COSTUME DESIGN, PROCESS AND PRODUCTION 
FOR UNCOMMON CLAY 
PREMIERE OF A DEVISED WORK BY JEANINE THOMPSON 

A Thesis 
Presented in Partial Fulfillment of the Requirements for 
The Degree of Master of Fine Arts in the 
Graduate School of The Ohio State University 
By 
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**** 
The Ohio State University 
2002 

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ABSTRACT

The purpose of this paper is to present the process of costume design and production for *Uncommon Clay*, a new work, devised and directed by Jeanine Thompson. The play was produced by The Ohio State University Department of Theatre in the Thurber Theater at the Drake Performance and Event Center, November 7-18, 2001.

*Uncommon Clay* is a movement theatre piece based on the life and art of the French sculptress Camille Claudel (1864-1943). It was created through collaboration with the production team and an ensemble of actors. The devising process started with the spring quarter, 2001, in a workshop format. The results of the workshop were presented as a work in progress in the Thurber Theater, June 1-2, 2001.

This production is an example of how design elements become a vital part of a devised work, fundamental to its structure and essential to the clarity of its narrative. The process empowered the designers to take an active part in the creation of a play. At the same time, this non-traditional and unprecedented approach to theatre at The Ohio State University provided many challenges. It served as a pioneer example of play production, important for the further development of The Ohio State Theatre Department's dedication to mount new works.
The design was highly symbolic, presentational, stylized in period and expressionistic in conception. The endeavor resulted in 26 new costumes and 17 costumes that were pulled from stock. Furthermore, three soft sculpture puppets, two soft sculpture hands and a mask were built. The production expense for costumes was $1,719.04 out of a $2,000 budget.
Dedicated to Margarete Bulgrin
ACKNOWLEDGMENTS

I wish to thank my costume design advisor, Dennis A. Parker, for his inspired support and valuable advice.

I thank my thesis committee members, Dan Gray and Jeanine Thompson, for their advice on this project and for setting an example of professionalism and artistic collaboration.

I also would like to extend my gratitude to Lois Carder who taught me discipline, the value of quality workmanship and attention to detail in designing and constructing costumes.

I also thank David Casto for his help with the graphical layout of this thesis document.
VITA

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PRODUCTIONS

Costume Design


4. Wit by Margaret Edson. The Ohio State University Department of Theatre, Columbus, OH, May 2001.

5. The Ohio State Murders by Adrienne Kennedy. The Ohio State University Department of Theatre, Columbus, OH, October 2000.


8. *The Hostage* by Brendan Behan. The Ohio State University Department of Theatre, Columbus, OH, February 2000.


FIELDS OF STUDY

Major Field: Theatre
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INTRODUCTION

Devised theatre is an alternative to the traditional theatre approach, which has as its foundation the playwright – director hierarchy. The history of conventional theatre is dominated by the interpretation of a given text as related to performance. The director in collaboration with dramaturg and designers conceptualizes the script, being careful not to compromise the playwright’s original vision. “Devised theatre,” according to Alison Oddey, author of Devising Theatre, “is concerned with the collective creation of art (not the single vision of the playwright), and it is here that the emphasis has shifted from the writer to the creative artist” (4).

This approach to theatre was popularized in the late 1960s and early 1970s by predominantly European theatre companies, such as The People Show and the Théâtre du Soleil. The need to create new forms of theatre which promote a more democratic style of creation and an emphasis on visual elements over literary components, reflected society’s changed perspective on sexuality, politics, education and freedom of personal expression. Today, the attempt to integrate new technologies such as intelligent lighting and multimedia into theatre further promotes the importance of spectacle and expands the role of the stage designer.

The Ohio State University Department of Theatre has a history of encouraging and supporting the development of new works. The department’s dedication to staging
new works was pioneered in the 1970s by Dr. Roy Bowen, Professor Emeritus, under whose direction such plays as *The Night Thoreau Spent in Jail* and *Low on High* premiered. Guest artist residencies were arranged to expose students to the experience of working on new plays. Further development from new works to devising occurred in 1997, when *Interior Day*, a collective effort between faculty members Jeanine Thompson (movement), Phil Thompson (voice) and Mary Tarantino (lighting) paved the way for additional forms of creative collaboration.

Jeanine Thompson, Associate Professor of Acting and Movement at the Ohio State University, initiated and directed the collective contributions of the production team and the cast in the creation of the non-text-led play *Uncommon Clay*. Thompson, the playwright and director, had conceived the idea for the play, after visiting the Auguste Rodin museum in Paris. She was intrigued by one of Rodin's subjects, Camille Claudel. Camille had worked with Rodin as his student and sometimes model. Eventually their relationship became romantic and the two sculptors continued their affair for more than ten years. In 1913, at the speculated height of Camille's artistic abilities, she was incarcerated. Committed to an insane asylum for the following 30 years, she never sculpted again. Camille Claudel died in 1943, cut off from the world, except for letters exchanged between her and her family.

Thompson explored the subject of Claudel in her own M.F.A. thesis in form of an ensemble movement piece. She now wished to expand the work to convey more of Camille's story and to include text, which was to be drawn from Camille's correspondence and actor's improvisations based on their own research of Claudel's life.
The lighting, sound and costume designers were to be involved from the beginning of the workshop since the elements of spectacle were given great emphasis in this production.

In the following six chapters, I will review the costume design and production process for this work. I will also illustrate how my contributions as a designer aided the procedure of devising this play and how my work was influenced by the procedure of devising. The chapters are augmented by additional pertinent documents included as appendices, such as renderings, design records and production photos.

The first chapter reviews the pre-production circumstances. Due to the nature of a devised work, which originates not in a script, but with a concept, idea or image, extra time is usually allowed to fill the skeletal outline of the proposed script through research and experimentation. Uncommon Clay was granted this extra time by a pre-production workshop during the spring quarter of 2001 which resulted in a performance of a work-in-progress. In this chapter I discuss the collective initiative of performers and designers. It also shows how the costume design was influenced by the workshop.

The second chapter examines the producing circumstances as they bear importance to the costume design and the construction of the costumes. It relates the theater space, resources, budget and production schedule to the process.

The third chapter discusses the director's production concept, the development of the script and the subsequent development of the costume design scheme in collaboration with lighting and sound designers. It also illustrates the emphasis on visual elements in a work that is not text-based. Changes made to the costume design scheme due to the workshop are also addressed.
The fourth chapter is dedicated to character analysis. It was based on a combination of biographical research, actor input and conversations with the director. In the devising process, character based costume design choices had to be unceasingly checked against the developing script to ensure that the design continued to support the play.

The fifth chapter elaborates on the design process and changes made to the final design because of budget, time and labor parameters. It addresses the importance of rehearsal costumes, technical rehearsals and performance observations.

The sixth chapter is a retrospective, critical evaluation of the process and the completed costumes. It reiterates design challenges specifically inherent to the devising process and demonstrates how problems were solved. This chapter also summarizes reviews and feedback from the director, the actors and the design/technical faculty at The Ohio State University.

This paper, documenting a creative thesis project, is completed with a bibliography of works consulted and by the appendices which include sample preliminary and final costume renderings, selected patterns in scale, production photographs, and excerpts from the organizational paperwork a costume designer produces. All script references are based on the October 12, 2001 fifth draft of *Uncommon Clay*, with revisions added on October 30, 2001.
CHAPTER 1

PRE-PRODUCTION

The extraordinary production process of a devised work, which sets it apart from a new work, lies in a collaborative creation of the script. Whereas a new work is presented to the cast and production team as a more or less finished script, a devised work involves actors and designers aiding the playwright in the development of the script. Often the amount of time allotted for rehearsals is prolonged to allow for experimentation and exploration of ideas until they become solidified. Even then, some producing teams expect and encourage changes to continue throughout the performance period. This can be a very stressful and emotionally draining experience for all involved because ideas are more easily discarded than they are conceived.

The purpose of this chapter is to review the expanded creation period prior to production as it pertains to the costume design procedure. Uncommon Clay had an extended rehearsal process through the addition of a pre-production workshop. Spring quarter 2001 was dedicated to creating an ensemble out of student actors. This pre-production period allowed the actors to become more confident in exploring different approaches to express ideas rather than having ideas scripted. The casting for the workshop was to remain the same for the actual production the following quarter.
The production team met regularly as the workshop commenced. Several director-designer conferences also took place during this period. They helped to crystallize a production concept early in the process. Thursday nights during the rehearsal period were set aside for designers to work with the cast in experimenting with lights, sound and costumes. The results of the workshop were to be presented to an audience as a work-in-progress. No budget was allotted for this initial performance. Costumes had to be pulled from stock and altered in compliance with the overall production concept.

Production meetings during this phase were intended to monitor the devising process and to prepare for the showing of a work-in-progress at the end of the quarter. Not having been familiar with the art of devising, I attended the meetings with mixed feelings. On the one hand I was excited, not only to be designing such an interesting story, but to be a part of the creation process as well. On the other hand I was apprehensive of treading on unfamiliar ground. A sense of freedom when creating can unleash great ideas. It can also present a great paralyzing void where all the possible variants seem challenging to sort. Hence, the producer pushed to render a schedule that would establish due dates for designers and the playwright. It was assumed that the workshop would help Thompson to create a more or less finished script by the end of the pre-production period. A first draft of the script was distributed at the first rehearsal during the fall quarter. The writing process and refinement of the script continued up to a week before technical rehearsals and made it challenging for the designers to adhere to a presumed traditional production schedule.

During the early director-designer conferences, Thompson set the parameters for the production concept. She had specific ideas about the list of characters, visual key moments
and the overall mood of the play. She clarified that the play would be based predominantly on movement and not on text. Given the nature of the piece and the subject matter, it was clear that the visual elements needed to support the actors' freedom of movement, as well as a lyrical and symbolist environment.

Thompson wanted to tell the story of Camille Claudel. The character of Camille was to be portrayed by six different actresses showing the artist at various stages in her life. One of these actresses was to represent a manifestation of Camille as the constant sculptress, a figure removed from the story and yet connected to its theme. Supporting characters, such as Auguste Rodin, Rose Beuret and Paul Claudel, were to be highlighted from the ensemble. The ensemble was to represent living sculptures which at times turned into sculptors, asylum inmates and Parisian society.

During the month of April 2001, renowned mime artist Marcel Marceau visited The Ohio State University Department of Theatre for a two-week residency in response to an initiative by Thompson. During his one week of teaching mime workshops and one week of being motion-captured for the Lawrence and Lee Theatre Research Institute, the artist found time to attend an Uncommon Clay workshop rehearsal. He gave constructive criticism regarding movement and design. He asked Thompson how she intended to convey to the audience that six different actresses represented one person. Thompson replied that a scarf was to be passed from one actress to the next as part of the transitions, a device she had also used in her M.F.A. production. Marceau felt that this was not enough and that all the actresses should wear the same outfit. At the time I did not agree with him, thinking that
emphasis created through different hair color, makeup and choice of period in costumes would separate the Camilles from the ensemble and unify them as a group.

In these early design meetings with Thompson, she also mentioned that she might cast 2-4 children for the premiere, based on rumors that Camille had illegitimate offspring with Rodin. She envisioned that these children would be attached to one of the actresses portraying Camille via yellow ribbons to symbolize umbilical cords. Although this part of the story was omitted for the showing of a work in progress, it advised me that the costume design would have symbolic elements. I suggested trying to find a way to incorporate the ribbon motif into other parts of the design to create a through-line of this symbol. The director further described this key moment. After the children would run across the stage with the ribbons attached to their backs, the character of Rodin would step forward with an oversized pair of scissors and mime the cutting of the ribbons. Thompson went on to explain that some biographical sources suggest that Rodin hid their illegitimate children from Camille.

Thompson stated that she would like to see costume pieces of exaggerated scale and that she favored the use of masks. I proposed the idea of using a straight jacket for the asylum scene. The size of the sleeves could be increased by adding ribbon suspensions to the straightjacket arms. As part of the action, the ribbons could be pulled out of the sleeves, span the width of the stage and then be torn off the jacket to symbolize the separation of artist and art due to the incarceration. Thompson liked the idea and encouraged that sort of creative brainstorming to continue throughout the process. We further speculated on attaching ribbons to Sculptor Camille from the grid. After some time Thompson decided that she did
not like the image because it reminded her of a marionette and the idea was discarded. Nonetheless, in agreeing to use a long, rectangular scarf as a baton to be passed from one Camille to the next, the ribbon motif found its third manifestation.

The use of masks seemed to be appropriate, especially if they could be used to illustrate the difference between society and the artist, the artificial and the natural, deception and the truth. The character of Auguste Rodin lent itself to introduction to the audience in a mask. It would present him as a symbol of the traditional world famous male artist, a celebrity created by society. Furthermore, it was clear that in casting an African-American actor in the role of Rodin, the director was not concerned with historical accuracy. I figured that the audience needed to recognize the character of Rodin from the moment of his entrance and that this entrance had to be spectacular so that through the suspension of disbelief the illusion would continue after the actor removed his mask. I offered the idea to Thompson, suggesting that Rodin could be given a grand entrance, wearing a large cape, a mask and oversized soft sculpture hands. She liked the idea very much. Since I was taking a course in mask making during Spring quarter, I was able to produce the mask and hands as part of my class work, so that they could be used for the showing of a work-in-progress.

Looking back, it would have been difficult to create these costume pieces during the actual production period, because of the amount of time it took to make them.

The mood and atmosphere of the piece was evoked by these early images. Thompson told the design team that all elements of spectacle should be intertwined to create an “epic, mythical and big” stage picture. Key moments should be emphasized visually and audibly. The nature of the story, which was to illustrate the tragic journey of a female artist at the end
of the nineteenth century, and the nature of the proposed script, which was not text-based, but relied on movement and composition led me to deduce that the style best suited for *Uncommon Clay* had to incorporate elements of presentationalism, theatricalism and symbolism. A soberness and sadness was brought to heart by Camille's unfortunate fate. At the same time, her story offered a multitude of themes which could be explored: the controversy a female artist inspired in society at that point in history, the plight of an artist to make a living at any given time in history, the patronizing of artists, women’s suffrage, lost love and betrayal, to name a few. At that time I assumed that the director – playwright would eventually point me into the right direction, by stating which aspects of the story were to be highlighted and which themes to be selected.

In subsequent director – designer meetings Thompson expressed interest in having the ensemble actors dressed in minimal clothing with the rest of their bodies painted. She thought this would be the most effective method of making the actors look like sculptures. I set out exploring possible ways to answer this request throughout the workshop period. I conferred with the actors about the issue and investigated the cost of appropriate makeup and alternative paint materials. I also thought about how the same effect could be achieved through costumes. It seemed that a literal translation of visuals using realistic materials was unnecessary, since the rest of the production concept was headed toward a non-representational, symbolic style.

Lighting designer Kris Jones and sound designer Katie Whitlock developed a questionnaire for the actors to find out how the cast members related emotions to color and sounds. I also created a questionnaire to inform my costume design process with the actors'
level of comfort in relationship to how much of their body could be revealed on stage. I further inquired about any allergic reactions to makeup, paint or dye and asked what parts of their body were emphasized through movement. I was informed about their preference of being barefoot versus having footwear. The results of the questionnaire showed that all male cast members were willing to reveal 100% of their body, whereas female cast members' comfort level ranged from 0% to 80%. Some actors affirmed allergies to makeup and paints. I experimented with alternative materials such as rice powder and clay. Rice powder did not have the right consistency to cover the skin sufficiently to make a noticeable difference in appearance. The problem with clay was that once dried, it became brittle and flaked off the skin and released silica particles into the air that caused a health risk. After calculating the cost of theatrical makeup, such as Ben Nye and Mehron, and keeping in mind that the ensemble had to change into different costume pieces at times, hence exposing painted areas to wear and tear, it seemed that the use of unitards was the only reasonable solution. They were affordable and efficient, considering the amount of time actors would spend prior to performance getting ready.

Due to the workshop, I had the advantage of exploring the director's idea thoroughly before going into production. In conclusion, the choice to use unitards and only facial makeup was supported by the cast. Furthermore I decided to continue using drapes in addition to unitards for the final design to accommodate the actors' body image concerns.

The result of the workshop was a skeleton outline of the story told predominantly through movement and the beginning glimpses of spectacle that were presented on two consecutive nights at the end of Spring quarter. Due to the lack of a budget, I had pulled
costumes from stock. The costume studio staff helped with minor alterations and modifications to the straight jacket. The design reflected the conceptualization of the piece at this stage in the creative process.

Ensemble actors were given unitards augmented by chiffon drapes of different colors. Many actors feel self-conscious when put on stage in nothing but a unitard. The drapes helped to conceal unflattering body parts and they emphasized movement. Their hair and makeup were highlighted with white powder to create a sense of sculpture and to set them apart from the Camilles which all kept their natural hair color and skin tones. A list of makeup materials required for the desired look was posted for the actors. I found a suitable inspirational image in a fashion magazine. The director and I agreed that the makeup should emphasize the eyes since one of the most important artistic skills is that of observation. Sculptors, like painters, like theatre artists constantly study their environments through observation.

The six different actresses portraying Camille each wore a different back costume. As the characters each represented an incarnation of Camille from youth to old age, the costumes ranged from period (1870s) to contemporary. Young Camille wore a camisole and bloomers, letting her cape fly out of her hands as she ran onto the stage. Student Camille wore a unitard underneath a period bustle coat. She took off the coat to turn into a model for Rodin. Matron Camille danced a sexual encounter with Rodin in a polyester dress with a short skirt of multiple pleats. Crone Camille was forced into the straight jacket wearing a tight stretch velvet turtleneck shirt in black and a vibrant red long trained satin skirt which had a torn and soiled hem. Old Camille sat on a chair in the likeness of the last photograph.
taken of the sculptress outside the insane asylum. She wore a period, non-matching skirt and coat with a hat and what appeared to be slippers. A sculptor’s smock and apron defined the Camille, who was constantly sculpting upstage on an elevated platform.

I was intrigued by the idea of not treating Uncommon Clay as a strict period-piece. In fact it was important to me to incorporate modern elements into the costume design to relate to the audience that most themes of this story were timeless and universal. The struggle of the artist to make a living is still as crucial today as it was a hundred years ago. Women still are discriminated against and even suffer from injustice in many parts of the world. Hearts are still broken, betrayals happen, dreams collapse. The main focus of art, in Camille’s vision and in Shakespeare’s words, is “to hold the mirror up to nature”, to tell the truth. The importance of art needs to be reiterated in a time of budget cuts and media frenzy.

The supporting characters wore a combination of a unitard and a period costume piece. Rodin made his grand entrance in robe and mask, which were ritualistically removed by some ensemble members. Underneath, his character was defined by a sculptor’s smock. Paul Claudel, Camille’s brother, wore a black period coat with a narrow white collar to show his devotion to religion. Rose Beuret, Rodin’s common law wife, wore a period skirt and a loosely woven shawl. The Camilles and the supporting characters shared the same makeup design with the ensemble, yet their hair color was left natural. The actresses playing Camille, all except for Old Camille, agreed to modify their hair color slightly to achieve a chestnut-auburn hue.

The response to the showing of a work in progress was enthusiastic. Many audience members attended a post performance talkback session. Besides a general fascination with
the subject matter, and the mode of creating theatre, valuable feedback led to the refinement of the script and the design choices. Some spectators were confused by the multitude of Camilles. They did not understand the role of the constantly sculpting Camille for example. Others were fond of Rodin’s grand entrance and liked the presence of his mask and hands on stage throughout the piece. Everybody seemed to have a deep emotional response to the straight jacket staging as well.

Thompson, in a follow-up meeting expressed that she liked the direction the costume design was taking. She did not like the ensemble drapes as they reminded her too much of Greek sculpture. Inspired by her response, I set out to work on the final costume design, which I felt should be pushed more into abstracted modernism.
CHAPTER 2

THE PRODUCING SITUATION

Uncommon Clay by Jeanine Thompson was the first of five main stage productions during the 2001-2002 season presented by The Ohio State University Department of Theatre. Uncommon Clay was performed on a proscenium stage, Thurber Theater, which is housed in the Drake Performance and Event Center. It seats over 600 audience members. The proscenium is 22 feet high and 37 feet wide. The stage is 38 feet deep with a 12-foot apron extension over a hydraulic orchestra pit, which was to be lowered 4 feet for the production. The lighting system was ameliorated by the cutting edge technology of intelligent lights. This season marked the first year of a three-year pilot project partnership with Vari-Lite, Inc., which gave the department access to a variety of moving lights.

This chapter will examine the resources used to produce the costumes for Uncommon Clay. The costume studio space, storage, staff, budget and production schedule all have a great effect on the design, as well as on the final product. Design choices always have to be weighed against budget parameters, the amount of labor and the skill level of the costume technicians.

The costume studio is located on the lower level of the Drake Performance and Event Center. It is adjacent to the Green Room and the hallway leading to four dressing
rooms, staircase and elevator access to the backstage area. The studio equipment consists of five domestic and two industrial sewing machines, two sergers and two gravity feed industrial irons. Furthermore, three 45 inches x 75 inches cutting tables and multiple male and female tailoring forms of various sizes can be found in the space. Although no natural light flows into the room, the front door is situated in close proximity to a patio exit, which allows the designer to go outside to examine the color of fabric swatches in natural light. The studio also provides a well-equipped dye room, notions and tools used in costume construction, as well as small storage areas containing craft, millinery, makeup and wig supplies. A library for historic and technical reference is located in the studio’s office. Several filing cabinets contain period, vintage and modern patterns.

The resident Costume Studio Manager, who is in charge of all management aspects of the costume production, heads the staff. She works as an intermediary between the stage manager and the designer in the scheduling of fittings. While monitoring the costume budget, she oversees the process of construction and supervises graduate student teaching assistants and laboratory students.

One variable that the costume designer had to take into consideration was the enrollment of three new costume design M.F.A. students. Their skill level was unknown, although it was anticipated that they possessed basic sewing knowledge. Considering this, I decided to design the production in a modern, yet abstracted fashion, so that the built items could be minimal. Most of the story takes place in Paris, and Paris is renowned for its haute couture. I thought it would be appropriate to utilize this aspect in representing Camille’s character by interpreting her as a teen-idol, rebelling against the
norms of high society, their conventions and their fashion. A contemporary perception would have allowed for the majority of costumes to be shopped, with slight alterations performed as needed. This approach seemed appropriate in regard to the new staff and my ambition to relate the piece to an audience consisting mostly of undergraduate students. I thought it necessary to present the story to teenagers in visual terms that they identified with daily, such as MTV videos. I wanted to draw a parallel between the Parisian art community at the fin de siècle and the glamorization of contemporary bodies represented by images found in contemporary fashion magazines. The director seemed to like the idea, yet was apprehensive as I struggled to simplify and to unify the design. A week before final costume renderings were scheduled to be presented in the production meeting, she called a conference with my adviser, Dennis A. Parker and I. He suggested that I should keep the costume design based on the historical period, simplifying the design through abstraction. We agreed to use the silhouette of the late 1890s, keeping all the Camilles in a similar dress made of black fabric yet different textures. This turn of events made the production of the costumes more demanding, as more items had to be built. It is almost impossible to buy or pull period costumes from stock that are meant to fit into a highly stylized concept.

Given the arrival of three new staff members, the constructed garments of the costume design were based on two simple 1880s and one 1920s patterns. These patterns were a combination from a variety of different historical pattern sources. Several undergraduate laboratory students, who generally helped with hand sewing projects and
the painting of wigs, also supported the staff. All other dyeing and painting responsibilities were executed by the designer.

*Uncommon Clay* moved into the costume studio on October 1, 2001. At this point all major purchasing of fabrics, trims, and paints had to be completed. The show was expected to leave the studio on November 2, 2001, which provided an adequate 25-day construction time frame.

The costume budget allotted for this production was $2000. Dry cleaning costs were inclusive. Due to the highly stylized concept, only a few items, such as the period costume pieces given to supporting characters and the ensemble could be pulled from stock. Everything else had to be built or purchased in careful consideration of the budget parameters.

In the following chapters I will discuss how the design scheme evolved from the director's concept, how it was translated into visual terms in consideration of the producing situation, and how the process influenced the outcome of the final costumes.
CHAPTER 3

THE PRODUCTION CONCEPT AND DESIGN SCHEME

_Uncommon Clay_ is an original movement theatre work, which was conceived and directed by Jeanine Thompson. Her director’s concept from January 23, 2001, includes a synopsis of Camille Claudel’s life (1864 – 1943). It describes the artistic differences between Camille and Rodin. Although both artists’ work is similar, Camille’s has a heightened sense of emotion and life. Thompson further highlights the tragic separation of Camille from her illegitimate children by Rodin and her paranoid withdrawal from society, which made Camille eventually destroy her own sculptures and shortly afterwards resulted in her being committed to an insane asylum.

In _Uncommon Clay_, Thompson wished to explore the question of whether Camille was truly insane or whether her behavior was merely a natural response to her life’s traumatic circumstances. At the same time she wanted to bring “the majesty of her (Camille’s) life and work to the stage”. The script was to be based on letters Camille wrote in the asylum and her brother Paul Claudel’s writings.

For the costuming, Thompson envisioned clothes that would not hinder but enhance movement and reveal the shape of the body. She favored a basic costume for the ensemble, over which layers of pieces could be added for further portrayal of
different characters. The basic costume for the ensemble actors should consist of “a small bodysuit for men and women with a small top for women made out of ragged fabric for when they are portraying transforming pieces of clay”.

It is important to also mention some of the director’s views on scenery, as they greatly affected the costume design. Thompson asked for a performance area which is “transformed into the world of mud, clay, large pieces of sculpture, and podiums on which the sculpture exists”. She envisioned the stage floor to be covered in red dirt with water dripping from the grid onto its surface at the top of the show. The performance was to end with more water raining onto the dirt floor, which was then to turn into sand and finally shards of clay falling from the sky. Although she envisioned a striking visual image, the practicality of such a space and the disastrous effect such an environment would have on any costume pieces led scenic designer Dan Gray and me to lobby for an alternative to using natural elements in an overall production concept which was headed toward stylization and symbolism.

This director’s concept dates back to the workshop phase and was never updated in writing for the actual production. All consequent changes and elaborations to the director’s concept occurred in conversations between Thompson and the design team throughout the workshop and production phase.

The title *Uncommon Clay* suggests a story, which is out of the norm. The life of the French sculptress Camille Claudel was indeed far from common. The mere fact that she chose the sculpting profession, a life as an artist, was scandalous in a time when women were supposed to be wives and mothers. Although Camille achieved
acknowledgment as an artist, her situation depended on the benevolence of patrons and on Rodin who was responsible for many of her commissions. Camille’s quest for independence led her to an existence of hardship and constant struggle for recognition in a male dominated society. Camille was well aware of how much her success as a sculptress depended on the views of society, yet she chose not to be part of the elite circle Rodin and other artists frequented. In fact, her reclusive lifestyle led to much speculation and most likely harmed her reputation. It was foremost in importance to me that the costume design reflected this aspect of Camille’s life. Her defiant nature and continual rejection of whatever was considered appropriate in society needed to be reflected in her costume. I felt that the strongest contrast between Camille and society could be achieved by presenting society women in a heightened, artificial manner.

The costume pieces added to the ensemble for that purpose were chosen, because they distorted the silhouette of the female body most effectively. I based my choice of pieces on a combination of fashion styles from the 1880s to the 1890s. In *The History of Costume*, Blanche Payne describes the bustle: “Tournoures were in use through most of the 1880s, the most aggressively protruding supports dominated fashion from 1884 to 1887.” (530) I thought that a wire frame in shape of a tournoure could serve as one of the costume pieces added to the ensemble women’s basic garment. The development of the bodice sleeve into a more dominant shape in the 1890s inspired me to also use the silhouette of the Empire puff. Payne describes the development of sleeves: “Sleeves of the 1890s came in three major types, each with numerous variants. True leg-of-mutton
sleeves were full at the upper arm and shoulder but tapered gradually to the wrist. Empire puffs, conversely, were billowing sleeves mounted over a long, snug sleeve or worn short." (535)

Most of the story was to take place in the city of Paris. The script at this point did not reflect any society scenes, although Thompson had mentioned interest in perhaps presenting a scene set at a sculpture exhibition. I suggested the addition of a scene which would illustrate Camille’s first encounter with the world of Paris and its society, which was a life changing move catalyzing her career as an artist. I also lobbied for the potential exhibition scene, an idea also favored by many of the actors. It seemed to me that Camille’s secluded lifestyle and rebellious stance was best understood if seen in contrast to the busy and prescribed hustle of the Parisian society. As at the fin de siecle, Paris still is being celebrated as a center of fashion.

Thompson had stated in her director’s concept that she wished to bring the majesty of Camille’s life and work to the stage. She did not want the sculptress to be portrayed as a victim of society, or Rodin. Hence, Camille needed to have a look of power and beauty, which set her apart from the fragmented artificiality of society. Camille would have a more complete realistic costume of the period than the ensemble. A block of color on Camille versus a more disjointed use of color accents on the ensemble and supporting characters would further support this distinction. The use of costume pieces on the ensemble, such as a coat, a top hat or a skirt, was expanded to using a frame of a bustle and a set of oversized sleeves for society women.
I believe that the goal of art is to bring its witnesses closer to their humanity, to remind the spectator of his connection to all and everything through the self. To connect the audience to the strong spirit and devastating tragedy of Camille Claudel was to be the foremost goal of my costume design. Exploring the essence of characters and their ideals, their journey and relationships had to be translated into visual terms through presentational symbolism.

It was important to decide from whose perspective the story was to be told. Thompson stressed that Camille needed to be the focal point of the play. She decided to have Old Camille always present on stage, dressed as she was in the last photograph of her sitting outside the insane asylum. Thus, I concluded that the images of the story and the characters that propel it originate from Camille’s mind. The sculptress had been sentenced to thirty years of contemplation. The play would unfold visually as she might have seen it through memory and reflection. This opened up further possibilities in describing characters not as they truly were, but as how she would have remembered them. The interpretation of the ensemble as pieces of day, sculptures and fellow sculptors also relied on this perception.

I decided to limit the color palette to black, white and red in a range of values. Some limited use of shades of green and blue would create a contrast to highlight the limited palette. Black and white would create a highly charged contrast representative of the struggles Camille had to endure. Black would become a symbol of isolation and power, severity and the burden of the weight of life. White would symbolize freedom and femininity. Red in its highest intensity would be a sign of madness. It was used
sparingly in Crone Camille’s dress. Burgundy was used for Matron Camille’s giant cloak from which she “bore” the children. A soft pink was to be used for a long rectangular scarf, which was passed on from one Camille to the next as a “baton”. The scarf fabric also was to have some metallic threads to evoke a magical quality. The basic costume of the ensemble members consisted of a unitard augmented by a drape. It was agreed that this color would have to be of a high value and reminiscent of sculpting material. I found a picture of a marble sculpture, which showed a beige color with grey and orange shadows. Thompson liked the image and we decided to use the same color combination for the ensemble costumes. I also liked the combination of hues and thought that their high value would provide a nice canvas for the moving lights. In contrast to the Camilles dressed in blocks of black, the ensemble would seem more agile and changeable, moldable like clay.

Thompson informed me that all of the Camilles would essentially be on stage the whole time to witness each other’s part of the journey. I suggested the idea of having each Camille, as she was done with her part of the story and had passed on the “baton”, change out of her black dress into a white slip to signify symbolically her deliverance from the past. The director liked the idea very much. The flowing white slips would make the Camilles look like spirits, free and unharmed by the tragedy which befell them. This would symbolically give more power to the character. The costume change, which had to happen on stage, demanded that the dresses worn on top of the slips be easily removable.
The silhouette of these dresses was to be based on the 1890s. In its abstraction, details such as trim, skirt length and closures would be omitted or modified to necessitate character interpretation and functionality. Although I had at first envisioned the play set in a contemporary, yet abstracted fashion, the decision to link the story to its historical origin, suggested by the director and design adviser, did not change the costume design’s objective to interpret characters in association to universal themes. The task was to make a historical time period seem powerful and relevant to a modern audience. I hoped that the use of symbolism and abstraction would create images that excited young people. Selected fashion elements of the time period were heightened or curtailed according to character interpretation. Even the hair and makeup design showed signs of stylization.

The design element of line was used to help express character both in the silhouette of the costume, as well as in its internal spaces. Line also appeared in exaggerated form as a symbol of connection, like the ribbons emanating from Matron Camille across the stage to the children and the ribbons being pulled out of the straight jacket sleeves by the ensemble. This symbolic link would be seen again in the long rectangular scarf passed from one Camille to the next as the story moved along. Line became an important tool to distinguish each Camille from another, which will be addressed in more detail in the following chapter. The drapes of the ensemble were designed to create soft, curved, diagonally directed lines, suggesting movement and pliability. Later in the play, the smooth silhouette would be broken up, as the drapes would be exchanged with ragged pieces of cheesecloth in the asylum scenes. The continuity of the body shape, which had been supported by a drape, was to be shattered.

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by thick, black straps of elastic with pieces of tattered cheesecloth attached, to symbolize the breakdown of the body as a holistically aesthetic ideal.

Because Uncommon Clay tells the story of a sculptress, conveying to the audience the highly tactile nature of this art form was a very important goal of the costume design. Fabrics had to be chosen which through their texture, visually appealed to the sense of touch. An amalgamation of different structural textures, both inviting and repelling to the touch had to be created. This means that texture had to be inherent in the fabric. The use of patterns and trim was to be minimal. The ensemble had to represent the sculpting material. Micro suede, a man made fiber combed into a nap, had a soft, velvety quality and a light, flowing hand. It was to be the perfect choice for the ensemble drapes. The micro suede had the visual/textural quality of wet clay. The earthy quality of the ensemble as sculptures was to be contrasted by the use of metallic fabric trims adorning the framework of busles and giant puff sleeves made out of translucent plastic for Parisian society women. The different manifestations of Camille were also defined by a variety of textures. To illustrate the journey of the character from young to old, amateur to master, whole to broken, the intensity and amount of textures was to be increased from one Camille to the next.

Scenery, lighting and sound completed the highly stylized world of the play. The set designer, Dan Gray, proposed a large, open playing area, which allowed for movement sequences involving the whole cast. The back wall consisted of a large window, which created the feeling of a sculpting atelier. Furthermore, the wall included the part of the back of a gigantic female sculpture. The material of the sculpture was to
represent dark, almost black bronze. The goal was to transform the stage into an oversize sculpting studio. The sides of the stage were to be dressed in legs of muslin, into which the red clay color of the floor treatment was brushed. Gray had achieved a compromise with Thompson by using color and texture to symbolically represent the soil. The concept of rain was replaced by shreds of letters, representing Camille's correspondence during the asylum years, falling from the grid at the end of the show. Hence the concern for costumes and actors being put in jeopardy by water and shreds of clay was eliminated.

The lighting was to be very sculptural in nature and much sidelight, commonly used in dance, was to be utilized. Kris Jones, the lighting designer, has a strong background in lighting theme parks and musicals. He likes to focus on the use of color as an element of expression. Since he was also working on Uncommon Clay in partial fulfillment of his M.F.A. thesis, I wanted the costume design to likewise accommodate his creativity by using patterned fabric sparingly and by creating costumes mostly in blocks of neutral colors. This gave him the opportunity to use a lot of color and pattern through lights. Through the lighting Jones sought to create moments of isolation and dramatic movement. One of these special key moments occurred when Rodin wrapped Camille in a long shawl. The plain shawl fabric was purposely chosen to act as a canvas for the moving lights. The lighting designer's approach to illustrate Camille's journey was to open the show with colorful lighting to represent the creative potential and hope Camille held as an artist. Throughout the play, the lights would be slowly drained of color, until a harsh contrast of cold, white light was achieved.
Overall, *Uncommon Clay* had a dark, somber mood. The exaggeration of shapes, abstraction for symbolic effect, and the use of costumes to reveal the inner state of characters, all led to a style that was expressionistic in quality. The world of the *fin du siècle* in Paris was a storm of opposing forces in literature, philosophy and art. Man oscillated between passion and reason, the real and the ideal. Rodin and Camille were also swept up in the simultaneity of two worlds. Thompson wanted to explore the difference in their approach to art the struggle between the conceptual and the representational. In the following chapter I discuss how the costume design aided in this endeavor.
CHAPTER 4

CHARACTER ANALYSIS

*Uncommon Clay* tells the story of Camille Claudel, an extraordinary sculptress. Her life style was in contrast to the norms of society. As an artist/rebel she valued solitude and reflection as tools to help her create truthful art. Her ideal of beauty was not to be found in changing the original subject according to classical standards of aesthetics and proportion, but in bringing out the subjects' inherent nature. She was able to look beyond the rough surface of a rock to find beauty in its essence. Although her work seems to be overshadowed by her association as pupil and lover of the great sculptor Auguste Rodin, she was an impressive artist in her own right.

The character of Camille was portrayed by multiple actresses, each showing her at different stages in her life. As a group they had to present the unifying aspects of Camille's character, which were common to all. As individuals they had to show diversity in age, social status and character evolution. One by one they had to show a progression of the character's journey. Each step of the story left its mark on the character.

To convey to the audience that six actresses were phases of one character, the director suggested to introduce them all in the same dress at the beginning of the play. They came forth from underneath a large piece of cloth that was the color of red clay.
and matched the stage floor. They each emerged in a muslin dress, which had a wide hemline of the same red paint bleeding upward, like flames. The flame pattern was repeated in the scene design at the bottom of the muslin legs on either side of the stage. It symbolized the strong connection Camille had to the element of earth, the red clay in which she had found her calling. In slow motion the actresses peeled out of, what I labeled the unit dress, which had a center front opening kept closed by just a few snaps and a tie belt. It was based on a yoked period pattern. I liked the simple silhouette as it reminded me of an elongated sculptor’s smock. Period details were omitted and the size of sleeves and overall fullness of the dress was increased to accommodate the underdressing.

Although the six different actresses had different body shapes, they were visually linked through the base color and silhouette of their costumes. The auburn color of their hair further related them visually. Current Camille represented Camille as an old woman. Her appearance was based on a photograph taken of her at age 79 in front of the insane asylum. Her hair color was gray and her costume was a combination of a black period skirt, a white blouse, a black woolen coat and a black, small brimmed hat. Her costume had the highest degree of reality because it was her mind, which made this story come to life in retrospect. Current Camille also had a natural, non-stylized makeup, which set her apart from the rest of the Camilles.

Sculptor Camille presented the other end of the reality spectrum. In black leggings, a light gray smock and a dark gray apron and hair scarf, she was the furthest removed from the period look. The sleeves of the smock were rolled up to symbolize a
constant readiness to work and sculpt. She represented the side of Camille that made her do what she had to do. Camille could have chosen a much simpler, more comfortable life. Instead, she opted to follow her dream against all odds. One of the ensemble members in the exhibition scene points out that: “she works independent of the clamor that may arise around her, she thinks only about sculpture. She goes on! She belongs to the race of heroes!” (15). Sculptor Camille symbolized the driving force behind this conviction. She did not represent a part of Camille’s manifested character, but her spiritual catalyst. This aspect was highlighted by lightly powdering the actress’ face with Ben Nye Lumiere gold powder.

The four “action” Camilles had the same auburn hair color, slightly more red than Camille Claudel’s natural color, to symbolize the passionate, fiery nature of her character. Their makeup was stylized with eyes framed by thick black lines and the shape of lips enhanced by a dark burgundy hue. I had found an advertisement for clothing in a modern fashion magazine and the models’ faces intrigued me as they reminded me of early silent film stars. They could not speak, just like Camille who was denied a voice once she was incarcerated. Her memory, like a movie was unfolded in *Uncommon Clay*. The evocative research had inspired me to utilize that image for the makeup design. Camille was a striking beauty in her youth and the makeup design, although stylized, was adapted to bring out the individual actress’ aesthetic features without making them appear grotesque. Furthermore the makeup design supported the convention that a good artist always is an observer and that a sculptor spends hour upon hour studying his or her subject. Therefore, the makeup design emphasized the eyes.
Throughout history many people have considered the eyes to be the mirrors to the soul and Camille had a deep and solemn soul. The mystery she created through her solitary aloofness led some to believe that the true depth of her inner self was indeed an abyss, which swallowed her sanity in her advanced years. The character of Paul Claudel, Camille’s brother, describes this aspect of his sister’s personality in the play’s exhibition scene: “Sculpture expresses the need to touch. The almost maternal joy of possessing the plastic art between his hands, the art of modeling, like the other arts, withdraws into that solitary room where the poet shelters his forbidden dreams. Camille Claudel is the first practitioner of this interior sculpture.” (15). No better color, or non-color, but black could represent that aspect of her personality.

The silhouette of their dresses also affiliated the four “action” Camilles. Although each dress slightly differed from the next, most were based on the same 1880s period pattern of a four-dart bodice and a five-gore skirt. In the abstraction of reality, the size of the gigot sleeves was kept small and trim was omitted in order to illustrate that Camille was not the least bit interested in following the fashion ideals of her time. This also distorted the natural form of the human body. In addition to her defiant nature, Camille was never wealthy. She was raised in a modest family in the French countryside of Villeneuf. Even after having established herself as an artist in Paris, she never reached the financial independence Rodin enjoyed. Therefore, the abundance of trim and lace associated with the end of the century high fashion was omitted. I wanted Camille’s costume to appear somewhat incomplete, as if the character was yearning for something, yet remained unfulfilled. A sensation of incompleteness can also be found in
Camille’s sculptures, as one of the critics in the play’s exhibition scene states: “What strikes one in the work of Camille Claudel is its incompleteness. Perhaps this is what makes it so moving – like a ghost of a beautiful gesture, a feeling prematurely broken off. All of her art is stamped with this quality of absence which must have been a profoundly embedded characteristic of her soul.” (15) In a striking contrast to the black dresses was the salmon colored, slightly metallic scarf. It was long enough to be worn for example as a headscarf or sash tied around the waist. Because of its high value and reflective quality, it stood out from the dark, light-absorbent fabrics beneath it. It had a soft, translucent quality, which softened its flashiness. The scarf presented an easily recognizable baton – an ephemeral lifeline from one Camille to the next.

The first Camille to play her part of the story was Young Camille. Thompson describes her as being 10 to 17 years old, “energetic, precocious and tomboyish”. I had found the illustration of a child in a late 1890s Delineator magazine. It showed a jumper dress on top of a chemise with long puff sleeves and bloomers. Granted, this was not something a 17-year old would have worn, but it seemed important to stress the point that Camille had found her calling at a young age and so in a seven year range I chose to depict a very young, impetuous Camille. Black, wool-like fabric was gathered into fullness for the skirt, which started at the empire waist bodice. The neckline was adorned by smocked, black sheer fabric, which also appeared in the jumper’s short sleeve ruffs. The chemise appeared as fake, white, long puffed sleeves. In fact, the white sleeves and the hemline of the white bloomers peering out below the dress were focal points of the costume through their high value. Arms and legs are the propellants of mobility in a

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child and the slightly oversized sleeves pulled focus to the actresses’ hands as she sculpture the river mud into a likeness of her brother. Furthermore, the stark contrast of black and white created a sense of tension and energy. Young Camille’s hair was worn loose and fell down her back in soft curls, moving as she moved.

The next part of the story introduced Maiden Camille. The director described her as 17 to 24-year old sculpture student who “moves to Paris to study, where her developing passion for sculpting is transferred to the Teacher, who becomes her first lover.” Thompson further describes her as having “youthful energy and vitality” and “displaying a deft hand and a fine eye as she discovers her own artistic vision.” Hence the hemline of her dress was kept slightly longer than Young Camille’s, but not as long as Matron Camille’s. I wanted to show her evolution into a teenager. Unlike Young Camille she needed to be more graceful, assured and hardened, having realized that her dream caused a separation between her and her mother, her sister, and society in general. This insight at an early age, combined with her fervor would also give her a sense of austerity. A simple elegance paired with the ever present boldness translated into a more form-fitting, period dress made of classic wool, which had a slightly heavier hand than the jumper fabric. The previous whimsy of white in Young Camille’s costume now appeared in a collar band and belt. The intensity of white was toned down by a gathered overlay of black sheer polyester-chiffon. Those pieces created two obvious horizontal lines, implying stability and assurance. At this point in her life, Camille had one goal in mind and one only: to become a sculptress. Her father’s decision to move the whole
family to Paris in support of his daughter’s aptitude tore the family apart according to Paul. “And then the cataclysm of the family occurred.” (10)

Maiden Camille was also seen as one of Rodin’s models. Thus the actress was underdressed in a flesh colored leotard and tights. She stepped onto the modeling platform holding an abundance of sheer white fabric to cover her “naked” body. The director favored including real nudity in the show to illustrate the sometimes-sexual exploitation of the models. As she discussed this issue with the individual undergraduate actresses, she discovered that they felt awkward with the proposal. In consultation with the actresses, Thompson and I concluded to use unitards without drapes to symbolically represent nudity. This solution also supported the stylized production concept.

Matron Camille was, according to Thompson’s vision, “possessed with a strong sense of success and passion. Her work and her sexuality come into its own. The edges begin to fray, however, when Rodin, her mentor and lover, takes her children from her.” Although Matron Camille, just like Maiden Camille, boldly advanced, her shape was softer and more graceful. Her dress was made out of a more pliable fabric. Black velour, which had a velvety quality, was used for the bodice. Her skirt reached almost to the ankles and helped to elongate the figure visually in order to make the actress appear more graceful. The silhouette of the skirt was further softened by a black lace tunic, which loosely draped around the actress’ hips. Pieces of fabric in different textures, slightly reminiscent of skirt decorations of the period, were used to help suggest the character’s accumulation of artistic experience, but also the beginning of the fragmentation of her mental state.

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Matron Camille also appeared in the exhibition scene. She used a black half mask on a wooden dowel, like the Parisian society men. The society women had pink lace masks. Camille followed society's etiquette only to a certain point. At the end of this scene, she threw the mask down, signaling a final breaking point with the artificial qualities of the Parisian society.

The sexual relationship with Rodin also occurred during this phase of Camille's life. In a scene in which they performed a sensual, ritualistic dance, Matron Camille was seen wearing a unitard covered by an oversize, soft sculptor's smock, resembling a nightgown. This was the only time we saw one of the action Camilles in such a high value of color other than the white slips which were brighter. Camille's affair with Rodin lasted over ten years. Camille ended it after she finally realized that Rodin would never validate their relationship publicly. The hope of legitimizing their relationship was in vain and symbolically extinguished at the end of the scene when Matron Camille entered the acting space covered in a large, trained cape. It was a brilliant shade of burgundy to symbolize the blood relationship with her children. The fabric used for the cape stunningly reflected the light. Long wooden dowels stiffened the center front facings of the cape opening. As the actress raised them, the cape also rose into two giant wings, revealing three puppet children huddled around her.

It was decided following the workshop that puppets would be used to represent Camille's children. Three of the ensemble actors manipulated body puppets, which were strapped to their feet and connected to their hands via dowels. Thompson's idea to use soft sculpture puppets instead of real child actors fit perfectly into the presentational
production concept. Once revealed by Matron Camille, the children then separated from their mother and ran across the stage dragging gold ribbons behind them. The ribbons were attached to Matron Camille's waist and symbolized umbilical cords. Rodin then stepped out of the shadows with a giant pair of scissors and mimed cutting the cords. At that point the ensemble actors disengaged their ribbons and let them flutter to the stage floor as they disappeared into the stage wings. Matron Camille collapsed and the cape fell over her body.

Crone Camille represented the sculptress at a stage when, according to Thompson, depression and paranoia had channeled her artistic passion into a "darker place." Camille had become more "frantic and frenetic." This development in character was embodied in a dress that showed the least resemblance to the period silhouette. The center front opening of the bodice signified a diagonal lightning bolt pattern. This asymmetrical balance suggested high energy and movement. The hem was tattered and tapered into a ragged train to help suggest the decay of the character. As with Matron Camille, Crone Camille had added pieces of fabric with different textures suspended from her waist. The large period gigot sleeves were used to help create a sense of top heaviness and instability. To add further to the frenetic quality of the character, her hair was partially undone from its controlled chignon style, which is a low, tight bun. Her face was the most pale compared to the other Camilles and gave her a somewhat grotesque appearance. This Camille had reached the height of fragmentation. Former elegance and assertiveness had given way to disarray and confusion. The script dealt with the question of Camille's madness by showing the character at different mental states at different parts
of her life. Mental breakdown occurs when these parts are separated from each other beyond the point of communication. This is illustrated by Current Camille’s exclamation: “It’s coming. It’s starting. I can’t hear the others.” (21)

Crone Camille changed into her asylum costume on stage. The costume was worn under her dress, which had the straight jacket on top of it. Her dress, which she had unfastened under the straight jacket, easily came off once the jacket was removed. She then stood revealed in an informally balanced, short tutu. Triangular pieces of black net were stitched to it. These net pieces created a sense of nakedness and vulnerability. They represented the sad remains of the once bold and powerful shape of the black Camille dress. Paul Claudel describes his sister in the scene: “This young nude girl is my sister! My sister Camille, imploring, humiliated, on her knees, this superb, this proud young woman had depicted herself in this fashion!” (25) The black net pieces were stitched to a base garment made of the same light beige, micro fiber suede as the ensemble drapes. The high contrast in value made the costume appear dynamic and dramatic. It also created emphasis through its contrast to the rest of the asylum inmates’ costumes and highlighted Crone Camille.

Once each of the four action Camilles had completed their journey, they appeared in a white satin slip with a pale blue, sheer overlay which visually referred to their delivery. Slight modifications to the basic silhouette of the slips was achieved by altering the sheer overlay to have a resemblance to the antecedent individual dresses. Young Camille’s slip was a soft jumper with an Empire waist. It was the shortest of the slips to represent youthfulness. The other slips were based on an elegant 1930s bias cut pattern.
Maiden Camille's blue overlay formed a bias cut from the neckline. The open neckline contrasted the former high standing collar of the black dress. Matron Camille's blue overlay was draped diagonally across her upper torso, revealing more of her white slip. Croze Camille's overlay was suspended from underneath the bust and split into two angular, overlapping pieces. The disorder of her black dress was replaced by this delicate geometrical arrangement.

Thompson stated in her director's concept, that she wished to treat Camille's madness with ambiguity. The question of whether the artist was truly mad or just emotionally responding to threats of society, a failed love relationship, the forced separation from her children, and the death of her beloved father was not to be answered in this production. The question of whether Camille found the balance between the ideal and the realistic in her sculpture would also remain unanswered. The only piece of sculpture she created in thirty years of forced exile, was an ashtray. During her productive years, Camille found strength in solitude and silent reflection. One can only hope that this helped to console her during the asylum years.

Even Current Camille, at the end of her memory play, joined the four liberated Camilles who appeared like ephemeral spirits in their flowing slips. She shed the spent and sad image of an old woman by taking off her garments to expose a white cotton slip. The aging skin of her arms was proudly displayed. Aging is part of nature. Just like the sculptress had found beauty in her work Clotho, the sculpture of an old, naked woman that caused much controversy because of its realism, so the audience could find beauty in this aging actress. The image of Camille that the audience was left with at the conclusion

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of the story, was one of lightness, freedom and beauty, because of the slips. Throughout the performance Current Camille repeated the sentences: "Once I was young. Once I was beautiful." This bittersweet memory was also manifested visually at the end of the play through the slips. I wanted the costume design to confirm Camille's statement as the final image, representing Camille as a victor, not as a victim.

The supporting characters were Auguste Rodin, Paul Claudel, Rose Beuret, and Louise Claudel. As a group of characters, they were a bridge between the world of the Camilles and the world of the ensemble. They achieved this by wearing the same unitards as the ensemble and by wearing period costume pieces. Their hair color, unlike the ensemble member's was left natural.

The character of Rodin, besides representing Camille's lover and teacher, also was treated as a symbol of the successful, glamorized male artist of the time. Rodin was introduced by a larger than life image. He wore a large, heavy robe, a mask created in the image of Camille's bronze bust of the sculptor, and had a pair of oversized soft-sculpture hands. The robe fabric had a coarse texture, which resulted from the loose weave of thick woolen fibers. This quality along with a dark shade of forest green evoked a sense of earthen roughness and harshness. Art critics have described Rodin's work in similar terms. In addition, they have attributed his sculpture with a stiffness and artificiality due to his adherence to following classical ideals of aesthetics. Because of this, Rodin deviated in his art from realism. He idealized his subject matter as opposed to Camille who found beauty in the natural. The mask symbolized Rodin's connection to the artificial and his rapport with society. The mask was made out of moldable friendly
plastic and speaker wire. The giant sculpted hands, which attracted attention not only through size but also the high value of the beige muslin, were an obvious connection to the character's profession.

Rodin "the man" emerged from this disguise in a costume representative of the romantic ideal of a Renaissance lover, born out of Camille's memories. The image of Rodin had to be striking and appealing to verify Camille's passionate obsession with the master. Therefore, the actor wore a poet's smock, made out of white lycra, which had a heavy, yet very soft and pliable hand. It draped over the actor's muscular upper body like a second skin and enhanced his movement. The generous sleeves highlighted the movement of the actor's arms and supported his grand gestures. Rodin's celebrity status in the Parisian society was also represented by the poet's smock. The highly reflective fabric and open, deep V-neckline with undone ties slightly evoked a resemblance to a 1970s macho disco king. Rodin had the elegance of a romantic prince and the flashiness of a pop star.

Rodin also symbolized sexuality. During the sensual dance ritual with Matron Camille, the man appears as just a man who was stripped down to his dance leggings. This was the only time that such an amount of skin was revealed by an actor. The leggings had been dyed and painted like the ensemble unitards. Rodin looked half like a sculpture, half like a man.

Paul Claudel, Camille's younger brother, was a poet and writer who rose to the position of a diplomat for France. Thompson describes the character: "Paul Claudel is an intellectual and a gifted writer. A moving orator, he becomes deeply religious after a
conversion experience. He is conservative, ordered and organized.” A black, woolen period coat, whose simple and tailored structure had the quality of a uniform, thus defined the character. In order to give the coat a clerical air, the narrow standing collar was edged on the top with a thin, white ribbon. A formal symmetry in his costume supported the character’s need for order.

Rose Buret and Louise Claudel wore period skirts over their unitards. Rose’s skirt was a dark blue, watercolor, to symbolize her responsibility to keep Rodin’s clay sculptures moist. Rose viewed herself as a victim. Therefore, she also wore an old, net-like shawl. The black shawl resembled a spider’s web. Rose was trapped in her fears of abandonment, as illustrated in this passage: “I raised my hand and swore that I would follow him to the end of the world and the end of life, and that I would serve him in all things. I realize that I gave him something that no one can live without — my soul, my young vibrant soul.” (11)

Louise Claudel, Camille’s mother, could be seen in a bold silver-gray skirt and cape. She was a stern and dominating figure. She also was a woman of high standing in society. Her skirt fabric evoked a sense of propriety and wealth. It was smooth, reflective and had a strong, crisp hand. The fabric also displayed a large fleur de Lille pattern, a longtime symbol of France, which symbolized Louise’s devotion to tradition, pride, and outward appearances. The pattern itself became a symbol of Louise since it was the only one used in the costume design. Due to the large scale of the motif, the pattern seemed bold and dogmatic. It appeared to be out of place in the world of Camille and had a threatening effect.
The ensemble completed Camille’s world. The high value of their costumes contrasted the darker silhouettes of the main characters. The simplicity of their costumes and a monochromatic color palette unified the ensemble and made the spectator find greater interest in the more dramatically detailed costumes of the main characters.

Variety in the ensemble was achieved by the application of differently styled wigs and the contrast of male and female gender costumes. On top of their unitards, the ensemble women wore diagonally draped tunics with short skirts. The scalloped hem of the skirts created a silting rhythm. The ensemble men wore pieces of fabric, which were diagonally draped across the upper torso on top of their unitards. These drapes had a casual and playful quality, which supported the function of the ensemble to represent the potential of works of art waiting to be created. The smooth, silky texture of the microsuede used for the drapes, as well as the unitards, which had been painted to resemble stone, created a tactile effect. This completed the design and I was now ready to proceed with the costume production process.
CHAPTER 5

THE PROCESS

The costume design and production process for *Uncommon Clay* was unique. It was defined by the effort to meet the demands of a devised work. The production schedule had to be flexible in order to support the process of not just presenting, but also creating a work of theatre.

The usual procedure for mounting the first production of autumn quarter starts with the director's concept, which is presented in late spring. The play is researched and designed in consultation with the director during summer break. Preliminary sketches of the costume design are introduced at the first production meeting in the fall. The final design renderings are presented the next week. Upon approval of the design, the costume designer and Costume Studio Manager meet to discuss the budget and construction schedule. Before the official 25-day construction period begins the following Monday, all fabric has to be purchased and the majority of stock items have to be pulled.

*Uncommon Clay* was presented as a work in progress at the end of spring quarter. The workshop gave the design team a chance to work on a movement piece structured by a rudimentary framework of scenes. A chronological list of scenes and some passages of
text generated by Thompson and a few actors were the beginnings of the developing script. In addition, notes taken by the designers during rehearsal presented the basis for the further design development.

During the summer months a valuable exchange of e-mail and phone calls kept me in touch with the director. Thompson updated me with further conceptional and specific costume related ideas. As I started to assemble the pre-production organizational paper work, such as the preliminary costume plot, action chart and character analysis, I was able to call Thompson with questions about casting and the distribution of roles. We had discussions about the characters, defining them more specifically based on both of our continuing research of biographical sources. Thompson reminded me that some questions would have to remain unanswered until they were solved in the rehearsal process with the help of the cast. I realized that I could not generate concrete charts at this point since the script was still being developed. My focus in the costume design process thus moved to searching for visual images and fabric that defined the characters and supported the design concept.

At the first production meeting in the fall, the design team received the first draft of the script and I presented a preliminary costume design via visuals drawn from contemporary and period research. I was still struggling to create unity within the design. Although presentational modernism was well suited to present the main characters, I had difficulties integrating some of the supporting characters and the ensemble into the concept. I had also started to question the use of unitards and drapes for the ensemble because they did not seem to fit into a contemporary environment. I suggested an
alternative which I thought would make the design more consistent. Thompson, although enthusiastic about design ideas and character interpretation, urged me to return to the original ensemble look. Scene designer, Dan Gray, advised me to simplify the costume design. A few days later, Thompson called me for a meeting with costume design adviser Dennis Parker. The three of us discussed the current costume design proposal and concluded that costumes based on the historical time period would be better suited to unify the design and clarify the story. I had no difficulty in integrating the idea of theatrical abstraction into a period based concept since characters and key moments in the action were well defined by now.

Final renderings of the main characters and the ensemble were presented the following week. More renderings were added as role distribution and scene transitions became further solidified in the rehearsal process. Thompson approved the new costume design choices. After the budget meeting with the Costume Studio Manager, I proceeded to buy fabric and pull items from stock. I often encouraged Thompson and the other designers to take a look at newly purchased fabric, pulled items and items in the construction process so that everybody could remain up-to-date in the costume production process.

Open communication between the designers and director was crucial during the rehearsal period. Changes made in casting and staging are usually noted by the stage manager in the daily rehearsal reports. The stage manager for Uncommon Clay happened to be an inexperienced student, filling in the position as a replacement for the original student stage manager. Notes on the rehearsal reports were often incomplete or unclear.
and I found out that attending rehearsals kept me better informed about the creative script development and immediate costume needs such as rehearsal costumes.

Because many characters were to change costumes on stage, rehearsal clothes representing these costumes were necessary so that the director could work on efficiently blocking transitions between scenes. Additional items, such as a rehearsal scarf used as the "baton" among the Camilles, a muslin cape for Mme Camille and a robe for Rodin, were equally essential as they influenced the actors' movement. Shoes for the Camilles were fitted and provided for rehearsal. Costume props such as masks, a parasol and cane were also given to the actors.

Fittings became another valuable source of updated information. Many actors were enthusiastic in discussing their role. They shared their discoveries in character development and movement. It was exciting to be able to support their individual role, for instance, placing the asylum rags on parts of their body which enhanced their character's specific gesture and stance. It also proved valuable to discuss costume changes in order to accommodate smooth transitions. During the first fitting with a male ensemble member, I made the discovery that the artfully draped fabric piece on top of his unitard, as designed in the rendering, did not allow for the maximum freedom of movement. The draping was immediately simplified and the director was informed of this visual change in the design.

In another fitting, the actress portraying Rose Beuret informed me that she would also be representing Camille's sculpture Clothe in the exhibit scene. She showed me a picture of the sculpture and I proposed that a large piece of dyed chincha, a gauze weight
cotton which falls into primitive pleats when it is dyed, could represent the rough and high relief texture of the sculpture. Thompson liked the idea and the fabric was adjusted on the actress at her following fitting.

Since the ensemble costumes needed to be unified, a large amount of the same fabric had to be found for their drapes. Usually a large amount of fabric is purchased via catalogue from a wholesale supplier. The choices available are limited to standard fabrics based on customer demand. None of the limited number of catalogues we had in the costume studio contained fabric swatches with qualities for which I was looking. I had found a very suitable fabric made out of micro suede at one of the local fabric stores. Being some yards short of the amount I needed, I called fabric stores around the city to see if they happened to have more of this micro suede. Luckily I found additional yardage at another store. It did not amount to the total yardage budgeted, but the Costume Studio Manager was confident that all the drapes could be built from what was located. It was also fortunate that the revised drapes of the male ensemble members required less fabric than what was originally estimated. Since most fabric stores had adjusted their inventory in preparation for the upcoming Halloween celebrations, I was able to choose from many interesting theatrical fabrics at affordable prices.

The unit dresses and Matron Camille's cape also required a large amount of yardage. Inexpensive textured muslin was purchased for the unit dresses. Muslin is a fabric that almost every fabric store has in stock. It would have been possible to order through a catalogue, but purchasing it at a local store was speedier and the dresses could go into production sooner. The actress portraying Matron Camille had been rehearsing
with a cape made out of muslin and we discovered that it was too heavy. The cape fabric needed to be lightweight, have a more interesting texture than muslin and be wide enough to simplify patterning. If the fabric was not already red, it would have to be able to be dyed. With the help of the Costume Studio Manager, I found a suitable scenic fabric in a catalogue, which came close to meeting all the requirements.

None of the shoes pulled for the Camilles were used in rehearsal. The actresses were more comfortable working barefoot and in light of fast, on stage costume changes it seemed reasonable to strike them. The actress portraying Current Camille suggested using slippers for her character. They could be preset at her station on stage and she could easily slip into them as she finished her transition from unit dress to the visual interpretation of Camille as an old woman outside the asylum. I still wanted to use boots for Constant Camille as a safety precaution, because she had to break a piece of sculpture on stage. None of the boots in stock fit the actress. I thought it would be time efficient to shop for boots together. Due to conflicting schedules, a shopping date was difficult to arrange and Thompson suggested waiting until technical rehearsals to find out if the breaking of the sculpture endangered the actress. A simple pair of pull-up boots was built out of vinyl as a backup. They were discarded after we found out that foot protection was not needed.

It was clear from the start of the production period that time was a precious commodity. After the budget meeting and the pulling of costumes from stock were completed, the number of to-be-built items became solidified. Ten dresses, four slips and one bodice, all of which were based on simple patterns, and nine draped ensemble
costumes had to be constructed in addition to three bustle frames and alterations to unitards and existing stock items. Construction responsibilities were divided among the staff. Each GTA was responsible for the cutting and assembly of a select number of garments. The Costume Studio Manager built or prepared all garments that required a more advanced skill level. I was responsible for the production or set up of any draped items such as, the ensemble costumes, Crone Camille’s asylum dress and the ensemble’s asylum outfits. This plan worked well in theory.

A week and a half into the construction period I was surprised to discover that the cutting and alteration process was alarmingly behind schedule. The three new costume graduate assistants were overwhelmed by their responsibilities. Lack of experience and an unfamiliar work environment had affected their productivity. Unfortunately, the guidance they needed could not be sufficiently provided at that point, because both the Costume Studio Manager and I had to work ceaselessly to complete our own production responsibilities, as well as take over some of their workload.

Given a cast of 18 actors, all with multiple costumes, the Costume Studio Manager and I had to spend 18 hours in first fittings alone. Second fittings were only held for the main characters since most of their costumes were built. Ensemble members were only called back if it was absolutely necessary to double-check the fit of their garments. Thompson was very accommodating in letting me take an actor aside before or during rehearsal to fit such things as a wig or to adjust the ribbons on Matron Camille.

The costume designer is generally responsible for all the dye work and painting that his or her design requires, as well as all other designer duties such as, the preparation
of specialty costume props and the acquisition and set up of trims for costumes. Usually this work is accomplished during the designer's scheduled studio hours and the construction responsibilities are kept light. Given the circumstances, I had to focus on the construction of the show during shop hours. The dying and painting of unitards, distressing of asylum rags, styling of wigs, and keeping paperwork up-to-date, had to take place in the evenings. I was not able to paint the ensemble drapes as planned, because I ran out of time.

All the costumes and most costume accessories were ready for dress rehearsals. Nonetheless, I had to choose between finishing the build of the gauze asylum masks and the construction of three sets of puff sleeves and bustle trim for the society scenes. I opted for the masks because I thought they made a stronger visual impact. After the second dress rehearsal, Thompson asked for the masks to be struck because she felt they obstructed the actors' audibility. We decided that having the actors' mouths visible to the audience would help solve projection problems.

In general, dress rehearsals went well and there were few notes from the director. Most notes that addressed costumes issues dealt with costumes which had not yet been completed in construction. A few closures on the costumes were changed to make a quick change faster for some actors. The director was pleased with the final costume design and the integration of all design elements. An evaluation of the process is discussed in the following chapter.
CHAPTER 6

EVALUATION

Uncommon Clay had a very unique production process. Being a devised work, it offered me the opportunity to be part of a creative process in an unprecedented way. On the one hand, it was empowering to see my visual ideas become part of a script. On the other hand, the process of creation in a collaborative effort affected one's ability to work at one's own speed. I felt inspired by research and encouraged by Thompson's enthusiasm. Nonetheless, I was hesitant to let go of gathering information and searching for new ideas in an effort to find the best possible interpretation of the work with little guidance. The workshop had not produced a rough draft of the script as the producers had envisioned and everybody collectively had overestimated its results. The limited amount of information produced during the workshop phase made it nearly impossible to come up with a costume design over the summer. To develop a costume design scheme before the script was developed, seemed like "putting the cart in front of the horse." I had to stop conceptualization at some point. I needed Thompson to tell me directly which ideas to keep and which to discard. During my meeting with Thompson and Parker, I realized that I had to commit to one idea or the other. Production was about to begin. My exploration and discovery phase was done, although for Thompson and the cast, it continued in rehearsals. The final version of the script was distributed a week before dress rehearsals.
Supporting the process of a devised work, to help in the creation of something out of nothing, requires everyone to be open to changes, to be flexible and to adapt quickly. This also requires excellent communication skills between all members of the production team. The workshop communication process worked well. The flow of information during the production period was incomplete and sometimes unclear due to the change of stage managers. To follow up on notes and messages with the director and other designers became a daily ritual. I believe this willingness to support the work and each other, a sense of ownership, was essential in the outcome of the project. A good collaborative effort does lead to a smooth technical process and an overall effectively united concept.

One of my goals in designing costumes for *Uncommon Clay* was to interest a large number of undergraduate college students in a historically based story that for me raised themes still relevant and important to contemporary society. I had assumed that this could only be achieved by presenting visual images teenagers are used to seeing on a regular basis, like MTV and cutting edge fashion magazines. I was wrong. Even though the costume design was based on a historical period, abstraction and theatrical devices, such as masks and puppets, likewise excited a young audience. The images created by the costumes, especially in key moments, left a lyrical resonance in harmony with the lyrical and symbolic presentation of the story through the script.

Looking back, I wish I had had more time to complete the design in its entirety. It would have been nice to see ensemble members portraying Parisian society women with bright, reflective highlights of pink and black. The use of synthetic, semi-metallic fabrics
on the character of Rodin would have seemed less out of place. The large Empire puff sleeves of the society women could have also further balanced other costume pieces of a larger than life scale, such as Rodin's soft sculpture hands and the ribbons.

At first I wished I could have spent more time in rehearsals during the production phase. My evening workload though kept me busy with construction and academic responsibilities. I did not know that a devised work required a greater time commitment than a traditional script. Now I think that having had the opportunity to watch more rehearsals would not have significantly altered the final design. The only exception may have been the ensemble's quick change into the asylum scene, which could have been more efficiently anticipated.

I am very thankful for the Costume Studio Manager's help on this project. Julia Weis worked on weekends and extended evenings to complete her costume construction responsibilities and those the staff did not manage to finish. She also offered valuable advice in regard to purchasing, time management, and construction.

Feedback from the director and the cast in regard to the costumes was positive. Thompson was very pleased with the visual interpretation of the characters and the overall mood of the piece. The actors reported that they had felt comfortable in their garments. A few actors were disappointed by the loss of the asylum masks. They said that the masks had helped them to feel a sense of isolation and unsettlement in that scene.

Reviews from local newspapers praised the spectacle. The Columbus Dispatch on Friday 9, 2001 reported: "Tatyana Longerot's costumes for the Claudels, white shifts and severe black dresses, help unify the six different versions of the sculptor, while the
costuming for the ensemble – wire bustles, half-masks and powdered wigs – adds a welcome touch of whimsy”. The Other Paper called *Uncommon Clay* visually “striking and innovative”. It further stated that “the production is full of visually impressive moments. There are also innovations galore, including the use of actors to represent statues, and the use of puppets attached to actors’ legs to represent children. While there may be more to Claudel’s tale than meets the eye, what does meet our eyes is a real treat.”

These responses confirm that the design team had successfully integrated all design elements into a harmonious stage picture through a strong collaboration. The same limited color palette linked the scenery and costumes. The painting of the unit dresses of the six Camilles at the beginning of the show echoed the color scheme of the stage legs. The red color of the stage floor harmonized with the tint of red in Camille’s scarf and the shade of red in Matron Camille’s cape. I had avoided using black fabric that had the same light reflectivity as the back wall sculpture piece. Thus no costume blended in with the set. Dan Gray had allowed for a generous open space in his scene design and the larger than life costume pieces helped to fill that space visually.

The combination of lighting and costumes also created exciting images. As I had anticipated, Kris Jones used innovative lighting techniques to develop different moods. His lights created patterns on the costumes, which would have been less effective if I had used patterned fabric. One of the most striking visual images was created in the asylum scene. The numerous dynamic beams of low sidelight made the ragged ensemble outfits
appear even more disjointed, and together lighting and costumes created an extremely unsettling mood.

I feel that the costumes helped to create a visual unity that supported the production concept and narrative. I was successful in conveying to the audience the convention of having multiple actresses portray one character and in setting that character apart from the Parisian society through a creative use of line, shape and silhouette. The limited color palette helped to establish an overall somber and sometimes nightmarish atmosphere that corresponded to the style and themes of the piece. The symbolic attributes of some costumes such as the expandable straight jacket and the use of masks supported the lyrical quality of the text.

Designing costumes for Uncommon Clay gave me the opportunity to work, for the first time, on a devised theatre piece. The experience was both exhausting and refreshing. If I were ever invited to design costumes for a devised work again, I would need to be able to exclusively dedicate myself to the project. It was difficult to manage class work, construction responsibilities and designer duties at the same time as trying to keep up with the creative process of the production. I would welcome a producing schedule which would allow me to attend more rehearsals and a professional costume studio that is flexible enough to accommodate the changing costume needs of the play. Because communication is vital to this creative process, a professional stage manager, who can relay information accurately and quickly is also essential. Finally, it would be nice to have more than a few days to develop a costume design from a script.
Nonetheless, I very much enjoyed the creative freedom to explore ideas and the exchange of such with other designers. The collaborative process was inspiring and reassuring that one is part of a team. As a costume designer I like to find a fresh perspective in interpreting theatrical works, instead of just visually enforcing the script. *Uncommon Clay* gave me the opportunity to do that.
BIBLIOGRAPHY


APPENDIX A: TABLES
**UNCOMMON CLAY - PRELIMINARY COSTUME PLOT**

**Principal Women**

1. **Young Camille**
   - Scene 1
   - 1 Unit Dress

2. **Young Camille**
   - Scene 2
   - 2 Black Dress

3. **Young Camille**
   - Scenes 3 – 15b
   - 3 Slip

4. **Maiden Camille**
   - Scene 1
   - 1 Unit Dress

5. **Maiden Camille**
   - Scenes 2 – 3a, 4
   - 2 Black Dress

6. **Maiden Camille**
   - Scene 3b, 5 – 6
   - 3 Leotard, Drape

7. **Maiden Camille**
   - Scenes 7 – 15b
   - 4 Slip

8. **Matron Camille**
   - Scene 1
   - 1 Unit Dress, wig

9. **Matron Camille**
   - Scenes 2 – 9
   - 2 Black Dress

10. **Matron Camille**
    - Scene 10
    - 3 Smock

11. **Matron Camille**
    - Scene 11a
    - 4 Robe, Ribboz.

12. **Matron Camille**
    - Scenes 11b – 15b
    - 5 Slip

13. **Crone Camille**
    - Scene 1
    - 1 Unit Dress

14. **Crone Camille**
    - Scenes 2 – 11b
    - 2 Black Dress

15. **Crone Camille**
    - Scenes 13a – 13b
    - 3 Straight Jacket

16. **Crone Camille**
    - Scene 14
    - 4 Asylum Dress

17. **Crone Camille**
    - Scenes 15a – 15b
    - 5 Slip

18. **Current Camille**
    - Scene 1
    - 1 Unit Dress, Scarf

19. **Current Camille**
    - Scenes 2 – 15a
    - 2 Blouse, Skirt, Coat, Hat, Slippers

20. **Current Camille**
    - Scene 15b
    - 3 Slip

21. **Sculptor Camille**
    - Scene 1
    - 1 Unit Dress

22. **Sculptor Camille**
    - Scenes 2 – 15b
    - 2 Leotard, Smock, Apron

23. **Rose Beuret**
    - Scenes 3b, 4, 6, 8, 11a, 13b – 15b
    - 1 Unitard, Skirt, Shawl

(continued)

**TABLE 1: PRELIMINARY COSTUME PLOT**

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### TABLE 1: PRELIMINARY COSTUME PLOT (continued)

#### Principal Men

1. Paul Claudel  
   Scene 2  
   1. Breeches, Shirt, Cap
2. Paul Claudel  
   Scenes 5 – 13b  
   2. Unitard, Cloak, Mask
3. Paul Claudel  
   Scenes 13a – 15b  
   3. Asylum Rags

4. Auguste Rodin  
   Scene 3b  
   1. Robe, Mask, Hands
5. Auguste Rodin  
   Scenes 5, 9, 10, 11a, 12, 13b  
   2. Dance Trunks, Shirt, Coat
6. Auguste Rodin  
   Scenes 14 – 15b  
   3. Asylum Rags

#### Ensemble

1. First Female  
   Scenes 6, 8, 11a, 12  
   1. Unitard, Drape, Wig
2. First Female  
   Scenes 12, 13b  
   2. Skirt, Cape
3. First Female  
   Scene 3a  
   3. Bustle, Fan
4. First Female  
   Scene 9  
   4. Academic Robe, Cap
5. First Female  
   Scenes 13b – 15b  
   5. Asylum Rags

6. Second Female  
   Scenes 6, 8, 11a, 12  
   1. Unitard, Drape, Wig
7. Second Female  
   Scene 3a  
   2. Skirt
8. Second Female  
   Scene 4  
   3. Smock
9. Second Female  
   Scene 9  
   4. Bustle, Bow, Mask
10. Second Female  
    Scene 11a  
    5. Puppet
11. Second Female  
    Scenes 14 – 15a  
    6. Asylum Rags

12. Third Female  
    Scenes 6, 8, 11a, 12  
    1. Unitard, Drape, Wig
13. Third Female  
    Scene 3a, 9  
    2. Bustle, Parasol, Mask
14. Third Female  
    Scene 4  
    3. Drape
15. Third Female  
    Scenes 14 – 15b  
    4. Asylum Rags

16. Fourth Female  
    Scenes 6, 8, 11a, 12  
    1. Unitard, Drape, Wig
17. Fourth Female  
    Scenes 3a, 9  
    2. Bustle, Mask, Feather
18. Fourth Female  
    Scenes 3b – 4  
    3. Smock
19. Fourth Female  
    Scenes 14 – 15b  
    4. Asylum Rags

20. Fifth Female  
    Scenes 6, 8, 11a, 12  
    1. Unitard, Drape, Wig
21. Fifth Female  
    Scenes 3a  
    2. Cape
22. Fifth Female  
    Scenes 3b – 4  
    3. Smock

(continued)
<table>
<thead>
<tr>
<th>Scenario Numbers</th>
<th>Costume Plot</th>
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<tbody>
<tr>
<td>23 24 Fifth Female</td>
<td>Scene 9, Scenes 14 – 15b</td>
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<tr>
<td>25 First Male</td>
<td>Scenes 6, 8, 11a, 12</td>
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<td>26 First Male</td>
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TABLE 2. ACTION CHART – SCENES 10 – 15B (continued)
**UNCOMMON CLAY - COSTUME BUDGET CHART**

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**Total** $1,719.04

**TABLE 3: COSTUME BUDGET**

65
APPENDIX B: FIGURES
Figure 1: Preliminary Sketch: Camille - Unit Dress
Figure 2: Preliminary Sketch: Young / Maiden Camille
Figure 3: Preliminary Sketch: Matron / Crone Camille
Figure 4: Preliminary Sketch: Young / Maiden Camille - Slip
Figure 5: Preliminary Sketch: Matron Camille - Slip
Figure 6: Preliminary Sketch: Ensemble Male - Sculptures
Figure 7: Preliminary Sketch: Ensemble Female - Sculptures
Figure 8: Preliminary Sketch: Ensemble Male - Asylum
Figure 9: Preliminary Sketch: Ensemble Female - Asylum
Plate 1. Camille's Unit Dress: Scene 11
Plate 3. Maiden Camille; Scenes 1-8
Plate 4. Maiden Camille: Model
Plate 6. Matron Camille: Scene 12a
Plate 7. Crone Camille: Scenes 1-14
Plate 8. Crone Camille: Scenes 15-16a
Plate 9. Young/Maiden Camille: slips
Plate 10. Matron/Crone Camille: slips
Plate 11. Sculptor Camille
Plate 12. Current Camille
Plate 13. Rodin: Scene 3b
Plate 14. Rodin: Scenes 3b-11
Plate 16. Ensemble: Society
Plate 17. Ensemble: Society
Plate 18. Ensemble: Asylum
Plate 19. Children: soft sculpture puppets
Plate 20. Ensemble/Camille: makeup design
Plate 21. Rodin: mask design
Plate 24: Lighting effect on maiden Camille and Rodin
Plate 25: Rodin's grand entrance
Plate 26: bustle construction process
Plate 27 (inset): ensemble member with bustle, Scene 3A

Plate 29: the Exhibition, Scene 10
Plate 30: soft sculpture puppet

Plate 31: Matron Camille with puppet children

Plate 32: Lovers and Children, Scene 12A
Plate 35: Crone Camille, Scene 15

Plate 36: the Asylum, Scene 15
Plate 37: Current Camille, Scene 1.5
Plate 38: Rodin’s Hand: pattern development

Plate 39: Rodin’s Hand: construction process
Plate 40: Rodin: mask and hands