DESIGN PROCESS

PWB BY:

MARY LEGG

AI STATEMENT

I have not used any form of AI to assist me in the completion of my work, any AI found within my work is unintentional and I am unaware that it is AI.

LEARNING OUTCOMES

By the end of this module, I should be able to:

- Deploy knowledge and understanding of the application of design within specialised roles such as set, costume, props, lighting, sound and AV
- Critically analyse the role of the designer/maker in the process of creating design ideas for stage or screen
- Apply design, production and technical practices as appropriate to each design area

TASKS

01.

You will focus on compiling a process workbook – a record of all the areas covered in your lectures along with ideas on how this newfound knowledge contributes to your methodology. This process workbook will take the form of a written and illustrated document (digital or physical) or sketchbook. Your process workbook will outline your journey through the module and reflect on your learning and skills gained.

02.

As a production company, generate a design pitch for the given script and present it to a panel of industry professionals in order to ‘sell’ your company’s idea -
Script - ‘Nights at the Circus’ by Tom Morris & Emma Rice. (Adapted from the novel by Angela Carter.)
Venue – Y Llywfan

03.

At the end of the module, as a group, you are to give a design pitch/presentation.
The presentation will inform the audience about how you have solved the practical problems demanded by the script and brief, focusing on production technique, methods and problem solving. You will speak for 10 minutes each.

04.

Reflect upon what you have learnt and commit those thoughts and reflections to a five-hundred-word evaluation. This will be at the end of you process workbook.

Crazy

What just happened?

Weird

INITIAL THOUGHTS AFTER READING THE SCRIPT

I love Sybil

Intruiging

TABLE READ

During our first sesion, we completed a table read as a second reading of the play. **This helped me understand the script better than when I read it by myself. Reading it meant that I could absorb what was happening and helped me make sense of the action that was happening.** In industry, a table read is ususally the first time everyone involved in a production meet for the first time. (Ridgway, n.d.)

Roles:

Vesta - Anne
Jack Walser - Ant
The Creatures of the Theatre - Charlie
Windjammer (musician) - Mary
Fevvers - Annie
Lizzie - Alaya
Ma Nelson - Alice
Mr Sugar - Cam
Colonel Kearney - Eva
The Strong Man (Samson) - Alice
The Princess - Alaya
The Clown (Buffo) - Cam
Mignon - Sarah
Voice Over - Charlie
Stage Directions - Mary

SCRIPT SUMMARY

ACT 1

- Jack gets pulled out of the audience and into the play
- We are introduced to Fevvers - The Winged Woman of London
- Jack meets Fevvers and she tells him her life story
- She grew up in a Brothel in London after being found on their doorstep
- Her wings come in and Ma Nelson forbids her to be a prostitute
- Mr Sugar tries to persuade fevvers to sell her wings to him
- Ma nelson dies and they are kicked out by her Bible Pushing brother
- Lizzie sets fire to the Brothel as a result
- At the end of A1, fevvers has finished her West End run and off to the circus.

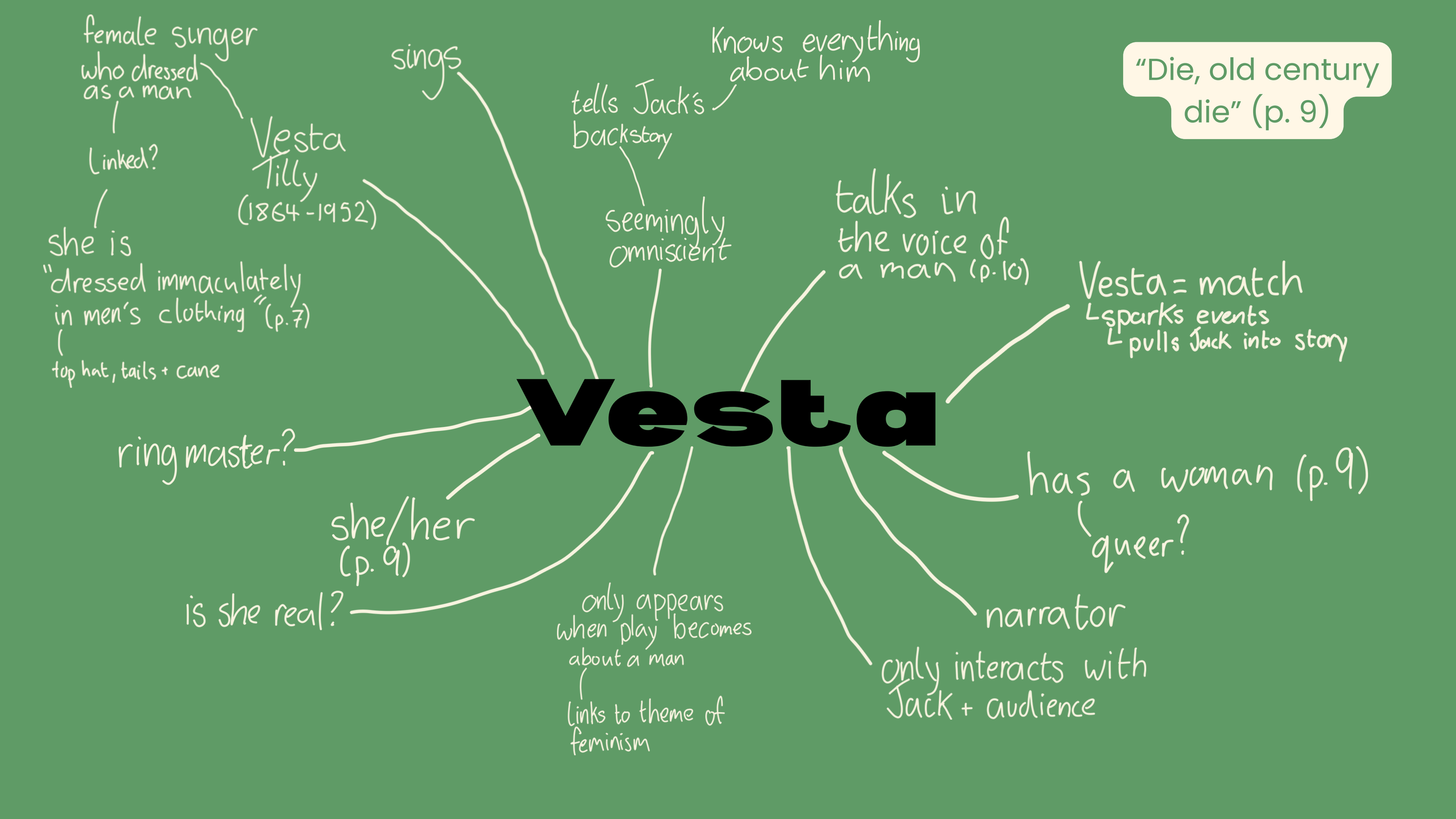
ACT 2

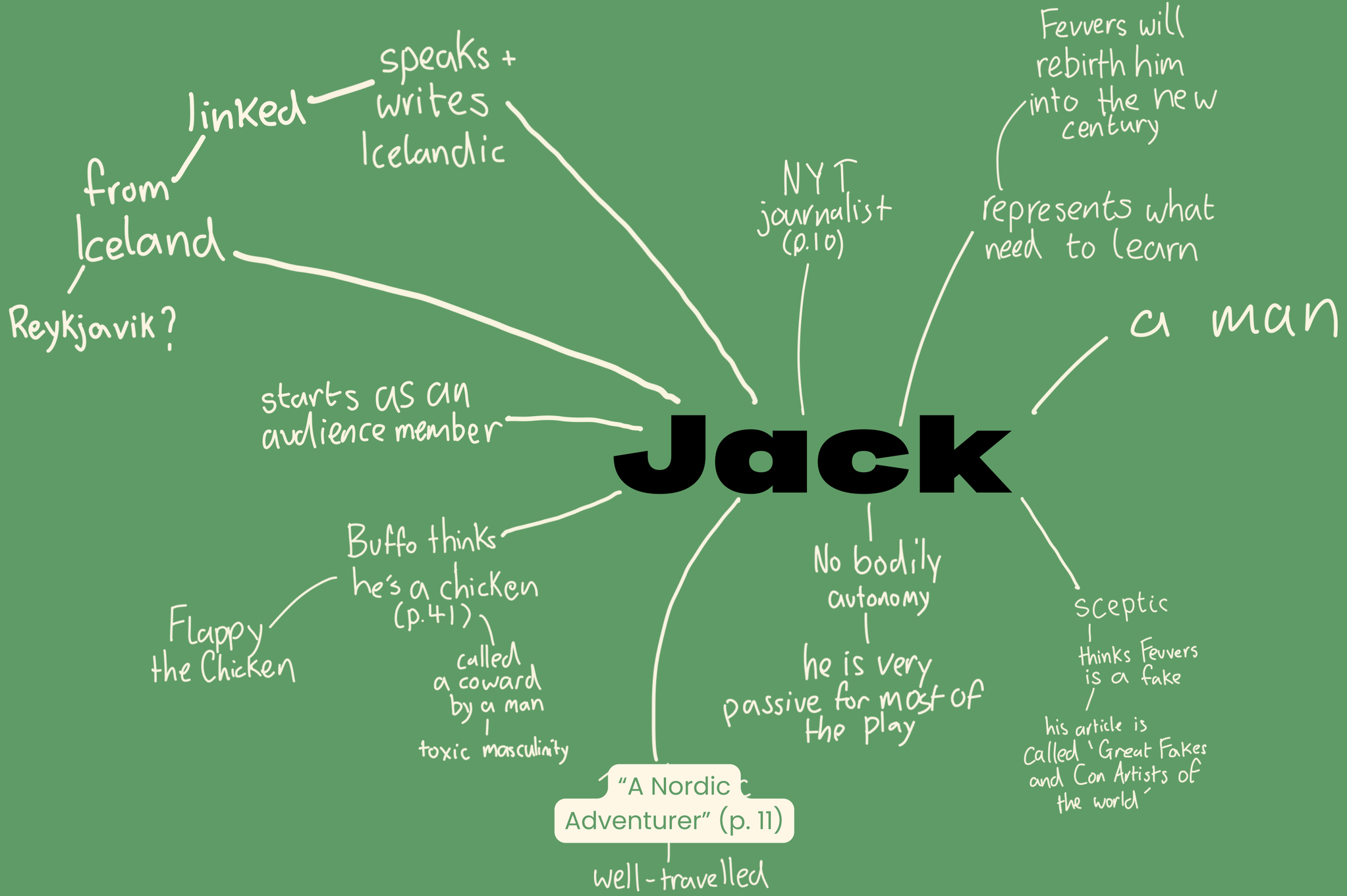
- Kearney introduces us to his circus and how it began
- We are introduced to Samson the strongman, Buffo the clown, the Princess of Abyssinia (tiger tamer) and Mignon (Buffo's wife)
- Jack runs away to the circus and ends up as a new clown ("jam-face")
- Fevvers discusses her contract with Kearney
- Buffo reveals his abusive nature towards his wife Mignon
- Mignon and Samson have an affair on stage
- Jack get inducted into the clown gang
- Jack is accused of having an affair with Mignon and both get beaten up by Buffo and his Chorus of Clowns
- Mignon gets taken care of by Lizzie and Fevvers
- Mignon and Princess create a new act and Jack gets dragged into it
- Fevvers replaces Buffo as top bill
- In revenge, Buffo and Strongman cut the rope to her trapeze
- They prevent jack from going on stage and Princess and Mignon's new act goes awry as a result
- Princess ends up having to shoot one of the tigers
- Buffo gets Samson to shoot him
- Buffo dies
- Fevvers nearly dies but jack saves her
- Fevvers gets mad with everyone and nearly sells her wings to Mr Sugar
- Lizzie intervenes and sets off her bomb

ACT 3

- After the explosion in a white landscape
- Kearny talks to Sybil about rebuilding the circus
  - she isn't there
- It is revealed that Princess can actually speak and that she isn't actually from Abyssinia
  - she is called Rhodora and she is acutally from Marseille
- Strongman apologises to Mignon
- Fevvers searches for Jack and Lizzie encourages her to leave him
- Jack emerges from the white void and confesses his love for Fevvers
- they fly off into the void together

CHARACTER BREAKDOWNS


Vesta
female singer who dressed as a man
Linked?
she is "dressed immaculately in men's clothing" (p.7)
top hat, tails + cane
Vesta Tilly (1864-1952)
sings
tells Jack's backstory
Knows everything about him
seemingly omniscient
talks in the voice of a man (p.10)
Vesta = match
sparks events
pulls Jack into story
"Die, old century die" (p. 9)
has a woman (p.9)
queer?
narrator
only interacts with Jack + audience
only appears when play becomes about a man
Links to theme of feminism
is she real?
she/her (p.9)
ring master?


Jack
speaks + writes Icelandic
linked
from Iceland
Reykjavik?
starts as an audience member
NYT journalist (p.10)
Fevvers will rebirth him into the new century
represents what need to learn
a man
Buffo thinks he's a chicken (p.41)
Flappy the Chicken
called a coward by a man
toxic masculinity
"A Nordic Adventurer" (p. 11)
well-travelled
No bodily autonomy
he is very passive for most of the play
sceptic
thinks Fevvers is a fake
his article is called 'Great Fakes and Con Artists of the world'

Fevvers

Sophie = wisdom (Greek)
named Sophie in the book
stolen from her when her wings became the focus

at 14 — developed wings through puberty

sheltered
mothered by Lizzie

conventionally attractive

she/her

educated

introduced by Vesta

rises to top of the bill

got her name from how she was found

ends up with Jack

Kidnapped?

came out of an egg
birds abandon their eggs if they're defective

Abandoned by her parents on the doorsteps

in a handbag
covered in shell

grew up in Ma Nelson's brothel
Wapping, London

tries to make her own negotiations with Kearney (p. 31-32)

flies at the end because she's been set free

book?
describes her wings as similar to a swans

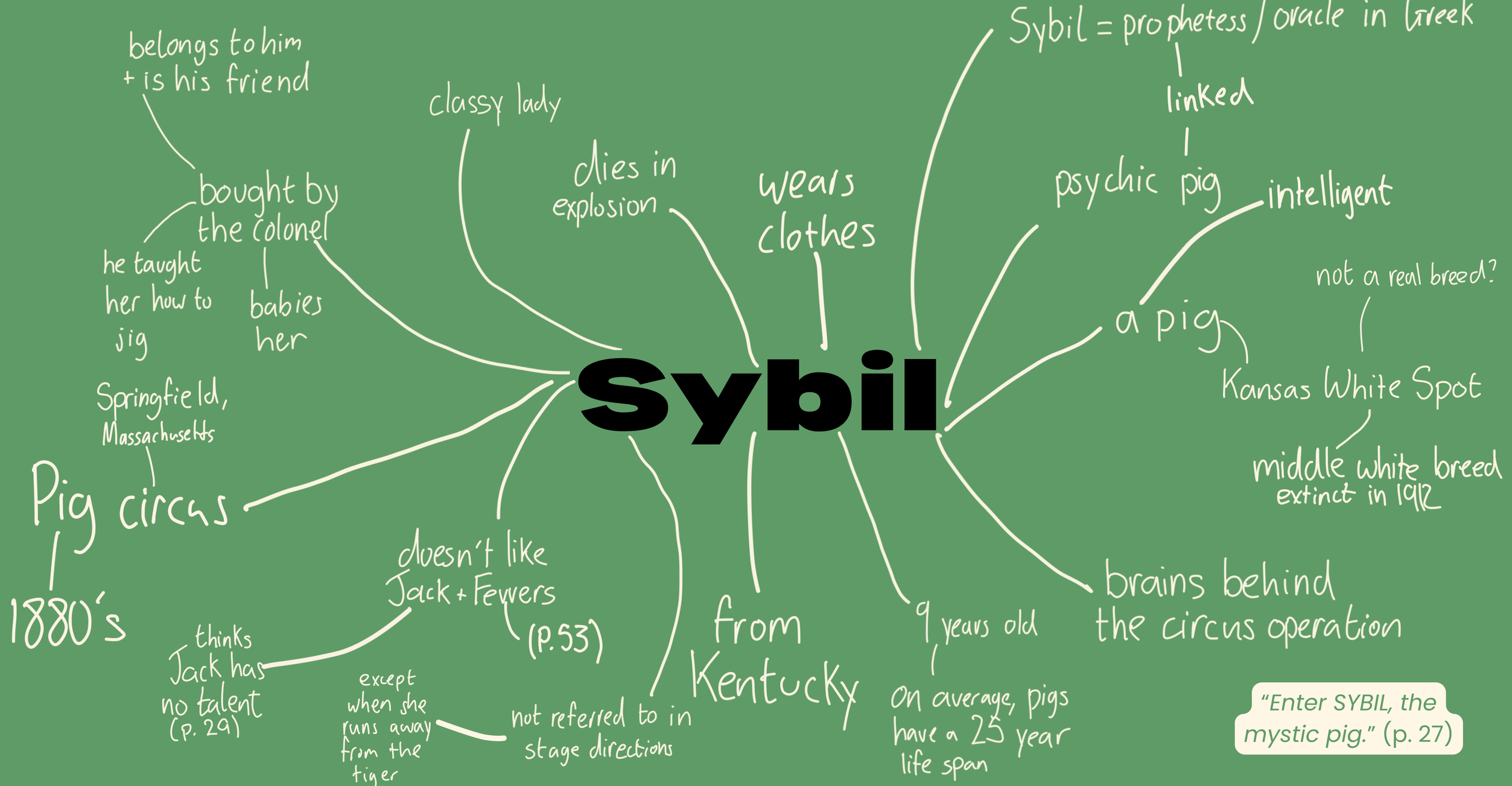
earns money by being a spectacle

has wings + arms

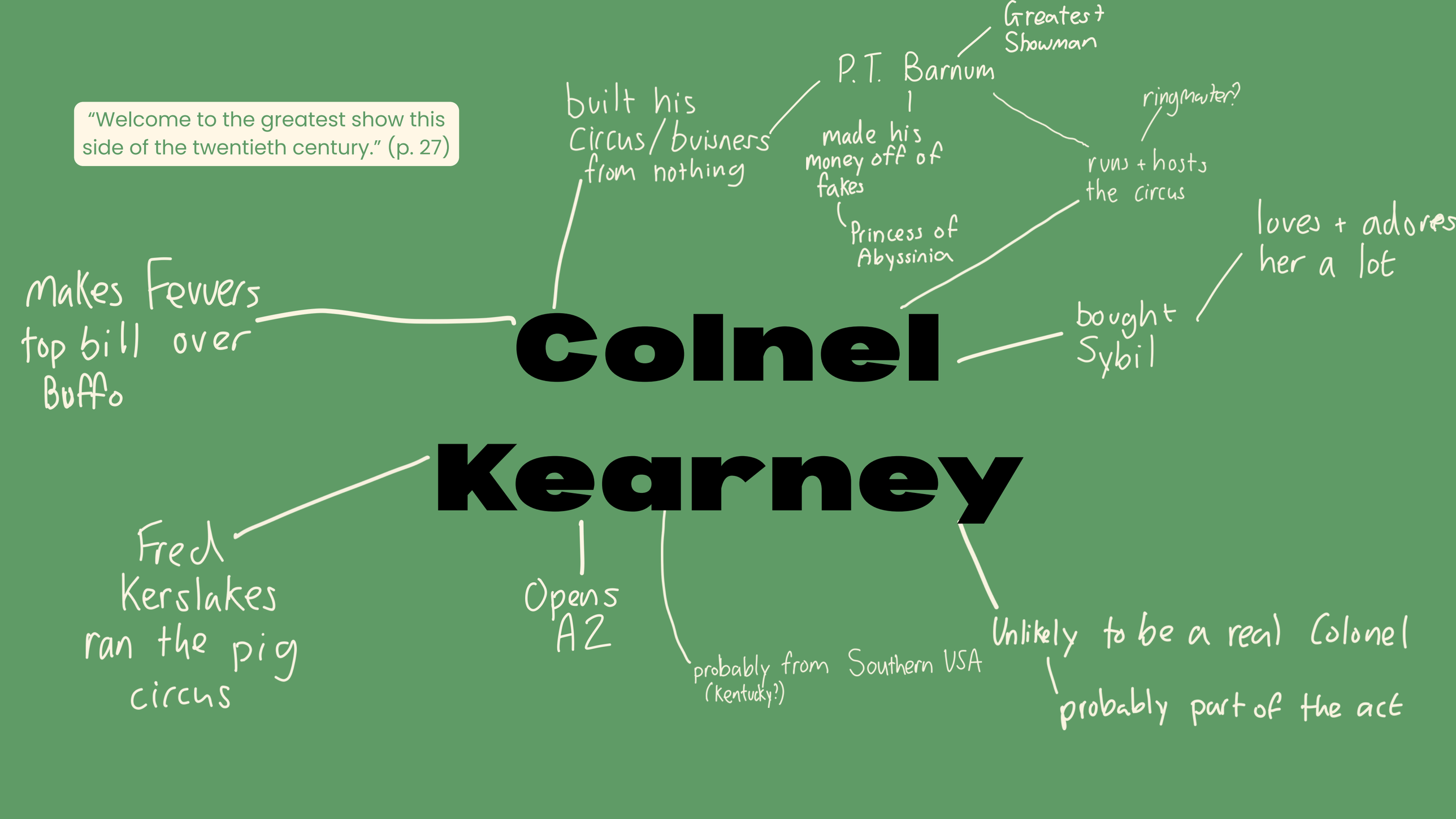
nicknames
Cherub
angel
cupid
The Winged Victory

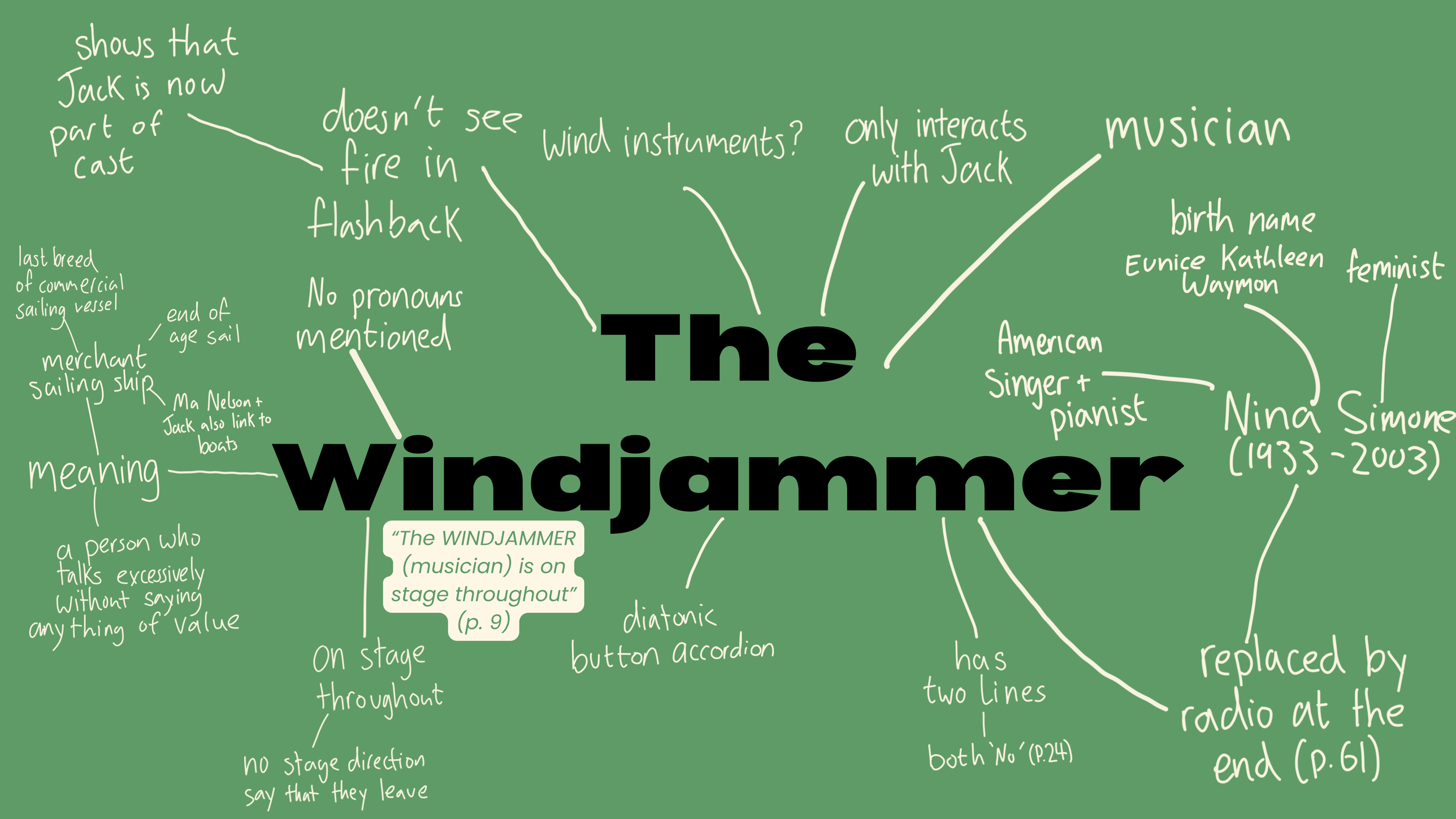
"she is only a bird in a gilded cage" (p. 12)

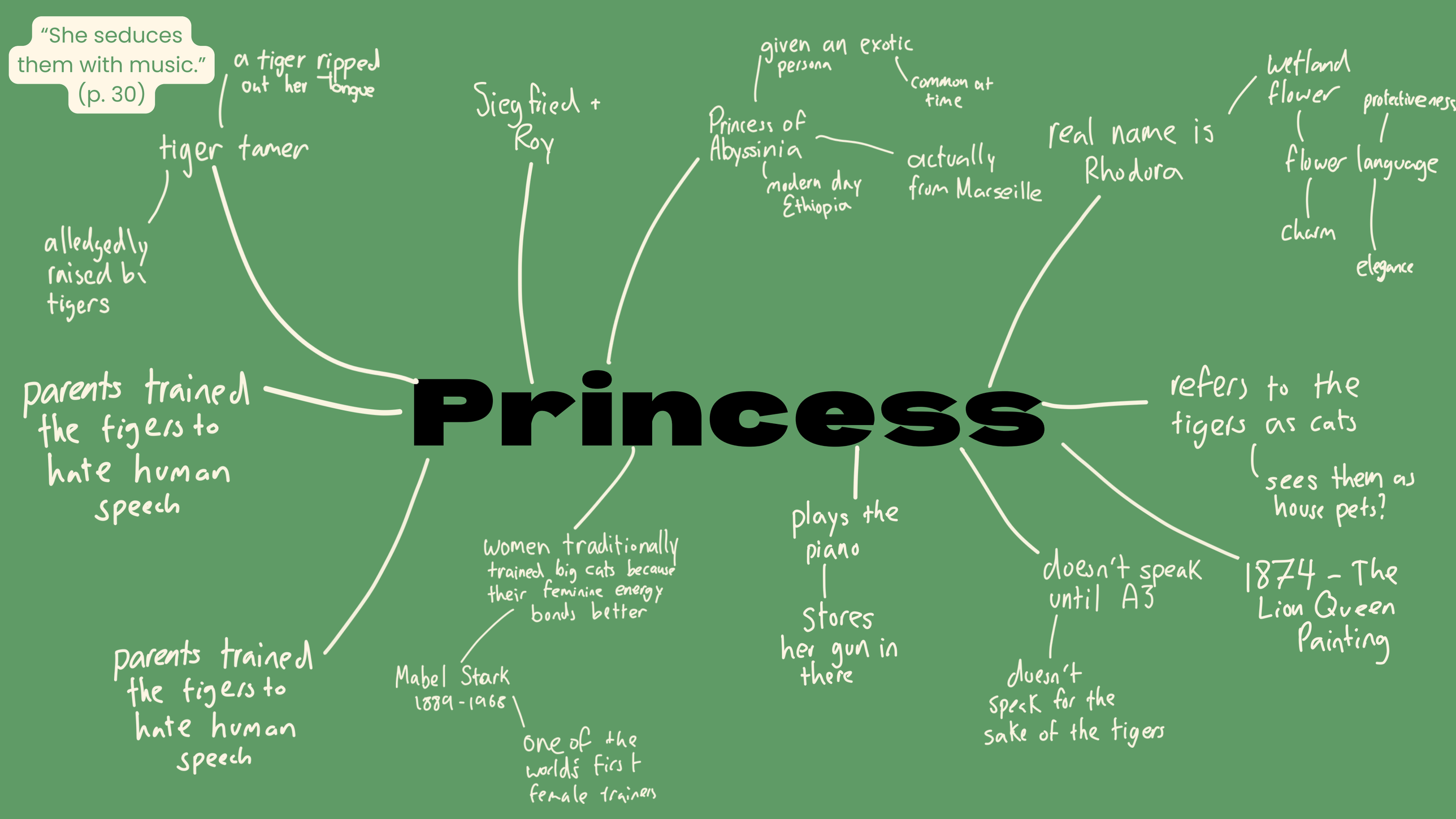

Lizzie
suffragettes
builds a bomb in her handbag
she throws this at Mr Sugar at the end of Act 1 (p.57)
it 'explodes' us into the new century
thinks they're only after sex
doesn't trust men
controls Fevvers
Fevvers' carer/mother figure
over-protective
gets Fevvers into show buisiness (p.23)
teaches all the brothel girls
caring to any woman in need
tries to set Mignon up with a proper job
doesn't want her in the circus
"the worst whore who ever read a book" (p.18)
throws bomb/ handbag at him
doesn't like Mr Sugar
beats him with her bag
burns down brothel (p.23)
spills kerosene
strips + sells his clothes (p.36)
destroys his notebook
slaps him (p.17)
hates Jack
"She frisks him" (p.14)



"Enter SYBIL, the mystic pig." (p. 27)


"Welcome to the greatest show this side of the twentieth century." (p. 27)
P.T. Barnum
Greatest Showman
built his Circus/buisners from nothing
made his money off of fakes
Princess of Abyssinia
ringmaster?
runs + hosts the circus
loves + adores her a lot
bought Sybil
Makes Fevvers top bill over Buffo
Colnel Kearney
Fred Kerslakes ran the pig circus
Opens A2
probably from Southern USA (Kentucky?)
Unlikely to be a real Colonel
probably part of the act


shows that Jack is now part of cast
doesn't see fire in flashback
Wind instruments?
only interacts with Jack
musician
birth name Eunice Kathleen Waymon
feminist
last breed of commercial sailing vessel
merchant sailing ship
end of age sail
Ma Nelson + Jack also link to boats
No pronouns mentioned
The Windjammer
American Singer + pianist
Nina Simone (1933 - 2003)
meaning
a person who talks excessively without saying anything of value
"The WINDJAMMER (musician) is on stage throughout" (p. 9)
On stage throughout
no stage direction say that they leave
diatonic button accordion
has two lines
both 'No' (P.24)
replaced by radio at the end (p. 61)


"She seduces them with music." (p. 30)
a tiger ripped out her tongue
tiger tamer
alledgedly raised by tigers
Siegfried + Roy
given an exotic persona
common at time
Princess of Abyssinia
modern day Ethiopia
actually from Marseille
real name is Rhodora
wetland flower
flower
charm
protectiveness
language
elegance
Princess
parents trained the tigers to hate human speech
parents trained the tigers to hate human speech
women traditionally trained big cats because their feminine energy bonds better
Mabel Stark 1889-1968
one of the world's first female trainers
plays the piano
stores her gun in there
refers to the tigers as cats
sees them as house pets?
doesn't speak until A3
doesn't speak for the sake of the tigers
1874 - The Lion Queen Painting

Strongman

"I am the Samson." (p. 45)

- stupid
  - doesn't realise he's killing Buffo in A2 MG
  - broken English
  - repents himself
- has sex with Mignon
- apologises to Mignon in A3
  - wants to be a better man
  - emotionally grows?
- Penis is the size of a bobcat
- apologises to Jack before beating him up
- friends with Buffo
  - one-sided friendship?
- name is Samson
  - Bible character
    - very strong
      - power from hair
- strong
- runs away from tigers
  - muscles only for show!
  - coward?
- European
  - Eastern?

Ma Nelson

would rather all her girls had a job

thinks Lizzie is too extreme

protective of Fevvers?

gave Fevvers her sword for protection (p.22)

got the library from one of her clients

Suffragette

Studied at the Royal Holloway College

Emily Davidson

died on the way to treat the girls to salt beef sandwiches

trampled to death by a horse

half-way through A1

Ma = mother figur = matron

owns + runs the brothel

religious family

Admiral Nelson

"Kiss me Hardy"

his famous last words

Spanish + French Navy

Spanish sword

for protection

protective of everyone?

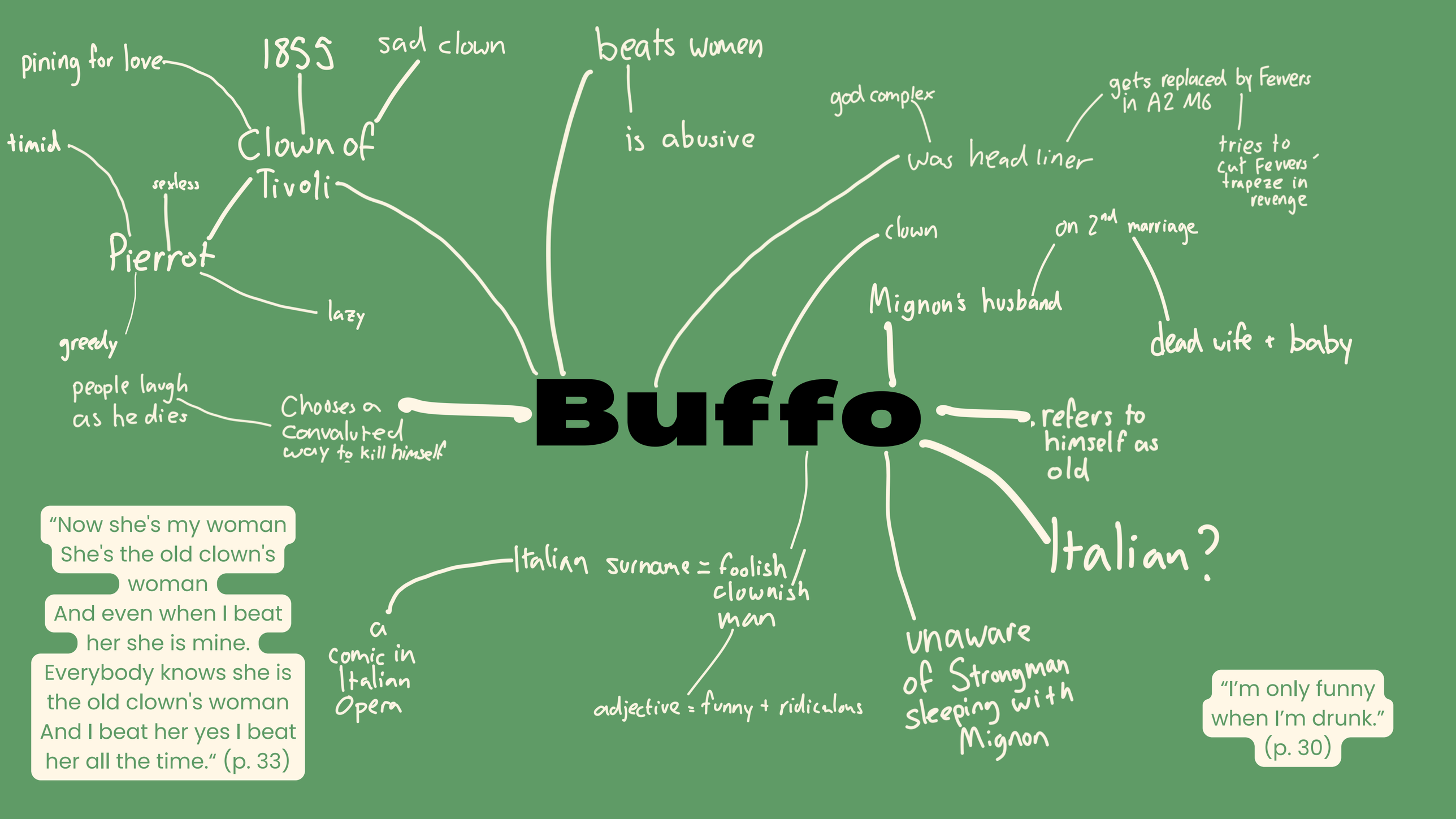
"For protection" (p. 15)

"She flourishes her sword" (p. 15)

Runs brothel like a ship

links to Windjammer

Wears naval uniform


Buffo
pining for love
1855
sad clown
Clown of Tivoli
timid
sexless
Pierrot
greedy
lazy
people laugh as he dies
Chooses a convaluted way to kill himself
beats women
is abusive
god complex
was head liner
gets replaced by Fevvers in A2 M6
tries to cut Fevvers' trapeze in revenge
clown
on 2nd marriage
Mignon's husband
dead wife + baby
refers to himself as old
Italian?
Italian surname = foolish clownish man
a comic in Italian Opera
adjective = funny + ridiculous
unaware of Strongman sleeping with Mignon
"Now she's my woman
She's the old clown's woman
And even when I beat her she is mine.
Everybody knows she is the old clown's woman
And I beat her yes I beat her all the time." (p. 33)
"I'm only funny when I'm drunk." (p. 30)

Mr Sugar

main villain in Moulin Rouge

Grand Duke in book

has a house in every pretty city in Europe

"I have diamonds so clear you want to cut your tongue on them, so big they make you shit, so expensive that thinking about them gives you a damp patch on your back" (p. 21)

Sugar can provoke feelings of comfort + rebellion

collects wings (takes away freedom

doesn't appear after explosion (A2 M6)

probably dead

very rich

Sugar = money

ignores anyone who speaks but Fevvers

nearly cuts off Fevvers wings off at end of A2

drugged Fevvers to do so?

plans to kill Fevvers

willing to take advantage of any opportunity

used Fevvers' dagger

why didn't he bring his own?

involved in sugar trade?

sugar + diamonds linked to India

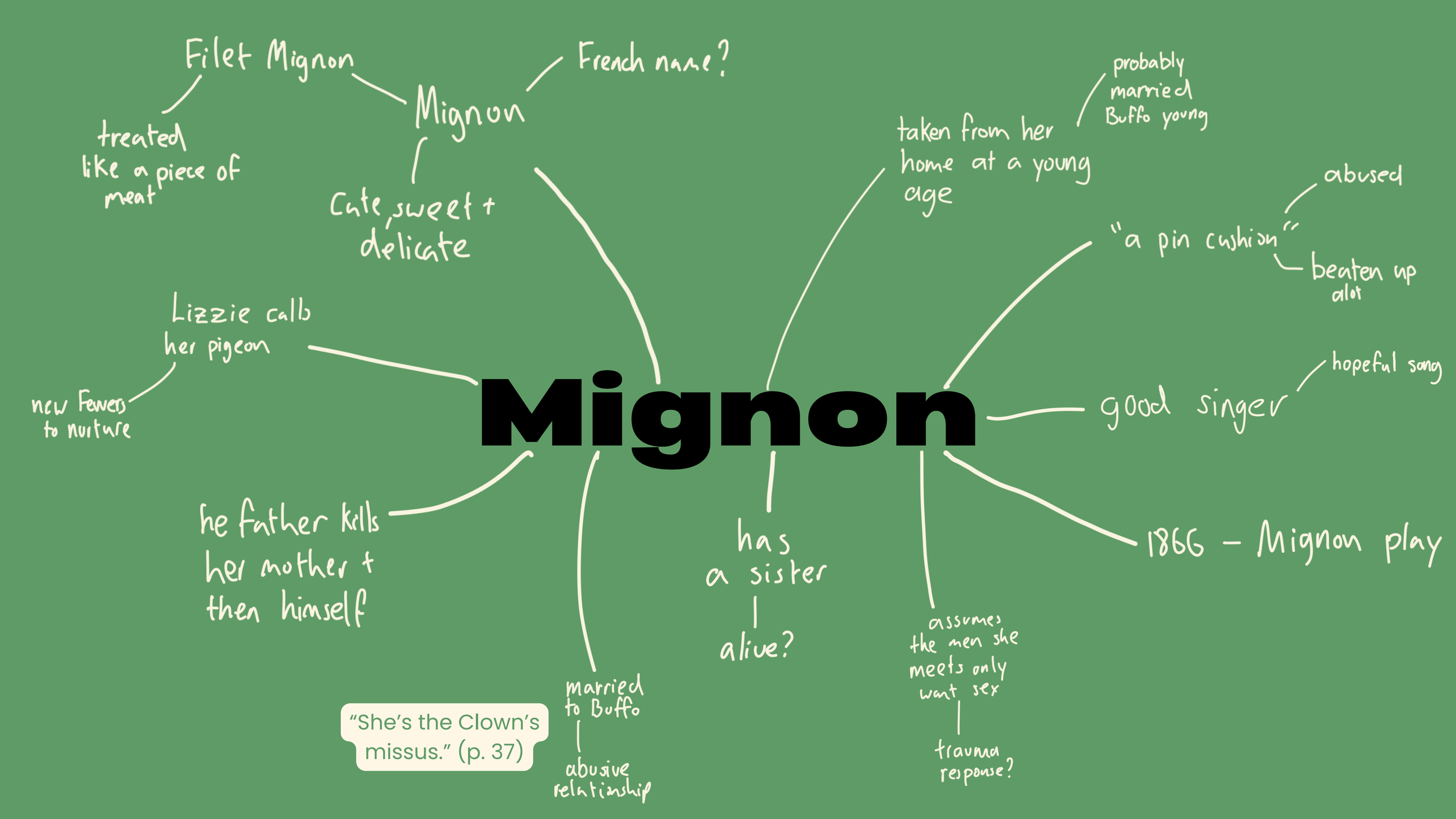
pockets big enough to fit a camera

carbon poisoning

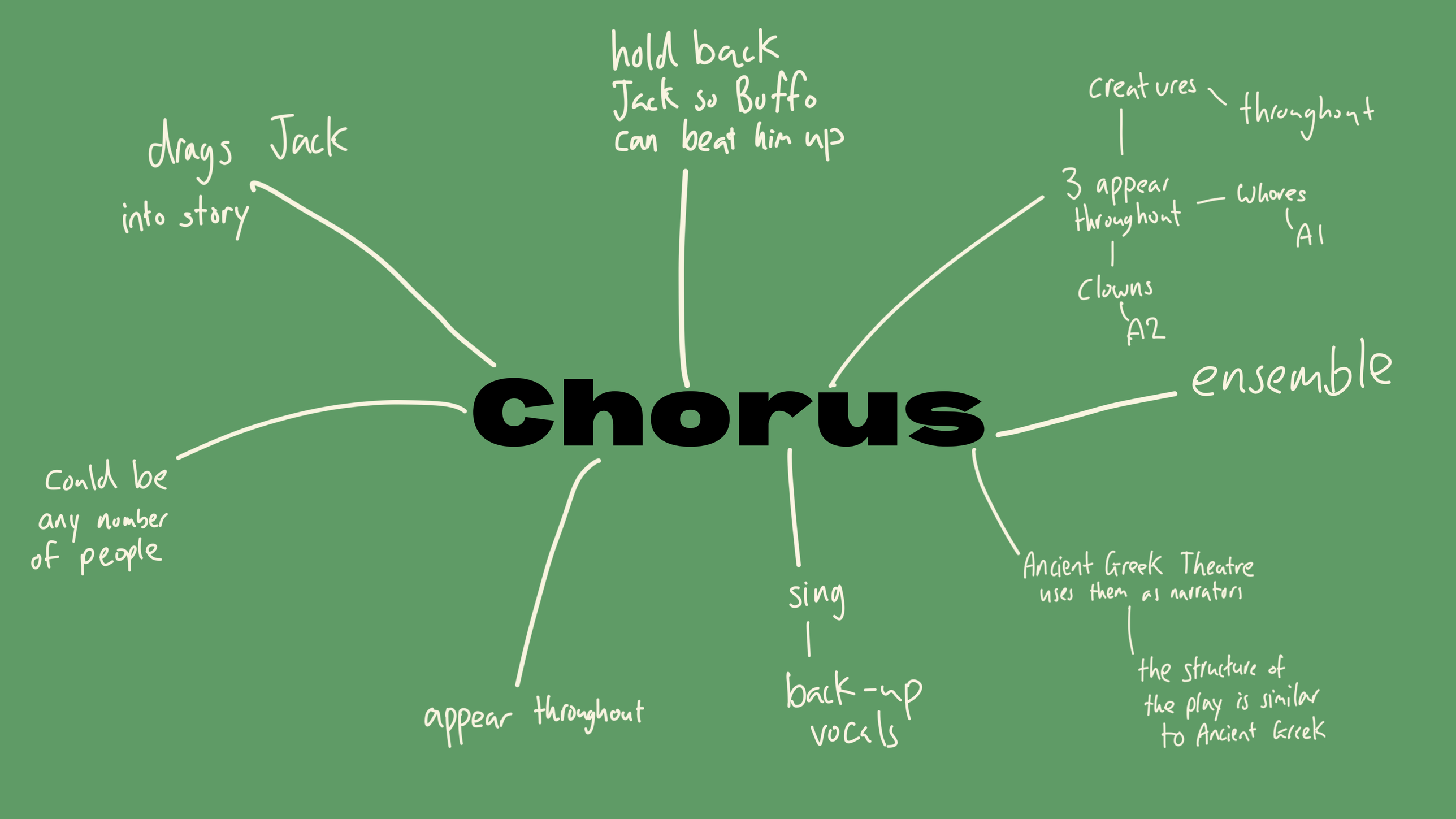
diamonds are made of carbon

can't breathe, confusion, paranoia + disorientation

what Fevvers feels when she is drugged



"She's the Clown's missus." (p. 37)


Chorus
drags Jack into story
hold back Jack so Buffo can beat him up
creatures
throughout
3 appear throughout
Whores
A1
Clowns
A2
ensemble
Could be any number of people
appear throughout
sing
back-up vocals
Ancient Greek Theatre uses them as narrators
the structure of the play is similar to Ancient Greek

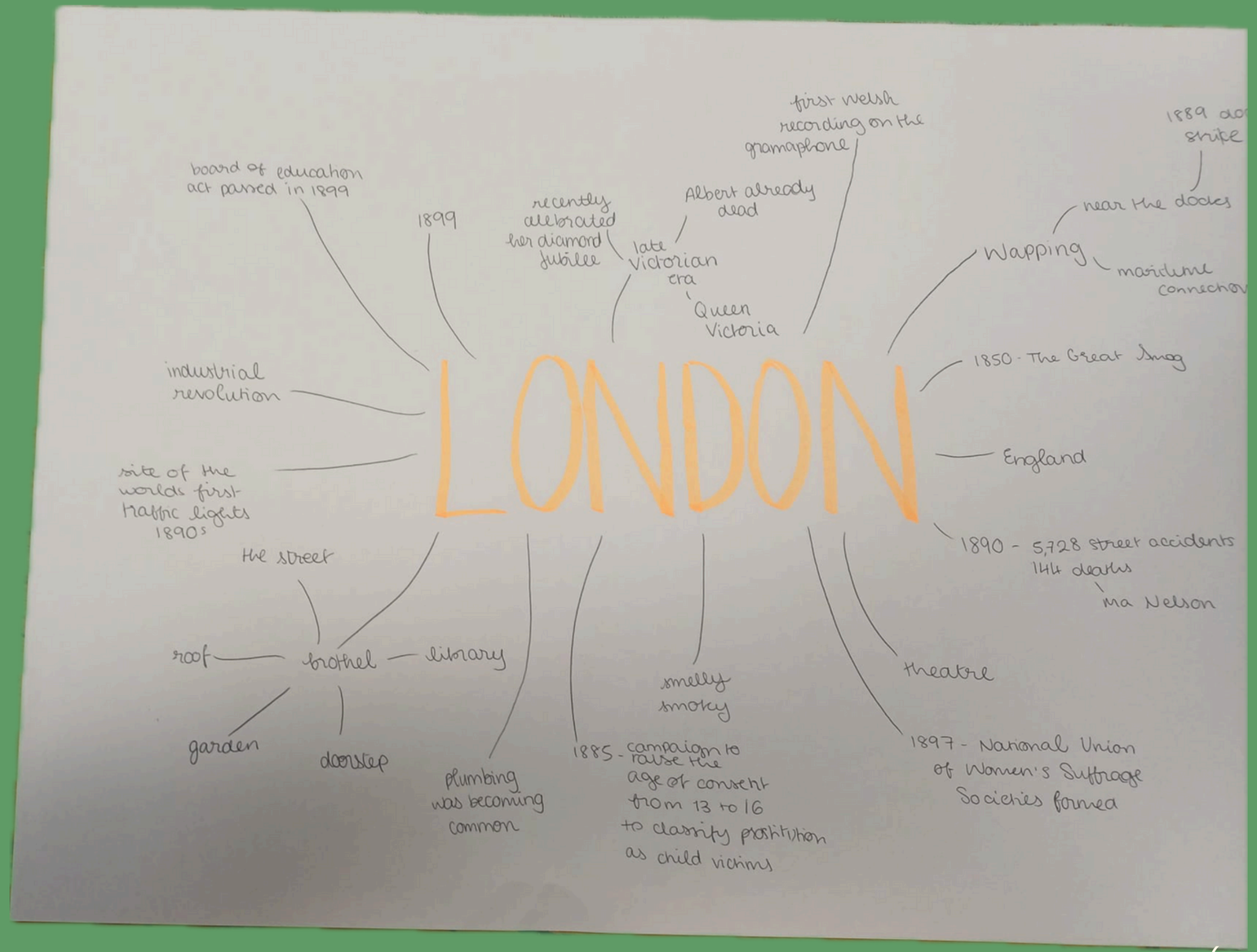
LOCATION BREAKDOWN

Iceland flag in 1899

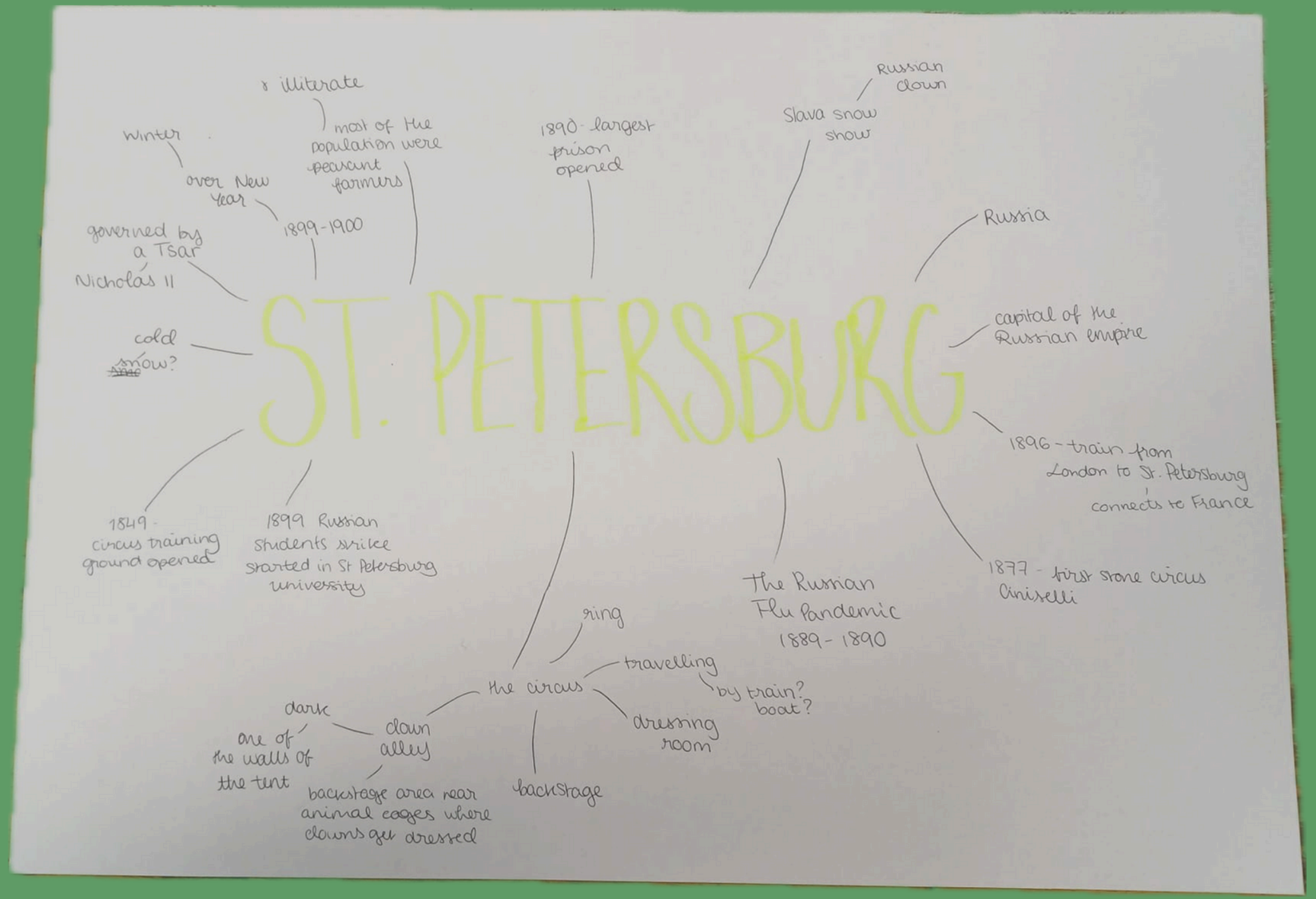


(FLAG OF ICELAND BETWEEN 1897 AND 1915, OWN WORK., 2006)

(PHOTO TAKEN BY ANNIE)

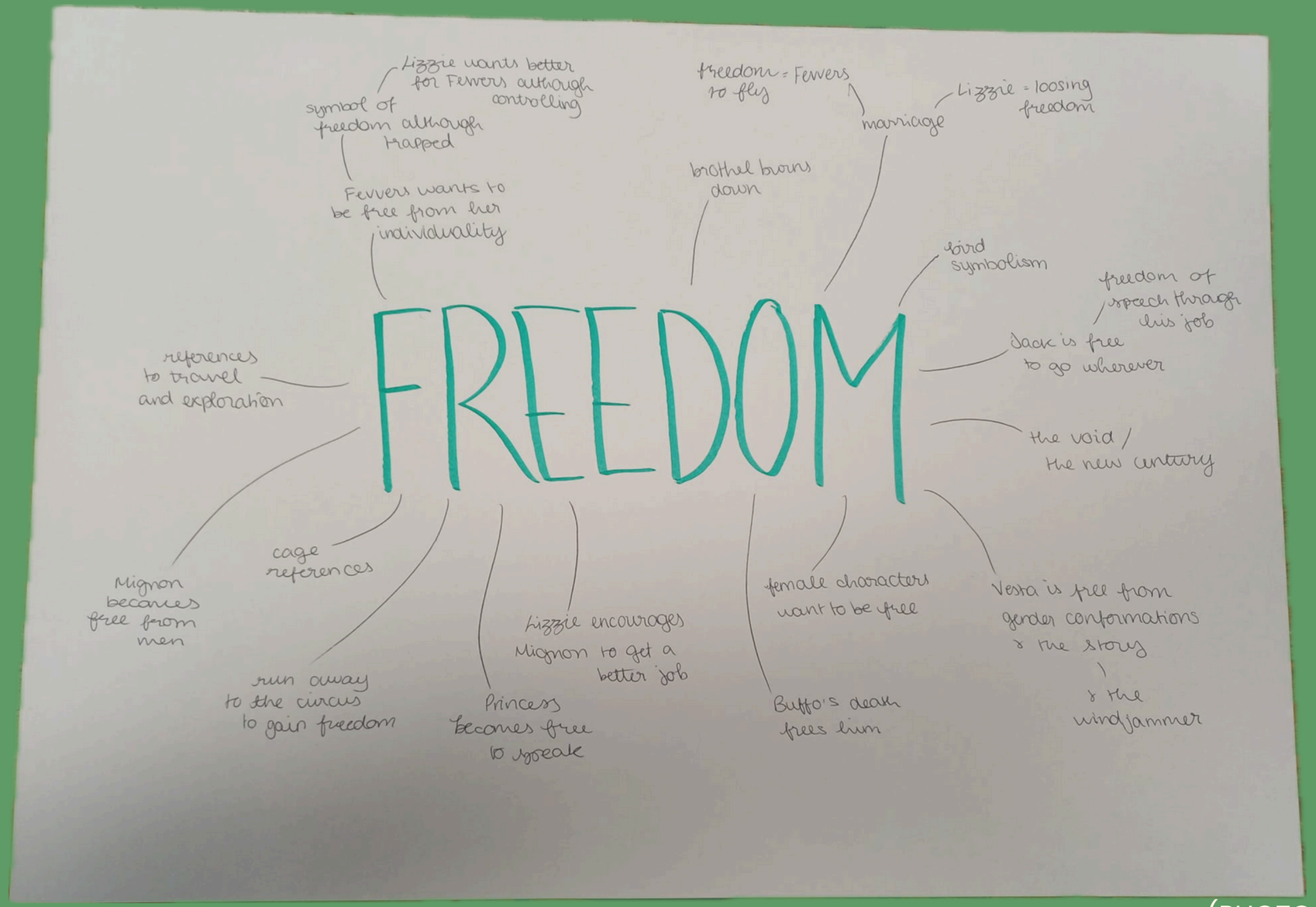


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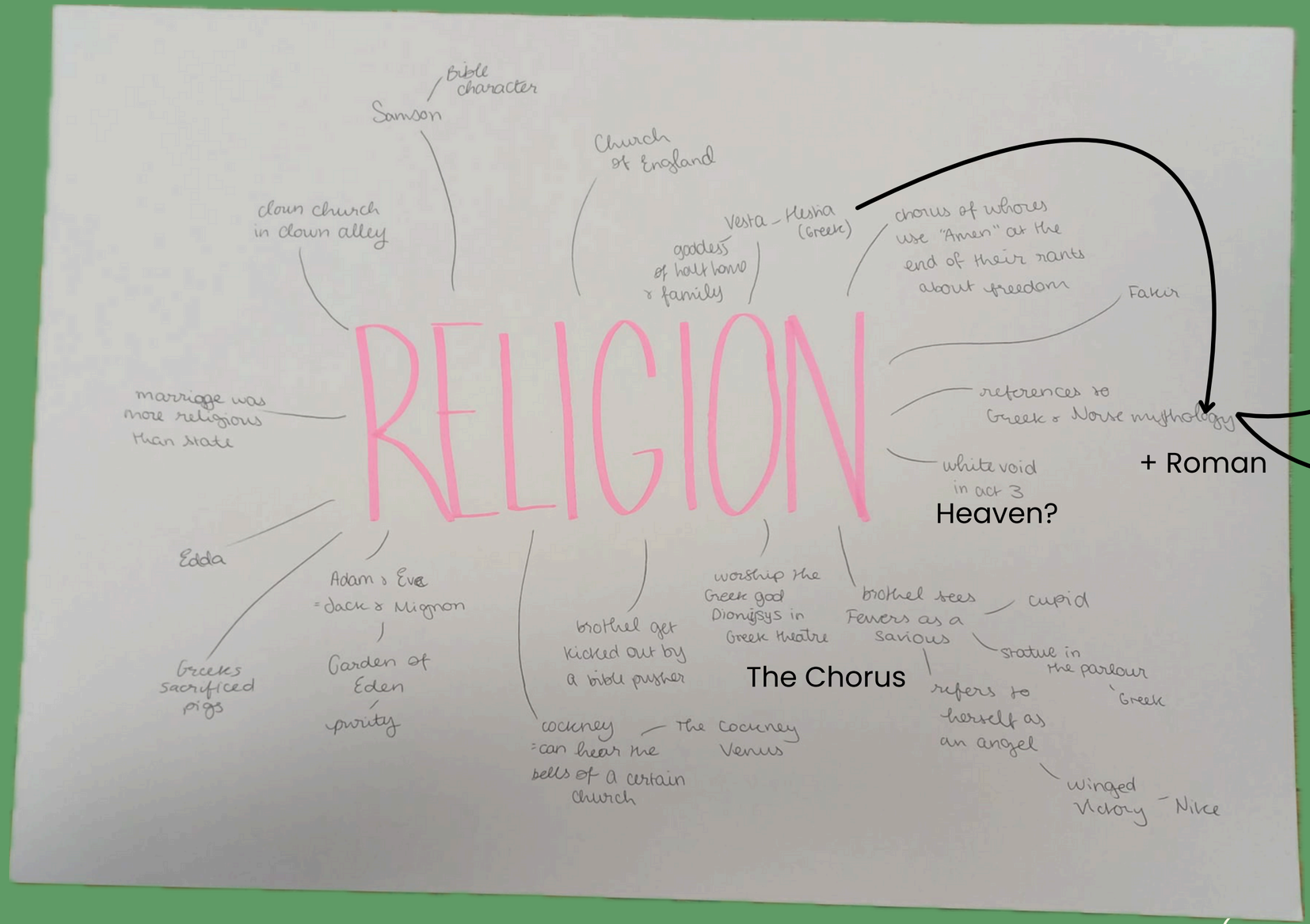


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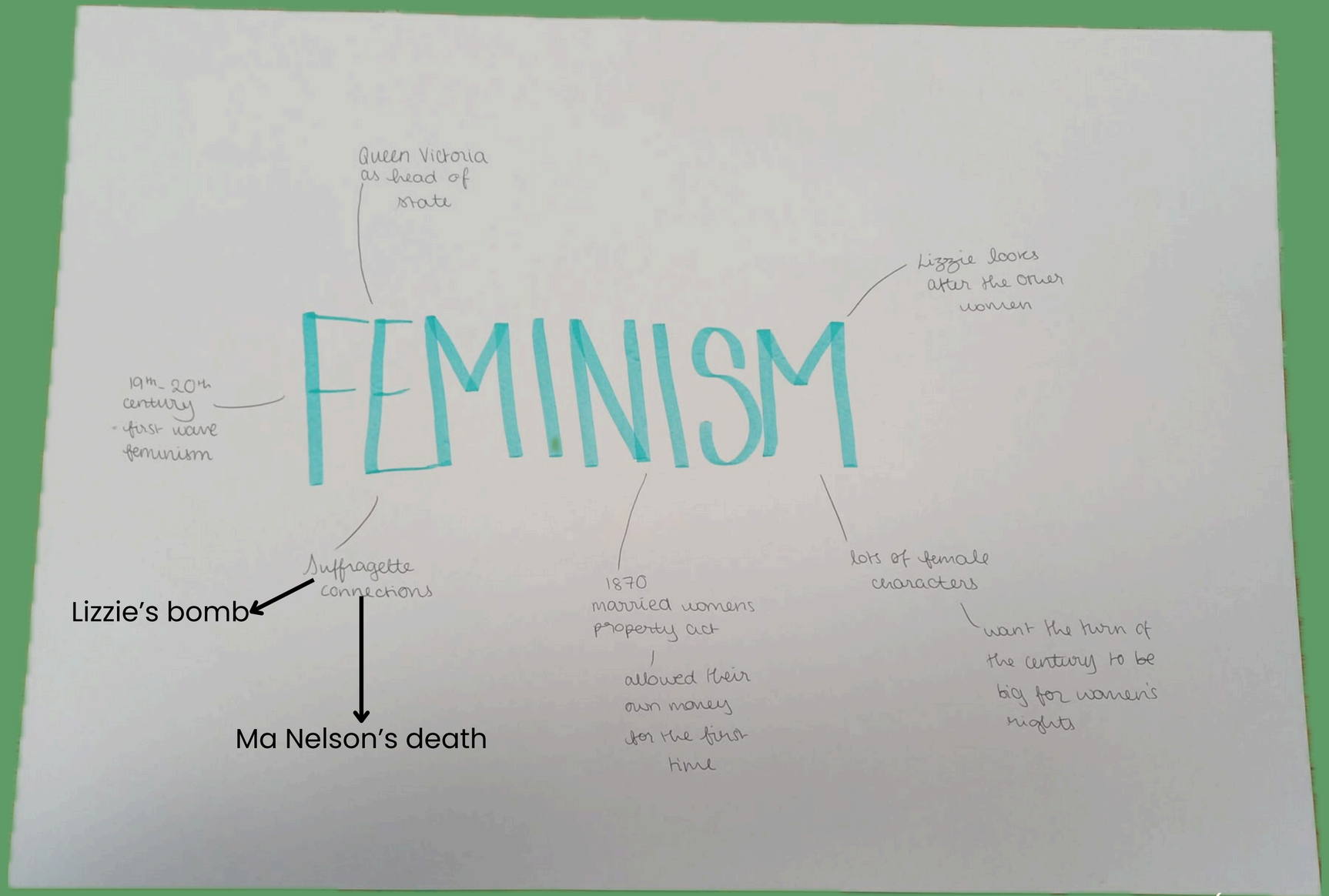
THEME BREAKDOWN



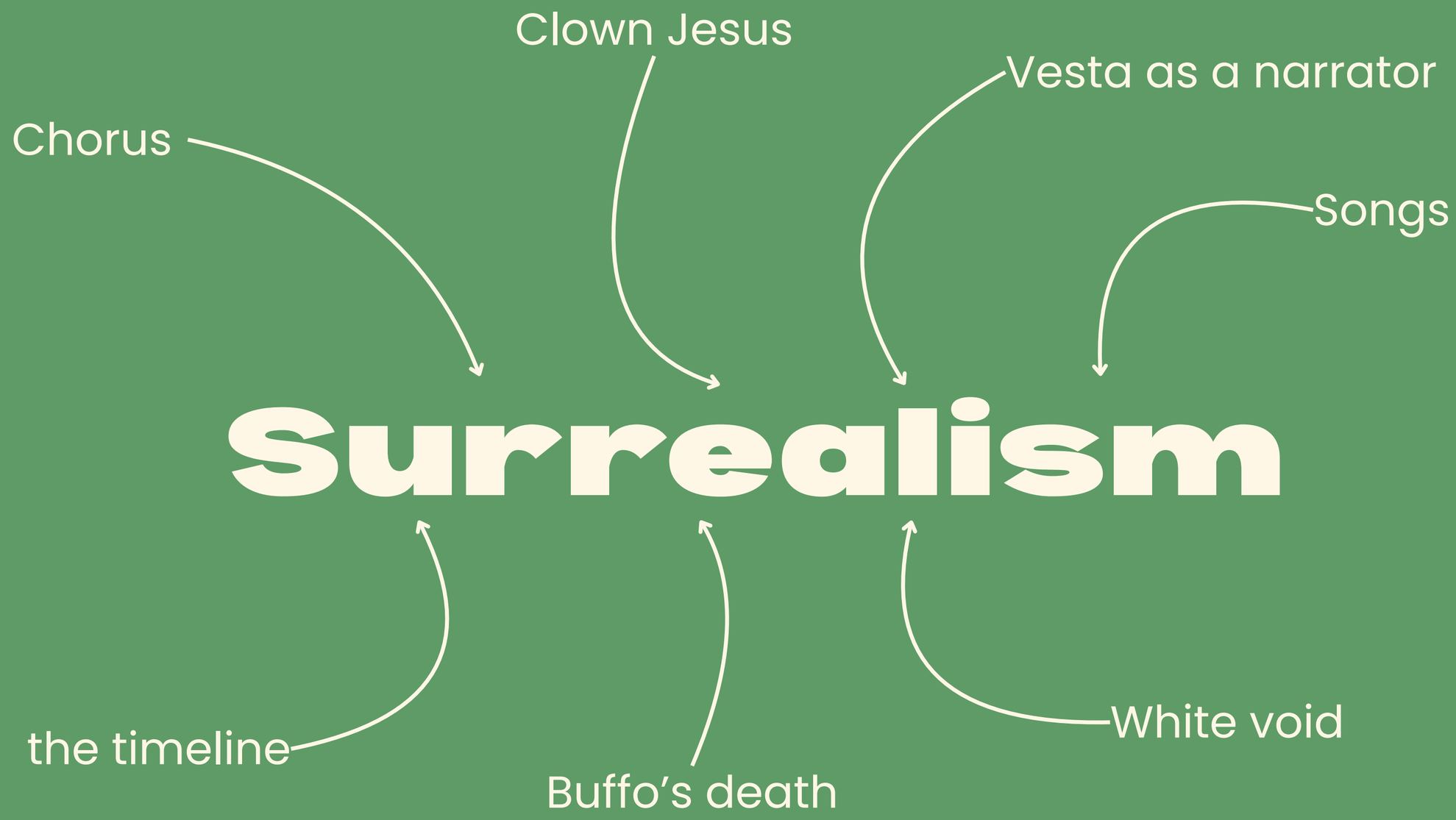
(PHOTO TAKEN BY ANNIE)



(PHOTO TAKEN BY ANNIE)



(PHOTO TAKEN BY ANNIE)


Clown Jesus
Vesta as a narrator
Chorus
Songs
Surrealism
the timeline
Buffo’s death
White void

New Beginnings

Mignon gets a new start In A2 M5 with her new act with Princess as she leaves Buffo

New Years = New beginnings

At the end of A3 Jack and Fevvers have a new beginning as they fly off into the void

Jack has a new beginning as he enters the story

People often run away to the circus for a new start

White void = new beginning in new century

Jack has a new beginning as he enters the story

SCRIPT ANALYSIS

Anne and I answered the analysis questions together.

PLOT

- Set against the end of the 19th Century, the play follows journalist Jack Walser as he investigates Fevvers and experiences her life story as she tries to find freedom
- Act 1 focuses on Fevvers early life in a brothel in Wapping, London
- Act 2 is set in Colonel Kearney's Circus as Jack is pulled into the story and joins the circus as a clown alongside Fevvers. Here, we are introduced to Buffo, Princess (tiger tamer), Strongman (Samson) and Mignon (Buffo's wife) who are all part of the circus. Buffo is currently the headliner for the circus but when Fevvers replaces him at the end of Act 2, he cuts th rope of her trapeze but Jack saves the day. Fevvers is furious at everyone and nearly sells her wings to Mr Sugar. Lizzie intervenes and throws her handbag (which has a bomb in) at him and explodes us into the next century
- Act 3 is the new century and Fevvers has finally found her freedom and her and Jack fly away together, Princess is free to speak

THEME

- Many themes are explored and brought up
- To me the main theme is freedom as many of the characters reflect this at various points throughout the play and represent freedom in different ways
  - i.e. - Fevvers feels like she is a bird in a cage

LOGIC

- Surealist play with alot of jumps in time and focus so doesn't necessarily appear as logical 100% of the time
- Difficult to follow
- overall the plot is clear even when you can't fully understand what are saying/meaning

EXPOSITION

GENERALLY:

- Jack - feels curious and follows Fevvers
- Fevvers - feels trapped and is very performative
- Lizzie - angry and looks after others
- Mignon - scared and is trying to restart her life
- Buffo - numb and is normally drunk
- Strongman - is content
- Princess - anxious and doesn't speak for vast majority of the play
- Kearney - desperate
- Sybil - unbothered
- Mr Sugar - greedy and stalks/harasses Fevvers for her wings
- Vesta - neuteral

COMPLICATION

- The main drama revolves around the circus and the tension within it
  - this is where the explosion happens to signal the year and century turning
  - this is where Fevvers nearly dies

TENSION

- The new century happens
  - the explosion brings the audience into the new century

MAIN QUESTION

- Fevvers trying to find freedom.
  - She is trying to break out of her box as a spectacle and free herself from those who want to control her
  - Fevvers is caged and wants to fly freely

MAIN ACTION

- Jack being brought into the story from the audience

CAUSE OF ACTION

- Fevvers - she grows up controlled by various people and is boxed in/defined by her act
- Jack - gets beaten around and is dragged into the story and therefore also into Fevver's life

RESULTING ACTION

- The new century
  - It is a blank slate and allows Fevvers to escape and fly freely

CONCLUSION

- In the new century as Jack and Fevvers fly away together to start a new life
- Princess is free to talk
- Mignon is free of Buffo

PROTAGONIST

- Arguably there are two main character: Fevvers and Jack.
  - both are consistent throughout the play and much of the main storyline happens/revolves around them

ANTAGONIST

- There are two characters who constantly and intentionally affect the protagonists negatvely
  - Mr Sugar - a physical embodiment of greed and wants Fevvers' wings for himself, he actively stalks and harasses her
  - Buffo - bullies Jack and sabotages Fevvers by cutting the trapeze, which could have killed her

MOST INTERESTING CHARACTER

- To me, Sybil the psychic pig is the most interesting character as there is little to no explanation about what it is about her that makes her psychic
  - Also, when we tried to find out more about the breed she is, it turned out it didn't exist

LOCATION + TIME PERIOD

- The three main locations in the play are London/Ma Nelson's brothel, St Petersburg/Kearney's Circus and wherever they are in the new century
- The three main time periods are just before/New Years Eve 1899, Fevvers' childhood (around 1871-1892) and 1900 (the new century)

GROUP PROJECT



ANTHONY BURNS

SET DESIGNER



ANNIE PICTON

PUPPETERY



MARY LEGG

COSTUME

KRÓKUS

WHY WE CHOOSE THIS:

- we looked at the colours of our birthstones and used that as a colour palette
- we then looked into what things had those colours, which led us down the path of flowers.
  - this in turn led us to Crocuses
- we then looked to see if it sounded cool in any languages
  - Krókus = Icelandic for Crocus



COSTUME DESIGNER

WHAT IS A COSTUME DESIGNER?

- They design, hire and make the costumes for a production (ScreenSkills, 2023)
- Clancy (2014, p.81) suggests as part of the planning process to create a list of character “with basic indications as to relationships and approximate ages”, they also suggest to figure out - in an ideal world - how many costume changes each character would have and then balance that out with how many would actually be practical

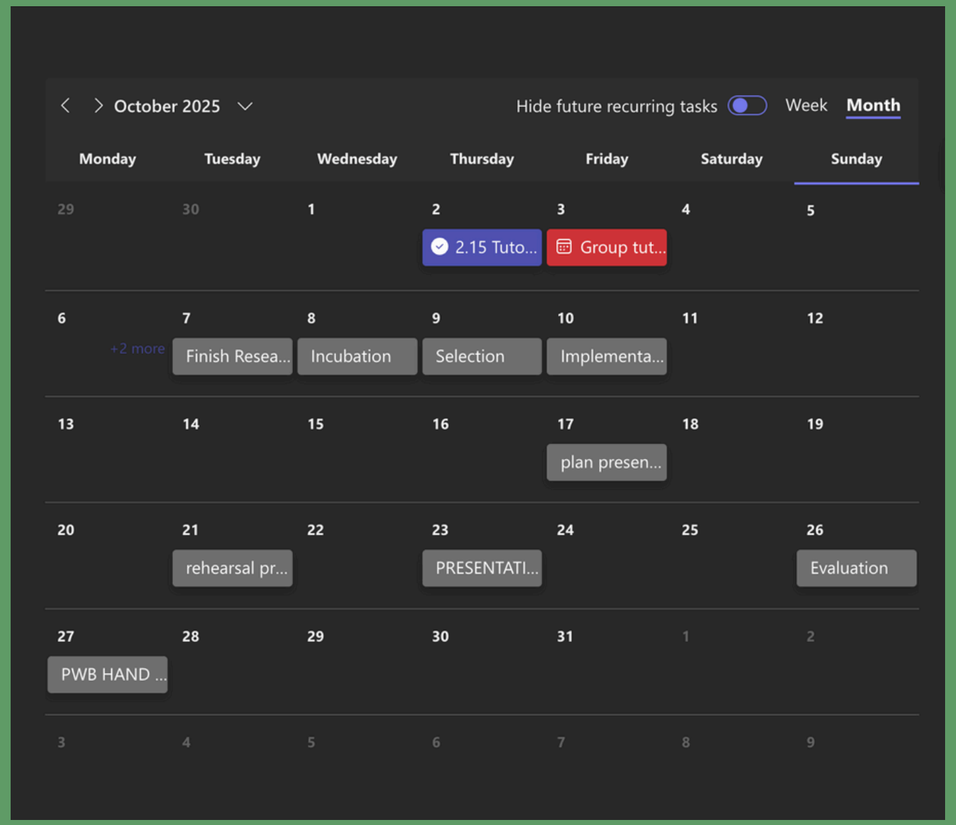
MY ROLE

AS A COSTUME DESIGNER I HAVE TO:

- DESIGN COSTUMES FOR AT LEAST 4 CHARACTERS FROM THE SCRIPT
- CREATE ONE MOCK-UP
- CONSIDER FABRIC AND BUDGET
- CONSIDER WHAT HAIR AND MAKE-UP WOULD COMPLIMENT THE DESIGN

OUR PLANNER

Once we had our team name, Annie created a teams channel for us and as part of that we decided to set up a shared calender so we could set deadlines for the remain steps of designs we need to complete, as well as any tutorials.



Screenshot of our planner page from our Teams channel.

DESIGN SKETCHES

As part, of my research to help me complete my own designs.

I like the way they position their figures

The reference pictures being included is really helpful to me understanding the designs



(HARLAN AND WYER, 2025)

I like the use of colour



(SMITH, 2024)



(CANALE, 2025)

I really like the way they've included texture

DESIGN SKETCHES

The layers being drawn are useful to understand the costume make up



(LEDER, 2025)



(SCOTT, 2025)

The way the fabric has been drawn here is really cool

This sketch is absolutely gorgeous



(PERDZIODA, 2024)



(ZUBER, 2019)

The way the fabric has been drawn here is really cool

PLANNING COSTUME

Character	Relationships	Ideal number of costume changes	Realistic number of costume changes
Vesta	Narrator who only interacts with Jack (& chorus?) - puppeteer?	0	0
Jack	Journalist writing about Fevvers, Mignon shows interest in him, put into Buffos group, Lizzie heavily dislikes him, he and Fevvers fly away together at the end of the play - puppet controlled by Vesta?	3	3
Fevvers	Looked after by Lizzie but all at the brothel/pub are her mothers, flies away with Jack at end of the play after she rebirths him	4	3

PLANNING COSTUME

Character	Relationships	Ideal number of costume changes	Realistic number of costume changes
Lizzie	Fevvers' caretaker, dislikes all the male characters	1	1
Windjammer (musician)	Vesta's quiet companion, like Vesta they never leave the stage, only interacts with Jack	0	0
Chorus	Creatures of the Circus, Chorus of Whores (Fevvers' "bevy of mothers"), Chorus of Clowns/Buffo's band	2	2
Mr Sugar	Wealthy man who wants Fevvers' wings, Lizzie throws the bomb at him at the end of A2	0	0

PLANNING COSTUME

Character	Relationships	Ideal number of costume changes	Realistic number of costume changes
Ma Nelson	Brothel/pub owner, finds baby Fevvers, dies in A1	0	0
Kearney	Ringmaster/festival founder, controls the acts and line-up	0	0
Sybil	kearney's beloved companion, dislikes Fevvers and Jack puppet?	2	1
Strongman (Samson)	Metalhead, has sex with Mignon on stage, beats-up Jack, looks up to Buffo, shoots/kills Buffo in A2	0	0

PLANNING COSTUME

Character	Relationships	Ideal number of costume changes	Realistic number of costume changes
Buffo (Clown)	Lead singer and guitarist of a rock band that is headlining the festival, husband to Mignon, beats up Mignon and Jack, cuts Fevvers' trapeze	0	0
Princess	R&B/Soul music artist, ends up doing a Soul folk act with Mignon, silent until A3	0	0
Mignon	Buffo's wife, vheats on her abusive husband with Samson, ends up doing a Soul folk act with Princess	1	1

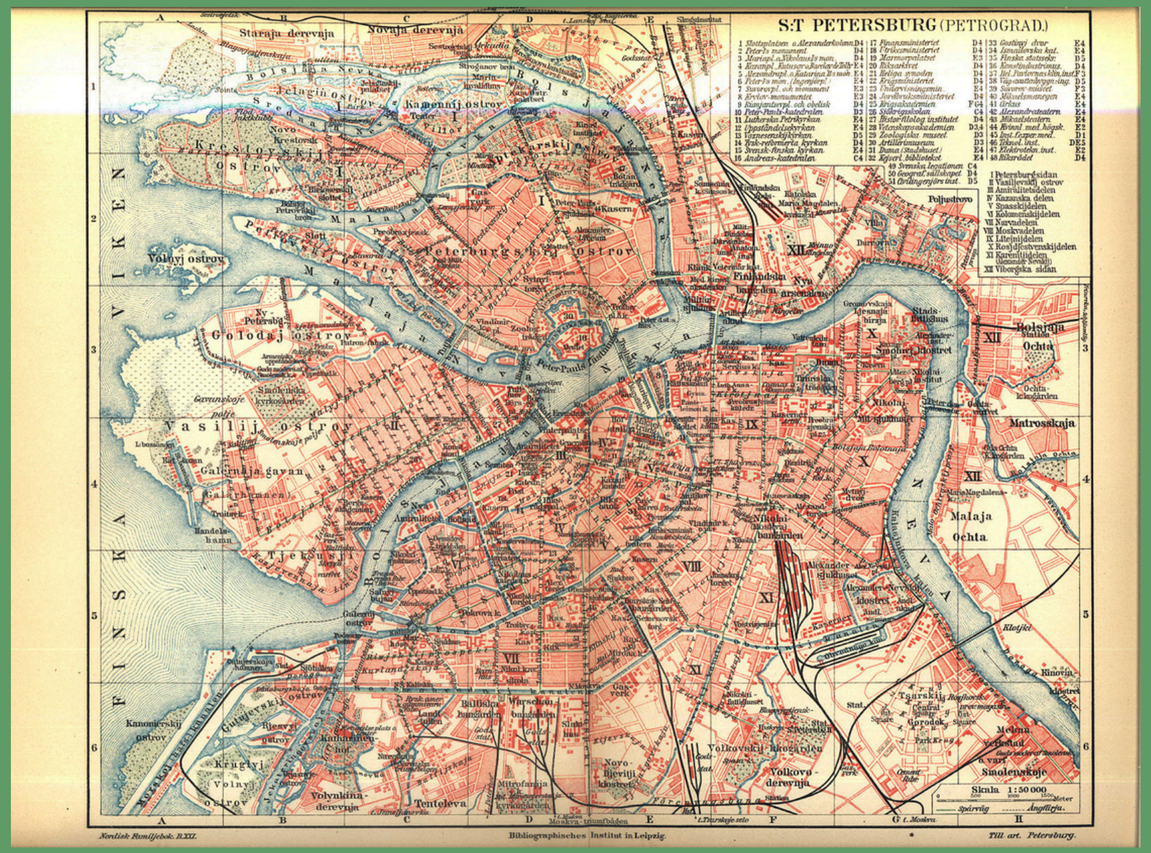
INITIAL RESEARCH

For this, we made a list of what needed to be researched and divided it up between us.

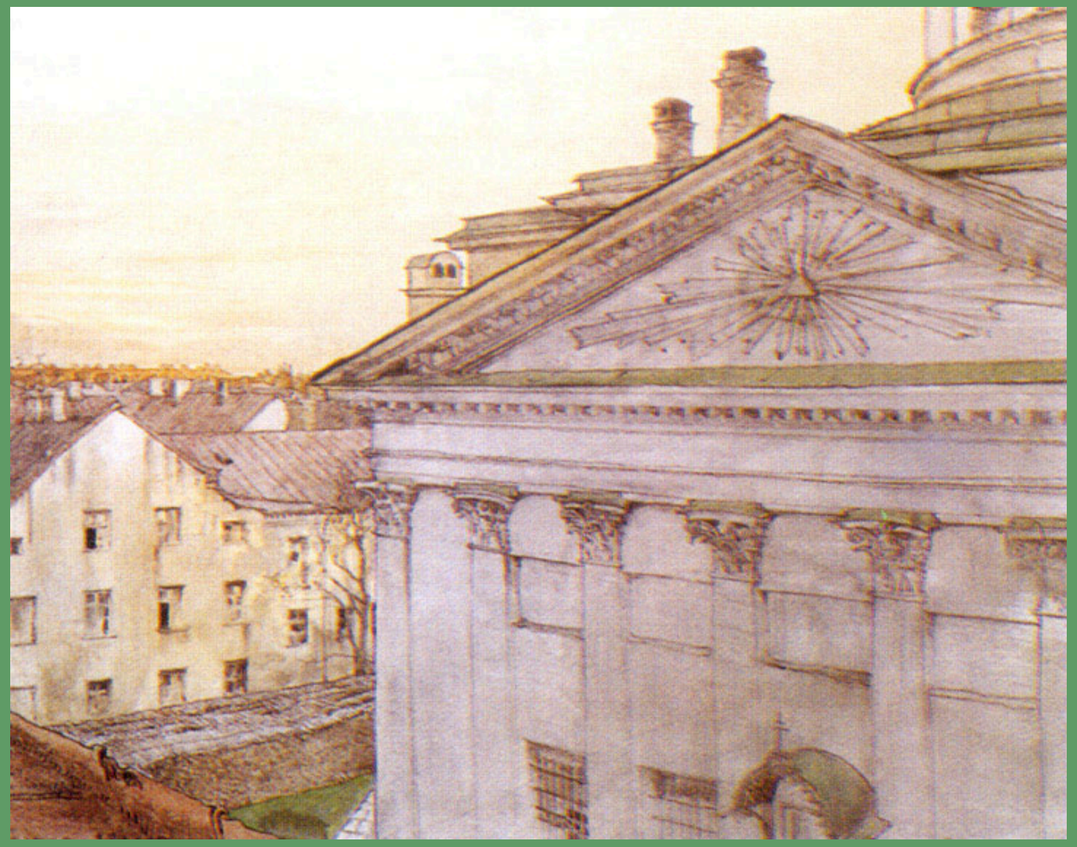
1899/1890'S RUSSIA

- Russian Student Strike, 1899
  - “At the University of St. Petersburg in the spring of 1899, students protested the government’s policies and their pressure on university administration.” (Tolstoy and Medzhibovskaya, 2025)
  - Aim of setting up a progressive government in Russia
- Nicholas II
  - Reign: 1894 - 1917 (bbc.co.uk, 2014)
  - Life: 1868 - 1918
  -

1899/1890'S RUSSIA



(NORDISK FAMILJEBOK, N.D.)



(BENOIS, 1899)

THE CIRCUS

- Philip Astley
  - 1742 - 1814
  - credited by most as ‘the father of modern circus’
  - started as equestrian based before they expanded out and started to include other acts such as acrobats and jugglers
  - “Astley is also credited with discovering that the ideal size for a circus ring is 42 feet in diameter. This was the optimum size that enabled him to use centrifugal force to help balance on a horse's back. As he rode at speed around the ring, he used gravity to push himself into the horse's back and so prevent a fall onto the sawdust floor.” - Victoria and Albert Museum (2019)

(VICTORIA AND ALBERT MUSEUM, 2019)

- Charles Dibdin
  - 1745 – 1814
  - credited with coining the word ‘circus’
  - Astley’s rival

(VICTORIA AND ALBERT MUSEUM, 2019)

- Early touring
  - Small
  - Mostly operated by singular families
  - Short shows performed several times a day
  -

(VICTORIA AND ALBERT MUSEUM, 2019)

THE CIRCUS

- American touring
  - canvas tents first popped up in 1825
    - this made touring easier and created a nicer performing space
  - after the American Civil war, circuses began to travel via railroad (TERRELL, 2023)
- PT Barnum
  - 1810 - 1891
  - first open and owned the ‘American Museum’
  - sponsored Jenny Lind’s (also known as the Sweedish Nightingale) american tour
  - started his venture into circus in 1870
  - purchased Jumbo the elephant who was the highlight of the circus for many years before his accidental death after being struck by a train in 1885
  - 1871 - his Grand Traveling Museum, Menagerie, Caravan, and Circus opened in Brooklyn (MAHER, N.D.)

THE CIRCUS

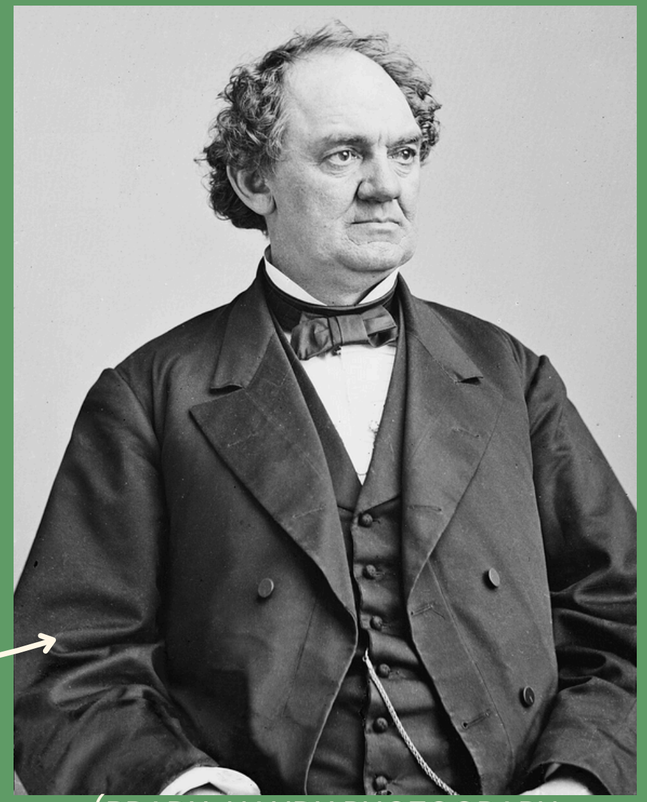


(CHARLIE KEITH (1836-1895), N.D.)

Incorporate into costume?

Buffo?

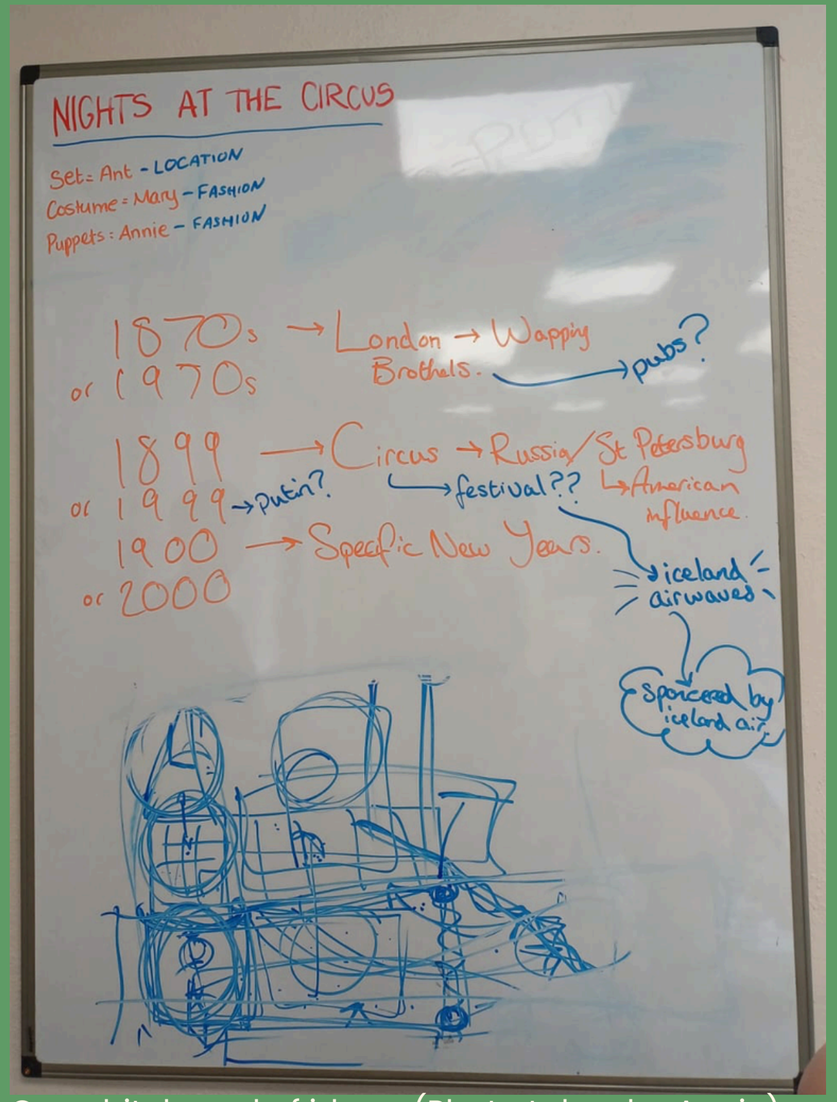
Kearney design?



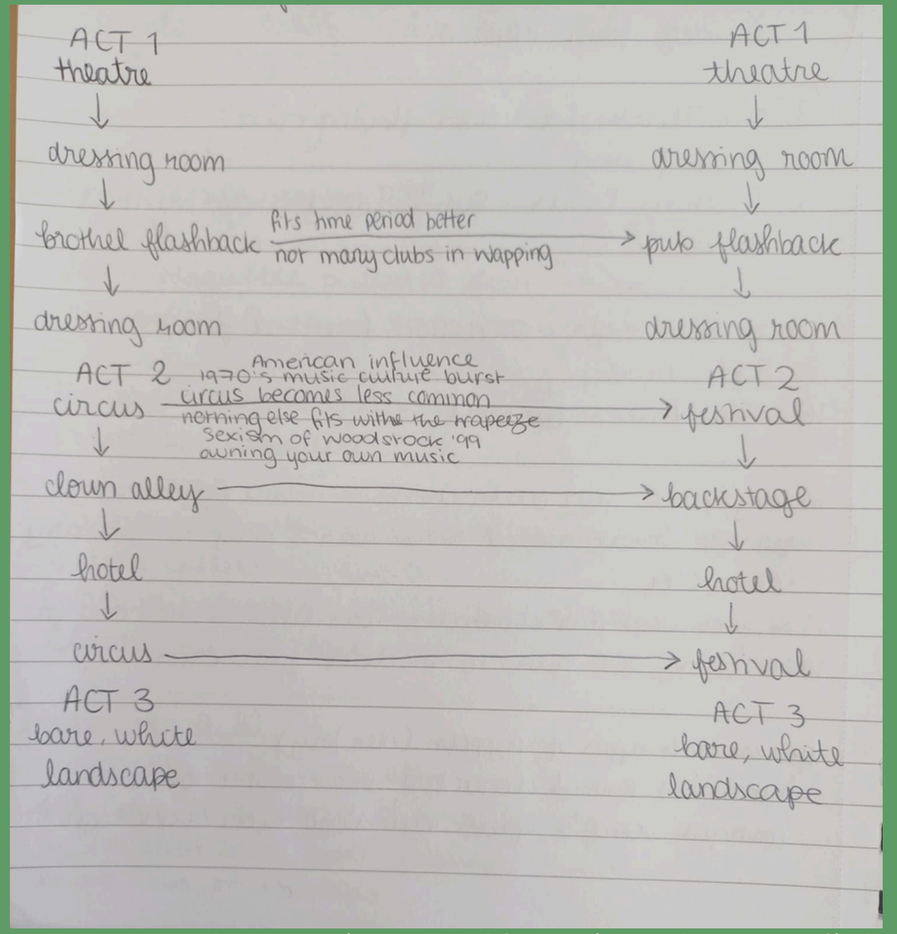
(BRADY-HANDY PHOTOGRAPH COLLECTION (LIBRARY OF CONGRESS), N.D.)

IDEAS

We thought about bringing it forwards as the centiry turning reminded us of the Millenium Bug and what people thought when the new millenium in 1999.



Our whiteboard of ideas. (Photo taken by Annie)



How our chosen time and location changes link (notated and photoed by Annie)

THE 1970'S FASHION

- Early 70's - continuation of the hippie fashion from the late 60's
  - this style highlighted handmade materials and decorations
  - designers in the early 70's tried to take this and include them in their high fashion collections
- may have been reffered to as “Polyester Decade”
- Prairie dresses
  - mid-length
  - “popularized by designers and retailers like Gunne Sax and Bill Gibb” - (Reddy, 2020)
  - resembled Victorian style whilst still feeling like the hippie fashion tha was popular at the time
- Day wear
  - Yves Saint Laurent - inspied by 1940's for the style whilst using “modern” fabric
- Evening wear
  - modern
  - satin, sequins and velvet were very popular
  - disco became increasingly popular and womens wear become more glamourous
- The short mini skirts and hot pants lengethend as the decade went on
- Increased sexual freedom reflected in the new styles emerging
  - womenswear began to be inspired by menswear
  - the wrap dress was popular

(REDDY, 2020)

1970'S FASHION



(HALSTON, 1974)



(ALLAN CASH PICTURE LIBRARY, 1960)

1990'S FASHION

(VERSACE, 1996)





(GERBER, 1994)

(KYPROS , 1990)



1990'S FASHION

- “1990s fashion evolved throughout the decade. As early 1990s style showcased bright colors and athletic wear reminiscent of the ‘80s, late 1990s fashion transitioned to sophisticated slip dresses and preppy prints. The music and film industry influenced popular trends that came out of the decade, styling grunge looks, denim overalls, mini skirts, and cropped cardigans. Trends from the 1990s continue to influence fashion today, as athleisure and streetwear remain popular.” - (MasterClass, 2020)
- 3 main subcultures
  - Grunge
  - Preppy
  - Punk
- Fashion trends included slip dresses, chain belts, overalls, graphic t-shirts and scrunchies

(MASTERCLASS, 2020)

STYLE TRIBES

- A group who dress in a similar way in order to express a shared identity
- They are often associated with a specific place
- The often have the same taste in music
- Their style often has some form of a DIY element to separate them from the mainstream

(DK, 2019, PP.404–405)

FESTIVALS

- We looked into what festivals exist and if they existed in 1999 and if there were any we could base the festival we would substitute the circus for in the play
- As a group, we thought festivals carry the same energy and colourfulness as a circus would but would be more appropriate for the time
- We looked into 2 festivals in particular: Iceland Airwaves and Woodstock 1999
  - Iceland Airwaves is in Iceland (Jack's homeland) so we thought to shift the setting of Act 2 there
  - Woodstock '99 was a festival that went horribly wrong - much like Kearney's Circus in the play.

ICELAND AIRWAVES

- Started in October 1999 in Reyjkavik, Iceland
- First festival was held in an airplane hanger
- 500 guests attended its first festival

(JÓHANNES BJARKASON, 2024)

- Today, they refere to themselves on their website as “The biggest party in Reyjkavik”
- According to their website “This festival showcases acts ranging from unheard-of up-and-comers to headline status artists, ranging from established international talent to the country’s rich melting pot of domestic rising stars.”
- they are a multi-genre festival - so host acts of many different genres

(ICELAND AIRWAVES, 2025)

- Genres they host are Electronic, rock, hip hop, folk, pop, R&B, soul, ambient, punk

(WIKIPEDIA CONTRIBUTORS, 2025A)



(ICELAND AIRWAVES, 2019)

TRAINWRECK: WOODSTOCK '99

- Tried to emulate 1969 Woodstock, which was about counterculture
- Michael Yang
- Water was taken from them by security during checks
- Summer
- Metropolitian Entertainment was the promoter
- Previous attempt in 1994 - rain and gatecrashers - didn't make any money
- Venue was a closed military airport - it had alot of the pre-existing infastructure they needed
- James Brown was the opener
  - he wanted to be paid in full beofre the show but they didn't
  - he still played
  - "this wasn't most shows, this was Woodstock" -
- drugs were openly sold
- lots of public nudity
- crew was mostly in their 20's

TRAINWRECK: WOODSTOCK '99. (2022). HOW THE F**K DID THIS HAPPEN?. NETFLIX, 3RD AUGUST 2022.

TRAINWRECK: WOODSTOCK ‘99

- Seemed to have an unlimited budget
- Sexist heckling at Sheryl Crow
- male ego environment
  - big up
  - frat boy types
- In shadow of Bill Clinton scandal
- Fight Club era
- very hot
- 25 min wait for water
  - Expensive water
- Alot of cutting budget
- Reason behind it was to make money
- Did a Pay-per-view screening
- Korn - hard rock band
- More rock-and-roll rather than hippie
- Korn whipped them into a frenzy
  - realised they didn’t have enough security

TRAINWRECK: WOODSTOCK '99. (2022). HOW THE F**K DID THIS HAPPEN?. NETFLIX, 3RD AUGUST 2022.

DESIGNING FOR THE TRAPEZE

- Stretchy for ease of movement - fabric
- Safety
  - Always wear appropriate, well fitting clothing for aerial training and performance, to avoid clothing getting caught in the apparatus you are using.
  - Make sure that no potential sharps, such as rings, large earrings, bracelets, pointy necklaces, shoes etc that can damage the equipment are worn while using the apparatus. (Staff, 2022)
  - Close-fitting clothes are best to protect your skin and avoid snagging on the equipment. We recommend leggings that cover the backs of your knees to protect them and a top that won't ride up when you're upside down. If you want to do a lot of aerial and circus skills, it may be best to buy a leotard/unitard. Wear crop-tops at your peril - many aerial moves involve pressure along the back or waist. (St Albans Trapeze & Aerial Arts, 2025)
  - in my design I will need to make sure that there is room for a harness
- Shoes
  - Staff (2018) say “you may want to consider purchasing a pair of trapeze boots, also known as “gaiters,” which are usually made from leather or suede with cut outs for your toes and heels. The material allows you to maintain grip strength for toe and ankle hangs, but protects your actual skin in the process. Each pair is custom made according to the measurements of your arch, ankle, and calf. Because of the materials and custom nature, these boots can run a little pricier, from $130 – $200+, but should last you for years.”
- Many static trapeze performances I saw didn’t have harnesses so I decided against using one as we would include a crash mat into our set designs

INFLUENCES

Cirque du Soleil

- According to the History section of their website (Cirque Du Soleil, 2019) they started as a street performance group in Quebec, Canada
- started in 1980's
- Originally called Les Échassiers de Baie-Saint-Paul
  - translates to the Stilt Walkers of Baie-Saint-Paul
- did a provincial tour with circus acts - redefining circus being animaless
- In 1987, they did a tour of the USA and introduced a new version of circus to the population with detailed sets and costumes
- 1990 - first European tour



(PARAGONS OF CHANGE, THE ANGELS AND THE BRONX UNITE, N.D.)



(CIRCE DU SOLEIL, N.D.)



(THIS PAIR OF BUTTERFLIES PERFORMS A STUNNING AERIAL PAS-DE-DEUX IN PERFECT UNISON., N.D.)

This is good inspiration for the circus element from the script - especially from a costume point of view as I can use their costume as inspiration for my own designs as well as for safety

INFLUENCES

Bob Mackie

- Costume and fashion designer
- 9 Emmys, and 3 Academy nominations
- Worked with Cher and Taylor Swift
- “Women who wear Mackie dare to be noticed, and many of the entertainment industries biggest and brightest stars are still clamoring to be dressed by him.”

(BOB MACKIE, N.D.)



(DONTSHAKETHEPOLAROID, 2024)



(PERSEPHONEVINT, 2024)

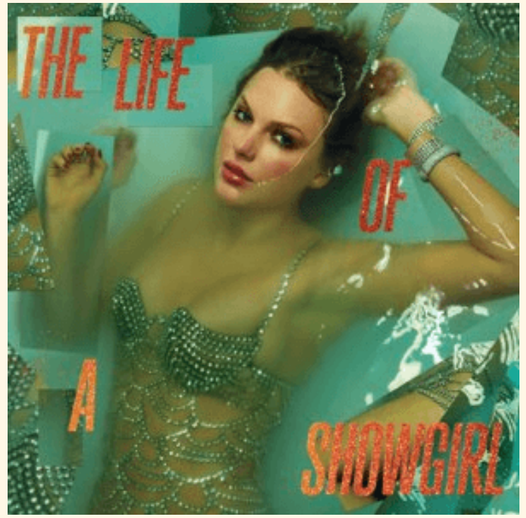


(LANGDON, 1978)

To me, the quote above is very reflective of how everyone in the play views Fevvers, which I hope to incorporate some elements of his design in my design of Fevvers’ stage costume.

INFLUENCES

(SWIFT, ALAS AND PIGGOTT, 2025)



Life of a Showgirl

- Studio Album by Taylor Swift
- Released: 03/10/2025
- **Naturally, the 'showgirl' part of the title made me think abut Fevvers but after seeing the promotional photos with the stunning costumes, I knew that it would influence my design somehow**
- Over the release weekend, I saw the release party in the cinema



(TAS RIGHTS MANAGEMENT, 2025)



(ALAS , PIGGOTT AND SWIFT, 2025)

(SWIFT, 2025)

The Fate of Ophelia - Music Video

- **I saw the music video of 'Fate of Ophelia' (the opening track) and the costumes in it follow the history of 'showgirls'.**
  - The dress that is worn at the end of the video during the party is a chainmail dress (pictured right) from Kelsey Randall (Wang, 2025)

MY DESIGN PROCESS

GENRE ASSIGNMENTS

We decided to take these genres and assign them to all the performers at the circus for our adaptation as this would make sense for the festival setting we decided. The genres we chose from are those from the Iceland Airwaves festival as this was a big inspiration for our adaptation.



(Screenshots from our Teams Channel of our ideas)

COSTUME PLOT

As part of my role as costume I needed to create a costume plot for all the characters to track their changes. I did this to aid me in the design process so that I can consider any quick changes that needed to be made.

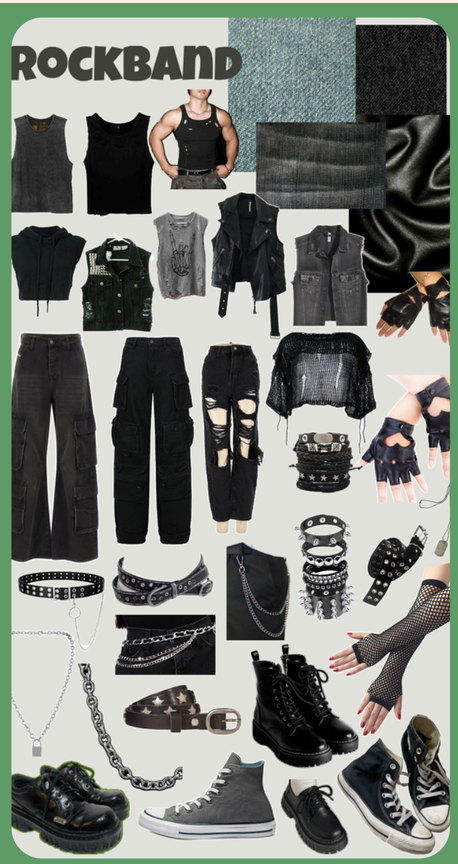
CHARACTER	A1	A2 M1	A2 M2	A2 M3	A2 M4	A2 M5	INTERVAL	A2 M6	A3
Vesta							INTERVAL		
Windjammer							INTERVAL		
Jack	P10 - man -> puppet						INTERVAL		
Creatures/clowns	Creatures			Clowns	Clowns	Clowns	INTERVAL	Clowns	creatures?
Fevvers	P13 - Performance -> casual	Casual					INTERVAL	Performance	Void costume
Lizzie			Casual -> Commando				INTERVAL		Void costume
Ma Nelson							INTERVAL		
Whores/Tigers	Whores			tigers	tigers	tigers	INTERVAL	tigers	
Mr Sugar							INTERVAL		
Kearney							INTERVAL	Showbuissness	Void costume
Strongman							INTERVAL		Void costume
Princess							INTERVAL		Void costume
Buffo							INTERVAL		
Mignon		Rockstar Girlfriend			Rockstar Girlfriend -> folk singer		INTERVAL		Void costume

MOODBOARDS

Click me to go to my Pinterest board

Here are screenshots of my Pinterest collages as I find this the best way to gather and collate my ideas and moodboards. You can acces them by either clicking on the images or on the title of this page.



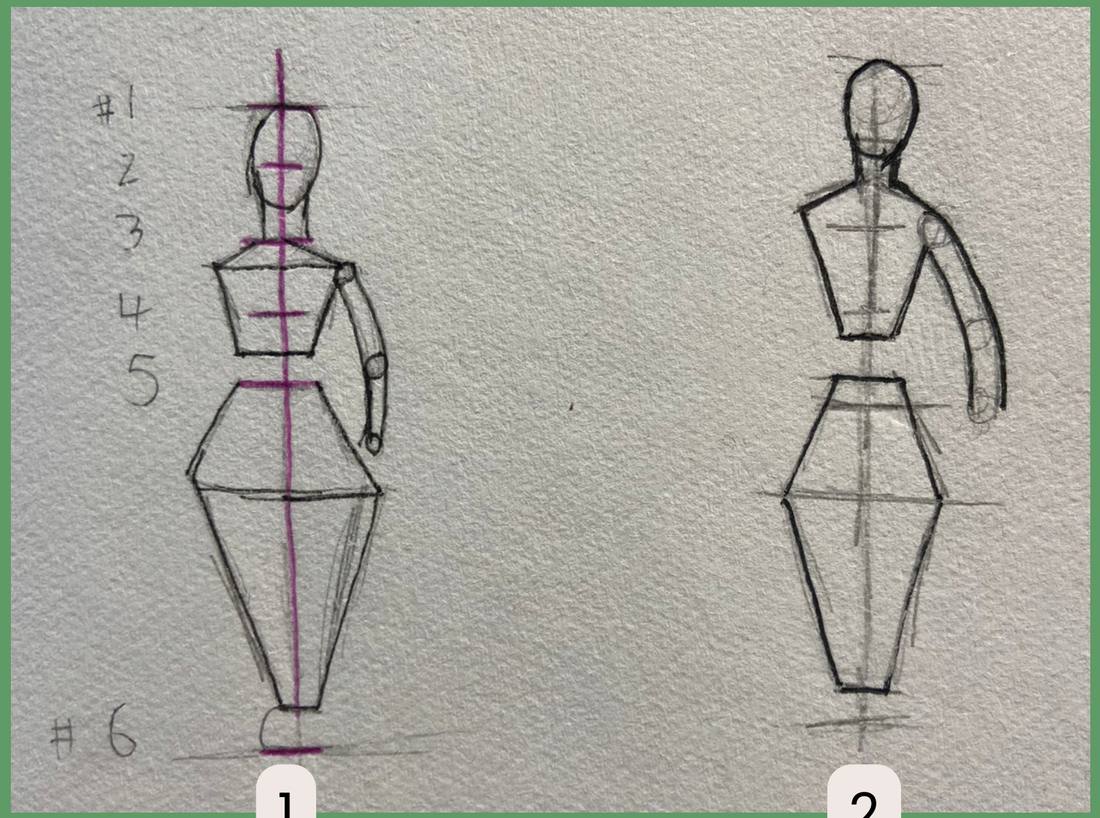








DESIGNING



1

2

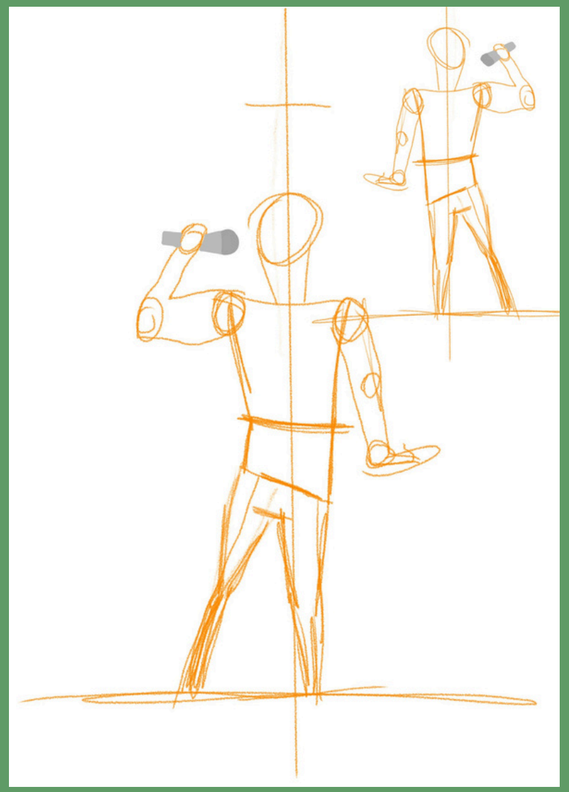
To start, I decided to follow Huaixiang (2010, p.3) to create a figure that I could replicate and use to as a base for my designs.

(HUAIXIANG, 2010, P.3)

1. This was my initial attempt and, whilst it was proportionate, I felt like it was not fully centred and decided to try again.
2. This was my second attempt and I felt it looked better

DESIGNING

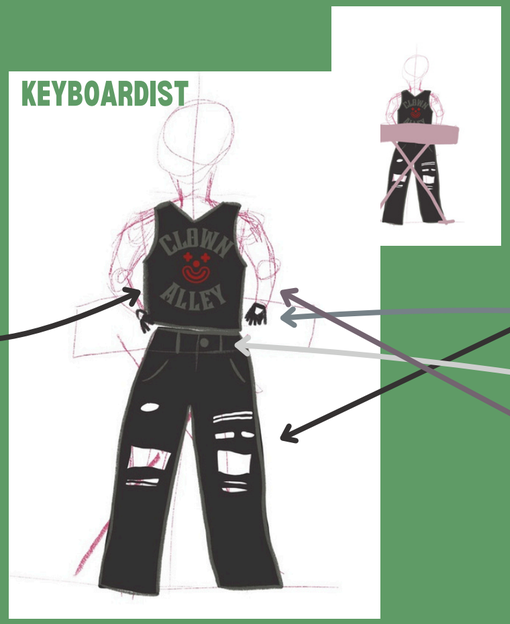




It was suggested to me to show off some of the character personality in my designs so I decided to try to position the figures. I took guidance from Huaixiang (2010, pp. 7, 10) and applied it to my designs.

I think this was a good idea as it allowed me to get an idea of character's personalities as well as opportunities to show how the costume would fit and how the fabric would hang/drape.

MY DESIGNS



band logo

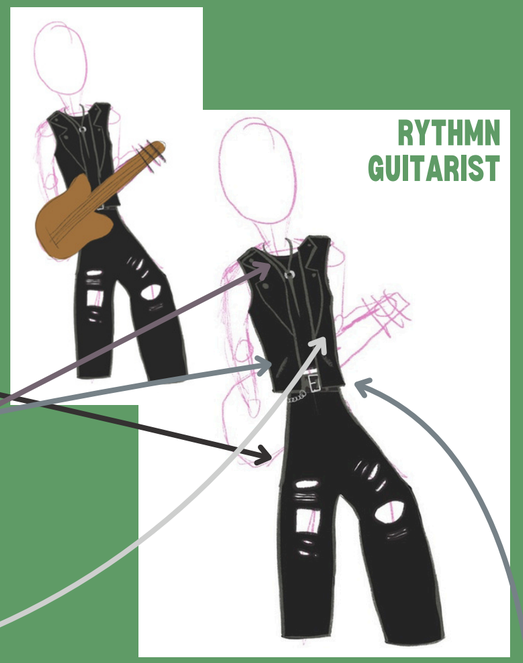
makes them look cohesive

All the band have the same fabrics in different ways

Denim

Leather

cotton

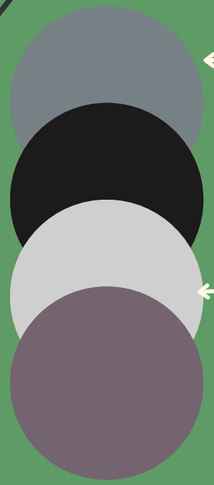


Belt

all have some form of chain as this is common in rock fashion



Darker colours

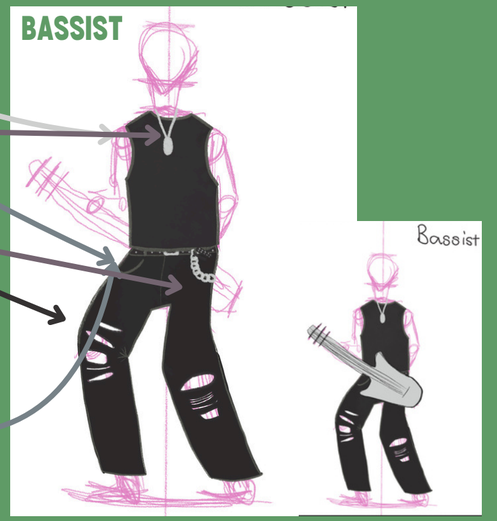


makes them looks cohesive and visually shows that they are a group

Same colours as Buffo

minus the red and I reserved the darkest colours for Buffo to make him stand out

Cotton and elastene hoodie



Belt

BUFFO

Shares similar fabric selection with the Clown Chorus/Rockband as they are a collective

Leather jacket

Waistcoat

cotton

Leather trousers



Red + darkest versions of colours are for him to make him standout as he is the lead guitarist and singer

Makes sense as he is the most violent character in the play

Red is often associated with violence as it is the colour of blood

Same colour palatte as Clown Chorus/Rockband

CHain is popular in













CLOWN ALLEY

I think that my designs blend well and make them look like a collective whilst letting Buffo stand out.

FEVVERS



(CARMEN LAURA 6, N.D.)

I took inspiration for the skirt shape from this photo of Cher

Elastene blend

Lycra

stretchy fabric

Nylon

for movement so cane easily use trapeze

stretchy corset detail

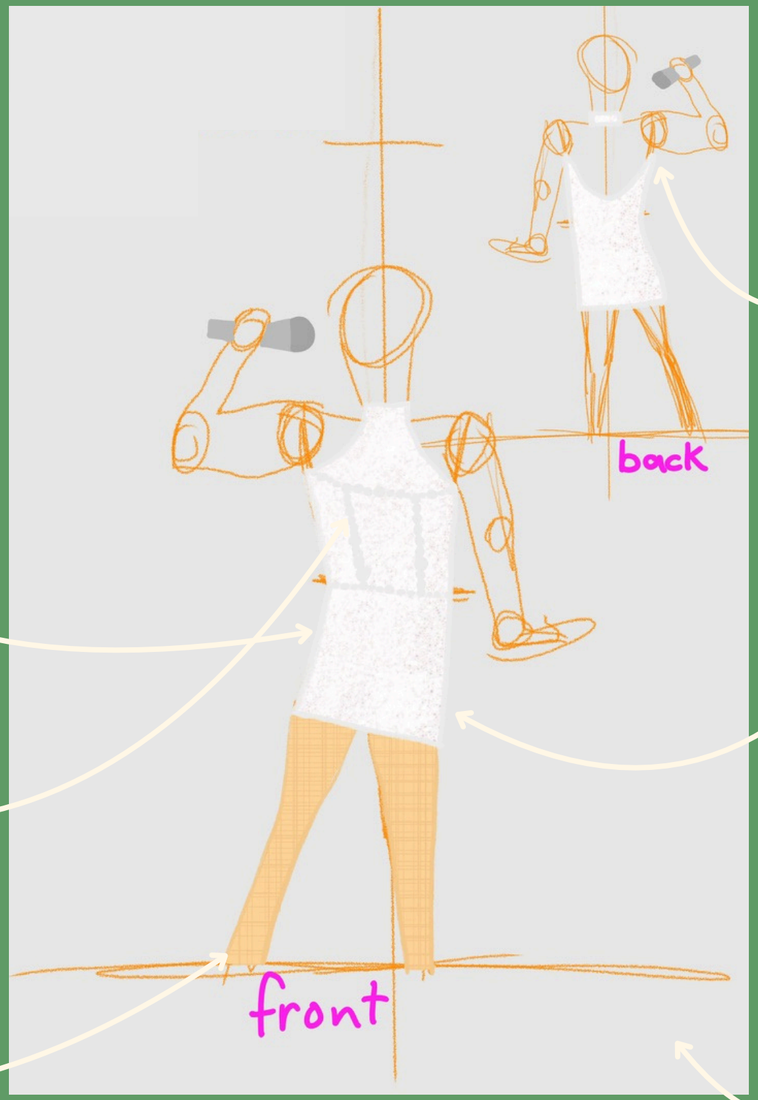
Pearls or beads

gilded cage symbolism

Stage tights

available in many colours to match skin tone

it's recommended to cover your legs when performing on a static trapeze



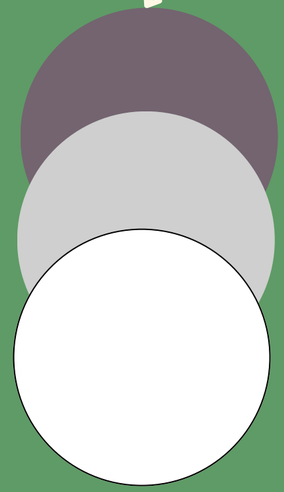
open back for the wings

dress with inbuilt leotard

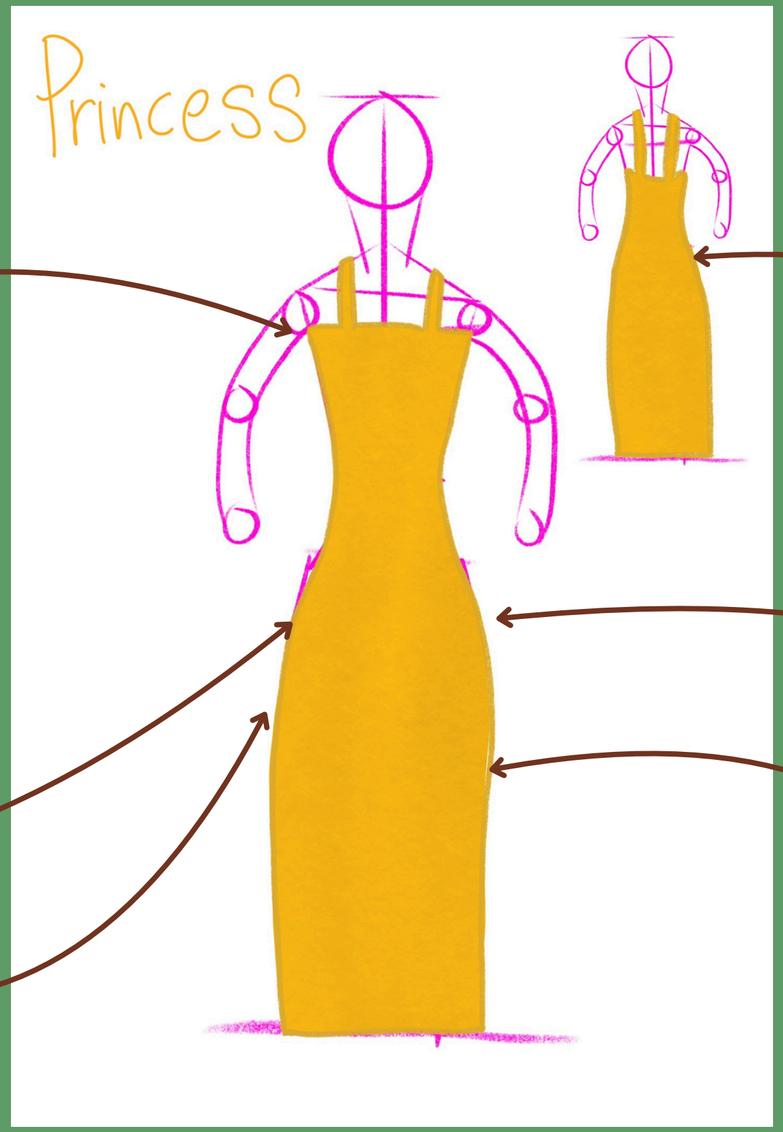
coverage for trapeze

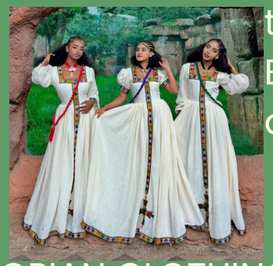
I made the background grey as it helps my design to pop and beable to see the sparkle effect of the costume

Silver + white colour pallete was popular in 90's



PRINCESS





(ETHIOPIAN CLOTHING, N.D.)

inspired by a traditional Ethiopian dress

Abyssinia is modern day Ethiopia

(LOW AND MARCUS, 2025)

(MasterClass , 2020)

popular in the 90's

Slip dress

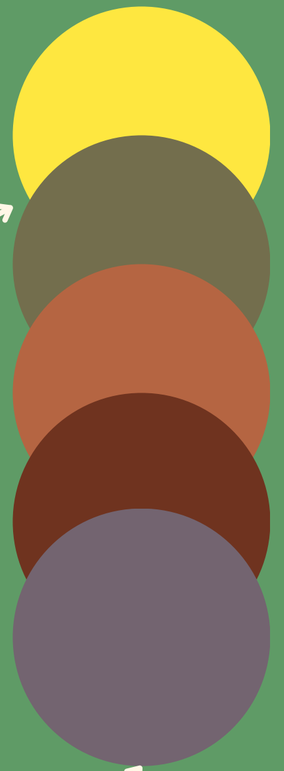
Gold jewellery would match well

Low back to show off scars

Velvet or sequins as seen on my moodboard

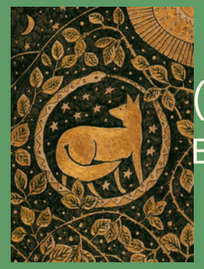
Slit on side for movement

Cohesive with Mignon's colour palatte



Colour closely associated with soul genre

MIGNON

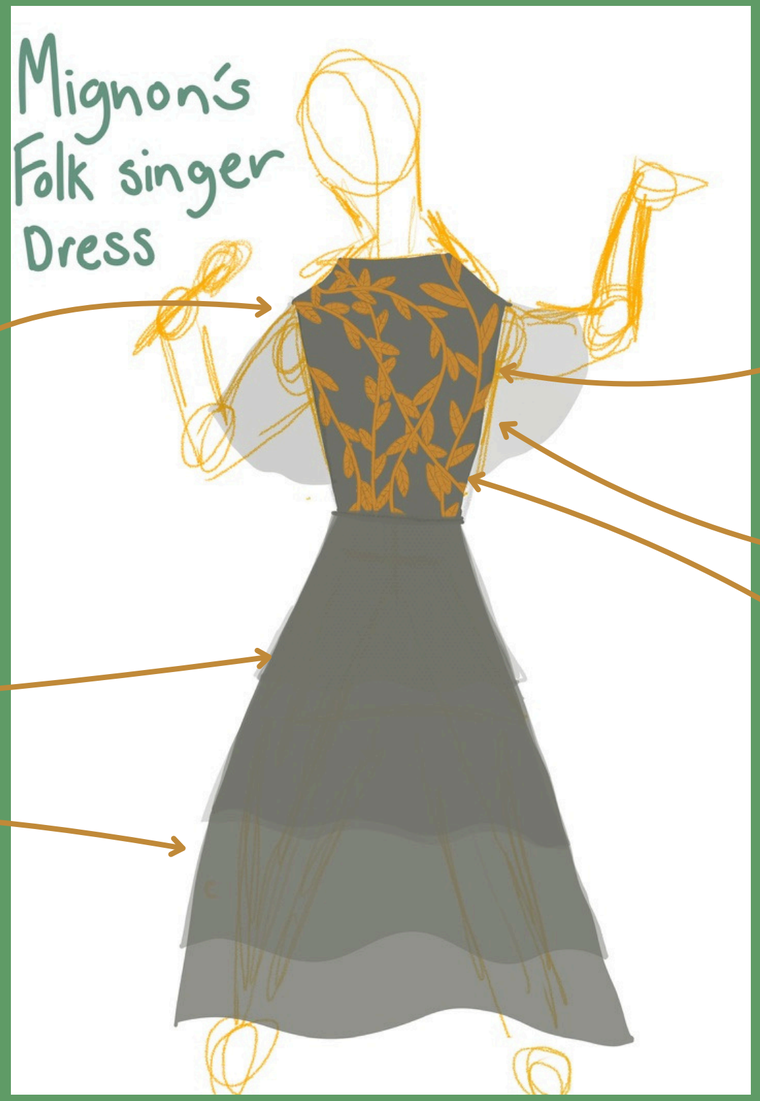


show that she is growing as a character

(REFLECTIONS BYALEXI, N.D.)

vine/leaf embroidery

Inspired by folk art



Layered circle skirt

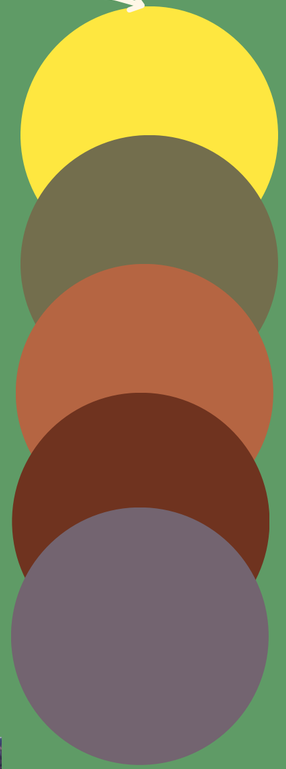
Organza

Flowy clothing is often associated with folk music

Flowyness also shows that she is free from Buffo

Folk music is associated with nature

Nature-inspired colour palatte



Taffeta

Butterfly wings to represent new beginnings

Inspired by Taylor Swift's Folklore dress



(Mazur, 2024)

MAKING THE DRESS TOILE

As part of my role as Costume designer I had to create a mock-up of one of my designs so I decided to create Mignon's Folk singer dress as this seemed the best idea for the time I had.

01.



I used ribbon to mark out the pattern of the bodice and where the hips were. I then draped my fabric for the bodice and traced the pattern pieces with chalk, careful to include seam allowance. I then cut the pieces from this.

02.

I also hand stitched the arm holes as these would be covered and it allowed me to see how it looked on with the curve of the shoulder.



03.

I then took the bodice pieces and sewed them on a sewing machine and sewed them together. except one side where the zipper would be.

MAKING THE DRESS TOILE

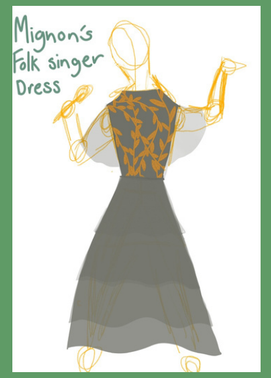
04. I then ironed the seams down

05. Then, I measured, drew and cut the skirt pieces.

06. Using pins to secrire them around the waist, I attatched the skirt.

07. I then draped the butterfly sleeves.

THE FINAL TOILE





I would add a zipper here



I like the flowiness of the sleeves and the skirt



I like the bodice as it came out better than I was expecting



STYLING THE WIG



At first I did small plaits to frame her face.



I then created a middle parting and kept a small section free before creating french plaits on each side.

I then set everything with hairspray.





The small section I kept separate I plaited into anoter smaller plait and weaved that into the plaits.



I extended the bottom with a bobble extension to make the flowy loose part at the bottom.

I landed on this style as the pailts are common in European village hairstyles and it would keep it out of her fave when she is performing. I kept the bottom loose as it shows that she is free. As for earlier in ths show I would have her hair up in plaits close to her head to show that she is not free and is being controlled by Buffo.

SOURCING

As part of my role as the costume designer I need to figure out how I would source elements of my designs.





THE COSTUME STORE

First, I looked in the costume store. After my primary visit to see what was in there, I went back and gathered the pieces that I thought matched elements of my designs





the style was accurate to my design but the wrong colour



I liked these waist coats but they aren't the right colour













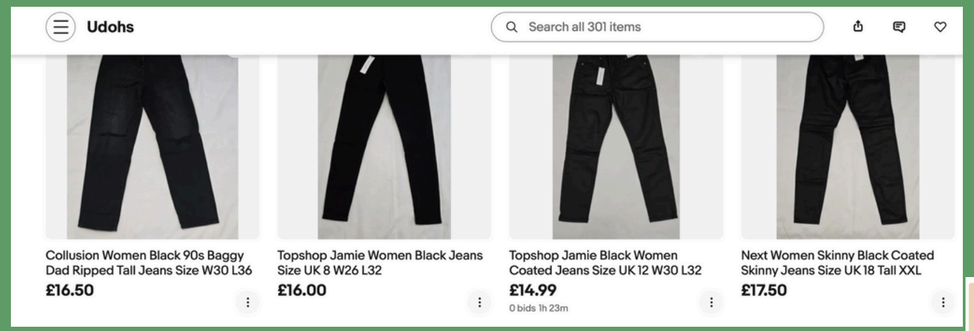




SOURCING

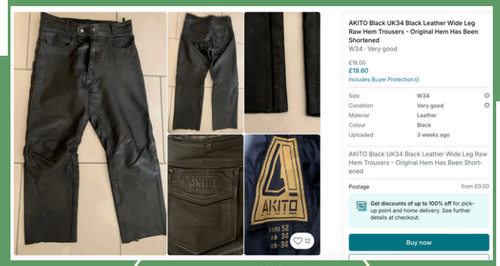
ONLINE

Next, I looked online for other elements of my designs that I could source.



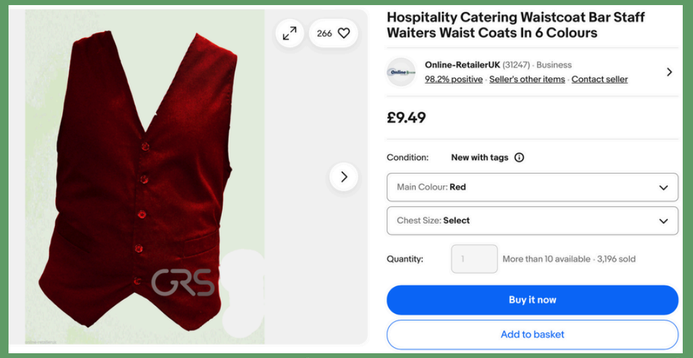
(UDOHS, N.D.)

I found this seller and they have jeans that I liked

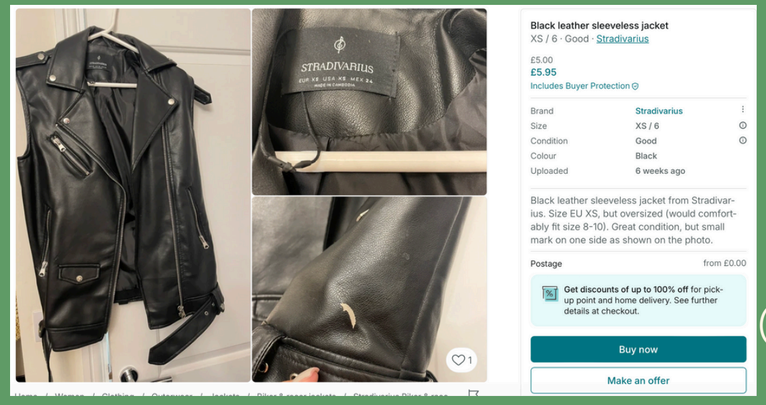


(KMORR82, N.D.)

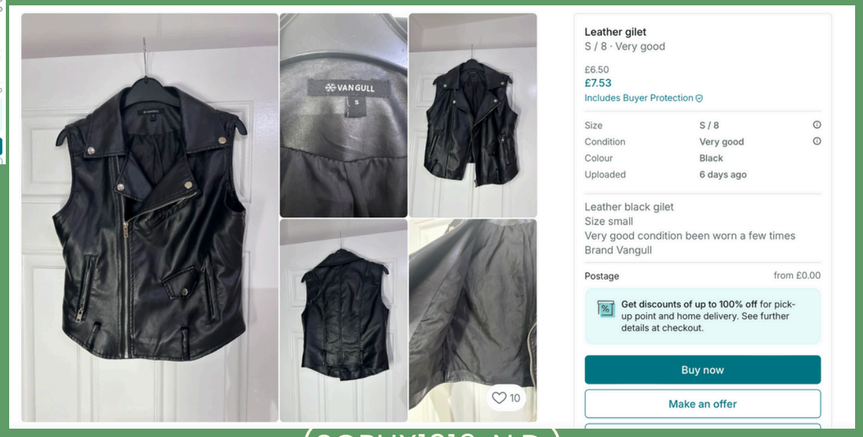
This jacket is what I had in mind for Buffo



(ONLINE-RETAILERUK, N.D.)



(CANDICEPAISLEY, N.D.)



(SOPHX1016, N.D.)

OUR PRESENTATION

Nights at the Circus

Krókus

1

2

The Brief

As a production company, generate a design pitch for the given script and present it to a panel of industry professionals in order to ‘sell’ your company’s idea -

Script -

‘*Nights at the Circus’* by Tom Morris & Emma Rice.

(Adapted from the novel by Angela Carter.)

Venue – Y Llywfan

3

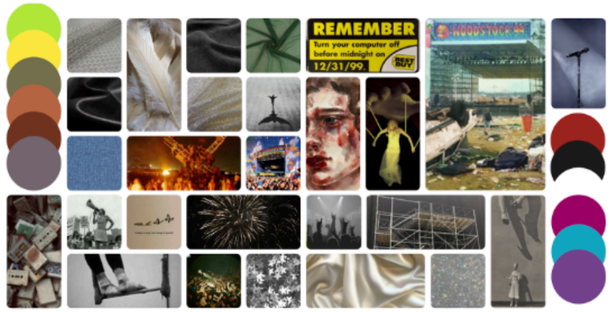
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5



6



Moodboard

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Ant

Set Designer

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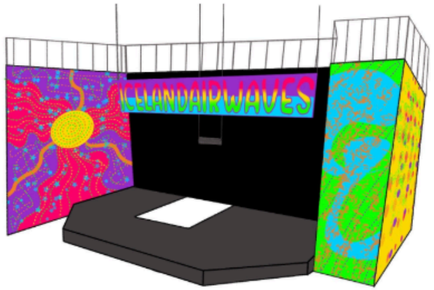
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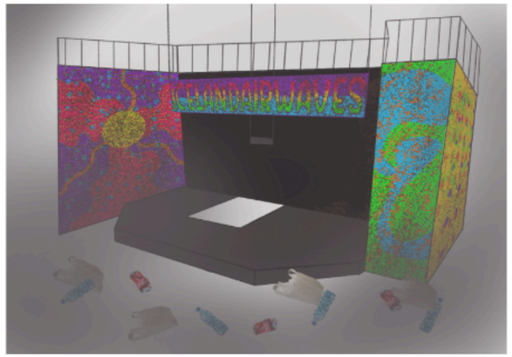
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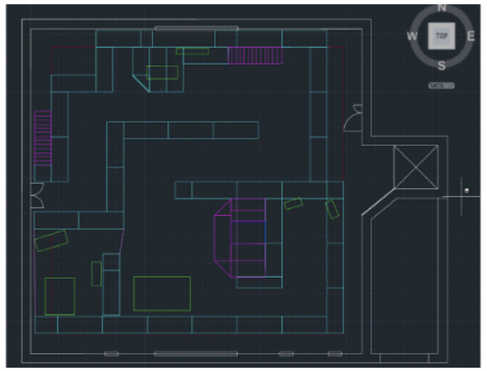
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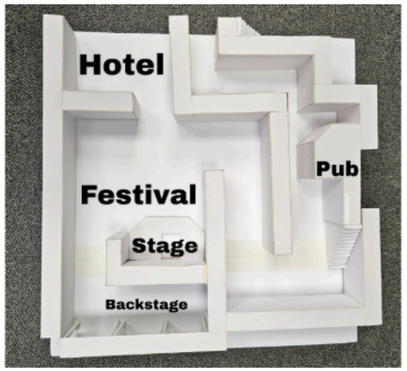
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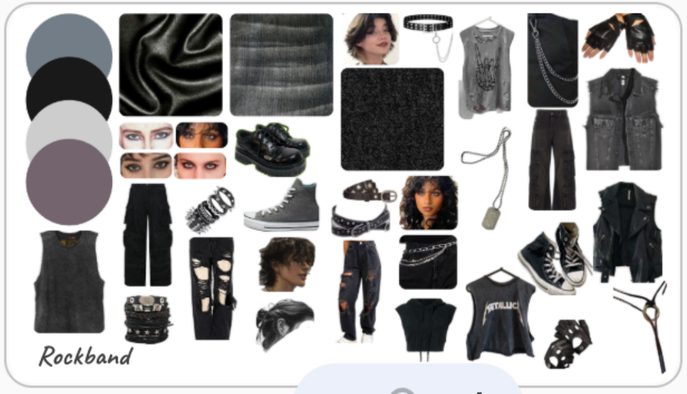
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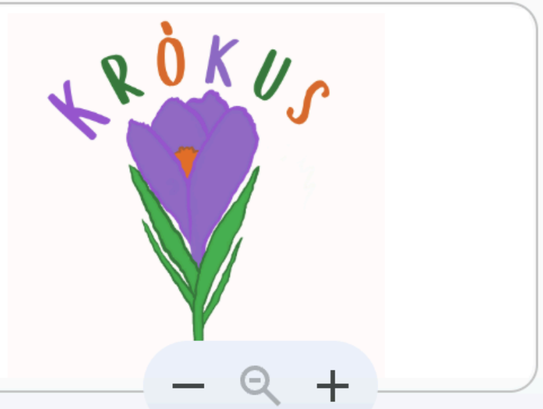
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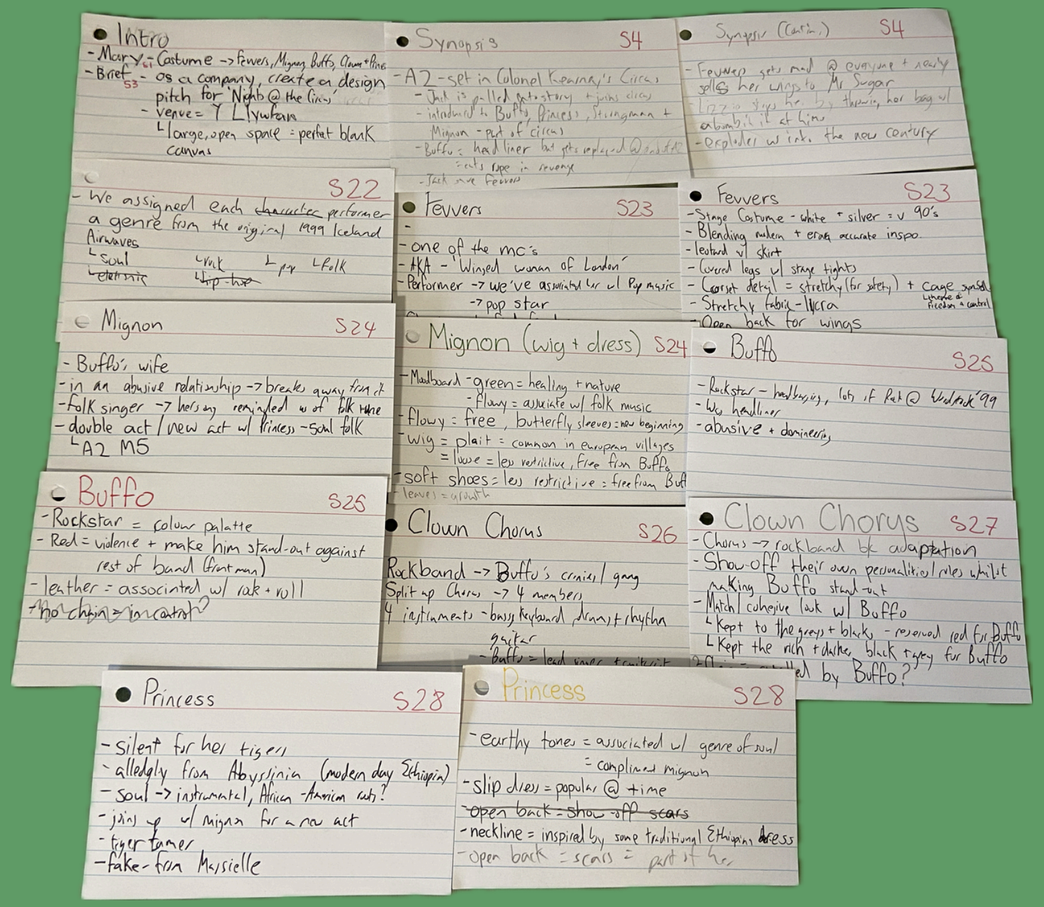
34



35

Thank you for listening, are there any questions?

36



MY NOTECARDS

As an aid for the presentation, I wrote down bullet point notes of what I wanted to say on some notecards (pictured left)

EVALUATION

Presentation

I felt that the presentation was the best I had presented my ideas as I had practiced. In order to feel this way during my rehearsal presentation, I would practice more beforehand so that I don't feel as nervous.

During that actual presentation, I felt like I could have engaged my audience better by looking up more from my notecards as at times whilst I was presenting, I was reading from them too much. There were times during the presentation where I felt like I could have spoken slower and clearer and to improve on this next time, I would practice more.

I liked how Alaya included the Suffragette Fashion of the printed words on clothing into her Vesta design. This would be something that would be interesting to include to further link in our theme of feminism.

Another thing I wish I had done more whilst presenting was to point and use my mock-up more as I felt like it was just sitting there while I talked. Next time, I would try to include more references in my notecards as well as practice with it more.

I feel like my ideas were communicated clearly and that the moodboards that accompanied them assisted in my audience understanding my design ideas.

EVALUATION

Module

During the project, I wished I had managed my time better as there were times where I was rushing to get things done or I totally forgot about them at all. Also, there was the odd occasion where I would forget to do something and have to rush through it. Next to avoid this happening, I would utilise a to do list to make sure I do everything as well as a calendar for deadlines.

One thing that surprised me was how quickly I could design and how much detail I can add into one design. I was surprised as it makes me appreciate designing more as most of the time the audience won't notice some of the small details designers include. I feel like this will make me take time to take a closer look at the costumes next time I watch something.

This module has taught me to always have a plan B ready to go as I didn't have a full plan in case my fabric didn't arrive and I now know to do this in the future.

Next time, I would try to do more visual research as I think this would help me later through saving time later with my mood boards as well as helping me understand some of my research better.

I enjoyed the creative freedom that this project has given me to choose what I wanted to do and freedom to do what we wanted with the script. It also allowed me to improve my costume skills. If I had more time, I would have liked to try the embroidery of the bodice of Mignon's dress to further showcase my design.

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