

### **Costumes Used in Program 3**

#### *Contemporary Costumes (Parade and Quidam)*

Costumes for these two works are representative of the real and absurd use of clothing, fabric, color, and design. Normal attire was juxtaposed with specific elements of cultural dress as well as fantasy “costumed” attire.

In *Parade*, the little American girl wears a rendition of schoolgirl attire: hat with long dangling bow, shirt with collar, full skirt, and matching stockings. The Chinese conjurer is dressed in clothing stereotypical of the Chinese culture: a side-button jacket, short pants below the knee, and a pointed hat. The acrobats are in geometric designed skintight body suits.

*Quidam*'s schoolgirl figure is dressed in overalls and a T-shirt. The fantasy figure wears a white jumpsuit with a bulls-eye appliqué on the abdomen; the headless figure wears a recognizable bowler hat and suit.

The costumes in both pieces draw from costume attire that ranges from everyday clothing to bizarre character creations designed to define the movement, plot, and character.

#### *Costumes of the 16th and 17th Centuries*

In western dress, the early 16th century was dominated by loose, flowing garments, wide at the shoulders, rich in velvet and brocades, with low, simple headdresses and delicate white shirts. Women's hairstyles show braids with jeweled coifs and fillets.

At mid-century, style was much more flamboyant, with the use of puffs and slashes, large hats and plumes, and broad-toed shoes.

The latter half of the 16th century featured a more rigid look known as Elizabethan. During this period, clothing was exaggerated in form for both men and women and extremely elaborate in cut and material. The farthingale held skirts out in grotesque outlines. Brocades, satins, embroidery in gold, and velvets were used extensively. Also, the introduction of starch helped make possible the enormous ruffles of muslin, gauze, or lace.

The early 17th century is known as the Cavalier period. Clothing was romantic, graceful, simpler, and much more wearable than it was in the preceding period.

Late 17th century styles are essentially French in character. Men's attire included lace ribbons, exaggerated wigs, and petticoat breeches, all symbolic of the frivolity of the times. Women's gowns were simple, beautiful, and delicate, often made out of satin with pearls and lace.

#### *Costumes of the 20th Century*

In the early 20th century, the costume trend was toward functionalism and away from formalism. Bust or waistline definition became less prominent in ladies' wear. Hemlines reached an all-time high, barely

covering the knee. The cloche, a tight-fitting hat, was introduced and worn slipped down to the eyebrows.

Evening attire saw a return to more feminine contours with sweeping gown styles. Men wore standard attire, plain business suits of flannel or serge, as opposed to the bulky, broad-shouldered suits of preceding years. The zoot suit was popular in the 1940s. It consisted of a long, tight-fitting jacket, exaggerated padded shoulders, and baggy trousers extending above the waist, then tapering down to tight cuffs around the ankles.

### *Japanese Kimono*

This traditional garb of Japan dates back 1,000 years. Kimono means “clothing,” but the word usually refers to the traditional wraparound, full-length, one-piece robe worn by women and men.

Kimonos have gone through many transformations stylistically. During one period, a person would wear more than a dozen kimonos at a time for contrasting layered effects.

As the kimono evolved into outerwear so did its potential for creative and expressive design. Gold and silver thread were used to embellish the garments. Various scenes were displayed in brilliant colors. Design elements from nature, such as flowers, trees, and streams, were reflected in the decorative scenes along with bits of poetry and hand-painted characters. Men wore blue, black, brown, gray, or white kimonos. Bright colors were only for the young.