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# Costume Design for The Winter's Tale by William Shakespeare

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**COSTUME DESIGN FOR "THE WINTER'S TALE" BY WILLIAM SHAKESPEARE**

A Thesis Presented

by

ERIN AMELIA WHITE

Submitted to the Graduate School of the  
University of Massachusetts Amherst in partial fulfillment  
of the requirements for the degree of

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May 2012

Department of Theater

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## **DEDICATION**

To my mother, for her constant love and support.

## **ACKNOWLEDGMENTS**

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**ABSTRACT**

**COSTUME DESIGN FOR "THE WINTER'S TALE" BY WILLIAM SHAKESPEARE**

**MAY 2012**

**ERIN WHITE, B.A., COLLEGE OF CHARLESTON**

**M.F.A., UNIVERSITY OF MASSACHUSETTS AMHERST**

**Directed by: Professor June B. Gaeke**

This paper discusses a theoretical costume design for *The Winter's Tale* by William Shakespeare. The costume designer chose to set the production in an imaginary, fanciful place, with Gothic fashion, art nouveau, and fairy tale illustrations as influences. The paper includes character analysis, research, and a discussion of the design process.

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## CHAPTER 1

### INTRODUCTION

Written late in his career, *The Winter's Tale* is one of William Shakespeare's most fantastic plays. This play spans sixteen years and combines family tragedy with pastoral scenes and theatrical magic. The variety of peoples, places, and moods in the play offer many creative opportunities for designers. As a costume designer, I was drawn to *The Winter's Tale* by these opportunities, the strong female characters, and the redemption of Leontes.

Many of the political issues seen in the first part of *The Winter's Tale* are reminiscent of political issues in the time in which it was written, including "the relation between royal authority and the will of the people, the limits of protocol, and what sanctions may be brought to bear on the activities of a criminal king."<sup>1</sup> Instead of a history or a political drama, at its core the play is about a family split apart by the patriarch's jealousy and reunited by his penance. In addition to being influenced by the political atmosphere of his time, Shakespeare also used Robert Greene's *Pandosto: The Triumph of Time* (published in 1588) as a source material, borrowing from it the dual setting of Bohemia and Sicilia, a jealous king, and an heir lost and restored. He also made many changes, including adding the character Paulina, expanding the character Camillo, and adding the statue scene and ensuing happy ending.

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<sup>1</sup> Stephen Orgel, *The Winter's Tale: A Modern Perspective* (Simon & Schuster Paperbacks 2009) 258.

First published in 1623, *The Winter's Tale* was classified by the editors of the first Folio as a comedy. However, this play does not fit so easily into the genre as some Shakespeare's other works; the first three acts of the play have a distinctly tragic mood and action. This combination of a "tragic character with a happy ending" has lead many scholars to classify this play as a tragicomedy. *The Winter's Tale* is also often referred to as a romance because of its sentimental story, "unexpected turns of fortune, of long partings, supernatural visions and final recognitions."<sup>2</sup> The title of the play alludes to the elements in the text that give it qualities of "a fable, a fairy tale," which are an heir lost and found over many miles and nearly two decades, a statue that comes to life, and a happy ending for Leontes after a period of penance.<sup>3</sup> My costume design for *The Winter's Tale* will embrace the genre by combining different periods and art movements to create a fairy tale aesthetic. The costumes, in concert with other design elements, will help take the audience out of a real time and place and into a world that is like a storybook illustration.

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<sup>2</sup> Richard Pilgrim, *You Precious Winners All: A Study of the Winter's Tale* (Oxford: Becket Publications, 1983) 1.

<sup>3</sup> Stephen Orgel, Introduction, *The Winter's Tale* by William Shakespeare (Oxford: Clarendon Press 1995) 1.

## CHAPTER 2

### CONCEPTUAL STATEMENT

For many critics and scholars, *The Winter's Tale* is a confusing and problematic play. The mid-play shift in tone from tragedy to comedy risks disturbing the momentum of the play<sup>4</sup>, and the one-time appearance of Time as the chorus has often been derided as an inferior device and possibly written in by a collaborator.<sup>5</sup> The play presents very real tragic flaws (jealousy, tyranny) in Leontes and then gives us magic and spectacle in the resolution. Success of production depends on managing the shift from tragedy to comedy and embracing the tragic, comic and magical elements of the play.

The story of Leontes succumbing to his jealousy and letting his own tyranny tear his family apart has elements of a fairy tale to me, especially in the fact that *The Winter's Tale* is a story of redemption. Leontes begins the play as a tragic figure, and it is important to see his journey progressing throughout the play. He begins as a loved king, husband and friend and then becomes a jealous tyrant, ordering the assassination of a dear childhood friend and imprisoning his own wife. Unlike some other productions, I would not justify his sudden jealousy by creating some flirtation between Hermione and Polixenes. Rather, the jealousy comes from within as a manifestation of his insecurities. It will then be absolutely essential that he is redeemable by the time we see him again in Act V, so that the audience and Hermione are able to forgive his faults.

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<sup>4</sup> Stephen Orgel, *The Winter's Tale: A Modern Perspective* (Simon & Schuster Paperbacks 2009) 257.

<sup>5</sup> Stephen Orgel, Introduction, *The Winter's Tale* by William Shakespeare (Oxford: Clarendon Press, 1995) 41.

I plan to embrace the multiple moods, moment of magic and spectacle, and different kingdoms in *The Winter's Tale* by creating a fantastic, fanciful world that is more like a fairy tale illustration than a snapshot of a period in time. The world of the play is not a specific recognizable time or place in history. Fashions of Gothic Europe, Art Nouveau illustration, the paintings of Pre-Raphaelites, and other Romantic works of art influence the look of the costumes. Gothic and Medieval fashion recalls a far away time of princes, princesses and chivalry, and often influence the silhouette of costumes in fairy tale illustrations. The later works of art I referred to look back at these earlier periods and stories. Pre-Raphaelite artists often paint their subjects in medieval dress, but it is a softened, romanticized version of historical fashion, mixing historical silhouettes with contemporary prints. The art nouveau influenced illustrations are all highly decorated. The works of Alphonse Mucha often feature highly decorated borders and frames (see Figure 1), and Kay Nielsen often lavishly decorates his subjects' clothing with borders and trim (see Figure 2). This degree of decoration will be incorporated into the costumes to push them into a more fanciful interpretation of the historical silhouette.

The characters in *The Winter's Tale* can be categorized into one of three environments: the court of Sicilia, the court of Bohemia, and the pastoral countryside of Bohemia. In addition to embracing the duality of genres inherent in the play, it is necessary to address these as separate worlds. The court, both in Sicilia and Bohemia, are places of rules and structure. Both Hermione and Florizel find themselves in trouble because of breeches in courtly decorum. The pastoral Bohemia seems gay and carefree, but it is not without peril. It is in the country that both Antigonus and the Mariner meet their death, and where Perdita and her adoptive family are threatened by King Polixenes. I hope to approach

these environments as part of the overall world of the play, but each having their own aesthetic inspired by different styles of art or illustration.

## CHAPTER 3

### ELEMENTS OF PRODUCTION

To create the fairytale aesthetic of my production of *The Winter's Tale*, I turned to a variety of sources for inspiration, intending to blend time periods and silhouettes to create a world that is unique and fantastic. The look includes elements of medieval European fashion, art nouveau illustration, fairy tale illustration, and romantic painting.

Environmentally, it is very important to set the mood of the show and to be able to transition from the tragic first half to the comic second half as well as indicate where the action takes place. The shift in mood is accompanied by a change in environment, so it is important that the court of Sicilia and the countryside of Bohemia reflect the mood of the scenes that are set in those locations.

The first half of the play takes place in the court of Sicilia. It is winter, and the set should indicate the interior of a castle. The walls are thick and made of stone. The function of the interior changes as the mood changes in Act 1, scene 2. In the first act, the castle should feel warm and hospitable, hosting Polixenes and Archidamus and protecting its inhabitants from the winter elements outside. Daylight may stream in through windows, like in Jean-Baptiste Mallet's painting *Gothic Bathroom* (see Figure 3) When Leontes's jealousy takes over, a change gradually begins that can be seen by the audience and is felt by the characters. Polixenes observes, "This is strange. Methinks my favor here begins to warp."<sup>6</sup> The inside of the castle becomes an oppressive environment, one that imprisons the

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<sup>6</sup>William Shakespeare, *The Winter's Tale*, Ed. Barbara A. Mowat and Paul Werstine. (New York: Simon & Schuster Paperbacks, 2009) 37.



wrongfully accused Hermione and later the mourning Leontes. The warm light in the windows now casts large ominous shadows and contribute to the dark, foreboding mood. See figure 3 for research images of Sicilia when Leontes's jealousy takes over.

The countryside of Bohemia in Act IV, in contrast to Sicilia, is open and wild. The season has changed to spring, and natural light dappled by leaves gives Bohemia a natural, warm feel. The colors of the set are pastel (see figure 5 for research images), and plants and trees surround the area. The scenic painting should have a whimsical, illustrative feel, like the foliage and landscapes seen in the work of illustrator Kay Nielsen. Keeping with the comic mood and the season of the second half of the play, the final act of the play in Sicilia will take place in an exterior environment, combining the architectural elements of the Sicilian court with the nature of the Bohemian countryside to symbolize the reunification of the two kingdoms.

The costumes for the play will contribute to the different worlds created onstage. The courtly world of Sicilia is influenced by medieval and gothic European dress and by Art Nouveau-style illustrations (see figures 3, 9, 10, and 11). The colors are rich and deep, the costumes are highly decorated and the fabrics are heavy. The costumes are voluminous, cloaking the characters and giving them a regal look. The Bohemians are also richly dressed but the silhouette differs slightly to indicate that they are from a foreign land. Their costumes combine gothic silhouettes with the illustrations of Kay Nielsen. The adornment on their costumes is inspired by these illustrations (see figure 8). The shepherds, residents of pastoral Bohemia, are dressed in a folk style, influenced by period accurate and romantic interpretations of medieval shepherds (see figures 13 and 14). Because of the season, fabrics are lighter. The adornment on their costumes is more homespun looking than the rich decoration of members of court.

## CHAPTER 4

### CHARACTER ANALYSIS AND DESIGN

I have approached the designs for the costumes of *The Winter's Tale* by examining the character as an individual, where they are from, and what their role is in their society.

The story begins in the court of Sicilia in winter where we meet the main character, King Leontes. As a ruler, he is very powerful, but is loved by his subjects. When he becomes jealous he is wrathful, causing his subjects to react with shock and fear. He is willful and stubborn, disregarding the advice of his lords and acting on the whims of his anger. He is only tyrannous when ruled by his jealousy, and it is important that before his jealousy is incited he seems like he could have a gentle side. He is prone to insecurity, and it is this insecurity is the root of his jealousy. He cannot stand that his wife succeeded where he failed, and when the Oracle proves his jealousy unfounded, he cannot allow his subjects to see that he was wrong. My research for Leontes includes several images of King Henry VIII as well as other images of powerful-looking men in voluminous clothing that emphasizes the shoulders and chest (see Figure 6). These silhouettes exaggerate a masculine figure and suggest strength and might. Leontes's costume consists of a fur trimmed tunic and an overcoat with wide, pointed shoulders (sketch 1). This powerful silhouette will establish Leontes as an intimidating figure. His jeweled, opulent crown, belt, heavy chain necklaces and rings give a feeling of richness and power, and the rich fabrics of his costume suggest that Sicilia is a prosperous kingdom. He carries a dagger in a jeweled sheath on his belt that alludes to the violence that he is capable of.

Leontes's wife, Queen Hermione, should have an air of serenity to her. She is a gentle and virtuous woman, charming and well-loved by her subjects (for research, see Figure 7).

She and Leontes have had a successful marriage and she is comfortable and friendly with him. She is taken by surprise by Leontes's jealousy, and knowing her husband's emotional depths, feels powerless to defend herself from it. She is approximately eight months pregnant, and wears a full, heavy wool dress with fur trim (sketch 2). Her clothing is richly decorated and she wears jewelry but it is much more delicate than Leontes's. Her jeweled crown is worn over a sheer veil and her hair flows free, giving her a youthful, innocent look. When Hermione is seen on trial, her costume is completely changed. Having given birth and spent the last month imprisoned, she is vulnerable, sad, and weak. Not allowed access to her fine clothes, she appears in court in a white gown with a long robe over it (sketch 3). She retains her dignity and despite not being dressed in the clothes of a queen, looks elegant and not haggard.

Polixenes, King of Bohemia, is the childhood friend of Leontes on an extended trip to Sicilia. The trip was of a diplomatic nature, and he has already stayed longer than he intended to spend more time with his old friend. He is a good natured but serious man who demands loyalty from his subjects and has a temper when he is disobeyed. He is a stern father to his son, Florizel. He is dressed in volumes of rich, fur-trimmed fabric and his costume creates an elongated silhouette, especially in comparison to Leontes's broad stature. His robe is decorated with metallic leaves and vines, suggesting that the kingdom of Bohemia has a greater connection to nature (sketch 4). He has a heavily jeweled belt and purse but is not as bedecked in jewels as Leontes, to show that even though Bohemia is a wealthy kingdom, Polixenes exercises more restraint than his friend.

Mamillius is Leontes and Hermione's seven-year-old son, the prince of Sicilia. He is very obedient to his father, but feels more comfortable with his mother and her ladies, where he can show his mischievous streak. He is also somewhat of a sickly child, vulnerable

to worry and sorrow. His knee-length tunic follows the silhouette for the Sicilian court, but with rounded shoulders to make him look slight (sketch 5). He has a jeweled crest on his belt and his hat, and a pendant around his neck, jewelry worthy of the young prince of a powerful king.

Camillo is a lord of Sicilia and one of Leontes's loyal subjects. He is polite and a man of principles, while he fears Leontes's wrath, he disobeys him and helps Polixenes escape Sicilia alive. Camillo gives up his home to do the right thing, and although he never regrets his choice, later in the play he does long for the land of his birth. He is one of Leontes's most trusted confidants, which is why Leontes confides in him about his suspicions. His wide-shouldered knee-length tunic is fitting in the Sicilian silhouette, and gives him a wealthy look without being ostentatious (sketch 6).

Antigonus, Cleomenes and Dion are the other lords in Leontes's court. Like Camillo, these men are all loyal subjects who are having difficulty obeying their king. They are loyal to their queen and risk inciting Leontes's anger on themselves by defending her. They are dressed elegantly in tunics with decorative pleating and trim (sketches 7, 8 and 9). These three lords are all also seen in their traveling clothing (Cleomenes and Dion visiting the temple of Apollo to retrieve the Oracle, Antigonus to take Hermione's baby to Bohemia), which consists of voluminous, heavy cloaks to protect them from the winter elements (sketches 10 and 11).

Archidamus is one of Polixenes's trusted advisors, which is why he accompanied him to Sicilia. He is gracious and charming. In Archidamus we see the contrast between the clothing of Sicilian and Bohemian lords. Like Polixenes, his silhouette is elongated and has rounder shoulders. His long tunic is also decorated with vines (sketch 12).

Paulina is Hermione's friend and the wife of Antigonus. She is intelligent, spirited, and a loyal friend. She defies the rules of Sicilian society by appearing in court and bringing Leontes his newborn daughter, risking harsh punishment to defend what she believes is right. She is a noblewoman, elegant, and strongly commands a room of men. Her silhouette is more subdued than Hermione's, with her long, lean silhouette and high collar elongating her body allowing her to look feminine, yet powerful (sketch 13). Her gown is tastefully yet sparsely decorated; her elegance comes from her posture and the strength with which she carries herself.

Hermione's ladies-in-waiting are not noblewomen like Paulina, but rather they offer assistance to Hermione and help take care of Mamillius. They are dressed in a similar silhouette to Hermione, and although the fabrics are nice they are not as luxurious or as highly decorated as Hermione or Paulina. The effect is a silhouette that is simple yet elegant (sketch 14).

Other characters seen in Sicilia are seen in occupation-specific clothing. The Sicilian guards are heavily armed with helmets, greaves, and chainmail suits to allude to Leontes' warlike tendencies (sketch 15). The servants are plainly dressed (sketch 16). The jailer wears shabby clothes and a dark hood, his costume reflecting the grimness of his profession (sketch 17).

Between the dark, tragic first half and the pastoral second half, Time appears as a chorus. The costume design for Time was influenced by the work of art nouveau illustrator Alphonse Mucha. Many of his illustrations feature women in draped, diaphanous dresses personifying flowers, seasons, or stars. For this reason I have chosen to cast Time as a woman. She exists outside of the world of Sicilia and Bohemia, but is an omnipresent figure,

so her costume is ethereal and timeless, making her appear more as a deity or a spirit than an inhabitant of Sicilia or Bohemia (sketch 18).

The action in Bohemia begins in the court with Polixenes and Camillo. Polixenes wears a long, rich robe similar in line to his costume in Act I, but it is made of a slightly lighter fabric due to the change in season (sketch 19). His lord Camillo has adopted the costume of his new home, so he is dressed similarly to Archidamus in Act I (sketch 20). To disguise themselves to go to the country to spy on Florizel, Polixenes and Camillo don cloaks, wide-brimmed hats and wear longer false beards over their own beards. The effect is one that is comic, but not ridiculous, because they need to appear in the country for some time unrecognized. The rich fabric of their sleeves and their nice boots are visible under these disguises, leading the shepherds to believe that these are wealthy men (sketch 21).

The pastoral world is the home of the shepherds. The people that live in the country are industrious, but they loosen up to engage in the festivities and revelry of the sheep-shearing festival. A variety of textures, from rough and heavy to light and fine can be seen in the clothes of the shepherds. The world of the shepherds is romanticized and the colors are pastel to create an idyllic world and because it is in the country that the love story of *The Winter's Tale* is told (see Figures 13 and 14 for research). The Old Shepherd is a frail, elderly man who has worked hard in his lifetime. Although he sometimes feels exasperated at the frivolity of youth, he is a kind-hearted and honest man. He does not use the gold he finds with Perdita for himself, and welcomes this foundling baby into his home. His clothes are well worn and hang off his thin frame. A widower of many years, he is dressed plainly, but his costume for the sheep shearing features some embroidered borders, indicating that Perdita has brought color and feminine arts to his home (sketches 22 and 23). The Old Shepherd's son, the Clown is dressed similarly to his father. He is a teenager when Perdita is

discovered, but matures little as she grows up. He is carefree, gullible, and never learns any street smarts. He is not an idiot, but is often blissfully unaware of what is happening around him. For this reason, he does not wear a beard, giving him a youthful essence even as a grown man. He wears his clothes in a whimsical way, with a long liripipe, or tail, dangling off his hood and loose, pointed boots. He loves his adopted sister and wears a chain of flowers that she has made him for the sheep-shearing festival (sketches 24 and 25).

Perdita is the adoptive daughter of the Old Shepherd, and Sicilia's lost princess. At sixteen, she is an elegant, kind young woman. Although unaware of her noble birth, she carries herself with a grace that suggests that her status is above the rest of the shepherds and shepherdesses. She is also charming and clever, delighting Polixenes and Camillo with her speech about flowers of winter and fall. My research for Perdita includes a Mucha illustration of Spring, with long blonde hair and a diaphanous white gown (see Figure 12, top center). Perdita's shepherdess costume was inspired by this illustration, and her hair and costume are soft and flowing. In her hair, she wears a wreath of flowers, suggestive of her role as the hostess of the festival. The wreath of flowers also recalls a bridal or a royal crown. Her clothes are delicately embroidered with flowers and decorated with small, dainty bows to give her a sweet, feminine look (sketch 26).

King Polixenes's son Florizel is a headstrong romantic young man, prioritizing romantic love over family duties and courtly decorum. Unsatisfied by the rigor and structure of life in court, he hides in the countryside for a slower pace and to be closer to nature, but mostly to pursue Perdita. He is idealistic and a dreamer, and does not listen when Perdita insists that Polixenes will find out about their relationship. He disguises himself as a shepherd to visit Perdita, but some parts of his costume reveal that he is not an ordinary shepherd. His boots, gloves and belt are well made and hardly worn, and although

he has made an effort to choose plainer clothes, the decoration on his tunic is of a higher quality than is seen on the other shepherds. He is just convincing enough to not cause a stir in the country community, but still draws some curious glances from some of the shepherds (sketch 27).

Autolycus is the rouse of the countryside. Now a swindler and a con man, he used to work in the Bohemian court as an entertainer. He is very smart and witty, and is a very theatrical character in the way he addresses the audience, sings with the shepherds and tricks the Clown. Although he is no longer in the finery that he wore while at court, he treats his life like a performance. His clothes are shabby and well worn, but his fringe-tipped hat and checkered hose allude to a former life of performance. To disguise himself as a merchant, he throws on a faded but once elegant tabard and covers himself with bows and ribbons (sketch 29). This disguise is ridiculous, but he does this with a wink and a nod to the audience to show us how cleverly he can trick the shepherds, especially the foolish Clown.

The rest of the shepherds and shepherdesses are dressed in clothes suitable for tending sheep. The women wear skirts with their aprons tucked up around their waists to give a more interesting silhouette than their everyday work clothes. They are beautiful, but none are as elegant as Perdita. The men are dressed in the same style as the Old Shepherd and the Clown (sketch 30).

Back in Sicilia, we see how Leontes has been doing. Having spent the last sixteen years mourning for his wife and son and atoning for his mistake, he is quite different than the last time we saw him. He is still a large man, but instead of a costume emphasizing his wide, powerful shoulders, the shoulders sag and droop and his robe drags along the floor



(sketch 31). His crown has become tarnished and he does not wear as the heavy gold chains that he wore in the first half of the play. In Leontes's mourning, Sicilia has suffered, and the costumes allude to a loss of prosperity in the kingdom. Cleomenes and Dion are dressed similarly to how they were in the first part of the play, but the color palette is more somber and the fabrics less rich (sketches 32 and 33). They argue that the king move on not only for his own well being, but so Sicilia can be as rich and powerful as it once was. Paulina is also in mourning for her lost husband and queen. She wears a similar elegant, tall silhouette that she did in the first half of the play (sketch 34).

When Perdita and Florizel arrive in Sicilia, they are elegantly dressed to appear in court. Florizel's costume is youthful and regal, combining both the shorter tunics of Sicilia and the rounded shoulders and decorative style of Bohemia to represent what will soon be a combination of the two kingdoms (sketch 36). The style of Perdita's gown also combines elements of both kingdoms – the tight sleeves and decorative borders of Bohemia, and the full, draped skirts of Sicilia (sketch 345). She wears a delicate tiara and a sheer veil on her head that is reminiscent of her mother in Act I. Originally presented as a princess of Libya, Perdita is finally dressed in a way fitting her noble birth. The colors of their costumes are rich and bright, as their appearance in Sicilia begins to bring happiness back to the kingdom.

The statue of Hermione that Paulina has prepared is intended to present Hermione as an ethereal, sainted figure. No longer existing in the world of Sicilia, she is meant to appear almost unattainable to Leontes and the rest of the spectators. She stands on a pedestal above them and her costume is a combination of classical style and art nouveau in the spirit of Mucha (sketch 37). The colors are light because she brings happiness again to Sicilia. When Paulina calls for her to come to life, it is a magical moment as Hermione departs from her life of hiding and back into the kingdom of Sicilia with her husband and

long-lost daughter. The effect, however, is bittersweet. The last time we see Hermione, even though she is back among the living, does not quite belong in the world she is joining.

Although Leontes has done his penance, it is not an easy transition for Hermione to reunite with him. The ending leaves the audience with hope for the future of Sicilia and Bohemia, and curiosity about the future of Hermione and Leontes.

## CHAPTER 5

### CONCLUSION

*The Winter's Tale* takes place over many years to tell the story of King Leontes's loss of his family through his own tragic flaws, and how they are reunited again in accordance to the oracle. The play poses many challenges to a creative team in production, including a dramatic shift in tone and supernatural elements. The variety of times, places and peoples in the play provides designers with a great opportunity to create a world that is either recognizable to an audience or somewhere completely new.

By combining the shapes of Gothic fashion with the highly decorated style of artists like Alphonse Mucha and Kay Nielsen, I created a world that is not of a specific time or place for *The Winter's Tale*. The costumes set the characters in a vaguely European setting in a far away time – a unique time and place in which lost is found, and time has a healing power. The medieval silhouettes recall illustrations often seen in books of European fables and fairy tales to emphasize the fantastical elements of the play. The costumes should contribute to the way that the story of Leontes is told over many years and many miles, embracing the epic scope and framing him as the center of a fable, a lesson of the dangers of suspicion and jealousy, the value of penance, and the healing power of time.

## **APPENDICES**

**APPENDIX A**

**RESEARCH IMAGES**



Figure 1: Byzantine Heads, Alphonse Mucha, Color Lithograph, 1897



Figure 2: Illustration from East of the Sun West of the Moon, Kay Nielsen



Figure 3: Gothic Bathroom, Jean-Baptiste Mallet, Oil on canvas, 1810





Figure 4: Original research design for Sicilia, cut paper

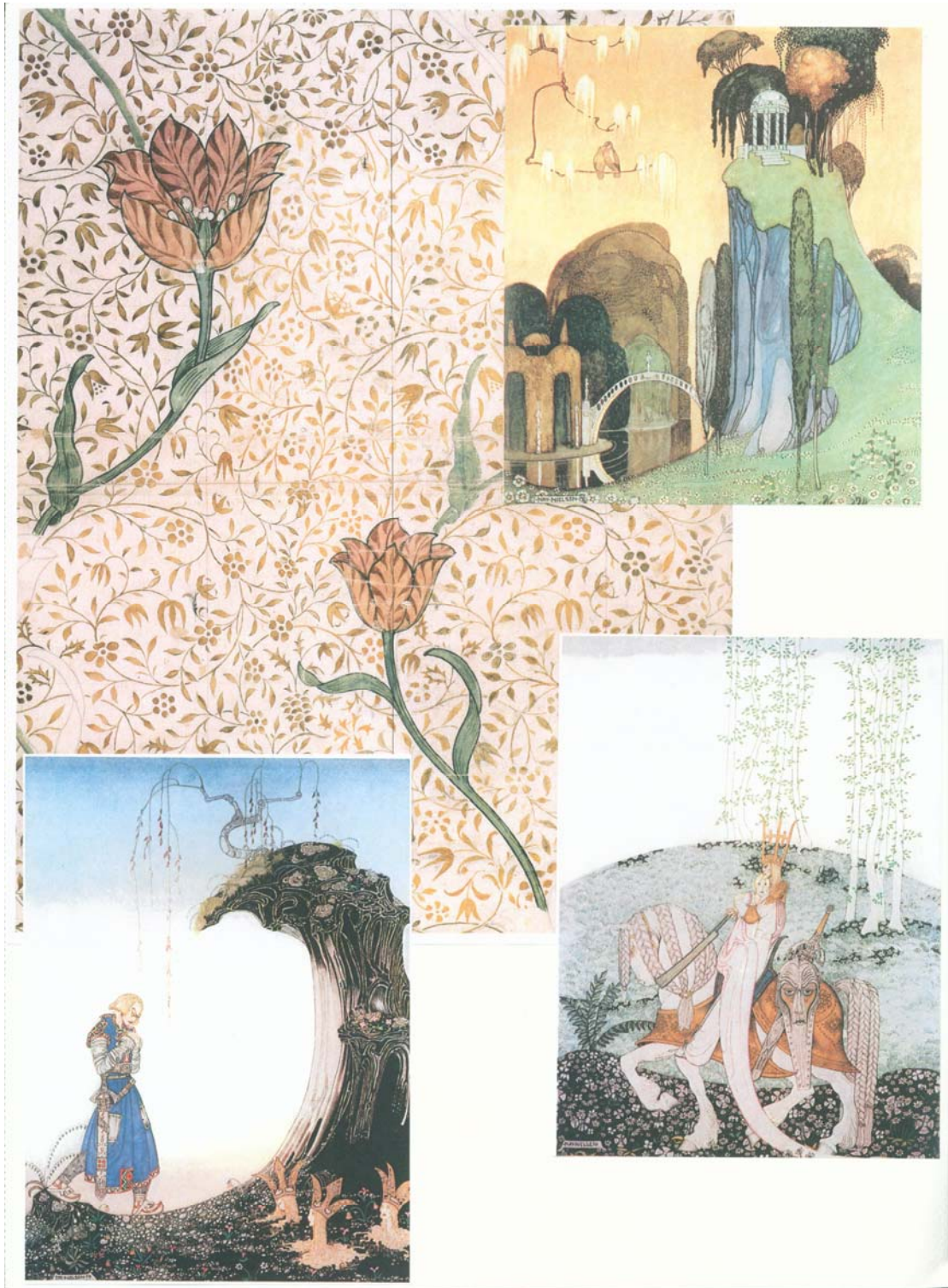


Figure 5: Original research collage for Bohemia, cut paper



Figure 6: Original research collage for Leontes, cut paper

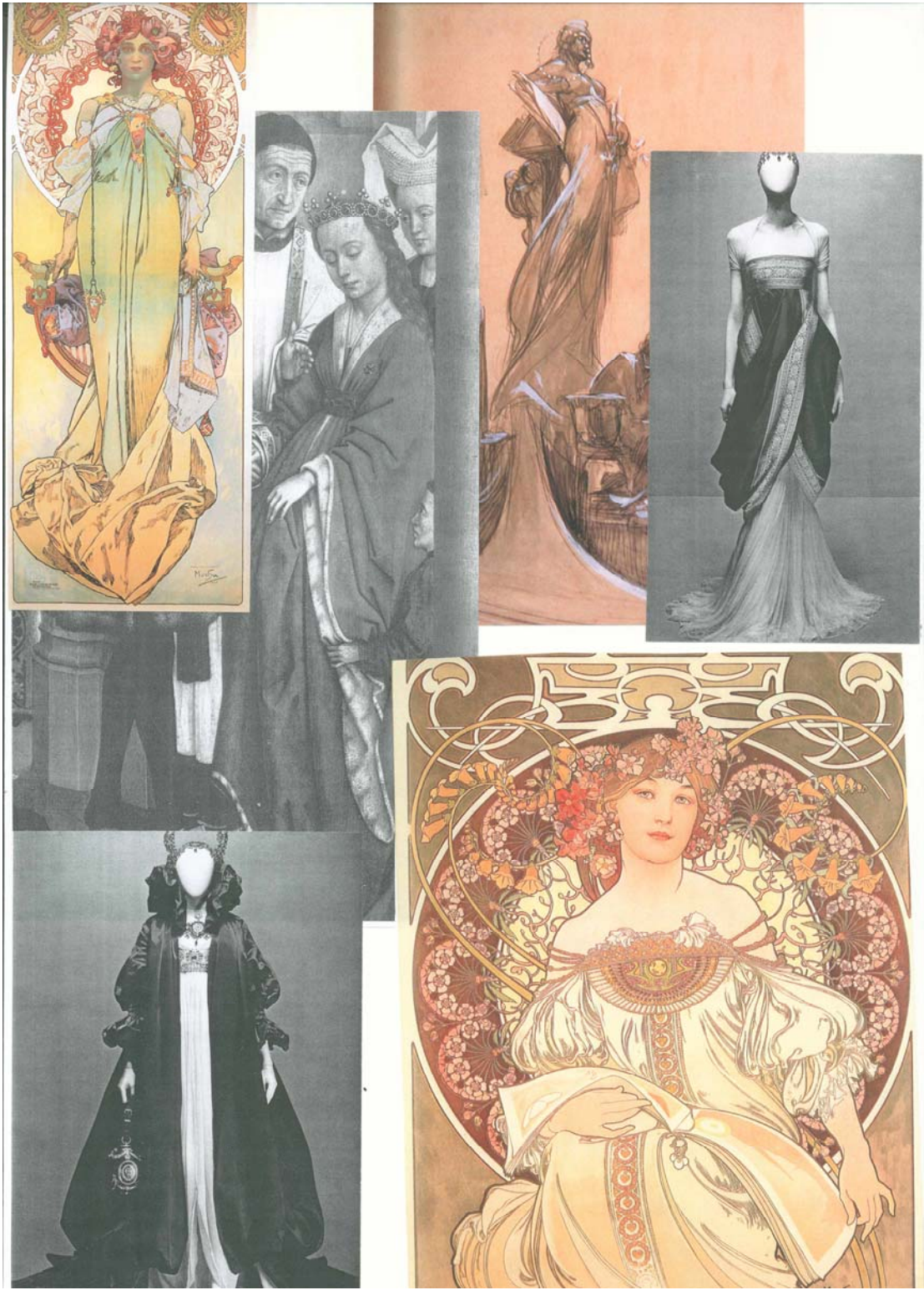


Figure 7: Original research collage for Hermione, cut paper



Figure 8: Original research collage for Polixenes and Bohemian court, cut paper



Figure 9: Original research collage for court dress, cut paper



Figure 10: Original research collage for court dress, cut paper

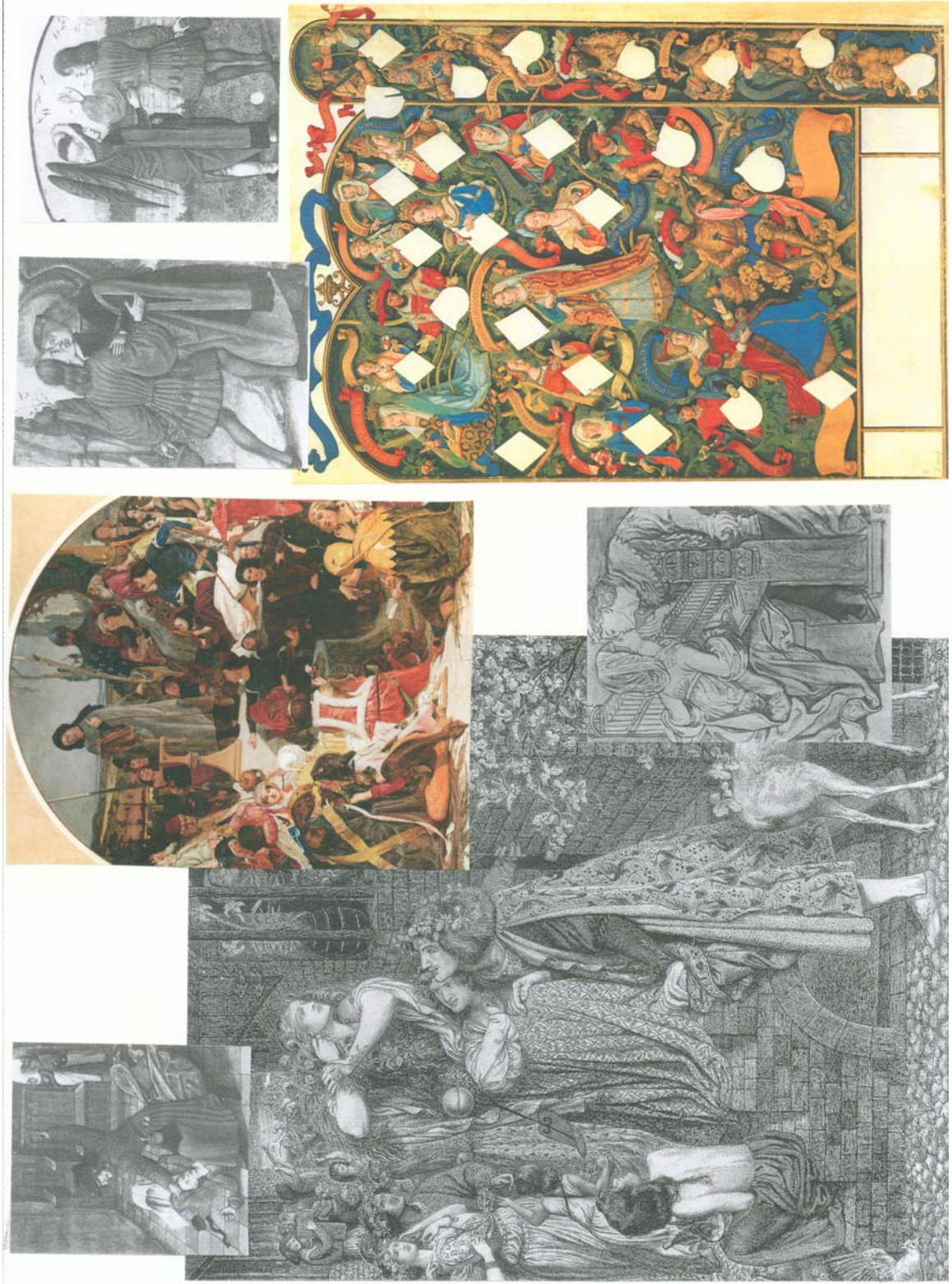


Figure 11: Original research collage for court dress, cut paper



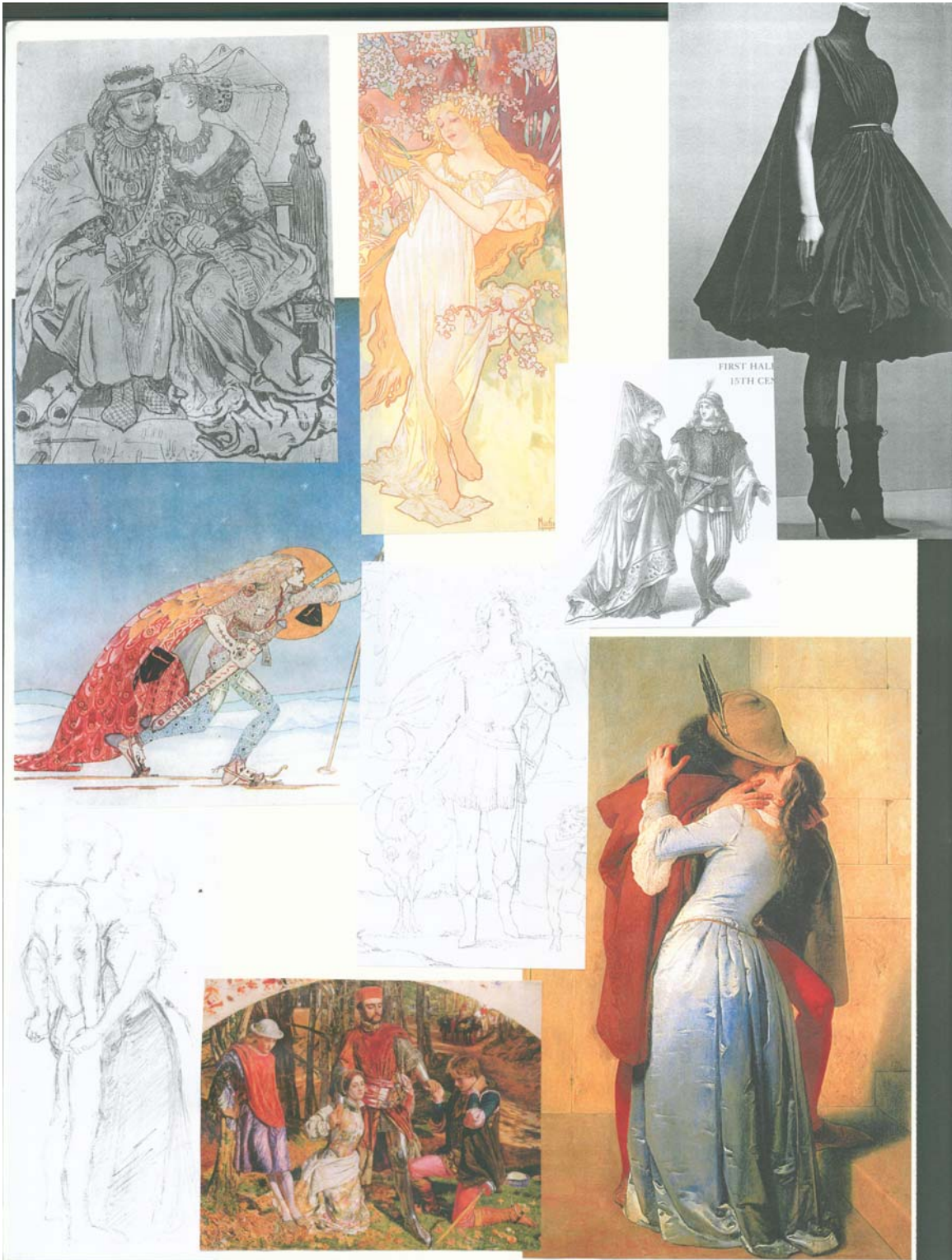


Figure 12: Original research collage for Perdita and Florizel, cut paper



Figure 13: Original research collage for shepherds, cut paper

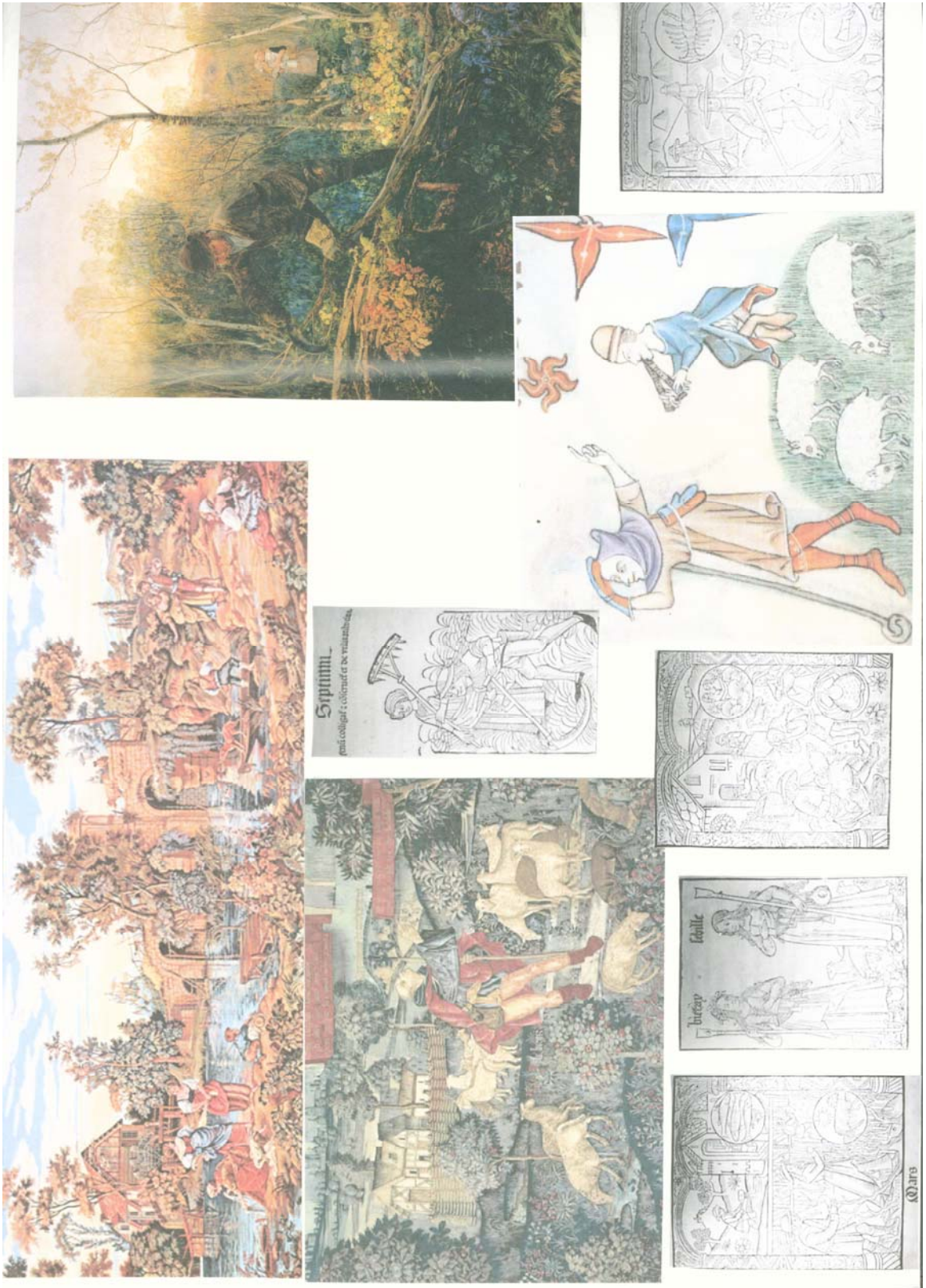


Figure 14: Original research collage for shepherds, cut paper

**APPENDIX B**

**COSTUME RENDERINGS**



Figure 15: King Leontes, Act 1 scene 2, mixed media on paper



Figure 16: Hermione, Act 1 scene 2, mixed media on paper



Figure 17: Hermione, Act 3 scene 2, mixed media on paper



Figure 18: Polixenes, Act 1 scene 2, mixed media on paper





Figure 19: Mamillius, Act 1 scene 2, mixed media on paper



Figure 20: Camillo, Act 1 scene 1, mixed media on paper



Figure 21: Antigonus, Act 2 scene 1, mixed media on paper



Figure 22: Antigonus, Act 3 scene 3, mixed media on paper



Figure 23: Cleomenes and Dion, mixed media on paper



Figure 24: Cleomenes and Dion in traveling wear, mixed media on paper



Figure 25: Archidamus, Act 1 scene 1, mixed media on paper



Figure 26: Paulina, Act 2 scene 3, mixed media on paper





Figure 27: Hermione's Ladies in Waiting, mixed media on paper



Figure 28: Sicilian Guard, mixed media on paper



Figure 29: Sicilian servant, mixed media on paper



Figure 30: Jailer, mixed media on paper



Figure 31: Time, mixed media on paper



Figure 32: Polixenes, Act 4 scene 2, mixed media on paper



Figure 33: Camillo, Act 4 scene 2, mixed media on paper



Figure 34: Camillo and Polixenes disguised, Act 4, mixed media on paper





Figure 35: Old Shepherd, Act 3 scene 3, mixed media on paper



Figure 36: Old Shepherd, Act 4 scene 3, mixed media on paper



Figure 37: Clown, Act 3 scene 3, mixed media on paper



Figure 38: Clown, Act 4 scene 3, mixed media on paper



Figure 39: Perdita, Act 4 scene 4, mixed media on paper



Figure 40: Florizel, Act 4 scene 4, mixed media on paper



Figure 41: Autolycus, Act 4 scene 3, mixed media on paper



Figure 42: Autolycus disguised, Act 4 scene 4, mixed media on paper





Figure 43: Shepherds, mixed media on paper



Figure 44: Shepherdesses, mixed media on paper



Figure 45: Leontes, Act 5 scene 1, mixed media on paper



Figure 46: Cleomenes and Dion, Act 5 scene 1, mixed media on paper



Figure 47: Paulina, Act 5 scene 1, mixed media on paper



Figure 48: Perdita, Act 5 scene 1, mixed media on paper



Figure 49: Florizel, Act 5 scene 1, mixed media on paper



Figure 50: Hermione, Act 5 scene 2, mixed media on paper



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