

BARD ON THE BEACH

Artistic Director - Christopher Gaze

SHAKESPEARE

FESTIVAL

On the BMO  Mainstage

THE TAMING
OF THE SHREW

Directed by Meg Roe

MACBETH

Directed by Miles Potter

On the Studio Stage

THE MERRY WIVES
OF WINDSOR

Directed by Johnna Wright

KING JOHN

Directed by Dean Paul Gibson

May 31 to September 22, 2012
bardonthebeach.org

Thanks to the funding from a 2012 Langara Research Grant, two productions at Bard on the Beach Shakespeare Festival were fully researched. This grant supported two costume design apprentices for the two main stage productions. Acknowledgement of this award and its relevance to Bard is evident in its placement in the brochure programme. (Enclosed in this package.) Under Professional Development at Bard, the biographies of both apprentices, Jessica Oostergo and Christopher Gauthier, were preceded by specific mention of this LRC Grant.

The design challenge at Bard this past season concerned both directors wanting the same period as their reference point. Bard is known for its distinctly realized productions so significant differentiation in costuming is always required. But both Meg Roe (The Taming of the Shrew) and Miles Potter (Macbeth) focused on the early 19th century for their concept.

Each researcher was given specific countries for their starting points: Jessica researched France and Italy while Christopher was given Scotland and England. The same historical period (1790 – 1815) was defined as Directoire or as Regency, respectively. The differences in how Europe perceived its world and how the British Isles viewed its realm became stunningly clear soon.

Each apprentice then created a “Bible” of research information collecting information on clothing dealing with all social strata of society. They worked in isolation preparing their own materials for each production, so as to keep any replication to a minimum.

Meeting with me on a weekly basis allowed for a natural development of research, based on categories outlined from the outset. The distinctions between male vs. female clothing was explored. Items worn by aged characters vs. those worn by youthful ones was also referenced. Aristocratic vs. working class costume was also studied. And finally, the militia, with its focus on uniforms and weaponry, was the last category for study.

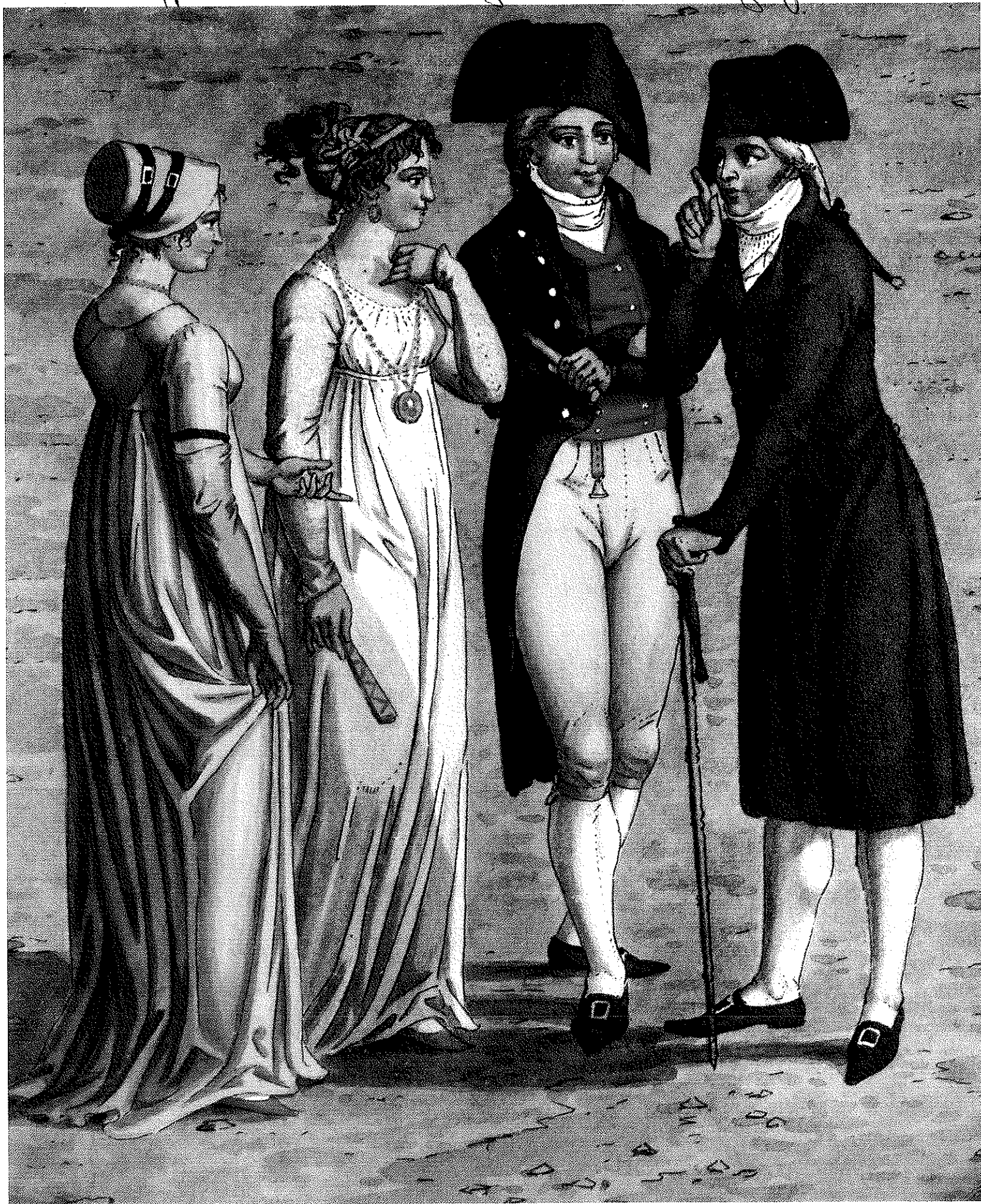
What resulted was intriguing.

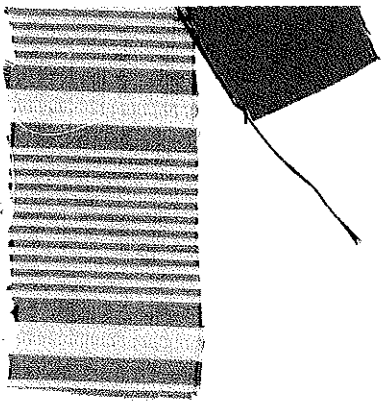
The Romanticised approach to The Taming of the Shrew matched perfectly with the fussy, colourful world of France and Italy. High fashion from this world actually came out of haute couture sensibilities, as popularized by the leading monarchs. Excess was standard and prescribed.

Macbeth, on the other hand, was a more somber and practical design, which reflected the more utilitarian nature of clothing from the British Isles. The fashions of this region came out of the sports world (hunting and horseback riding) and were therefore more masculine, duller and plainer in look. Also more democratic, it was popular with both monarchs and their subjects.

Knowing that these divergent lifestyles could be dramatically exaggerated in order to make them thematically relevant, I opted to force this perspective when presenting my designs to the directors. The resulting look was a heightened, exaggerated reality for The Taming of the Shrew and a suppressed, uncluttered silhouette for Macbeth. Without the diligent support of these two researchers, the final design result would certainly not have been so fully realized on stage.

Typical Research Images : The Taming of the Shrew



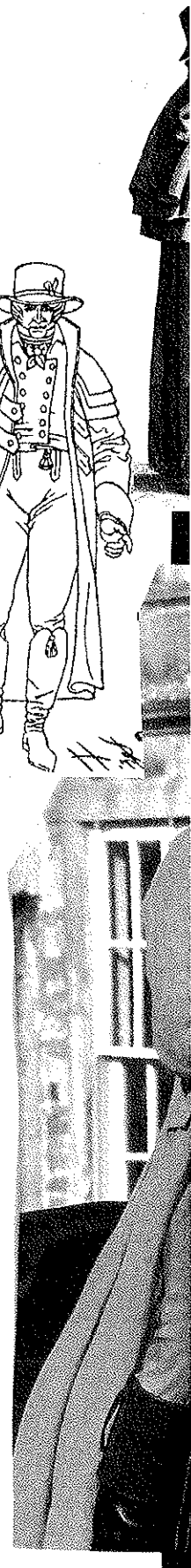


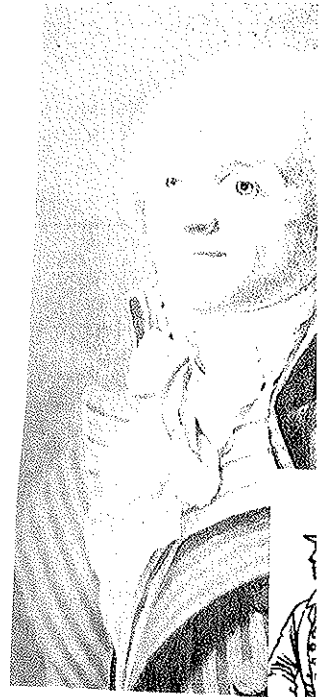
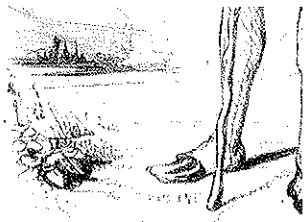
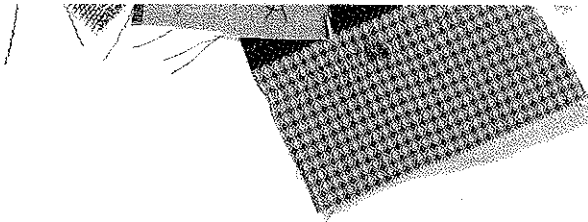
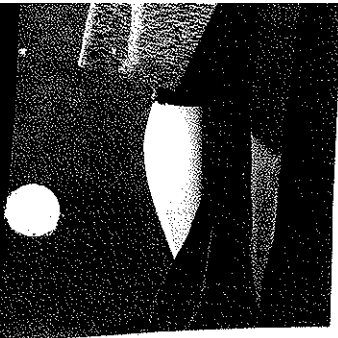
Lianco
The Tramp of the Street
Bored in the Street
2010.



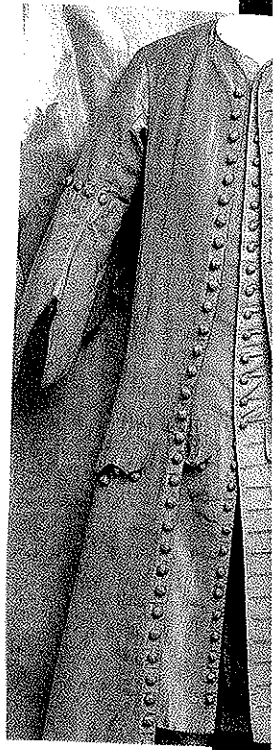


Petruchio:
The Taming of the Shrew
Based on the World.
2012





Greiner:
The Taming of the Shrew
End of the World
2012



DUPLICATES: Mailed to Miles

Polish book: Cost Museum
Macbeth: Typical Research Images ①

Tan

Black

Beige



Simple fare?
IGNORE this



Smaller
Tartan
sash
at
waist

plain coat
no buttons?



Сярод лёгкай вопраткі вядомы «цягіляй»⁶⁹), які шыўся з розных імпартных тканінаў, роткімі рукавамі і стаячым каўняром: «тегилі бурнатное»⁷⁰, сустракаліся цягіляі, сідзімкі⁷¹ і інш. тканін.

У XVII ст. беларуская шляхта актыўна пачылася на так званы польскі строй, асноўныя складальні старажытны жупан і кунтуш. Неадзначыць, што гэты строй наслі ўсе: ад мясцовай шляхты. Вылучаліся саслоўныя адрозненні, як і ў іншых відах адзення, якасцю і багатам аздабы і ўпрыгожванняў. Восем аб гэтым строі В. Дунін-Марцінкевіч:

