at 3a. Fashion. But it doesn't mean that it's sort of a costume too. Well think about like John Galliano, look at the stuff he puts down his runways it's not wearable to most places. So I guess it's sort of. I think that how it's presented does impact it. A lot of the couture is definitely it's about; it is costume because most of that is not intended to actually be worn the way it's shown. It's intended to express someone's ideas just like artwork that's why it's really interesting... Fashion is one of the most copied forms of artistic expression there is ... someone could spend hours designing a new fabric or a new dress ...and the next week it's going to be in Wal-mart or Target, copyrights I think it's definitely how it's presented because most of what you see on the runway is not, like if you saw somebody wear it outside of the Oscars you might laugh because everything or a lot of things have to be kind of filtered down. 3b. You wouldn't consider that fashion you would consider that costume even though it's been designed by a fashion designer or costume designer. Even if Marc Jacob's did somebody's costume or did they're outfits or their garments for Broadway it'd still be considered a costume because Broadway is the venue of your acting if that's how you're wearing it. 3c. That's hard because there's a lot of product placement now, that's really, really big, I mean, large designers are really trying to get their clothes in there so. I guess I'm not sure I never really thought about it. But like for instance, I was watching a show last night, and I'm like oh my gosh that's my sweater, and it was like really noticeable and I was like this is so distracting she's wearing my...sweater. So is it fashion or is it costume, I would assume it could be fashion but it's also a costume so maybe it's both because if you're in a film you are trying to play a certain

person so whatever you're wearing you're trying to fit that person so it would be a costume. 3d. I think it's the same thing as a film. 3e. It would be considered fashion because of the setting of and that would be the intention I think of whoever was selling it or whatever unless it was like a vintage store then it could be both but if it were a regular fashion boutique people would assume it's fashion. 3f. It's definitely fashion. They're similar. It's definitely fashion because that's the intention of the however the designer wants to send them down the runway.

4. I don't know if it's inspiration. I think it's more of the intention of what it's going to be used for that's what I would think.
5. I think in some instances. I guess the more I think about it, they're not really costumes because you're not wearing them to try to disguise yourself you're wearing them to try to be fashionable so it's sort of more of your intention of how it was designed, who designed it and what your intention is of where you're wearing it. That's what I would think.
6. I think it's the intention.
7. I don't know. In terms of costume, in terms of like who designs for Broadway have an impact on fashion. I think everything has an impact on everything. For instance, a lot of designers get their inspiration it could be from watching old movies in the 1930's and they liked what one of the old actresses is wearing. I would say they both have an impact on each other.
8. I don't know any costume designers so I don't even know how to...I don't know that fashion designers would have an impact on costume designers, probably in some ways but I would think if you're designing costumes for like say a Broadway show then you're going to have what would have the most influence on you would be who the characters are and how you want to depict them. Like if somebody was playing a farmer versus a singer, you wouldn't necessarily use fashion designers you would use historical, you would go back to the archives; I guess it could be fashion. I don't know about that.
9. N/A. In terms of a personal design process I can't really I think like some people design where it doesn't matter what any of the outside influences are and then I think other designers design from, if they took a trip to Thailand and got into the whole Buddhist thing and thought oooh I like all these colors I would think in terms of inspiration, I keep trying to think how I look at things even as a buyer and how I think it depends on...I would think there are so many outside influences like special trips that you take or I think some of it too is sort of like backlash like if everything's going to be bright this season then next season you try to find something that is completely different. You're kind of going from one to the other

and you're really just interested in different colors. I think for me it's always about colors and then you go on from there.

10. Discussed in question 9

- a. n/a
- b. n/a
- c. n/a

11. I would say basically if you're, yea they would be the same techniques I would consider costume a much more, would be more considered couture because you're only making one or five or ten garments you're not mass producing something so I would say like the techniques would be similar except in the costume design you could use more expensive fabrics and more expensive hand beading and all that kind of stuff, which you probably wouldn't use for a fashion garment because it would make it too expensive...They're very in your face they show up they're really trying to make a statement and I don't think fashion is doing that.

12. None. I would say that fashion designers would draw up a pattern or make a design or whatever and they would have, send it to the sample maker the sample maker would make a sample, the fit model would like try it on and they'd make any adjustments and then they would send it to the factory to be made. So I would say it's much more creative and I would say a costume designer would have to be much more technical because if someone's trying to wear a costume and it doesn't fit or it's going to rip or something it's got to make through two shows or whatever. Just like in skating costumes, they have to have the right stretch and the right cut and you would need to be able to perform while you're in it. So it's not the same thing at all so.

- a. n/a
- b. n/a

13. Designers are involved in step 1 and step 2.

14. See table.

Row	Answers		
First Row	Either	Costume	Fashion
Second Row	Costume	Fashion	Either
Third Row	Fashion	Either	Fashion
Fourth Row	Costume	Either	Costume
Fifth Row	Fashion	Either	Either
Sixth Row	Either	Fashion	Unsure