



DIGITAL COSTUME DESIGN AND COLLABORATION

Applications in Academia, Theatre, and Film

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A Focal Press Book

ROUTLEDGE

See inside for Carrie Ann Quinn's Director's Concept and Interview - regarding directing and collaboration on Polaroid Stories. Published 2018.

3. Fix image (see Figure 3.11).
 - a. Go to: [Image] > [Transform] > [Free Transform].
 - b. Drag corners for placement and sizing.
 - c. Change height and width of B & W image with the upper interface.
4. Drag and resize image until template and image fit on screen. When done, click the checkmark on the lower right.
5. Choose the Magic Wand from the left side interface (see Figure 3.12).
6. Click on white backgrounds, and delete them.
7. Remember to delete smaller, isolated sections of background area.
8. SAVE the finished B & W image as a Photoshop file.
4. Remember to delete smaller, isolated sections of background area.
5. SAVE the finished black & white line drawing as a Photoshop file.

How to Make a 300 to 600 Dpi File

If you open your file in Photoshop and then go to the menu bar Image > Image Size, you will bring up the Image Size dialogue box for the selected open image file. You can change the size and resolution without damaging the file within this box. Notice that changing one setting makes the width and height change as well in proportion. Setting the resolution on 300 (or 600 as you please) you can see the largest size that file can be reproduced at, in its current form. If the resulting dimensions are too small you have the option of making the image a larger dpi or entering the actual width and height that you want.

Fixing Line "Leakages"

When the picture lines in a figure drawing have breaks, they will allow color leakages when painting the costume sketch. It is important to fix these line breaks prior to painting the costume sketch or the paint color will behave like water getting into a boat through a small hole.

Steps

1. If you find an area with leakage, pinpoint the missing boundary.
2. Use Brush or Pencil tool to close lines. Be sure to match the image's line and color (the color palette is found in the bottom left interface, while the drawing tool's line weights are on the upper interface).
3. After the leakages are repaired, re-select Magic Wand tool and continue to delete the white background.

Testimonial

CARRIE ANN QUINN—ACTOR AND DIRECTOR

The most important premise for me to begin with is the story we are telling onstage – and as a theatre director I am an investigator first.

Bio

Carrie Ann Quinn is a professional actor and director in theatre, television, and film and is a founding member of the international theatre company Escape Artists. She is a proud member of Actor's Equity Association (AEA) and Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA). Internationally, Professor Quinn recently debuted as an actor and playwright in *Possessions* at the King Street Theatre in Sydney, Australia, a play she co-wrote and toured from its world premiere at Boston Playwrights' Theatre

to its international premiere in Australia. Professor Quinn's New York theatre credits include plays at the Clurman Theatre Off-Broadway, CSV Flamboyant, New Ohio Theatre, Strasberg Theatre, and other downtown NYC theatre venues. Regional theatre credits include *The Communist Dracula Pageant* (American Repertory Theater/A.R.T.), *An Ideal Husband* (Gloucester Stage Company), *Aurora Borealis* (Huntington's BU Theatre), *The Hothouse* (Huntington Studio 210 Theatre), *Christmas Belles* (Boston Playwrights' Theatre), *Frankie and Johnny in the Clare de Lune* (the Warehouse Theatre), and *The Water Closet* (Whitmore-Lindley Theatre), and as a resident company member for seven years at Theatre Unlimited in Los Angeles, in plays such as *Seven Keys to Baldpate*, *The Ceramic Cow*, *Move Over*, *Mrs. Markham*, and *The Keys to the Kingdom*. Her professional directing credits include plays produced at Boston Playwrights' Theatre, Chicago's Chopin Theatre, and CenterStage SC. Quinn has appeared and guest starred in film and TV shows for over 20 years, such as *Fame LA*, *Standing By*, *The Fighter*, and *Company Men*, and in numerous independent films, including the recent short film *The Poet*, which she executive produced. Professor Quinn presents her acting technique, Method for a New Millennium, throughout the U.S. and internationally, and works with the Kennedy Center American College Theatre Festival (KCACTF) as a production respondent and Irene Ryan Acting Scholarship coach and judge. Through UMass Boston's affiliation with KCACTF, many Boston students have received regional and national recognition for their acting, design, and dramaturgy work in theatre. At UMass Boston, Quinn has directed Performing Arts Department mainstage shows including *Polaroid Stories* (KCACTF Merit Mention in Directing), *Urinetown The Musical*, *The 25th Annual Putnam County Spelling Bee*, the devised work *Wit? Or Without You!*, *Hedda Gabler*, and *The Shape of Things*.⁷

Interview

Rafael: How would you define your role as a theatre director?

Carrie Ann: I think the role of a theatre director changes with every play: expands, contracts, diverges into new areas. The most important premise for me to begin with is the story we are telling onstage—and as a theatre director I am an investigator first. Researching the history, characters, social/political/ethical issues of the world of the play, and how they connect to the world(s) of the audience. Once the ensemble is cast and I am working with the actors and creative team, I ask lots of questions. A theatre director must challenge their actors, but also support them with a totally safe and freeing environment. A director is totally responsible for the culture of their production—whether it is disciplined or lazy, restrictive or freeing, a joyful or a stressful place. I strive to create, and model myself on, a hard-working and disciplined environment that supports creative freedom, generosity of spirit, and human connection.

Rafael: What is your mantra in regards to theatre collaboration?

Carrie Ann: "Collaborare," Latin definition: "to work together." (Sorry, I'm a Latin/word origin geek.) My mantra for theatre collaboration is that we will work it out *together*—no one is alone. Sometimes one team member needs more help than another, and that is okay—it is not a competition. Everyone is working together on the same goal. Succeed together. Fail together. This is true with the creative team of designers as well as the actor ensemble. Sometimes even more important to reinforce with young actors—student actors. They are introduced to theatre with the audition and casting process,

which unfortunately communicates a competitive aspect to theatre. "Competitio," Latin definition: "rivalry." In the beginning rehearsals, the first thing I spend time on is creating the ensemble—and that means transferring any feelings of rivalry that may have developed among the actors into feelings of collaboration.

Rafael: What do you look for when collaborating with designers?

Carrie Ann: I love designers who both share and challenge my visions and ideas. And in the university setting, designers who model the hard work ethic and generosity of spirit I mentioned before. As I wrote above—the director can set a tone, a culture, for a production. I love designers who are investigators themselves—researching and delving into the depths of a story and characters from their own design medium. It is an exciting moment when a director and designers can share their own unique perspectives and yet still forge a unified concept that everyone still feels is their own.

Rafael: What do you look for when collaborating with a costume designer?

Carrie Ann: I love costume designers who love actors. It seems silly to say, but I think great artists must have a healthy appreciation for their medium, right? Sculptors love clay, Painters love paint . . . Thus, costume designers need to love actors and want to "create" the character with them in a loving way. I love costume designers who ask questions—of themselves, their team, the actors, and of me. I love costume designers (and all designers) that surprise me with something I had not thought of!

Rafael: What are your thoughts regarding the use of digital files such as Google Docs, Dropbox, Renderings, etc. as part of the collaborative design-tech process?

Carrie Ann: I love the new digital ways we can share the design-tech process with the team. It makes collaboration easier and makes it better. It allows for directors and designers to really spend time with ideas before committing to them . . . and help avoid spending unnecessary time and money building things that end up not being needed.

The model below demonstrates Director Quinn's investigative approach. She always shares a series of notes that helps define "the story we are telling onstage." As a designer, I find her approach very useful given that it complements my Chapter 1 "Nuts and Bolts" process.

Director's Concept and Working Script for

Polaroid Stories

A Model by Carrie Ann Quinn

[Author's Note: This is an abbreviated version of the original document.]

Notes on First Impressions (abstract/experiential)

- A labyrinth. Vertical labyrinth.
- Metamorphosis: A change of the form or nature of a thing or person into a completely different one, by natural or supernatural means.
- Street kids' souls and lives are defaced (graffiti) just as the environment is.
- In Hades. Need to get out. Edge of city . . . a "way stop."

Dramatic Questions

- Why do I like this play? It is poetic and musical and dangerous.
- Human values: Life is not precious; to live one must transform from one thing to another; anything is better than loneliness.

- Play makes me think about? Danger of wanting to be God-like/famous/rich. Limitations of humans versus gods. How we hurt children.
- How does play make me see the world in new way? That desire to be loved can appear in many forms.
- Metaphor that captures essence of play? Surrendering to the labyrinth. "A labyrinth is not a maze or a puzzle to be solved but a path of meaning to be experienced. Its path is circular and convoluted, but it has no dead ends. A labyrinth has one entrance—one way in and one way out" [Alex Patakos, HuffPost "Life & the Labyrinth of Meaning"].

Defining the World of the Play

- Literal landscape versus emotional landscape—For both I see the labyrinth. A vertical labyrinth?
- Whose world is this? The gods' world: G and D and Persephone (less).
- 2015 Boston fictitious underground—red line? In the Fall?
- Historical, societal psychological issues in world? The downfall of mortal desire to be God-like, the "forgotten" throw-away fringe of society, child-abuse, drug-abuse, society's fringe/ugly. Inability to love or be loved. The economy of sex/love-trafficking of bodies. What are you worth \$?

About the Characters

- Seeking to capture:
 - D—it's his Kingdom. He's the Host. (Wants to be G . . .) Abandoned/hurt by parents.
 - G—the old man. Pulling strings still? (D's father)
 - P—the Queen (used to be Semele, D's mother).

- Yes, there is an allusion to the father, son (savior), and Virgin Mary.
- Seeking to escape:
 - Eurydice—young, disillusioned, wants to be noticed/loved/independent.
 - Orpheus—musical, abusive.
 - Philomel—sings, no words, has been silenced.
 - Narcissus—a great liar, a raver (lives in fantasy world), self-destructive, cross-dress.
 - Echo—runaway girl, can't see herself, follows Narcissus.
 - Skinhead boy—speedracer, speedfreak, huffer, okie boy, loves a girl.
 - Skinhead girl/neon girl—punk, fast, reaching for the impossible, burning bright and out,

Layers of Thought

- This play is about _____
 - Longing for what we can't have.
 - The lure of self-destruction.
 - Futility of escape.
 - Metamorphosis: How people change (or don't).
 - "Say your name or disappear."

Spine/major dramatic question?

- Will the young humans find healing and their desires without destroying themselves? Will humans ever find the way out of the labyrinth?
- If no one remembers your name, did you ever exist?

Director Quinn's Concept and Working Script questionnaire offers an effective script analysis model for accessing the themes of a play. It is useful both in a professional setting and in the classroom (Figures 3.13–3.17).

Design Gallery: *Polaroid Stories*

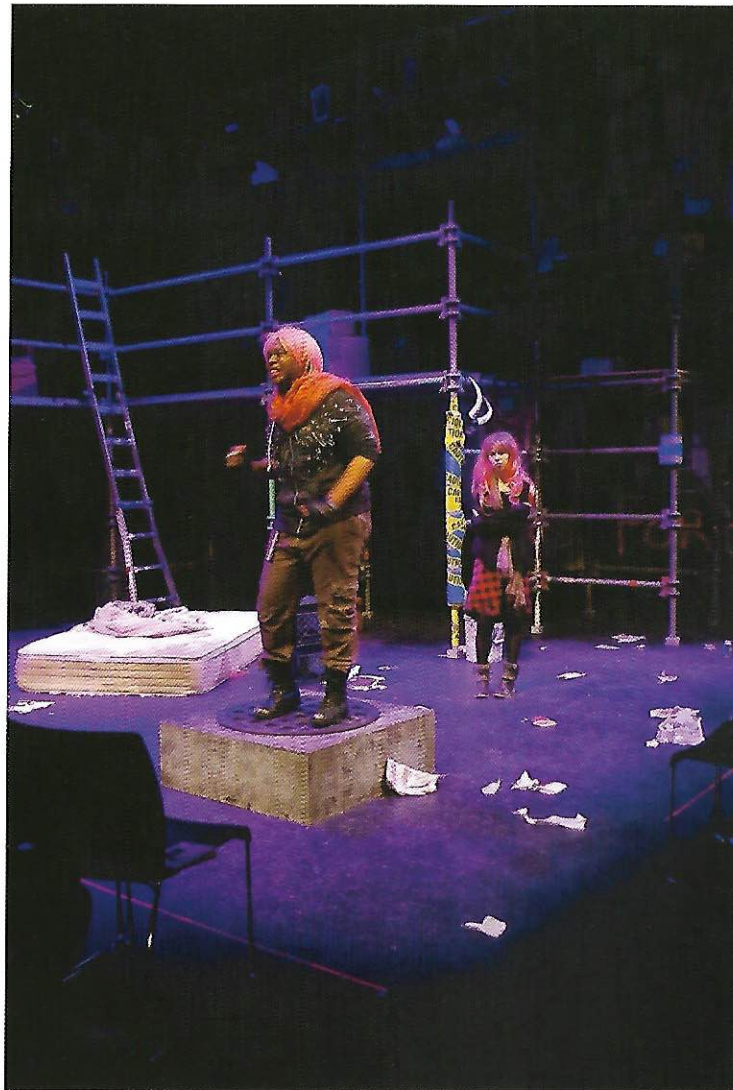


FIGURE 3.13

Actors Christian Ruiz (Narcissus) and Cassidy Bane (Echo), *Polaroid Stories*, UMass Boston, Spring 2016. Playwright and Production Staff. Playwright: Noomi Izuka, Director: Carrie Ann Quinn, Dramaturge: Jen Elias, Scenic and Lighting Designer: Anthony Phelps, Costume Designer: Rafael Joen, Sound Designer: Michael Katz, Makeup and Hair Design: Tori Moline, Props Master: Joe Sheehan, Stage Manager: Jaime Silva.



FIGURE 3.14

Sketch for Eurydice, *Polaroid Stories*, UMass Boston, Spring 2015. Photoshop technique: I used pre-existing garment images, copied and pasted them in separate layers, and painted them to look distressed. The same technique is used for Figures 3.15, 3.16, and 3.17. The next few chapters describe various painting techniques.



FIGURE 3.15

Sketch for Echo, *Polaroid Stories*, UMass Boston, Spring 2015.

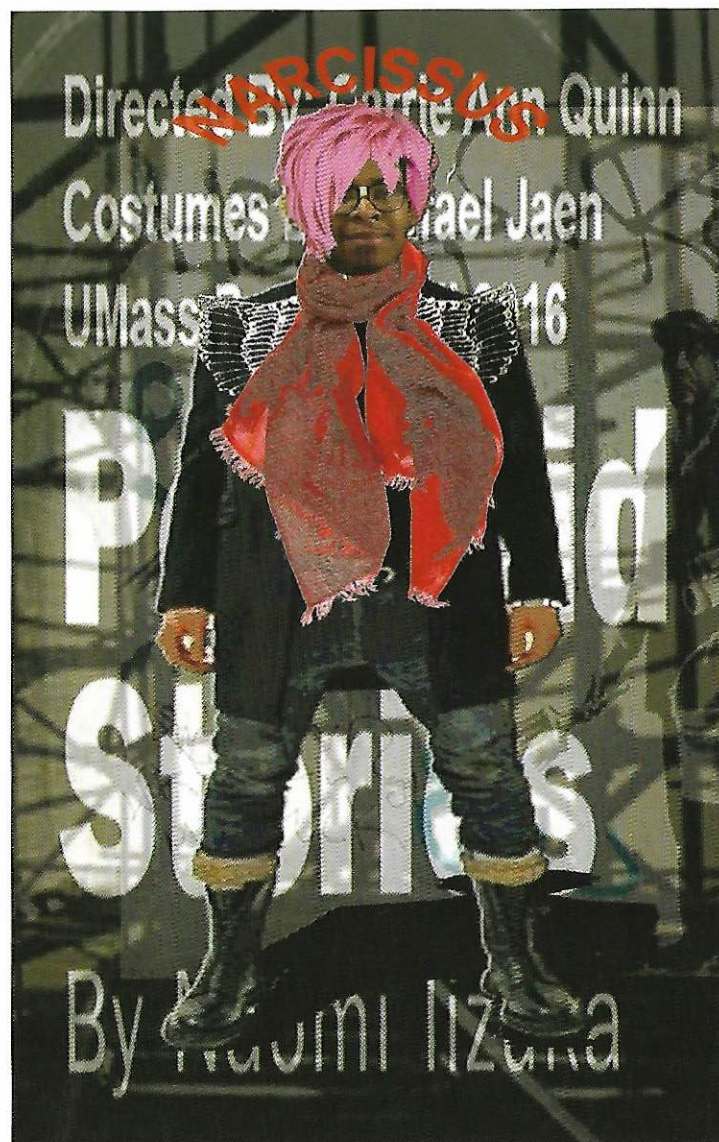


FIGURE 3.16

Sketch for Narcissus, *Polaroid Stories*, UMass Boston, Spring 2015.

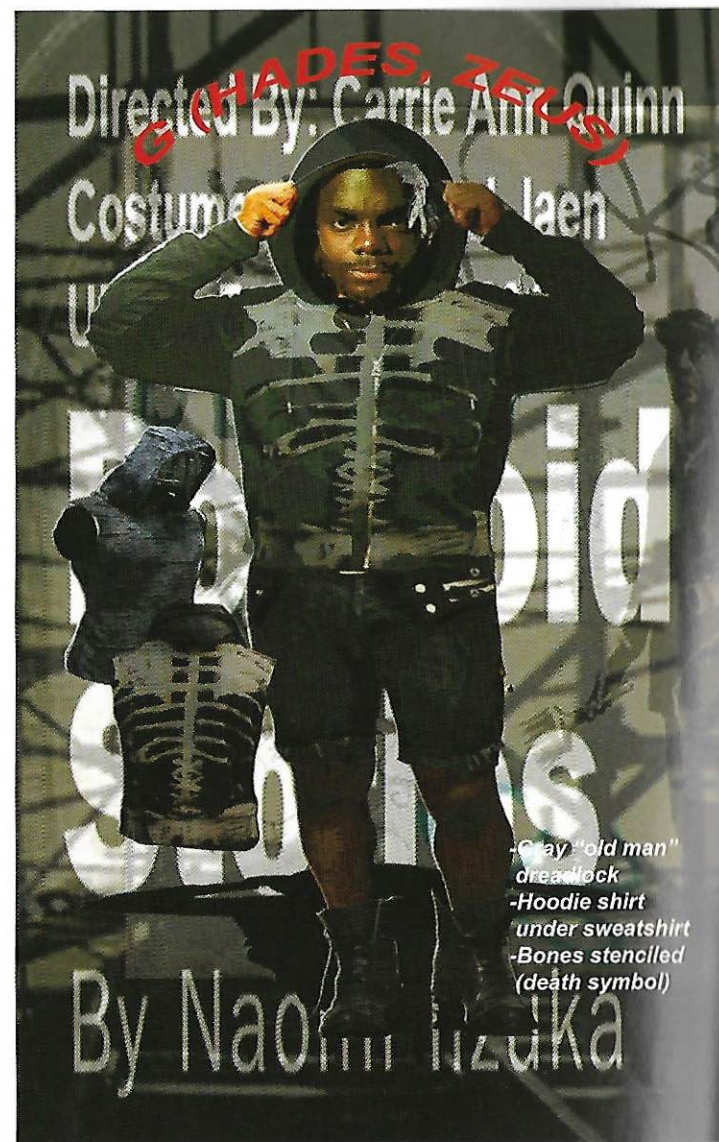


FIGURE 3.17

Sketch for G (Hades—Zeus), *Polaroid Stories*, UMass Boston, Spring 2015.