



ADDITIONAL LEARNING RESOURCES

- **Accessing Floorplans and Technical Specifications for Theatre Venues**
- **Excerpts from *Staging Ideas: Set and Costume Design for Theatre* by Stephen Curtis (Sydney: Currency Press, 2013)**

DREAM BIG BUT GROUND YOUR DREAMS IN THE WORLD OF THE PLAY AND IN PRACTICALITIES OF THEATRE PRODUCTION

As you will know, if you watched the livestream or the recording of this ARTiculate webinar, a lot of the practical, exploratory work that goes into coming up with a set design is also very relevant to many other HSC Drama Individual Projects, including the design of costumes, lighting or publicity materials, or a Director's Folio.

To help you start developing a concept for your Individual Project, you need to 'mine' the playscript for information — the more your concept grows organically out of the 'givens' of the script, the better. The Australian director, Sam Strong, has some really useful advice on this point:

"I'm not particularly interested in high-concept theatre or the question of what I am doing to a work... I prefer to think of what the material is doing to me and what it's doing to the creative team and the cast. We're looking for the essence of the world of that play.." (Quoted in Stephen Curtis, *Staging Ideas*. Sydney: Currency Press, 2013. p.80)

As well as reading and re-reading the script, using it as the launchpad for your conceptual design work and your gathering of research images, you need to take a very practical approach to understanding the possibilities and constraints of the theatre venue where your hypothetical production of this play would be staged. Look at a range of different theatre spaces and the different kinds of actor/audience relationships they encourage. Look for images of productions that have been staged in these venues to see how professional creatives have worked with these spaces. If you can, try to attend a live theatrical performance in the venue(s) that you are most interested in. And then, gather up all the practical information that you need to create a set or costume or lighting design or directorial vision for your chosen play to work in this venue.

You need to locate scale drawings of the floorplans and side elevations of the theatre space you're designing for. You might also need a plan of the lighting grid. You'll probably also want to go through a list of all the technical specifications: what lighting fixtures come with the venue, where are the exists and off-stage spaces in relation to the stage space, etc?

Luckily, some of our major theatre companies in NSW (Belvoir, Sydney Theatre Company, Griffin Theatre) have been making this information easily accessible to high school drama students. But don't be afraid to look elsewhere if there is a venue that you already know and like, which is maybe better suited to your concept or closer to your home. It's normally not too difficult to find the contact details for the Technical Production Manager or the Venue Manager of a theatre and ask them to email you floor plans and tech specs (and, of course, your teacher can help you make these contacts).

In the following pages, you'll find the weblinks for Education Resources on the STC and Belvoir websites, then some excerpts from Stephen Curtis' book, *Staging Ideas*, where he talks about how to approach the first reading of a script, how to re-read and develop a breakdown of key information, how to start developing an interpretation, and what are some of the key design tools you can play with as you explore concepts to develop this interpretation.



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Downloadable resources including STC Education's branding and style guide, technical information and stage plans.

- [STC Branding and Design for Students](#)
- [Roslyn Packer Theatre Technical Specifications](#)
- [Wharf 1 Theatre Technical Specifications](#)
- [Wharf 1 Theatre Corner Configuration](#)
- [Wharf 1 Theatre In the Round Configuration](#)
- [Wharf 2 Theatre Configuration](#)
- [Sydney Opera House Drama Theatre Technical Specifications](#)







For any questions, please contact us at education@sydneytheatre.com.au or (02) 9250 1778.

[Back to Education](#)

THEATRE PLANS

To print these plans to scale a professional printing service must be used as they will be able to print according to the key. You'll need to copy the plans onto a CD or USB to give to the printer. A 1:25 scale ruler will be needed to read the plans.

BELVOIR'S EDUCATION RESOURCES PAGES ARE ALSO FULL OF GREAT INFORMATION: AS WELL AS FLOORPLANS, YOU CAN EXPLORE THE WHOLE VENUE VIA A 3D VIRTUAL TOUR...

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LIGHTING PLANS

THEATRE LIGHTING GRID • UPSTAIRS & DOWNSTAIRS THEATRE	GO TO PAGE →
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USEFUL LINKS

VIRTUAL TOUR EXPLORE THE THEATRE FROM YOUR DESK	GO TO PAGE →
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HOW TO GET THE DIMENSIONS?

To get the dimensions of the stage you will need to have the plans printed to actual size.

Download these and order them from a printer (such as Officeworks: <https://www.officeworks.com.au/print-copy/c/pcc/plans>) Then using a scale ruler with a 1:25 side you will be able to get the measurements for any part of the theatre you need for your design.

We don't provide the measurements on these plans because each design requires different measurements. As a designer you will need to interpret the plans and identify the measurements you need for your specific design.



BELVOIR TOURS

BACKSTAGE TOURS

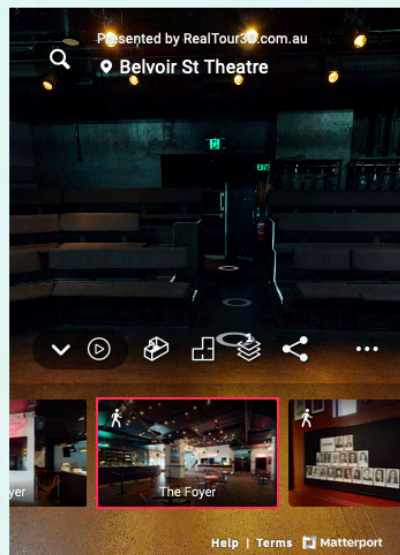
Belvoir offers general backstage tours of the behind the scenes areas of Belvoir St Theatre. Students hear about the history of the company, glimpse props and costumes and get an actor's eye view of the stage.

Tours run for approximately 30 minutes and are available Monday to Friday except when the theatres are in use.

TRY THE VIRTUAL TOUR...

REQUEST A TOUR

BELVOIR ST THEATRE



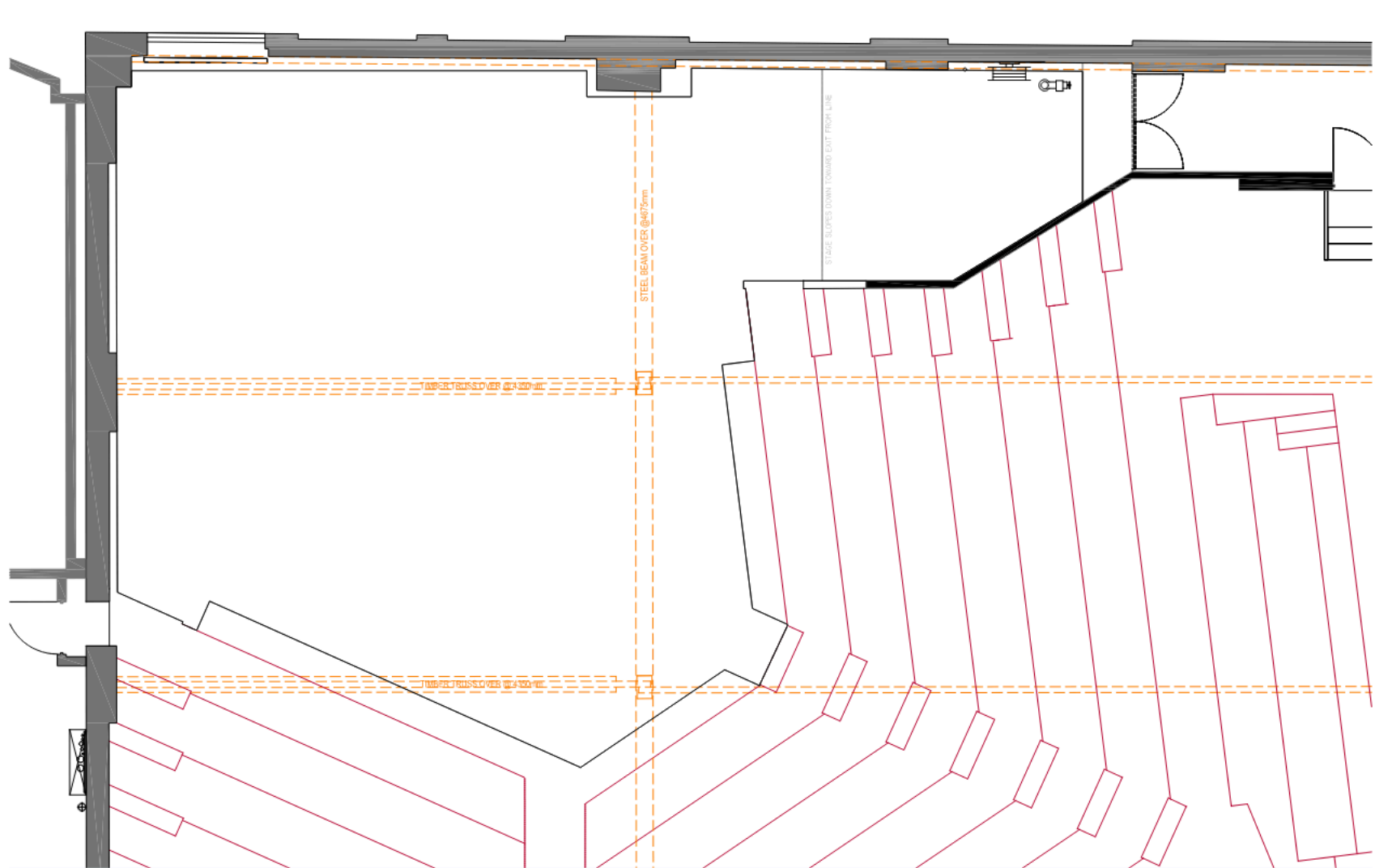
BELVOIR WAREHOUSE



BELVOIR WORKSHOP







PLAN
SCALE: 1:25 PRINTS ON A1
COMPANY B
BELVOIR ST THEATRE

WITH SCALE DRAWINGS LIKE THESE, PLUS THE SIDE ELEVATIONS THAT YOU CAN ALSO DOWNLOAD FROM BELVOIR'S SITE, YOU CAN QUICKLY GET STARTED ON THE CREATION OF A 3D MODEL BOX — EITHER A TRADITIONAL 'WHITE CARD' PHYSICAL MODEL (WHICH LOTS OF PROFESSIONAL DESIGNERS STILL USE) AND/OR A VIRTUAL 3D MODEL USING CAD SOFTWARE

STEPHEN CURTIS

STAGING IDEAS

Set and costume design for theatre



INTERPRETING THE SCRIPT



Blood Vessel (Set Designer Andrew Carter, Costume Designer Nikki Raffin)

This chapter investigates the process of analysing and interpreting our script—leaving no stone unturned in the discovery of design information.

ALSO IN THIS CHAPTER—FURTHER THINKING: The Director–Designer Partnership, page 40

*This moment of your first [reading]... should be unforgettable...
The loss of this moment is irreparable because a second reading no
longer contains the element of surprise so potent in the realm of
intuitive creativeness.* Constantin Stanislavski, directorⁱⁱⁱ

We are at the beginning of our design journey, ready to start the creative process of interpretation. The script* is the basis for our interpretation. Until the script is interpreted into actions and images it is merely words on a page. Unlike a novel or a poem the script is a work of art written to be performed for an audience, and our task is to imagine the words *off* the page and *onto* the stage for the audience to experience.

Every design decision will be a valid response to the script, so we need to get to know it well. There are many, perhaps infinite interpretations of a script. How will we know if our interpretation is 'right'? A deep understanding of the script—based on a detailed script analysis with our director—is the best foundation for a valid interpretation.

Interpreting a script can seem to be a daunting task if we are doing it for the first time, but we can see it as an adventure; exploring new, unfamiliar territory with the same delight and discovery that an audience brings to the production when they see it for the first time.

When we start analysing the script we are asking lots of questions: Is there a story? What are the themes? What are the main events? How is the story told? Does the playwright have a clear point of view, position or message? Who are the main characters? What is their relationship to each other? Is there an event or moment that changes the course of action? Where does it take place? What does it feel like? What don't I understand? What don't I know?

It can be hard to know where to start. There are many different ways to start and many different tools that a designer can use to achieve an understanding of the script. Designers, directors, performers or anyone else starting this process of script interpretation can try any or all of the approaches discussed here,

* A written script will usually be in the form of a text divided into scenes with lines spoken by named characters. Information will be conveyed through this spoken dialogue and/or in action. There may also be stage directions, and descriptions of characters and the setting (as in the *Pygmalion* script in the case study on pages 38–39 of this chapter). The script may be in a published format or still in draft form hot off the playwright's printer. In the case of music theatre such as opera or musicals the 'script' will include the musical score and lyrics. In the case of dance the music may *be* the 'script'. In devised work, where the production develops through rehearsals, the 'script' may consist of the director's notes, key images they have in mind, a storyboard or a set of themes they are interested in exploring. For an event designer the 'script' may be little more than a promotional title. All of these documents can be thought of as the script and will become the basis of our interpretation through a process of analysis and exploration.

YOUR FIRST READING

Put aside *undistracted* time for your first reading. Make sure you read it right through in one sitting, just as the audience will experience the production in performance. Read it for your own enjoyment.

Switch on your imagination and try to imagine you are watching the production as you are reading it. If it is a music theatre production listen to the music in the same way. Let it really go to work on you.

You may want to put some effort into recording your first impressions after your first reading. The best way to do this is visually: a quick expressive colour sketch or collage. Otherwise jot down words or phrases that occur to you while you are thinking about the script. Try

to capture your emotional response—how the script makes you feel, the mood or atmosphere and how it *affects you*.

ELEMENTS OF DRAMA

The Greek philosopher Aristotle (384–322BC) identifies six Elements of Drama: plot, thought/theme, character, diction, song/rhythm, and spectacle. These elements have become a basic analytical tool in theatre.

Contemporary Drama courses extend the list of elements to include: **theme, plot, audience, dialogue, stagecraft, convention, genre, character/role, music, spectacle, dramatic structure, contrast, symbols, focus, rhythm, space, movement, sound, time, mood/atmosphere, pace, pause** and **actor–audience relationship**.

experimenting to find out which approach reveals more to them. If you are a methodical thinker and list-maker you might want to start with the script breakdown. If you are more of an abstract thinker you might focus on what the script means. If you are tuned in intuitively and emotionally you might want to start with what the script feels like. In practice, most designers would use a number of these interpretive tools simultaneously, or favour one approach as the one that works best for them. Different scripts and production processes also require different approaches.

The analytical tools used here are based loosely on the Elements of Drama (➡ *Box, above*). I have grouped them into three areas of analysis, or layers of understanding.

- *What the script feels like* takes in mood, atmosphere and instinctive responses.
- *What the script means* takes in themes, images and symbols.
- *How the script works* includes dramatic structure, focus, style, genre, conventions, spectacle, character and space.

Like a detective, we are looking for clues to understanding. The more carefully we look, the deeper our understanding of the script will be.

All artistic form is an indirect expression of feeling.

Susanne Langer, philosopher^{iv}

ANALYTICAL TOOLS

WHAT IT FEELS LIKE *mood, atmosphere, emotional response, intuitive response*

The instinctive or emotional responses we have to a script when we first read it (or in the case of music theatre, first hear it) are possibly the most powerful factors in shaping our interpretation. The first reading of the script is a treasured moment. We only get to read the script for the *first* time once. Every successive reading will yield a deeper understanding, but the first reading is perhaps the closest to the audience's reaction—fresh, open, inquisitive, unsure of what lies ahead. We can ask two kinds of questions at this first reading: what is the mood or atmosphere of the script (chaotic, oppressive, cold, light, tranquil...?), and how does the script make us feel (delighted, amused, thoughtful, angry, sad...?). It is not hard to see how the answers to these questions will influence the kinds of images we will use to express our interpretation of the script through the design. If during our first reading we noted the word 'chaotic' for example this throws up images of confused, broken surfaces, swirling energy, harsh contrasts of light and shadow. Putting word pictures together begins the process of refining our early impressions and helps us develop a language to talk about the production with our collaborators. The combination of the words 'chaotic + oppressive + hot' for example connotes quite a different visual world to the combination 'cold + oppressive + static'. As we translate the script into feelings and moods we can start to imagine what these feelings *look like*, and start to put together a collection of visual images: textures, spaces, colours... the beginning of a visual language to describe the world of the script. Although inherently subjective, these emotional responses can be our design's first building blocks. When we are designing for music theatre (such as opera or musicals) our response to the music is likely to be primarily emotional, and this strong response will be a major influence on the way our design takes shape.

We will often have strong, intuitive visions or mental pictures during our first reading. Our early ideas are often our best—they are spontaneous and fresh. Even if our deeper analysis of the script takes us in a different direction they are a great first start, so record those first impressions in scribbles or squiggles, collage or notes, or however you can.

Message? Message? What the hell do you think I am, a bloody postman?

Playwright Brendan Behan, on being asked what was the message of his play *The Hostage*^v

WHAT IT MEANS *themes, images, symbols*

Playwrights almost never tell us directly what the script 'means'. What the playwright wants to say is usually buried within the script so we need to work it out, based on our intelligence, imagination and experience. Good scripts

THE CRUCIBLE, DESIGNER ROBERT KEMP



3.1

REBECCA NURSE JENNY EVERINGHAM GENTLE WOMAN WOMAN WOMAN	- AGE 72 - WHITE HAIR - WALKING STICK - HAS 11 CHILDREN - 24 GRANDCHILDREN
GILES COREY LEO WOLKNER	- AGE 33 - KNOTTED WITH MUSCLE - CALM, INQUISITIVE, - THE POWERFUL - NO MAN AND GOD CAN STAND AGAINST HIM
REV. JOHN HALE JAMES STEWART - DOCTOR LIKE - CALM AND WISE - WISE AND WISE	- HEARING 40 - EAGER EYED - INTELLECTUAL - LOADED DOWN WITH - HEAVY BOOKS - ENTHUSIASTIC TO THE HUNT
ELIZABETH PROCTOR ANDREA MOOR IN HER LIFE SHE HAS NEVER LIVED	
FRANCIS NURSE BOB NEWMAN. A DESPERADO WOMAN WOMAN WOMAN	- 70'S - WISDOM - SO CALLED - SOCIAL STATUS

3.2



3.3



3.4



3.5

Robert Kemp's costume drawing (3.1), costume breakdown (3.2), research image (3.3), scale model (3.4) and production photo (3.5) for *The Crucible*. Robert uses the forest as a powerful symbol of the dark forces of the unconscious that underpin Arthur Miller's drama. Robert juxtaposes his forest against bare pine floorboards and 1950s costuming of a puritan simplicity to evoke the interplay of the rational and irrational, the conscious and the unconscious, good and evil. We can also see in his character breakdown how scripted information begins to shape his interpretation.

will always have a range of possible meanings, and the meaning will change as the perceptions and values of the audience change. A production of Arthur Miller's *The Crucible*, for example, would have been understood quite differently when it was first produced (in the USA at the time of Senator McCarthy's anti-communist witch hunts) from a production staged today. Great plays are open to many interpretations, and will speak to audiences across time and within many cultures. Many of Shakespeare's plays, for example, are forever in production all around the world because their themes are universal and complex and are interpreted in new ways that continue to have meaning. Sometimes scripts from the past will be rediscovered because their themes have a particular cultural relevance today.

The meaning of the script might be conveyed in the dialogue, in action, in the subtext, in images, in the dramatic structure... We are looking for meaning anywhere and everywhere!

Let's start analysing the script's meaning using the tools: *themes, images and symbols*. We will come back to some of the more obvious factors (for example, character, time and place) when we look at the *script breakdown*.

THEMES: The central theme will almost always deal with an aspect of the universal human condition (such as humankind and fate, love, loneliness, loss of innocence) or the working out of a political, social or moral problem (such as injustice, the struggle between right and wrong, humankind's incompatible ideals). Often these universal themes will be expressed in terms of characters' individual conflicts, problems and situations. In the early stages of our script analysis identifying the themes of the script will always be something of an over-simplification but it is an important basic step.

As designers we need to look for ways the theme is expressed physically in the script. Is the theme expressed through an element of setting or a physical action? Does one character especially embody a theme? Do other characters reinforce or counterbalance this? In Shakespeare's *Romeo and Juliet* the theme of division or separation is one of the play's many interconnected themes. The theme of cultural, personal and spiritual separation is evoked *physically* through Shakespeare's use of walls, windows, gateways, extreme differences in height and other barriers. The theme is also expressed in *character* through the personality differences that divide the volatile Capulets and the relatively restrained Montagues—the poetic introspective Romeo at odds with the volatile Tybalt. It is suggested in *action* by the physical separation of the lovers in the balcony scene, in Romeo's banishment and in Juliet's false death all of which divide the lovers. And it is Juliet and Romeo's final separation from life that eventually brings the divided community together. It is exciting for us as designers to discover the way themes are made concrete and physical in this way. Here we are working with directly visual material sometimes referred to

SCRIPT ANALYSIS FOR DESIGN IDEAS

Why bother analysing a script? Why not just follow the written description at the beginning of the script?

There often *are* descriptions in the text, and they are sometimes very detailed. They might be how the playwright imagined the world of the play when they wrote the script, or they may be a description of the design from the play's first production. In either case these descriptions may have little relevance to today's audience. These days playwrights tend to keep their stage directions and descriptions of characters and settings to an absolute minimum, acknowledging that there is no fixed 'way' to stage their script. The creative team is encouraged to find their own visual interpretation from *within* the text, and to tailor this interpretation to the specific time, place and audience of their production.

- THEMES are the 'big ideas' explored in the script; the central ideas that unify the whole work. There might be a single or multiple themes; the theme may be simple or complex. The themes will be introduced early, and will be developed with more complexity and subtlety as the script unfolds.
- IMAGES are the 'mental pictures' the playwright uses to give tangible shape to their themes. (For example, Shakespeare employs three different images of the theme of light when Romeo says: 'But soft! What light through yonder window breaks?/ It is the East, and Juliet is the sun!/ Arise, fair sun, and kill the envious moon,' *Romeo and Juliet* II:II: 2–4.)
- SYMBOLS are elements in the script that explicitly represent an abstract idea or concept. (For example, a skull = death; a locked box = a secret.)

as *visual metaphors*. It is easy to see how these thematic elements can be translated into ideas for set, costume and lighting design. (The *Romeo and Juliet* concepts on pages 86, 88 and 90 illustrate how three designers have translated the script's visual metaphors into design ideas.)

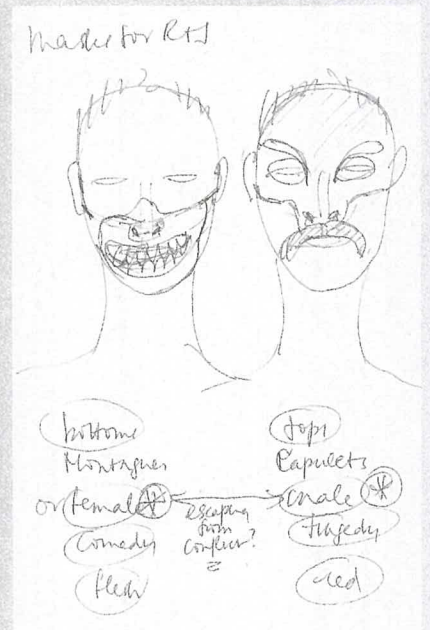
In the case of music theatre, themes will be communicated musically, and there may be particular musical motifs that are linked with particular characters or thematic situations (known as *leitmotif*). If we are designing events, or other performances that do not have a formal written script the themes are likely to be explicit in the title, storyboard or synopsis.

IMAGES: Designers are visual thinkers and often respond to images and symbols first. We are particularly looking for recurring images, or a strong central image around which the work can be built. As our understanding of the script develops, we can progress from identifying the key images to observing how they are developed and used throughout the script. Continuing with our *Romeo and Juliet* example, we can tune into Shakespeare's constant poetic use of opposites—the way he juxtaposes the sun and moon, heat and cold, light and dark, high and low, love and hate, life and death. The recurrence of these images of opposites reaffirms a central theme of the play: *the unifying of opposites*. While Shakespeare's plays are jam-packed with images other plays may be built around a single image: in *The Crucible* Arthur Miller develops and explores the central image of the witchhunt to great dramatic effect, using it as an allegory of the anti-communist hysteria of his time, and on a deeper level exploring timeless themes such as intolerance, jealousy and the struggle of the rational against the irrational.

ROMEO AND JULIET, DESIGNER BILL HAYCOCK



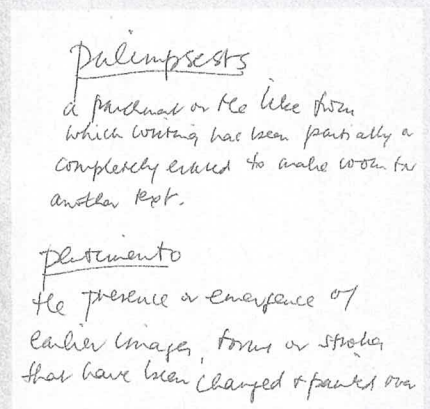
3.6



3.8



3.7



3.9

Bill Haycock's preparatory collage (3.6, 3.7), sketches and notes (3.8, 3.9) for *Romeo and Juliet*. Bill has recorded his instinctive first impressions of Shakespeare's *Romeo and Juliet* in what he calls a 'concept collage'. Already key ideas such as an aesthetic richness (a response to the poetic richness of the language of the script), the clash of opposites (represented here in the dynamic combination of blue and orange, and in the exploration of psychological opposites in the form of masks) and an interest in the way surfaces can tell stories (palimpsest/patina) are identified and recorded. Visual memos such as these may be shared with our director, or may remain part of our own personal exploration.

DRAMATIC STRUCTURE: KEY TERMS

Plot: The narrative sequence of events and actions.

Subplots: Secondary plots introduced to complicate and enrich the main plot.

The climactic structure*

Exposition: The storytelling elements of character and plot are established; the story may be triggered by a significant event (catalyst) or a dramatic 'problem' that will need to be resolved.

Rising action: Twists and turns in the plot and subplots develop the themes of the script in complex ways to draw us deeper into the drama.

Climax: The most dramatic point. Events play out to a crucial turning point or reversal of fortune.

Falling action: The consequences of the reversal of fortune are played out with more complications and suspense.

Denouement: The final resolution or catastrophe which resolves the conflict and solves the problem set in the exposition.

Episodic structure: The episodic structure uses a series of self-contained scenes that may be only loosely connected. They may be put together out of chronological time sequence.

Musical structures: Sometimes a playwright might base their structure on a classical music structure such as a theme and variations, sonata or quartet.

Cinematic structure: Many short scenes (often set in many different locations) are 'cut' together in an unbroken sequence like in cinema.

Postmodern structure: An 'anti-structure' which may be complex, fractured or incomplete, or inconclusive.

* Freytag's 'pyramid' climactic structure: Gustav Freytag: *Die Technik des Dramas*, 1863

SYMBOLS: For the designer as for the audience there will always be a degree of subjectivity in reading images within a script; we will each have a slightly different sense of their meaning depending on our background—and this is a major factor in the rich process of interpretation. Symbols, however, are images that have a particular explicit meaning, universally understood by the whole audience. Playwrights usually use symbols cautiously so that their meaning does not become too obvious. Designers might choose to convert an image from the script into a physical symbol when the creative team wants the audience to clearly feel or understand an idea or concept in the production, as with Robert Kemp's use of the symbol of the forest (➡ *The Crucible*, page 27).

HOW IT WORKS *dramatic structure, focus, style, genre, conventions, the world of the play, spectacle, character, space*

Designers are usually practical people. We deal creatively with making things work. This area of analysis deals with the 'mechanics' of the script. There are a number of tools we can use to analyse how the script works. We might begin by using each of these tools separately, and then pull together our complete understanding later on.

What is the structure of the script?

DRAMATIC STRUCTURE is the shape of the script, and the design will be influenced by this shape. Usually a script will be broken up into units: scenes and /

or acts. These units are 'chunks' of storytelling, action, character development or thematic exploration. They are like chapters in a novel or verses in a song. It is worth investigating why the playwright has broken the script up as it is. Are they working within the accepted structure of their era? Are they adapting or playing with a common structure? Or are they creating their own structure?

Historically dramatic structure has developed over centuries of theatre, from the Greeks who favoured no break in the dramatic action, to the five-act structure used by Shakespeare, to the four-act structure developed by naturalists such as Ibsen in the late 1800s, to the three-act structure of many of the 20th century plays to the two-part structure of much of today's writing which is often shaped around the best dramatic point to place the interval. Contemporary playwrights may also experiment and develop their own individual structures.

Usually the audience will not consciously be aware of the dramatic structure, but for the designer, tuning in to it can help us think about how the script works and how we can help make it work.

A designer is looking first for the overall dramatic shape.

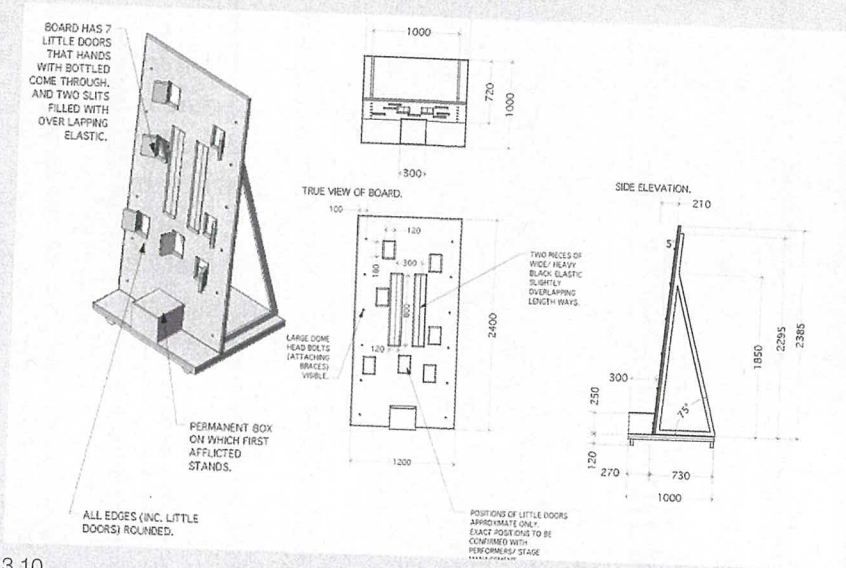
- Does it build steadily to a climax (climactic structure)?
- Is it made up of a number of self-contained episodes (episodic structure)?
- Is it a series of variations on a theme (a 'musical' structure)?
- Or made up of many short scenes in different locations ('cinematic' structure)?
- Or is the structure loose, fragmented or unpredictable (post-modern structure)?

We are also looking for the relationships between acts or scenes. Is one scene very different from the others? Do scenes at the end mirror those at the start? Are some scenes variations on others? Does the action move back and forth between two or three locations? Are there breaks in time, such as seasonal changes or flashbacks? Are there scenes of parallel action where we are watching two events play out simultaneously? If there is a climax where is it? By looking for the answers to these questions we are able to work with the dramatic structure. Our design can emphasise and amplify key aspects of the playwright's structural vision.

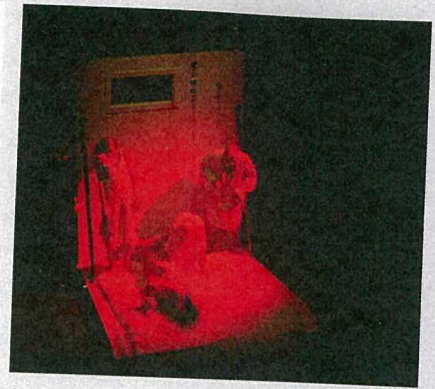
How does the script move?

PACE AND RHYTHM is concerned with how the script moves from one moment to the next: how fast or slow the narrative unfolds, and whether it slows down or speeds up at different points. Is it a gradual unfolding? Is the rhythm broken by slow sections or pauses where we are asked to be thoughtful and take stock? Is the rhythm regular and predictable, or do some scenes or characters within scenes break the pattern? Does the script erupt dramatically at some point? Is it a slow build to a climax that needs to be carefully sustained, or is the climax abrupt? Are there events that take us by surprise? The design can translate this

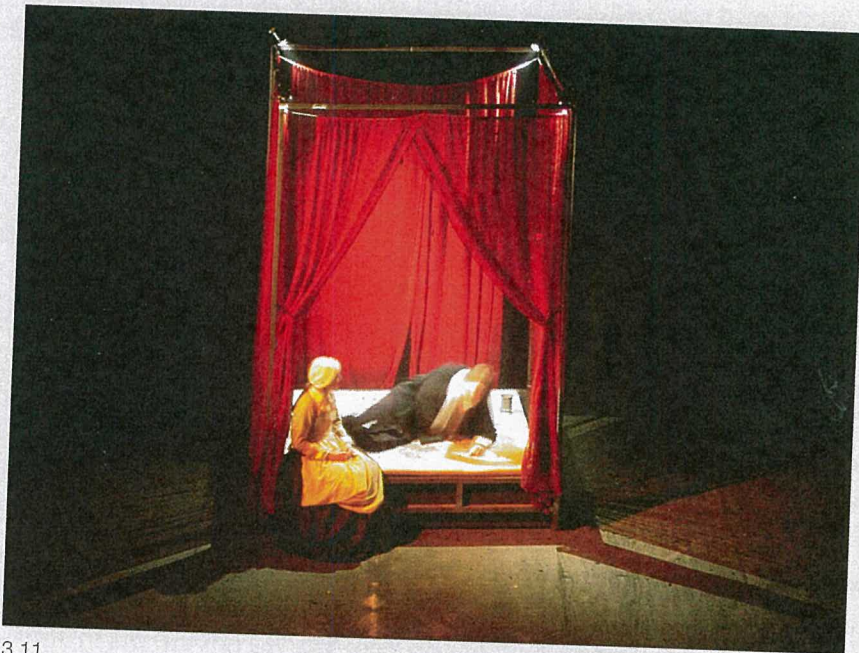
JOURNAL OF A PLAGUE YEAR AND THE HAM FUNERAL, SET DESIGNER
 ANNA TREGLOAN, COSTUME DESIGNER FIONA CROMBIE



3.10

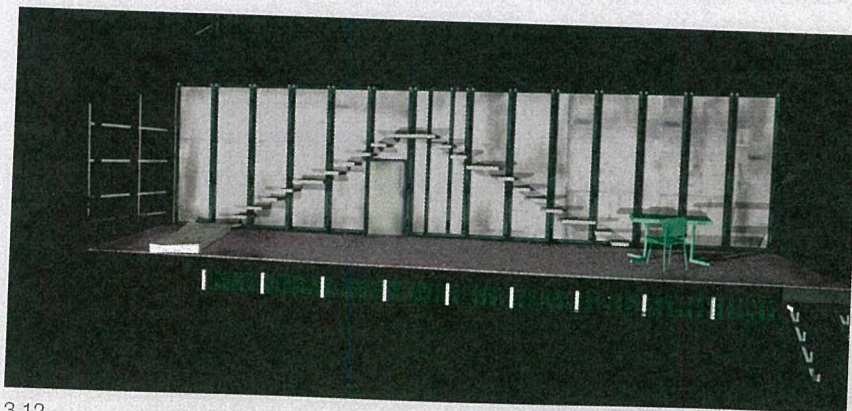


3.13

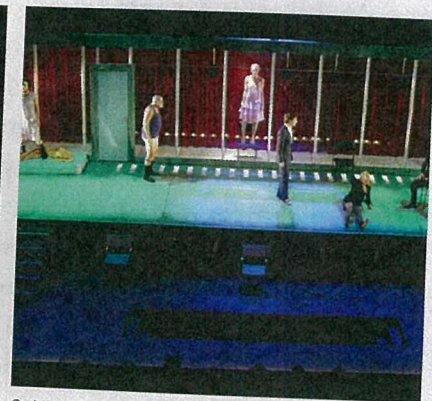


3.11

Anna Tregloan's set designs—CAD truck construction drawings for *Journal of a Plague Year* (3.10) and 3D Models for *Journal of a Plague Year* (3.11) and *The Ham Funeral* (3.12), which played in repertory—each playing on alternate nights, sharing the same core set elements with an ensemble cast. In her approach to designing these two productions Anna combined an astute eye for focusing and dramatising key moments in the drama with the practical need for fluidity within and between the two productions. She developed a series of easily moved trucked scenic elements, such as the bed, puppet booth and central raised stage platform that helped to establish the theatrical style of the two productions, and helped serve specific action and to distil a series of strikingly memorable images.



3.12



3.14

energy and give it physical shape. The design might subtly change as the play unfolds, or begin as a simple statement and become more disjointed or complex as the play develops; we might jump abruptly from one scene to the next or flow smoothly between scenes; we might swing back and forth between two opposing worlds, or be able to see all of the places where action happens all of the time; we might see a character gradually transform, or abruptly change as a result of a crisis. If it is a play (like one of Shakespeare's) that needs to move quickly from one scene to the next to sustain the dramatic pace, the design will need to provide for rapid scene changes that drive the energy of the plot forward.

What is the form and genre of the script?

FORM AND GENRE describe the literary style that the playwright is working within. The terms are often used interchangeably, but here I use the term *form* to describe the broadest shape: tragic or comic drama, music theatre, physical theatre, dance, circus, revue, street theatre. The form of the script will be obvious from the outset. I use the term *genre* to describe a more precise subcategory that has specific shared features. It might take more investigation to determine the genre: if the form is comic drama is the genre farce, or a comedy of manners? If it is a tragedy is the genre epic or melodrama? If it is an opera is it *opéra bouffe* or an operetta. You don't need to be an expert in literary analysis or be able to fully understand the technicalities or the genres' definitions, but it is helpful to broadly know where your script 'fits' stylistically. You might want to compare your script with others by the same writer, or other writers from the same era to get a sense of how genres work (→ *Appendix A for a list of forms, genres and conventions, page 232*).

Playwrights in the past tended to work within the genres of their time, and it is useful to work out whether they are following the conventions of that genre as they were then understood. *Conventions* are defining stylistic characteristics; they are not rules to be followed, they are simply part of the script's dramatic language that the original audience would have unconsciously understood. For example, Shakespeare's audience understood the convention of the *aside* in which the actor speaks directly to the audience, and we all accept the convention in musicals that characters will break into song to express their feelings. The director may choose to work within the genre's conventions, to play with the conventions or to subvert them completely (→ *Chapter 5: Precedents of Production Style, page 60*).

Contemporary and recent playwrights may experiment and develop their own unique form, but with scripts from any time past or present it is important for the designer to understand the form within which the playwright is working and to find a design style that complements it.

What are we supposed to be focused on?

FOCUS describes what the playwright wants the audience to pay attention to at any particular moment. As we get to know the script better, we can start to

see how the playwright draws our attention to key elements within each scene. Is it the entrance of a major character? Do we see two characters who represent opposites together on stage for the first time? Is a central image introduced or developed? Is one speech particularly important to how the play unfolds? Does the focus shift from one character to another as the power-play unfolds? Our design can subtly or boldly help to direct the audience's eyes to where the focus needs to be (➔ *Further Thinking: Focus, page 113*).

Making a real impact on the audience

On a broader level, the designer is looking for key points or highlights in the script when all of the ingredients of a production coalesce into a potent expression of the script's ideas. I use the term *theatrical moment* to describe these key defining points. 'A *moment* is a game-changer. EVERYTHING is different after the moment.'^{vi} A highly focused theatrical moment may be at the play's climax, but there could well be others that help to capture the audience's attention and keep them hooked. In Shakespeare's *Romeo and Juliet*, for example, the first meeting of the young lovers, the balcony scene, the separation and the final coming together of the warring families over their dead bodies are all significant theatrical moments around which a design could be structured. The brawl, Capulet's ball and the death of Tybalt and Mercutio are also moments—in this case moments of dramatic spectacle—and our design might be structured around moments such as these, interspersed with moments of intimacy.

A successful design will be a solution to presenting the *whole* play, but in the early phases of the process finding the key *theatrical moments*, and working to express their full potential can be a dynamic way of understanding and working with the script. The key theatrical moments can work as stepping stones that guide designers and the audience through the script's complex structure.

Let's get down to detail: the script breakdown

Directors, actors and almost anyone else working towards a deep understanding of the script would find an analysis of mood, meaning and how the script works useful. However, there are two areas for further investigation that are of particular importance to the designer: *space/setting* and *character*.

All of a designer's analysis and understanding about the play as a whole will ultimately be expressed through the set, prop and costume designs; they are the physical design—what the audience actually *sees*. If you are a systematic thinker who loves detail you might want to begin your analysis of the script here.

We will need to do a detailed reading or 'breakdown' of the script for specific information to inform these areas. We are working like a psychologist and a detective looking for any information about:

TIME: period/year, season, time of day. Time might be sequential or non-sequential: look for flash-backs or flash-forwards, or breaks in time.


SOCIAL CONTEXT: class and culture, politics and economics.

SETTING: locations, exits and entrances, quality of light. Places may be concrete, specific locations or poetic or abstract places that represent a state of mind or mood.

CHARACTER: age, gender, occupation, status, relationship to other characters, personality traits, doubling of roles, character development, scripted costume changes. Characters may be based on actual personages, or inventions of the playwright; they may be universal types or stereotypes or highly individual.

PROPS: hand props, furniture, costume props, set dressing—anything the characters physically use.

This is the minimum information a designer would need to begin designing a production. You might want to use a highlighter pen to mark information as you come to it in the script, or make separate lists for settings, props and character information. If you choose to make lists these will form the basis of organising your design and will be useful to yourself and the production team later on.

The information that is given in the dialogue is the most important to note, as this will be the information that the audience will hear. The audience will only be aware of the information in the stage directions if your production makes these instructions visible to the audience in the form of the set, costumes or the actors' performances. After you have scoured the dialogue for every design clue, you can go back over the stage directions and really investigate them for information that helps you. There might be aspects of the original playwright's stage instructions that fit with the interpretation you are evolving with your director or there may be details that spark an interest—revealing a way of staging the scene or thinking about a character that hadn't previously occurred to you. In his script *Pygmalion* George Bernard Shaw includes incredibly detailed descriptions of the settings and characters. He did this because he wanted his plays to be staged as realistically as possible as he was reacting against the shallow theatricality of the theatre of his day. When designing this play for a contemporary audience with a different theatrical background I initially skimmed over the stage directions and then ignored them completely while I focused on the information in the dialogue and investigated my emotional response to the script, what it means and how it works. Later, when I was well underway with the design I went back and read his stage directions very carefully and found information that helped me develop design detail relevant to our design ( *Case Study Pygmalion – Stage 2, pages 38–39*).

We discover different things with every reading. It is a good idea to re-read the script, either in part or as a whole, regularly during the design process to test your design ideas against what the script says. I aim to know the script at least as well as my director, so that I can connect their ideas to what I know in the script.

Script analysis is not something we do in isolation. By sharing insights with our collaborators we enrich each other's understanding of the script.

DESIGN INFORMATION FROM THE SCRIPT

So having completed our SCRIPT ANALYSIS what design information do we have to work with?

- Word pictures that describe the **mood** and **atmosphere**, and our emotional responses.
- **Mental pictures** imagined in our 'mind's eye'.
- A clear idea of what the playwright wants to communicate—**what we think it is 'about'**.
- A solid grasp of the **form and genre** the script is working within and whether the script follows conventions or has its own style.
- A shortlist of **themes**—identifying **central images**, **visual metaphors** or **symbols** that give physical shape to the themes.
- An understanding of how each scene relates to other scenes and how the **dramatic structure** shapes our experience of the drama.
- A sense of how fast or slow the action moves (**pace**), when and how the **rhythm** changes and the effect this has on the drama.
- A moment by moment understanding of what we should be **focused** on in every scene ...
- ...and the big, intense or **theatrical moments**.
- We know **when** and **where the script is set**, including the **social context**.
- We know each **character** in detail, and how they relate to each other.
- And we know what **props** are used by the characters in their actions.

Our combined knowledge will feed the interpretation and help to build the production concept.

While we focus our attention on the detail through the script breakdown it is important not to get lost in the detail—we want to be able to see the forest *and* the trees. We need to remember that there are big-picture issues concerning the characters, settings and their relationship to each other. We can tune into the big picture by using some of the other script analysis tools such as *focus*, *structure* or *theme*. Playwrights often communicate their ideas through their characters and settings, so it is worth investigating what these elements signify. Does one character embody a theme, image or idea? Who represents the opposite? How subtle or extreme are the contrasts? Can several characters be meaningfully grouped, and what are the defining qualities of the group? Do any of the characters have their own special place on stage that communicates the kind of person they are? Does the space change as they do? How intimate or epic are the spaces? To keep the big picture in mind while making detailed observations (such as the style of jacket a character might wear, or the sort of chair they may sit in) is one of the most vital challenges for a designer throughout the process.

A thorough script analysis covering the areas outlined above, when accompanied by a visual research process that feeds the imagination, could occupy one-third of the designer's time in pre-production, with the remaining time split between developing the designs and producing the resolved designs. During these later phases, the designer will be constantly experimenting and testing design possibilities against what they know about the script. A deep understanding of the script is the basis of a fruitful design process and a superior design, which enhances the production and results in a richer experience for the audience.

Case Study

Pygmalion—Stage 2:

Script Analysis

This sample script page from *Pygmalion* shows a 'breakdown' of the script looking for design information: time, social context, setting character and props. Information may be obvious or 'hidden'—requiring reasoning and deduction.

PYGMALION ACT ONE

THE DAUGHTER. Did you try?

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

THE DAUGHTER. You havnt tried at all.

THE MOTHER. You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

FREDDY. I shall simply get soaked for nothing.

THE DAUGHTER. And what about us? Are we to stay here all night in this draught, with next to nothing on? You selfish pig—

FREDDY. Oh, very well: I'll go, I'll go. [*He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder orchestrates the incident.*]

THE FLOWER GIRL. Nah than, Freddy: look wh' y gowin, deah.

FREDDY. Sorry [*he rushes off*].

THE FLOWER GIRL. [*picking up her scattered flowers and re placing them in her basket*] Theres menners f'yer! Te-oo banches o voylets trod into the mad. [*She sits down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all a romantic figure. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has been exposed to the dust and soot of London and has seldom been brushed. Her hair needs washing rather badly: its mousy colour can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves much to be desired; and she needs the services of a dentist.*]

THE MOTHER. How do you know that my son's name is Freddy, pray?

Specific location in London. (There are so many of these references that London becomes a character in the play.)

Character note.

It is raining.

Time: night. Windy? Bleak?

Costume note, flimsy evening clothes?

(We can choose to follow or ignore stage directions.)

Lightning used to focus important action—a special 'theatrical moment' when the main character is introduced.

Scripted props

Mud?

She sits? On what?

Again we aren't obliged to follow these stage directions, but there is so much wonderful detail here! This is how Shaw imagined her at the time he wrote the play (1913–14)

Character note: Freddy's relationship to the Mother.

... Ideal
... finally!

ACT I COVENT GARDEN / ST PAULS - taxi/rain
 INTERLUDE #1 ELIZA'S LODGINGS ANGEL COURT - empty birdcage
 ACT II i HIGGINS' LABORATORY - next day
 INTERLUDE #2 SPARE BEDROOM / BATHROOM - bath
 ACT II ii HIGGINS' LAB
 INTERLUDE #3 LESSON? ELIZA CHANGING? Shopping spree?
 ACT III MRS HIGGINS CHELSEA APARTMENT - weeks later
 INTERVAL
 INTERLUDE #4 EMBASSY BALL - 6 months later
 ACT IV HIGGINS' LABORATORY - later that night
 INTERLUDE #5 ELIZA'S BEDROOM → STREET → LONDON SQUARES - taxi
 ACT V MRS HIGGINS' CHELSEA APARTMENT

Scene breakdown

ACTOR	CHARACTER	ACT 1	INTERLUDE	ACT 2/1	INTERLUDE	ACT 2/2	INTERLUDE	ACT 3	INTERVAL	INTERLUDE	ACT 4	INTERLUDE
Melanie	Eliza	Covent Garden * #1	Taxi *	Higgins' #1A	bathroom * naked QC	Higgins' #3	bedroom * #3	Mrs Higgins' * #4 QC		embassy ball * #5	Higgins' * #5	bedrm/street * #6 QC
Robert	Professor Higgins	* #1		* #1A		* #1A		* #1		* #2	* #2	
Bryan	Colonel Pickering	* #1		* #1A		* #1A		* #1A		* #2	* #2	
Chris S	Freddy Eynsford-Hill	* #1						* #1				* #1 QC
	Embassy Guest							* #1				
Kerith	Clara Eynsford-Hill	* #1								# 2		
	Embassy Guest							* #2				
Kaye	Mrs Higgins									* #3		
	Embassy Guest							* #2				
	Bystander	* #1										
Penny	Mrs Pearce			* #2	* #2	* #2				* #3		
	Embassy Guest											
	Bystander	* #1								* #3		
Carol	Mrs Eynsford-Hill	* #1										
	Embassy Guest							# 1A				
Chris B	Mr Doolittle									* #2		
	Embassy Guest							* #2				
	Bystander	* #1								* #3		
Chris H	Taxi Driver											
	Bystander	* #1	* #2 QC									
	Embassy doorman											
	Policeman 2									* #3		
Peter	Bystander	* #1										* #4
	Embassy Host											
	2nd Taximan									* #2		
Brad	Bystander	* #1										* 1A
	Neppomuck											
	Policeman 1									* #2		
Andrea	Bystander	* #1										* #3
	Embassy Host											
	Parlormaid									* #3		
								* #2				

Costume plot: a scene by scene character breakdown

I believe that EVERY part of a design should have meaning (if only to myself). The meaning in every detail helps me tell the story and also serves to remind me WHY I made particular design choices, as I negotiate the realisation of the designs with all the artisans who work with me.

Hugh Colman, designer

FURTHER THINKING

THE DESIGN TOOLBOX

The basic tools for any visual artist are *shape/silhouette, form, line, scale, colour, tone, texture, pattern/rhythm, balance, contrast, unity/discord* and *detail*. Because performance is kinetic we can also add *movement* to our design toolbox, and because performance involves time we should also add *change/transformation*.

We will each have our own personal way of using these tools: some of us will love working with colour, while others naturally express themselves through the structure and shape of things. These preferences become part of our personal style, and it is worth considering what your preferences are. But we can always extend our visual language by experimenting with all of the design tools, and we can learn the fine points of how to use them from the masters in other fields of the visual arts, such as painting, sculpture, couture fashion and architecture.

A very common approach is to start by establishing the shape and scale of a design element. And then go on to experiment with texture, colour, tone and pattern. The next step may be to put the developed element together with other parts of the design and begin experimenting with how they relate to each other by playing with balance, contrast, movement, transformation and unity. For most designers detail comes last, but it might be the very thing that *you* want to start with.

There is a range of variables within each design tool (shown opposite by ↔). Two elements that are at opposite ends of the range of variables will have high

contrast: an angular shape will contrast with a rounded one, a dark shape will contrast with a light one. We can amplify the contrast by putting a number of variables together: for example, a large, dark, heavy, angular shape against a small, pale, light, rounded one will have extreme contrast, and will express our design ideas very strongly.

We tend to associate particular subjective qualities with many of the variables, (shown below by =). We can use these associations to consciously guide the audience's interpretation: for example, clothe a dominating character to appear heavy and hard, and the subject of their domination to appear light and fragile.

DESIGN TOOLS

SHAPE AND FORM can be two-dimensional (shape) or three-dimensional (form). In costume design shape may also be referred to as silhouette. The shape of something is usually determined by what it is (a hat, a door, a cloud). If the design is stylised the shape may *suggest* a particular object rather than literally describing it. If the design is wholly abstract the shape will be informed by aesthetic and expressive values: what it 'feels' like.

We can develop our appreciation of form by looking at sculpture and architecture, and learn by observation how to conceive our design sculpturally so that the space defined by the set works as a three-dimensional environment, and the costumes work from all angles as the performers move through the space.

Variables of shape and form include:

two-dimensional, 'flat'	↔	three-dimensional, sculptural
geometric (= order, man-made, masculine)	↔	organic (= free, natural, feminine)
angular (dynamic)	↔	rounded (gentle, fluid)
sharp (= precise)	↔	fuzzy/blurred (= ambiguous)
hard	↔	soft
heavy (= strong)	↔	light, fragile (= delicate)
simple	↔	complex
orderly, neat	↔	disorderly, tangled
vertical (= forceful, having stature)	↔	horizontal (= peaceful, landscape)

SCALE describes the relative size of elements. Scale is an important tool for communicating the significance of one element compared to another. We can also play with the scale of objects to communicate ideas, for example, a person sitting in a too-large chair will appear diminished.

large (= dominating, powerful) ↔ small (= discrete, weak)

TONE describes how dark, mid-tone or light an element is. Dark tones recede, light tones advance, mid-tones appear neutral. Tone is a design tool that particularly involves the lighting designer who plays with tone by adjusting light levels. A study of the masters of black and white photography will extend our understanding of tone.

dark (= foreboding, death) ↔ light (= hope, life)

COLOUR: There are a number of ways of describing colour (or hue). The primary colours are red, blue and yellow, secondary colours are purple, green and orange, tertiary colours are browns. Warm colours are red-purple, red, orange and yellow. Cool colours are blue, blue-purple and green. Warm colours advance, and cool colours recede. Complementary colours are opposite on the colour wheel and analogous (related) colours are grouped next to each other on the colour wheel. Colour is regarded as the design tool with the strongest emotional impact. It is also an important tool in the lighting designer's toolbox. Different cultures have particular meanings attached to specific colours (for example, in China red means good fortune; Westerners associate it with passion) but these meanings can be highly subjective and dependent on the context (for example, yellow can be the colour of sunlight or madness or danger!). Look to the colourists in painting to inspire your use of colour. The range of colours we use in a design may be referred to as a 'palette', and the way artists from the past or other cultures use colour can inspire the palette for our production.

intense, saturated, undiluted ↔ pastel, unsaturated, diluted, neutral
tint, high value (mixed with white) ↔ tone, low value (mixed with black)
warm (= emotion, happy, energetic) ↔ cool (= intellect, sad, contemplative)
discordant, complementary, opposite ↔ harmonious, analogous

TEXTURE: We have a great sensual pleasure in the feel of surfaces—their texture. But the audience is not close enough to feel our costumes and sets, so we might imply a texture using painterly techniques, or exaggerate the textures so the audience can 'read' it. The materials we use to make our sets and costumes will have particular textures that we can utilise to communicate the difference between one element and another: wool, frayed denim, roughcast cement or sparrow-picked stone on one hand; silk, fur, polished marble and glass on the other hand. Light can be used to reveal or eliminate texture: extreme high, low or side light casts shadows that reveal texture, and soft front light tends to wash it out.

smooth (= refined) ↔ rough (= crude)
new, slick ↔ coarse, distressed/broken down
even ↔ uneven, crumpled

LINE/DIRECTION: Line might be used to define the shape of an object (an outline) or to define contours or structure within a shape. Line can also be usefully used to imply direction—to draw our eye from one point to another or to connect two elements.

straight ↔ curved

divergent (moving away from each other) ↔ convergent (moving towards a centre)

angled ↔ tangled

thick ↔ thin

PATTERN/RHYTHM: When a design element is repeated a pattern is established. The pattern might have a particular rhythm, where one part has more emphasis. The rhythm might be broken and the pattern interrupted for dramatic visual effect, or the pattern might vary from one part of the design to another. Types of patterns include stripes, spots, paisleys, florals, checks, plaids and animal prints.

plain ↔ patterned

geometric ↔ organic

regular ↔ irregular

BALANCE/HARMONY: When two design elements are more or less equal in scale, mass, tone, colour value or textural contrast they will appear to be balanced. Balanced elements appear harmonious. In theatre harmony is not considered dramatic, so we will often play with imbalance between design elements to create a sense of dramatic tension and potential.

balanced ↔ imbalanced

equal ↔ unequal

similar ↔ different

symmetrical ↔ asymmetrical

UNITY: Design elements that all fit together into a coherent whole will have visual unity. Contemporary aesthetics are much more elastic than in the past; modern audiences are happy to accept combinations of elements that even 20 years ago would have confused them. Even so audiences today might be irritated by a careless lack of unity in a production, whereas planned and considered disunity might usefully provoke, stimulate or challenge. We can consciously introduce discordant elements that break the unity of the production to create highly dramatic effects (➡ *Chapter 5: Post-Modernist productions, page 65*).

DETAIL: All of the design tools can be used in a big-picture way, or in a detailed way. How close or distant the audience are to or from the stage will determine how we use detail in our design. If the performance venue is a large one, most of the audience will only get the big picture, but enough detail still needs to be there for those who are close to the stage. We can think of it as being like the wide shot and close-up in film-making: the wide shot gives us the context, and the close-up gives us the detail. In theatre we don't cut between these two perspectives—the audience are always aware of the context even when they are concentrating on one part of the stage picture. Balancing the big picture with the detail is an important aesthetic juggling act for the designer.

MOVEMENT is intrinsic to performance. The director will spend hours with the cast in rehearsal choreographing when and how a character or group of characters moves, pauses, is still. Movement draws our eye, and a moving design element will always grab the audience's attention. It may be a twirling umbrella, a curtain moving gently in a breeze, or tracking a set element from one side of the stage to the other. Finding ways to dramatise our design elements through movement often links our work to the work of the performers who we can also think of as moving elements within the space.

TRANSFORMATION/CHANGE: The events of a theatrical performance happen over time, and within this passage of time characters, moods and situations change. These changes are usually a central part of the dramatic storytelling, and it can be a wonderful creative challenge to find ways to reflect, evoke or embody these changes within the design. Frequently a central character will change from one mental state to another, or their relationship to the world they inhabit might change, or we might want to transport the audience from one place to another, or shift the mood from one state to another.

These changes can all be expressed through our design by exploring how one element transforms into another. A change of costume can be a very effective way of using physical changes in our design to reflect psychological changes in a character. Lighting too is a very flexible tool for influencing changes in how the world feels to an audience. Physical changes in setting can be much more than shifts in location: they can express the themes and ideas in the script, and be a physical expression of the characters' journeys. Set and costume transitions can also be highly theatrical events that give the production an injection of visual energy that can stimulate and refresh the audience's imaginative engagement.

CONTRAST: Through all of these experiments we are really making judgments about the difference or contrast between each part of the design. Contrast tells the audience how to see things in relation to each other, and to understand these differences. We can use all of our design tools in a high- or low-contrast way. By playing with small degrees of contrast between elements the differences will be subtle, and the audience will read these elements as being similar or related (for example, a character dressed in charcoal and smooth textures in a sleek

black set). Or we can employ extreme contrasts of scale, tone, texture or colour, and combinations of all of these and the audience will perceive these elements as being extremely, dramatically different (for example, the same character changes costume into a bright yellow woolly knitted top, within the same sleek black set). **FOCUS:** Surely one of the most important roles of the design is to help direct the audience's attention to where we want them to look. Focus tells the audience what is more important or less important. We are 'directing' the audience's eyes, and by doing this we are communicating information that will influence their interpretation. The work of the actors and director during rehearsals will make the focus of each scene explicit to the audience, but the designer can also help to focus the audience's attention. We can provide a dynamic entrance, dress a character in a strongly contrasting costume, strip away distracting elements in the background or use levels or other devices to create well-focused places within the set for specific action. The lighting designer will also have an important role in shaping focus throughout the production.

We can use all of the design tools to focus a particular character, moment, object or quality. We can use focus subtly or boldly. Consider an evenly lit grey cement space where all of the characters are in neutral tones and colours—our eye will move around the space, giving each character equal attention... a character dressed in stark white enters... our attention will immediately shift to that character... one of the neutral characters removes a jacket to reveal a red shirt—there will be a contest for our attention between these two characters... we light one of them more intensely, or they move to a level on the set where they are higher than those around them and our focus shifts again. Seen in this way focus can be one of the designer's (and director's) most dynamic tools.

We will investigate the design toolbox, and especially focus, contrast, unity and transformation in more detail in following chapters (➡ Chapter 11, page 190 and Chapter 12, page 206).

When I was a student my tutor told me I was good with colour, I think he was desperately thinking of something nice to say, but I have hung on to that compliment for my entire career. It seems I often work with large amounts of saturated colour. Recently on Carmen, one of the costume-makers commented, 'well you can't be accused of shying away from colour'. I will take that as another compliment, just 30 years down the track.

Julie Lynch, designer