



THE TRAGEDY OF HAMLET

MAJOR- FINAL PRESENTATION

BY EVA MAHON

THE TRAGEDY OF HAMLET

DESIGN FOR FILM – A DARK DRAMA

RELOCATED TO ENGLAND IN THE EARLY 1850S. IN THIS RETELLING HAMLET'S FATHER IS AN INDUSTRIAL COAL MINE OWNER AND POLONIUS IS HIS MINOR BUSINESS PARTNER. GERTRUDE AND CLAUDIUS CONSPIRED TOGETHER TO KILL HAMLET'S FATHER QUIETLY BY SLOWLY POISONING HIM. THEY THEN GET MARRIED TO TAKE CONTROL OF HIS EMPIRE

HAMLET RETURNS FROM UNIVERSITY IN THE SOUTH OF ENGLAND TO FIND OUT ALL THAT HAS TRANSPIRED. HE IS CONTACTED BY HIS FATHERS GHOST WHILE EXPLORING THE RUINS OF AN ABBEY IN THE GROUNDS OF THE HOUSE.

THE DESIGN WILL BE INSPIRED BY THE PRE RAPHAELITE ART MOVEMENT WHICH WAS ARISING AT THIS TIME IN ENGLAND. IT IS RELEVANT TO THIS STORY IN THAT IT IS AN ART MOVEMENT THAT WAS REBELLIOUS AND FOCUSED ON SOCIETAL CONCERNS AND TABOOS. THEY OFTEN FOCUSED ON SUBJECTS SUCH AS SUICIDE, PROSTITUTION AND CLASSICAL LITERATURE IN A HYPER REALISTIC STYLE.



RATIONALE

- GAIN MORE EXPERIENCE IN PERIOD COSTUME RESEARCH, SOMETHING I FELT WAS MISSING FROM MY MINOR
- A TIME PERIOD WHICH I HAVE NEVER STUDIED BEFORE
- OPPORTUNITY TO REVISIT ASPECTS OF MY STUDIES AND DEVELOP THEM FOR EXAMPLE. PRE-RAPHAELITES AND HISTORICAL UNDERGARMENT CONSTRUCTION.
- CHALLENGE MYSELF WITH REGARD TO TECHNICAL WORK, THE AREA WHICH I AM HOPING TO PURSUE IN MY CAREER.
- A FULL-PERIOD COSTUME IN MY PORTFOLIO FIT TO A MODEL WILL BE USEFUL FOR MY PORTFOLIO
- DESIGNING FILM- MY AREA OF INTEREST, THE AREA I WOULD LIKE TO PURSUE



PAST PRODUCTIONS OF HAMLET – HAMLET IS A PLAY THAT HAS BEEN ADAPTED COUNTLESS TIMES. THE WORK OF SHAKESPEARE, IN GENERAL, HAS ALWAYS BEEN ADAPTED TO DIFFERENT TIMES AND PLACES BECAUSE OF THE ADAPTABILITY OF HIS NARRATIVES, THEY ARE TIMELESS STORIES ABOUT UNIVERSAL HUMAN EXPERIENCES AND EMOTIONS. ANOTHER REASON IS SHAKESPEARE IS ONE OF THE MOST FAMOUS PLAYWRIGHTS OF ALL TIME, GENERATION AFTER GENERATION ARE INTRODUCED TO HIS WORK FROM A YOUNG AGE DUE TO HIS CULTURAL RELEVANCE CAUSING HIS WORK TO WITHHOLD RELEVANCE OVER TIME.



SINCE THE FAMILY IS FROM THE ARISTOCRACY THEY NEED TO BE LIVING IN A GRAND HOUSE. HAMLET IS A VERY DARK AND DRAMATIC PLAY; I WANT THE LANDSCAPE TO BE VAST, COLD AND EERIE.

POSSIBLE LOCATIONS SHOWN:
CASTLE HOWARD
RIEVAULX ABBEY
NORTHERN YORKSHIRE



A black and white photograph of a misty landscape. In the foreground, there is a body of water reflecting the surrounding environment. The middle ground shows a dense line of trees, some of which are bare and some with foliage. The background is a hazy, misty mountain range. The overall mood is serene and atmospheric.

FILM AND ART REFERENCES

THE TRAGEDY OF MACBETH
DIR. JOEL COEN



1917
DIR. SAM MENDES



THE TRAGEDY OF MACBETH
DIR. JOEL COEN



THE WITCH
DIR. ROBERT EGGERS



SOME EXAMPLES I ENJOY OF HOW A MYSTICAL AND CREEPY ATMOSPHERE CAN BE EXPRESSED ON SCREEN. THE WHOLE NARRATIVE BUT PARTICULARLY SCENES OF HAMLET INTERACTING WITH THE GHOST ARE VERY EERIE. THIS EVENT HAS A MAJOR IMPACT ON HAMLET'S CHARACTER AND BEHAVIOUR. SO IN THIS ADAPTATION I WOULD LIKE TO GIVE THE IMPRESSION THAT THIS ENERGY REMAINS WITH HAMLET THROUGHOUT THE REST OF THE FILM



THE NORTHMAN
DIR. ROBERT EGGERS



PRIDE AND PREJUDICE
DIR. JOE WRIGHT



THE WITCH
DIR. ROBERT EGGERS



PRIDE AND PREJUDICE
DIR. JOE WRIGHT

SOME EXAMPLES OF HOW I IMAGINE THE LANDSCAPE OF THIS ADAPTATION TO FEEL. I THINK LOCATIONS THAT ARE VAST AND COLD WOULD SUIT THIS NARRATIVE WELL AS IT IS ABOUT DECEPTION, GREED AND ISOLATION.

THE FAVORITE
DIR. YORGOS LANTHIMOS



THE FAVORITE – CINEMATOGRAPHY REFERENCE. USE OF WIDE-ANGLE SHOTS TO ESTABLISH CHARACTERS WITHIN THEIR SETTING. IT HIGHLIGHTS HOW COHESIVE THE DESIGN IS AND ALLOWS THE AUDIENCE TO OBSERVE THE CHARACTER'S MOVEMENTS AND RELATIONSHIP TO THE SETTING. THE ANGLES ARE ALSO SLIGHTLY UNSETTLING BECAUSE OF THE LENS DISTORTION

THE PRE-RAPHAELITE BROTHERHOOD WAS THE MOST PROMINENT ART MOVEMENT IN 1850S ENGLAND AND SO THE ART CAN TEACH ME A LOT ABOUT CULTURE AND SOCIETY AT THE TIME AND WHAT SOME OF THE AESTHETIC TRENDS AND PREFERENCES MAY HAVE BEEN. I THINK THESE PAINTINGS ARE PARTICULARLY RELEVANT TO MY PORTRAYAL OF OPHELIA. THERE IS A COMBINATION OF BEAUTY, FRAGILITY, ENTRAPMENT AND SADNESS IN THESE IMAGES THAT I THINK SUITS OPHELIA'S CHARACTER WELL.



THE AWAKENING CONSCIENCE IS A PARTICULAR FAVOURITE OF MINE. DEPICTS AN INTIMATE MOMENT IN HER ROOM AS SHE STANDS UP FROM HIS LAP AND NOTICES THE OUTSIDE WORLD. THE PAINTING IS FILLED WITH SYMBOLISM OF ENTRAPMENT, DANGER AND ABANDONMENT. HER POSITION SUGGESTS SHE HAS BROKEN AWAY AND IS FINDING HER OWN AGENCY



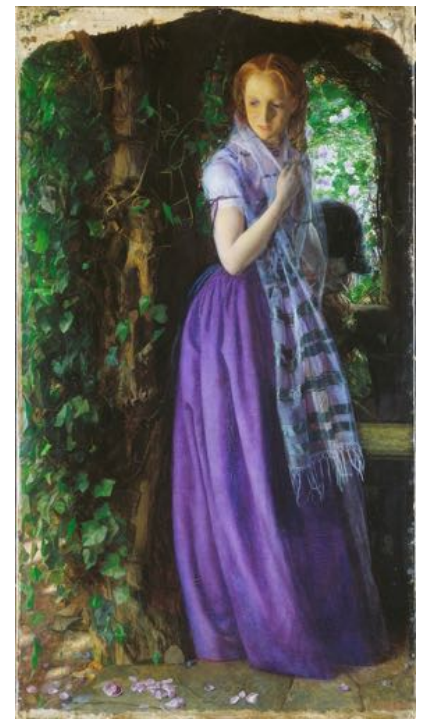


THE PRE-RAPHAELITE BROTHERHOOD IS A GROUP OF YOUNG ARTISTS/ SCULPTORS/ WRITERS/ POETS. THE MOVEMENT SHARES A LOT OF IDEAS WITH IMPRESSIONISM. IT TOOK PLACE DURING THE INDUSTRIAL REVOLUTION WHICH INSPIRED THEM TO CREATE ART THAT RELATED MORE TO SOCIETAL CONCERN AND MOVED AWAY FROM IDEALISTIC PORTRAYALS OF PEOPLE. THEY FOCUSED ON FEMALE SUBJECTS DEPICTING WOMEN'S POSITION IN SOCIETY, PROSTITUTION AND SUICIDE

THEY WERE FAMOUS FOR THESE BEAUTIFUL MUSES, AND MANY WERE ARTISTS THEMSELVES ALTHOUGH NOT OFFICIALLY MEMBERS OF THE GROUP. DESPITE FOCUSING ON THE PROBLEMS OF WOMEN I WOULDN'T SAY THE PAINTINGS ARE WITHOUT OBJECTIFICATION. TO ME, THERE IS A THEME OF VOYEURISM IN THAT THE WOMEN ARE OFTEN ABSORBED IN PRIVATE MOMENTS AND SOMETIMES COMPROMISING POSITIONS.



A SELECTION OF NON-PRE-RAPHAELITE VICTORIAN ART REFERENCES THAT I THOUGHT WOULD BE RELEVANT. SOME I CHOSE AS A CLOTHING REFERENCE AND SOME I HAVE CHOSEN FOR THE MOOD THAT THEY CREATE





FEMALE COSTUME RESEARCH

FEMALE CLOTHING TIMELINE 1849-51



1849- WEARING A SILK SHOULDER WRAP. SHE IS ALSO WEARING TIGHT SLEEVES, A RUCHED CAP AND A BAVOLET



1851- DAY DRESS. THREE-QUARTER LENGTH SLEEVES THAT END IN A LARGE RUFFLE. LARGE FULL-LENGTH SKIRT GATHERED AT THE WAIST. SHE WEARS A CAP TO COVER HER HAIR



1850- BASQUIN BODICE WITH FRONT FASTENING BODICE, BUTTONED TO THE WAIST. BELL-SHAPED SLEEVES REVEAL THE SLEEVES OF THE CHEMISSETTE WHICH ARE PUFFED AND FASTENED AT THE WRIST. SHE WEARS A LARGE SHAWL TRIMMED IN FRINGE AND A BONNET



1851- CLOSE-FITTING, REDINGOTE-STYLE DRESS. THE BODICE IS V-SHAPED. SMALL COLLAR AROUND A HIGH NECK. SLEEVES ARE CLOSE PLEATED AT THE ARMHOLE AND THEN WIDE AT THE WRIST. LARGE SHAWL, BONNET AND BAVOLET

FEMALE CLOTHING TIMELINE 1852-57



1852- THE LADY ON THE RIGHT IS WEARING A JACKET BODICE WITH A LACE COLLAR AND OPEN SLEEVES. THE SKIRT HAS 3 LAYERS. THE LADY ON THE LEFT IS WEARING A BASQUIN BODICE WITH OPEN SLEEVES. THE SKIRT HAS SCALLOPED EDGES



1856- DAY DRESS, HIGH NECKLINE WITH A TURNDOWN COLLAR. THE BASQUE OF THE JACKET HANGS OVER THE SKIRT.



1857- SEPARATE BODICE AND SKIRT. THE BODICE IS FRONT FASTENED WITH BUTTONS. THE BODICE HAS A NARROW TURNDOWN COLLAR. THE SKIRT HAS 5 LAYERED FLOUNCES



1857- THE LADY ON THE RIGHT IS WEARING AN EVENING GOWN WITH A DEEP V AT THE FRONT OF THE BODICE. SHORT SLEEVES ARE HIDDEN UNDER EPAULETTES OF LACE. THE OVERSKIRT IS GATHERED AND REACHES JUST ABOVE THE KNEE, THE SKIRT UNDERNEATH IS DECORATED WITH SMALL FLOUNCES. THE LADY ON THE LEFT ALSO WEARS A BODICE THAT COMES TO A POINT WHICH IS COVERED BY A BOW. THE SLEEVES ARE SHORT AND BOUFFANT WITH RIBBONS

DAY TIME WEAR



1857- DAY DRESS



DRESS CA. 1850 SILK



AFTERNOON DRESS
CA. 1843



MORNING DRESS CA. 1852



AFTERNOON DRESS
CA. 1846



DRESS CA. 1850

THE SILHOUETTE OF THE PERIOD

THE FEMALE SILHOUETTE OF THE MIDDLE OF THE 19TH CENTURY CONSISTED OF A FITTED CORSETED BODICE AND WIDE FULL SKIRTS. THE CONICAL SKIRTS DEVELOPED BETWEEN THE 1830S, WHEN THE HIGH WAIST OF THE EMPIRE SILHOUETTE WAS LOWERED AND THE SKIRTS BECAME MORE BELL-SHAPED, TO THE LATE 1860S, WHEN THE FULLNESS OF THE SKIRTS WERE PULLED TO THE BACK AND THE BUSTLE DEVELOPED.

THE FASHIONS DURING THIS TIME ALLOWED THE TEXTILES TO STAND OUT BECAUSE OF THE VAST SURFACE AREAS OF THE SKIRT AND A RELATIVELY MINIMAL AMOUNT OF EXCESS TRIM.

DAYTIME DRESSES FEATURED HIGH NECKLINES, OFTEN COMPLETED WITH A WIDE WHITE COLLAR, LONG SLEEVES, AND MOST FREQUENTLY, A STRAIGHT OR CURVED WAISTLINE

THE SILHOUETTE OF THE PERIOD

BY THE MID-CENTURY, THE EMPHASIS OF THE FASHIONABLE SILHOUETTE SETTLED ON THE EVER-INCREASING CIRCUMFERENCE OF THE SKIRT. A SWELLING BELL SHAPE WAS ACHIEVED THROUGH MULTIPLE LAYERS OF STIFF PETTICOATS. IN ADDITION, SOPHISTICATED BORDER-PATTERNED TEXTILES WERE PRODUCED FOR TIERED FLOUNCES DESIGNED WITH THE EXPRESS PURPOSE OF CREATING THE EFFECT OF EVEN GREATER VOLUME

IN THE EVENING, THE HIGH-NECKED, LONG-SLEEVED DAY BODICE WAS TRADED FOR ONE BARING THE CHEST AND SHOULDERS. EVENING SLEEVES WERE SHORT, AND FREQUENTLY, THE WAISTLINE WOULD END IN A POINT



EVENING DRESS- 1859



EVENING DRESS 1855



EVENING DRESS
1845-49



EVENING DRESS 1858-59



EVENING DRESS- 1855



EVENING DRESS CA.
1842



FEMALE UNDERPINNINGS RESEARCH

IN THIS PERIOD THERE WAS AN EXTENSIVE ARRAY OF UNDERPINNINGS. IT COULD INCLUDE A CHEMISE, DRAWERS, CORSET, CORSET COVER, CAMISOLE, SKIRT SUPPORTS AND PETTICOATS. SOME UNDERCLOTHES WERE MADE OF SUMPTUOUS SILKS AND BEAUTIFULLY DECORATED WITH EMBROIDERY, RIBBONS AND LACE. THIS EXAMPLE INCORPORATES REFINED CARTRIDGE PLEATING AT THE WAIST, WHICH REINED IN THE VOLUMINOUS AMOUNT OF FABRIC NEEDED TO ACCOMMODATE THE FULL-SKIRTED SILHOUETTE OF THE PERIOD.



LAYER 1- CHEMISE

THE FIRST LAYER, WORN UNDER A CORSET. A KNEE-LENGTH SIMPLE DRESS, USUALLY MADE FROM COTTON OR LINEN. PROTECTS THE FURTHER LAYERS OF CLOTHING FROM SWEAT AND BODILY OILS



By the beginning of the nineteenth century, women's undergarments were quite unadorned. However, from the 1800s, dress and chemise began to grow in elaborateness and volume, and the chemise became the foundation for an increasing number of undergarments, including trousseau of gowns, corsets, and crinolines. For the rest of the nineteenth century, the body - and indeed the chemise

- would be hidden from view under several layers.

This chemise is typical of the 1830s. It is knee-length and voluminous, with darts set in straight with underarm gowns. The bust is very full and evenly woven, and the chemise are gathered with elastic ties along the shoulder seams. A center full over the low square neckline, which is tightened with a drawstring.

Chemise
Braun, 2010
Linen, covered with cotton
Given by Mrs. Hahn
Y&A T.36-1160





CORSET
1866-67



LAYER 2- CORSET

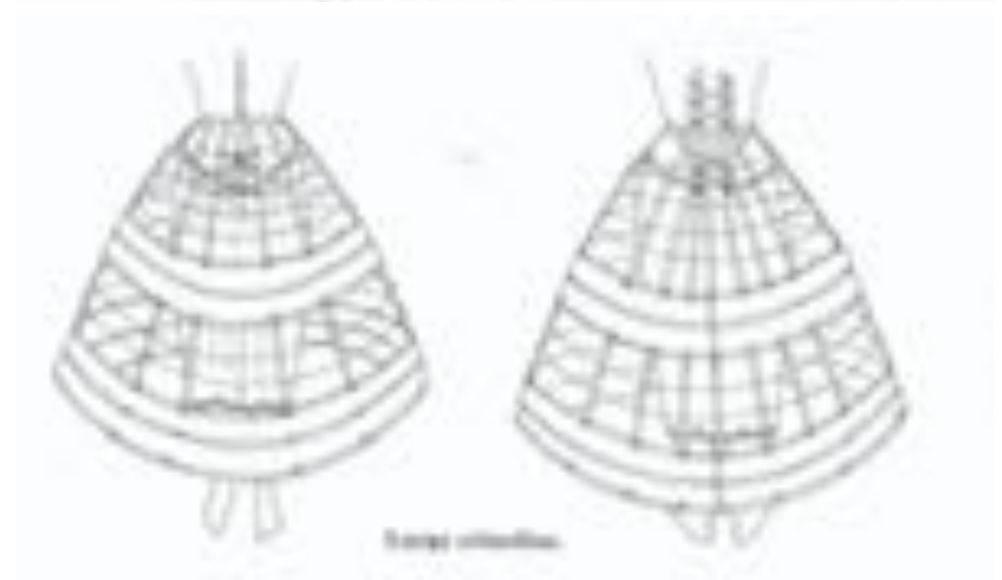
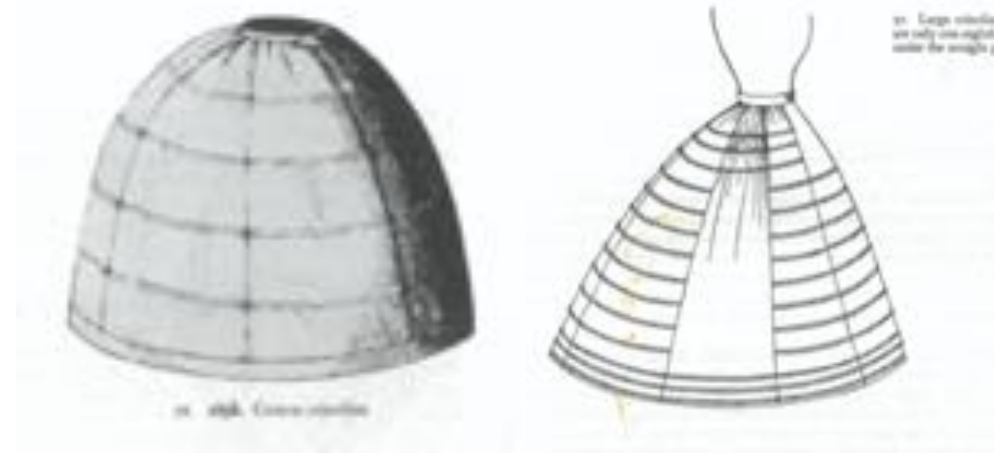
CORSETS OF THIS PERIOD WERE SHORTER THAN IN PREVIOUS PERIODS. THEY WERE VERY STRONG WHICH ALLOWED FOR TIGHT LACING AND CONSIDERABLE SHAPING





LAYER 3- CRINOLINE

VERY LARGE SKIRTS WERE POPULAR IN THIS PERIOD WHICH NEEDED TO BE SUPPORTED WITH A STRUCTURE THAT WAS TURGID BUT STILL ALLOWS MOVEMENT.



THE FLARED SKIRTS OF THE PERIOD GRADUALLY INCREASED IN SIZE THROUGHOUT AND WERE SUPPORTED BY A NUMBER OF METHODS. ORIGINALLY SUPPORT CAME FROM MULTIPLE LAYERS OF PETTICOATS WHICH, DUE TO WEIGHT AND DISCOMFORT, WERE SUPPLANTED BY UNDERSKIRTS COMPRISED OF GRADUATED HOOPS MADE FROM MATERIALS SUCH AS BALEEN, CANE AND METAL.

LAYER 4- PETTICOAT

SKIRT LAYERED OVER THE CRINOLINE TO ADD VOLUME AND HIDE THE STRUCTURE OF THE CAGE





MALE COSTUME RESEARCH

MALE CLOTHING TIMELINE 1846-57

MEN'S FASHION CHANGED VERY LITTLE DURING THE NINETEENTH CENTURY, ESPECIALLY WHEN COMPARED TO WOMEN'S FASHION OF THE SAME PERIOD. MENSWEAR IN THE NINETEENTH CENTURY WAS A SLOW EVOLUTION. CHANGES WERE SUBTLE, BUT SIGNIFICANT, EACH OF THEM MOVING MEN'S FASHION ONE STEP CLOSER TO THE ELEGANT SILHOUETTES STILL EVIDENCED IN FASHIONABLE MENSWEAR OF TODAY.



1846- A FROCK COAT IS A DOUBLE-BREASTED LONG JACKET THAT ENDS JUST ABOVE THE KNEE. IT IS NARROW-WAISTED AND FASTENS WITH A BUTTON STAND, THE LOW COLLAR JOINS WITH VERY WIDE REVERS. CLOSE-FITTING SLEEVES. THE WAISTCOAT IS SINGLE-BREASTED. HE ALSO WEARS A HIGH SHIRT COLLAR AND CRAVAT WITH FRILLS. TROUSERS ARE WIDE AND TAPERED



1848- DOUBLE-BREASTED PALETOT REACHES ABOVE THE KNEE, DOUBLE-BREASTED SQUARE-CUT WAISTCOAT. HE ALSO WEARS AN UNDERCOAT, HIGH COLLAR AND CRAVAT. TROUSERS ARE TAPERED AND FASTENED UNDER THE FEET.



1849- MOURNING COAT AND SILK TOP HAT



1857- HE WEARS A THREE-QUARTER LENGTH DOUBLE-BREASTED PALETOT WHICH FLARES AT THE SHOULDERS AND HAS WIDE REVERS AND BRAIDED ARM SLITS. HE ALSO WEARS A HIGH SHIRT COLLAR AND CRAVAT TROUSERS ARE TIGHT FITTING, FASTENING UNDER HIS FOOT.

DAYWEAR

THE FROCK COAT WAS STILL THE STANDARD FOR DAYTIME FORMAL EVENTS. IT HAD FULL TAILS AND A WAIST SEAM AND WAS USUALLY SINGLE-BREASTED. THE MORNING COAT, ALSO KNOWN AS THE CUTAWAY FOR HOW THE WAISTLINE "CUTAWAY" SHARPLY TO THE BACK, WAS ANOTHER FORMAL OPTION. THE SACK OR LOUNGE JACKET FROM THE PREVIOUS DECADE WAS POPULAR FOR INFORMAL OCCASIONS. IT LACKED A WAIST SEAM, HAD SMALL LAPELS, AND WAS CUT STRAIGHT. ALTHOUGH USUALLY MADE IN DARK WOOL, SUMMER COATS OF LIGHT-COLOURED LINEN WERE WORN IN SUMMER.



PLATE 24
1850. A morning coat, a frock coat, and a sack coat with matching trousers—the latter is an early appearance of what was to become the lounge suit



COAT CA.
1860

Day Wear 1856-1861



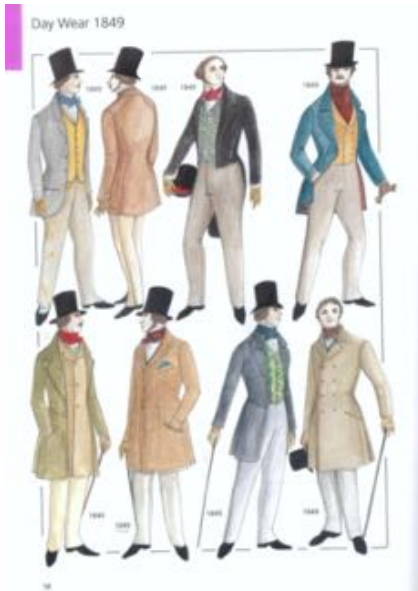
PLATE 25
1850. A horse jacket and two frock coats—the line has straightened and the collar and neck are narrowed



OUTERWEAR AND EVENING WEAR

ADVANCING INTO THE 1850S, THE WAISTLINE OF FROCK COATS BEGAN TO LOWER, ELIMINATING THE HIGH-WAISTED LOOK OF EARLIER DECADES. MEANWHILE, SACK COATS GREW IN POPULARITY, WITH MANY OF THEM BEING MADE TO MATCH A GENTLEMAN'S TROUSERS. FROCK COATS AND TAILCOATS WERE ALSO OCCASIONALLY MADE TO MATCH.

COAT 1850S





LAYERS OF MEN'S CLOTHING



48 Long underpants (front). Buttoned waistband and fly. Made of cotton. 1850-1860.

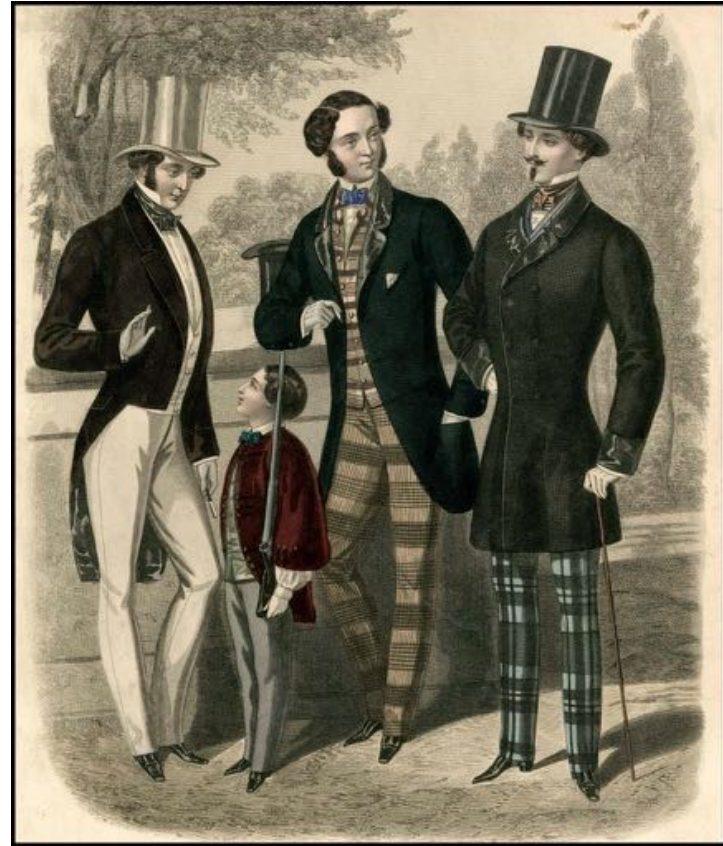


49 Long underpants (back). Buttoned waistband and fly. Made of cotton. 1850-1860.

19TH-CENTURY UNDERPANTS WERE OF TWO LENGTHS: SHORT TO BE WORN UNDER BREECHES, AND LONG FOR WEARING UNDER PANTALOONS AND TROUSERS. VARIOUSLY MADE OF KNITTED OR WOVEN LINEN, COTTON, WOOL OR SILK, THESE FOLLOWED SHAPES THAT HAD BEEN DEVELOPED IN PREVIOUS CENTURIES TO ACCOMMODATE THE FASHIONABLE STYLES OF MEN'S OUTER CLOTHING. OF COURSE, NOT ALL MEN WORE SUCH GARMENTS; THOSE FROM LOWER CLASSES OFTEN USED THEIR SHIRT TAILS PULLED BETWEEN THEIR LEGS FOR PROTECTION AND CLEANLINESS. CHANGES IN PRODUCTION AND THE INCREASE IN COMMERCIAL MANUFACTURE RESULTED IN INNOVATIONS FOR FRONT FASTENINGS, BACK OPENINGS, RIBBING FOR ANKLES AND LOOPS ON THE WAISTBAND FOR BRACES TO PASS THROUGH.

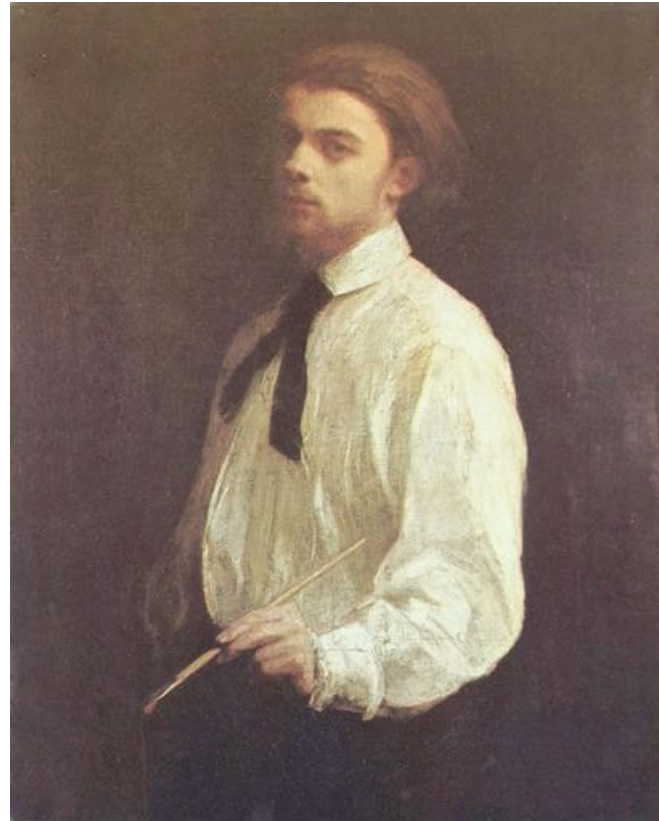


DESPITE THE PREVALENCE OF MATCHING COATS AND TROUSERS IN SOMBRE HUES, SOME FASHIONABLE GENTLEMEN FAVOURED PATTERNED TROUSERS. THROUGH MUCH OF THE 1850S AND INTO THE 1860S, GENTLEMEN COULD BE SEEN WEARING STRIPED OR CHECKED TROUSERS, OFTEN IN RELATIVELY BRIGHT COLORS. WITH THE INVENTION OF ANILINE DYE IN 1856, THESE COLORS BECAME EVEN MORE VIVID AND—ON OCCASION—RATHER GARISH. THE FALL FRONT HAD COMPLETELY BEEN REPLACED BY THE FLY FRONT AND THE IN-STEP STRAP DISAPPEARED. INCREASINGLY THOUGH, PLAIN BLACK WAS BECOMING MORE COMMON. BREECHES OR PANTALOONS PAIRED WITH TALL BOOTS WERE STILL WORN FOR RIDING OR COUNTRY PURSUITS.





VESTS WERE INCREASINGLY DARK-COLORED AND MATCHED THE COAT. HOWEVER, COLOURFUL OR PATTERNED SILK VESTS WERE STILL SEEN. IT BECAME FASHIONABLE TO LEAVE THE BOTTOM BUTTON UNDONE.



THE WHITE COTTON OR LINEN SHIRT WAS STILL STANDARD WITH EITHER A STANDING OR TURNED-OVER COLLAR. DETACHABLE COLLARS AND CUFFS BECAME ALL THE RAGE. IT IS LIKELY THE MEN'S CORSET BEGAN TO FADE FROM USE WITH THE MORE RELAXED SILHOUETTE.

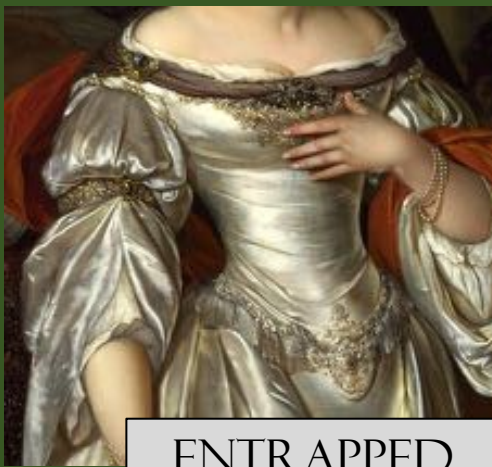
A dark, atmospheric landscape featuring a body of water in the foreground that reflects the surrounding trees and sky. The scene is dimly lit, with a central white rectangular box containing the title text. The background shows a line of trees on the left and a dense thicket of bare branches on the right, all reflected in the water below.

CHARACTER BOARDS AND
DESIGN PROCESS



ROMANTIC

OPHELIA



ENTRAPPED



FEMININE



PAWN



OPHELIA – THE PLAY



OPHELIA – THE PLAY



Ophelia At the play



OPHELIA – THE PLAY



OPHELIA – THE PLAY –
FINAL DESIGN



OPHELIA – DEATH



DEATH



DEATH



VENETIAN
DEATH



OPHELIA – DEATH –
FINAL DESIGN



OPHELIA
DEATH

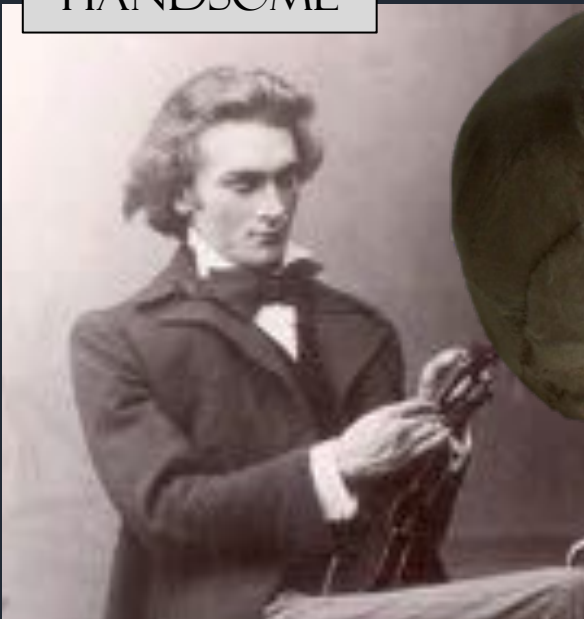


HAMLET

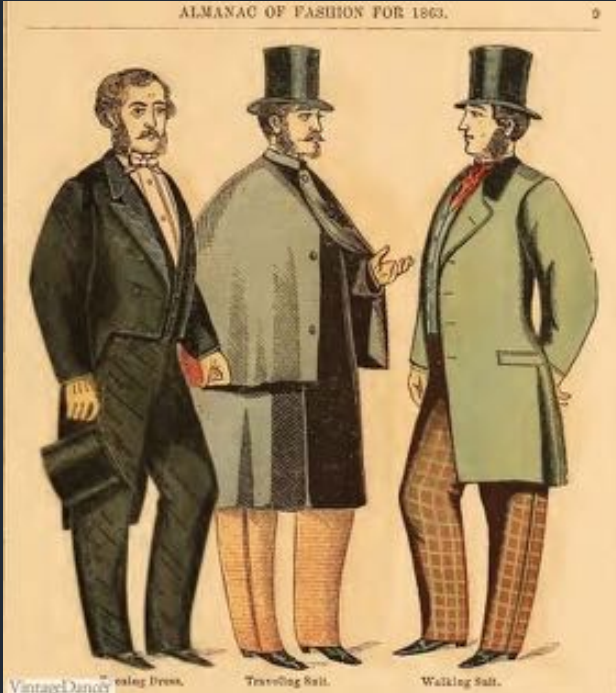


MANIC

HANDSOME



PARANOID



HAMLET – THE PLAY

HAMLET PLAY

Evening Wear + Fancy Dress

White shirt with puff sleeves
or full

Dark Grey Trousers w/ pinstripe

Navy wool waistcoat

Sleeve of Armour



HAMLET PLAY

Evening Wear + Fancy Dress

White shirt with puff sleeves
or full

Dark Grey Trousers w/ pinstripe

Navy wool waistcoat

Sleeve of Armour



HAMLET PLAY

Evening Wear + Fancy Dress

White shirt with puff sleeves
or full

Dark Grey Trousers w/ pinstripe

Navy wool waistcoat

Sleeve of Armour



HAMLET – THE PLAY –
FINAL DESIGN



HAMLET – THE GRAVEYARD



HAMLET – THE GRAVEYARD
FINAL DESIGN



GERTRUDE



MOURNING



ALLOOF



DECEITFUL



GERTRUDE – THE PLAY



GERTRUDE – THE PLAY –
FINAL DESIGN



CLAUDIUS

CONNIVING



COWARDLY



CLAUDIUS – THE PLAY

CLAUDIUS - PLAY

White dress & shirt w/pink ties
Waistcoat
check trousers
olive green cloak w/ velvet collar.



CLAUDIUS - PLAY

White dress & shirt w/pink ties
Waistcoat
check trousers
olive green cloak w/ velvet collar.



CLAUDIUS - PLAY

White dress & shirt w/pink ties
Waistcoat
check trousers
olive green cloak w/ velvet collar.



CLAUDIUS – THE PLAY –
FINAL DESIGN



LAERTES

PRETENTIOUS



MASCULINE



PROTECTIVE



LAERTES – THE GRAVEYARD

LAERTES - GRA

Brown wool overcoat
Brown trousers
white cotton shirt
Walking & fighting through
grave yard at night.



LAERTES

Brown wool over
Brown trousers
white cotton shirt
Walking & fighting
grave yard at n



LAERTES - GRAVEYARD

Brown wool overcoat edge of ruff
Brown trousers
white cotton shirt
Walking & fighting through the
grave yard at night.



LAERTES – THE GRAVEYARD –
FINAL DESIGN

LAERTES
THE GRAVEYARD





JESTER

POLONIUS



SPINELESS



POMPOUS



POLONIUS – THE PLAY

POLONIUS – PLAY
Evening Wear

White shirt
Black waist coat + trousers +
Red & black stripe frock coat
→ Jester influence



POLONIUS – PLAY
Evening Wear

White shirt
Black waist coat + trousers +
Red & black stripe frock coat
→ Jester influence



POLONIUS – PLAY
Evening Wear

White shirt
Black waist coat + trousers +
Red & black stripe frock coat
→ Jester influence



POLONIUS – THE PLAY –
FINAL DESIGN



THE GHOST OF
HAMLET'S FATHER

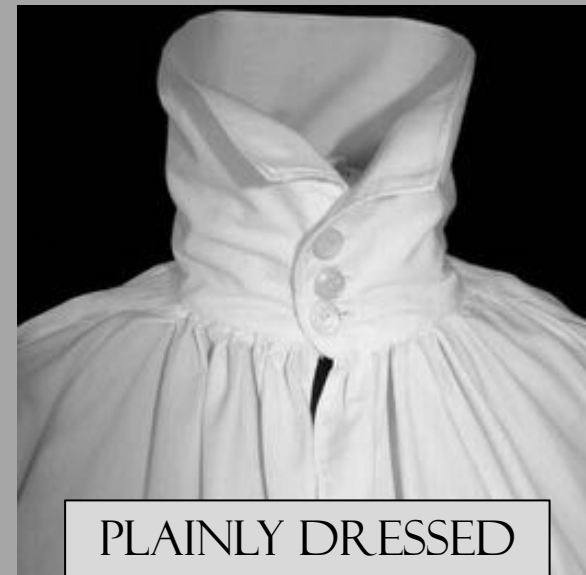
MYSTERIOUS

PLAINLY DRESSED



WORN DOWN

TAUNTING



THE GHOST OF HAMLET'S FATHER



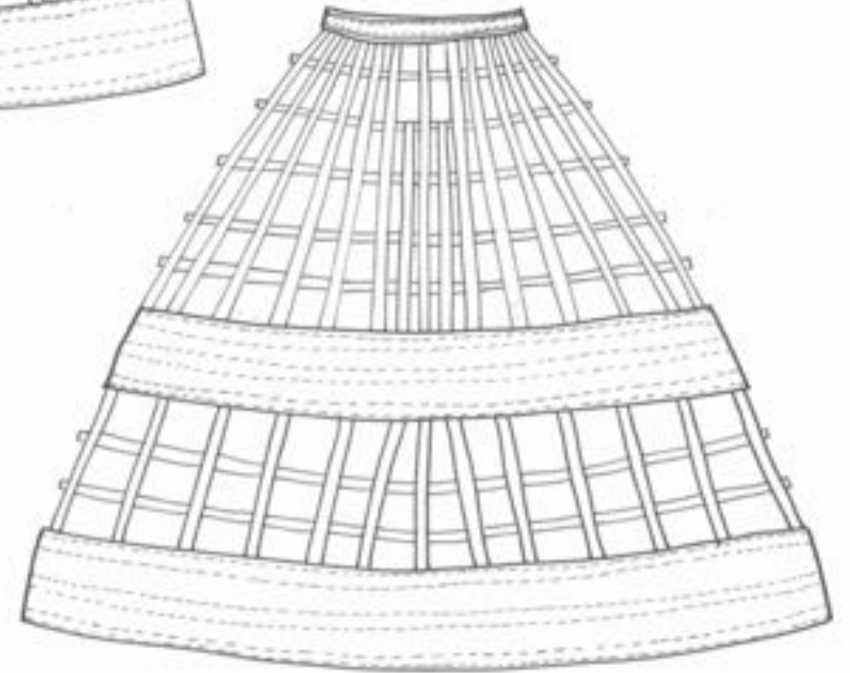
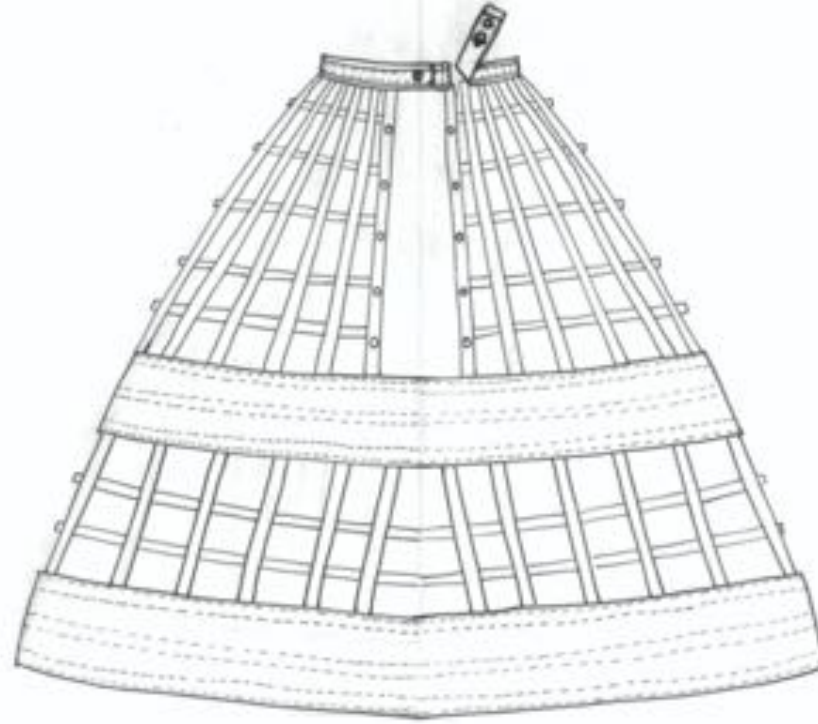
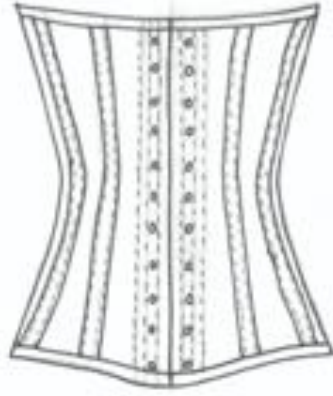
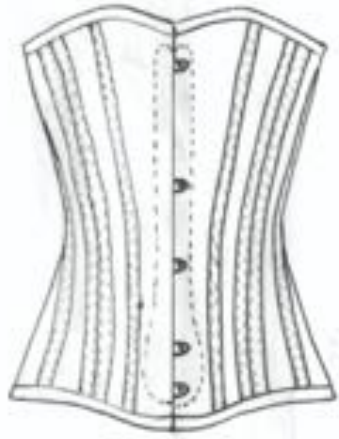
THE GHOST OF HAMLET'S FATHER
- FINAL DESIGN





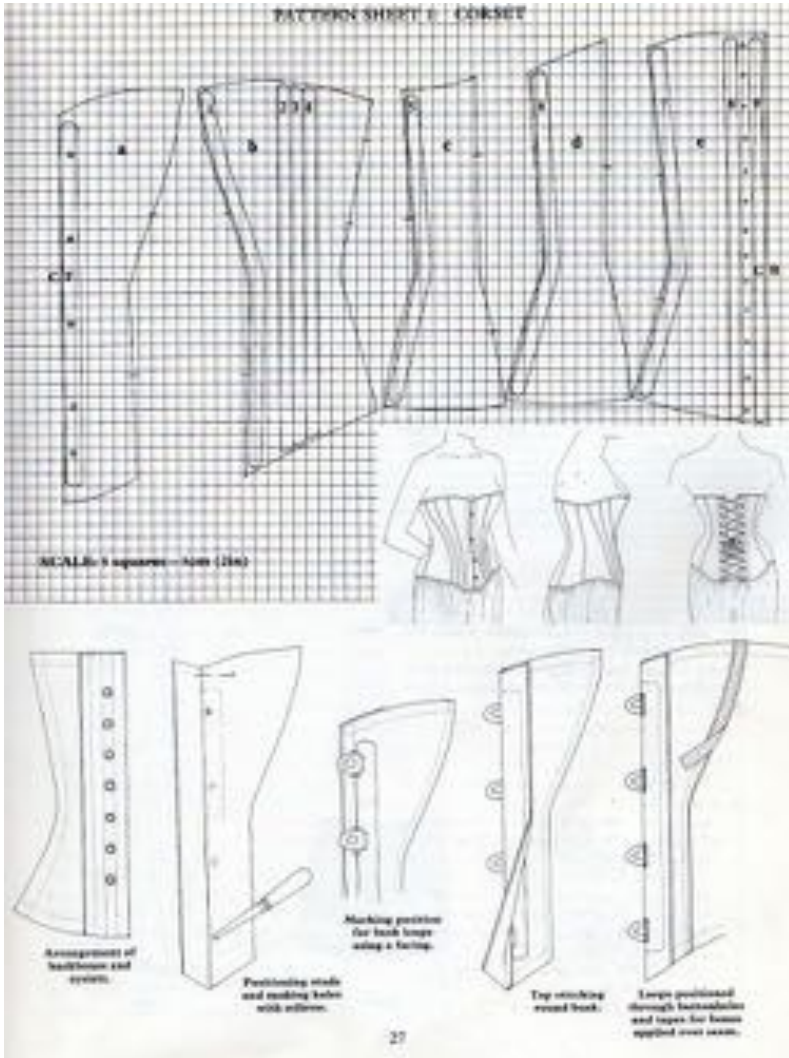
TECHNICAL PROCESS

UNDERGARMENTS WORKING DRAWINGS



MAIN GARMENTS WORKING DRAWINGS





THE FIRST GARMENT I NEEDED TO MAKE WAS THE CORSET AS IT AFFECTS ALL THE LAYERS THAT GO ON TOP. I ALTERED MY PATTERN FROM A JEAN HUNNIESETT BOOK.



I MADE A MOCKUP OUT OF CALICO AND INSERTED BONING TO TRY ON MY MODEL. (FITTING ON 29-02-24, PHOTOS IN APPENDIX) ON MY FIRST ATTEMPT WITH TOO WIDE AND TOO LONG SO I ALTERED MY PATTERN ACCORDINGLY



2ND FITTING 02-03-24
THE SIZE WAS BETTER
ALTHOUGH THE BUST
AND WAIST NEEDED
TO BE LET OUT
SLIGHTLY AND I
RIPPED UP THE SEAMS
ON THE HIP TO
SMOOTH THE
WARPING THAT YOU
CAN SEE HERE.



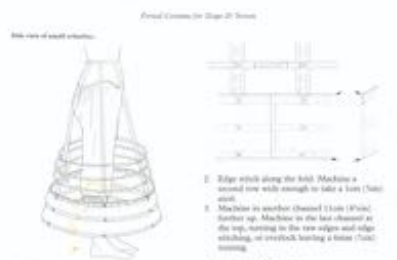
HERE YOU CAN SEE
THE COMPLETED
CORSET,
THE FINISHED CORSET
HAS A SPOON BUSK,
EXTERNAL CONTRAST
BONING CASES AND
MATCHING BINDING





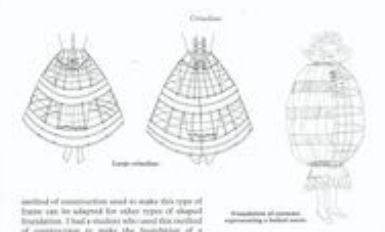
CRINOLINES

CRINOLINES or longed petticoats were a conventional method of keeping the fullness of the skirt up. They were used from the mid-Victorian period, although crinolines were not invented until 1856, for the practical purpose of a skirt long as carried from the late 18th century. It kept the skirt in shape, made it more comfortable, and gave the skirt a certain amount of elasticity, making it easier to wear. The crinoline was a skirt which many women wore.



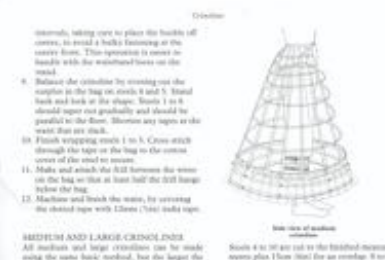
24. CRINOLINES

CRINOLINES or longed petticoats were a conventional method of keeping the fullness of the skirt up. They were used from the mid-Victorian period, although crinolines were not invented until 1856, for the practical purpose of a skirt long as carried from the late 18th century. It kept the skirt in shape, made it more comfortable, and gave the skirt a certain amount of elasticity, making it easier to wear. The crinoline was a skirt which many women wore.



CRINOLINES

CRINOLINES or longed petticoats were a conventional method of keeping the fullness of the skirt up. They were used from the mid-Victorian period, although crinolines were not invented until 1856, for the practical purpose of a skirt long as carried from the late 18th century. It kept the skirt in shape, made it more comfortable, and gave the skirt a certain amount of elasticity, making it easier to wear. The crinoline was a skirt which many women wore.



CRINOLINES

CRINOLINES or longed petticoats were a conventional method of keeping the fullness of the skirt up. They were used from the mid-Victorian period, although crinolines were not invented until 1856, for the practical purpose of a skirt long as carried from the late 18th century. It kept the skirt in shape, made it more comfortable, and gave the skirt a certain amount of elasticity, making it easier to wear. The crinoline was a skirt which many women wore.



THE CAGE CRINOLINE WAS THE MOST CHALLENGING UNDERGARMENT AS A LOT OF THE ADVICE I COULD FIND ABOUT THEIR CONSTRUCTION WAS QUITE VAGUE, I ALSO DID NOT HAVE THE TIME OR RESOURCES TO MAKE A MOCKUP TO TEST CONSTRUCTION METHODS AND SCALES. IN THE END, THE BEST RESOURCE I HAD WAS JEAN HUNNISETT'S BOOK. I ENDED UP DECIDING MY SIZES FOR EVERYTHING BASED ON RESEARCH, AND FROM THERE I MADE THE BAGS AND WAISTBAND. I DECIDED THE LENGTH OF THE TAPE BY HOLDING THE BAGS UP AROUND A MANNEQUIN SET TO MY MODEL'S HEIGHT.

THE PROCESS OF MAKING THE PETTICOAT WAS RELATIVELY STRAIGHTFORWARD. FROM THE HOOP I WAS ABLE TO CALCULATE THE SQUARE PANELS USED FOR THE SKIRT. I USED 6X GATHERS FOR BOTHE WAISTLINE AND FRILL



1ST FULL FITTING – 20/03/24
AT THE FITTING I WAS HAPPY
WITH THE FIT OF ALL THE
UNDERGARMENTS. NO
ALTERATIONS TO BE MADE



AGAIN, FROM JEAN HUNNISETT'S BOOK I LEARNED THAT SKIRTS FROM THIS PERIOD ARE CUT FROM STRAIGHT WIDTHS OF FABRIC. I HAD TO CALCULATE THE WIDTH BY DECIDING WHAT PLEAT MEASUREMENTS I WANTED IN THE FRONT AND HOW MUCH CARTRIDGE PLEATING I WANTED IN THE BACK. I SAMPLED CARTRIDGE PLEATING IN TAFFETA TO HELP ME CALCULATE HOW MUCH IT WOULD TAKE.

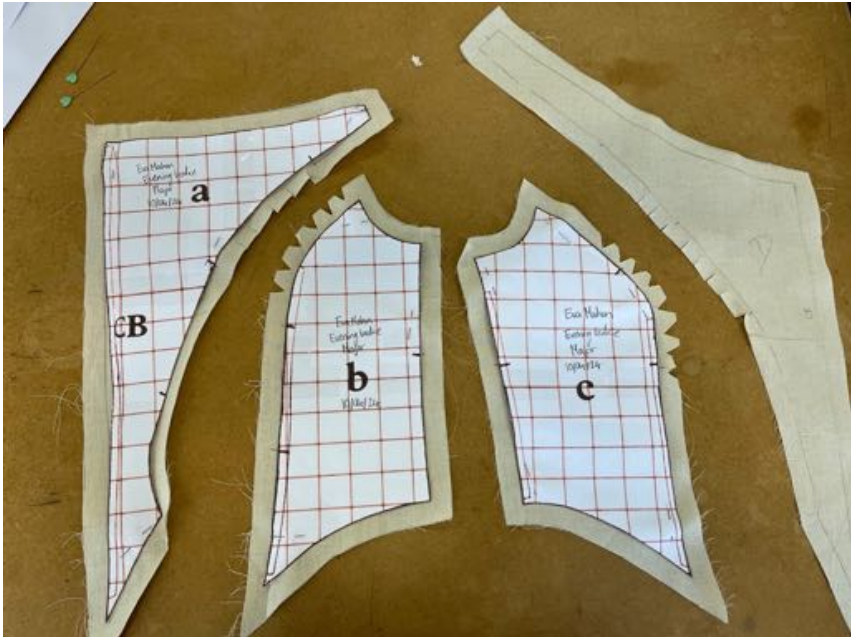


FOR THE FITTING I MADE A HALF TOILE





FOR THE BODICE, I USED ANOTHER JEAN HUNNISETT PATTERN. I PATTERNED THE RUCHED SLEEVE AND ATTACHED THAT TO ONE ARMHOLE WHILE I ATTACHED JUST THE INNER SLEEVE TO THE OTHER ARMHOLE TO SEE THE FIT. I ADDED BONING TO THE BODICE AS WELL





1ST FULL FITTING - 20-03-24
I WAS HAPPY WITH THE SKIRT BUT IT WAS SLIGHTLY TOO BIG SO I TOOK A NEW MEASUREMENT AND PLANNED TO RECALCULATE. THE BODICE, NEEDED TO BE TAKEN IN AND LENGTHENED BUT MOST IMPORTANTLY THE SHOULDER WAS NOT FITTING CORRECTLY AT ALL, THE SLEEVES WERE DROPPING DOWN. THE PUFF OF THE SLEEVES COULD HAVE BEEN SLIGHTLY BIGGER IN PROPORTION TO THE SKIRT AND THE GATHERS OF THEM NEEDED TO BE REARRANGED



ONCE I PURCHASED MY FABRIC I DECIDED TO GET STARTED ON MY SKIRT AS WE WERE ON EASTER BREAK AND I FELT LIKE I NEEDED ASSISTANCE TO HELP WITH THE REPATTERNING OF THE BODICE. I RECALCULATED THE PLEATS OF THE SKIRT AND CUT THE PANELS. ONCE THE SKIRT WAS PLEATED TOGETHER I ATTACHED THE KNIFE PLEATS TO THE WAISTBAND BY MACHINE AND THE CARTRIDGE PLEATS BY HAND. THIS PROCESS CAN BE SEEN IN MORE DETAIL IN MY APPENDIX

I DECIDED TO MAKE MULTIPLE OPTIONS FOR THE BODICE TO SEE WHAT WAS WORKING AS I WAS TIGHT ON TIME. THE FIRST TWO ARE VARIATIONS ON A CLOSE-FITTING BLOCK THAT I MADE, ONE HAS A LOWER SHOULDER POINT



THE THIRD OPTION WAS THE ORIGINAL HISTORICAL PATTERN WITH THE SHOULDER POINT RAISED. I LEFT ALL THE SHOULDER SEAMS OPEN AS I DECIDED TO PIN IT ON IN THE FITTING SINCE I WASN'T SURE WHAT ANGLE WOULD BE BEST





2ND FITTING – 10-04-24
THE OPTION THAT FIT BEST ON THE SHOULDERS WAS THE CLOSEFITTING BLOCK WITH THE LOWER SHOULDER POINT. I TOOK IT IN AT THE SIDES, PRINCESS SEAMS AND THE CENTRE BACK. I MADE AN UPDATED WORKING DRAWING TO REFLECT THE CHANGES.





3RD FITTING – 15-04-24
TOP PUFF TO BE LENGTHENED SLIGHTLY. TAKE OUT CENTRE. SIDE A PRINCESS SEAMS TAKEN IN AT THE WAISTBAND



AFTER THAT, I WAS READY TO MOVE ON TO MAKING THE BODICE FROM THE FINAL FABRIC I USED TWO LAYERS OF TAFFETA AND A LAYER OF COTTON. I ALSO HAD TO PATTERN A SLEEVE AND REPATTERN THE RUCHED PUFFS. I WANTED TO INCREASE THEIR SCALE SO I MADE THE SLEEVE LONGER AND MADE THE GATHERS X3



AFTER THAT, THE ADJUSTMENTS NEEDED WERE MADE. THE SLEEVES WERE ADDED AND THE CHAINS WERE ATTACHED. MORE DETAILS ON FINISHINGS CAN BE SEEN IN MY TECHNICAL PROCESS NOTEBOOK

A black and white photograph of a misty landscape. In the foreground, there is a field with a fence line. The middle ground shows a misty field leading to a line of trees. The background features rolling hills or mountains shrouded in mist. A semi-transparent rectangular box is centered over the image, containing the text "FINAL IMAGES" in a white, serif font.

FINAL IMAGES













