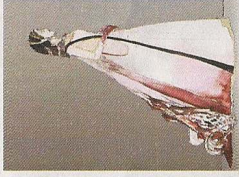


Costume Parade: Third Year Costume Design, 18 May, 2013

In Fine Style: The Art of Tudor and Stuart Fashion The Queen's Gallery, Buckingham Palace

The Killer: Hiu Choi

My costume is about seize and sacrifice, it is inspired by the embroidery in that period. Embroidery is beautiful but it needs long time to finish, it inspired me to think about the time and sacrifice behind the beauty.

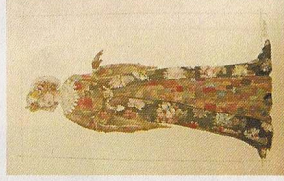


What Doesn't Kill You Leaves You Bruised and Scarred: Tina Ning Hsu

The Elizabethan period presents horrible life conditions for women. My character is a woman who had gone through difficulties resulting in bruising and that layers on her body.

The Deterioration of History: Hannah Lipman

Inspired by the idea that every person has a history of their own, this English eccentric woman wears the contents of the stately home that generations of her family have lived, loved and died in.



The Comforter: Marjorie Frick

The Comforter is the pet the ladies at court kept, wild animal turned into a decoration. An exotic creature to put on display, but also a loving furry friend that never fails comforting his mistress in distress.

Nell Gwyn: Victoria Conte

Leaving her oranges behind, Nell Gwyn walked on stage as the first British actress after a long dark reign of the Puritans, who had banned theatre for 18 boring years.



The Only Rightful Queen: Josephine Lee

The Only Rightful Queen is an amalgamation of Catherine of Aragon & the Virgin Mary. I was interested in how Catherine, as a devout catholic came to terms with her divorce from King Henry VIII.

Madame de Montespan, a mistress of King Louis XIV of France: Emma Mumford

The costume portrays her greed for wealth, status, & power-- all with a burlesque twist.

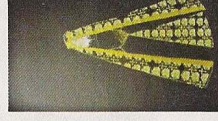
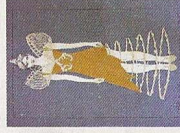


A Puritan's Worst Nightmare: Allegra Deneroff

Inspired by the social and religious conflicts of the early 1600s, I created a Puritan's worst nightmare-- a devilish woman, insatiably attired.

Endoskeleton of a Tudor Queen: Ella Reid

A hidden painting within a portrait of Queen Elizabeth I inspired me. The notion of something concealed being revealed is represented in my costume through the exposure of 16th century undergarments.

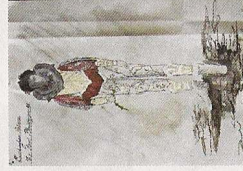


Defender of the Faith: Isadora Darke

The costume I have made should be viewed almost as a metaphor describing the character of Mary I. I wanted the dress to physically portray her psychology.

The Last Plantagenet: Alexandra Bruce

From the start of the Tudor reign, Richard the Third has been a controversial figure. I chose to show him as courageous character, regardless of his physical challenges.



Happily ever after :Michelle McHale

My character is the embodiment of every little girl's dream to one day marry a prince and live happily ever after, all while showing her girlish fun and innocence.

The Pure Truth: Yolanda Wong

The design was first inspired by the development and the fragility and surprising durability of lace during the 16th, 17th century.



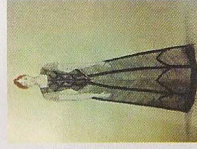
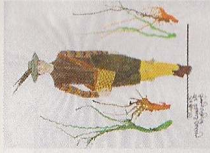
Misplaced: Candice Lauren Newton

Inspired by the portrait of Princess Mary of Oranges with her feathered cloak, this costume is informed by the exchange between Europe and the Americas during the time.



The Hunter: Bryony Wright

My design is 'The Hunter' which was inspired by a hunting painting of Henry Stuart as a young boy.



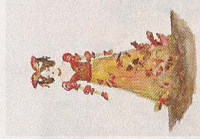
Frances Carr, Cunning Countess of Somerset: Kinnetha Isidore

I was born Frances Howard but I died Frances Carr. Most say I'm pretty but I've a heart black as tar. I'm a guilty griever and a cunning countess. The crimes I've committed can be seen on my dress.



The Diary: Olivia Hayward

Whilst researching this project I found an image of a hand-stitched embroidered jacket from the 1800s onto which a madwoman recorded her life. This character has become a diary where she can escape from the world she was born into.



The Goddess: Lily Knight

After studying the changing portrayals of Queen Elizabeth I, I wanted to create a design which encompassed all of the ideas and attitudes that I had discovered and found most intriguing.



Anne Boleyn: Katherine Garden

Inspired by the rumors Anne Boleyn faced before her execution, including witchcraft and an extra finger on her right hand, I have created a fantastical costume.



Queen Elizabeth I: Helene Arnesen

This costume depicts Queen Elizabeth as such a monarch— she's more than a mere human, with absolute right to rule.

The Spare: Rebecca Jempson

The headline is succeeded by the heir to the throne while the spare is kept for insurance. Preserved in white he waits to be painted gold and walk into royalty.

Ashley-Ann Andrews

This costume is a characterisation of Elizabeth I restricting her body within the structures of religious buildings.

The Construction of Power: Rowan Mitchinson-End

The image of a queen is held aloft by her people. They support her: without them she would fall; yet she rules over them from far above their heads.

Orlando: Hannah Hayward

The character I've created is inspired by Virginia Woolfe's Orlando who is an androgynous mystical being. My concept is of a young woman who follows her own search for truth, by taking refuge in wild environments with a pet falcon.

Queen Elizabeth I, The Superhero: Rafael Jakimiuk

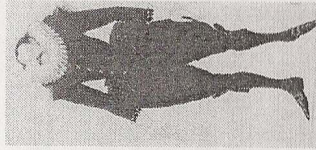
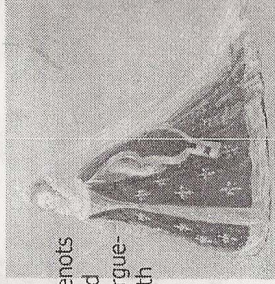
The inspiration for my costume is character of Elizabeth I the Queen. I have decided to present her as a super hero.

The Price Paid: Ingrid Yllo

The costume is a representation of the creature that is born when the inner self melts into the controlled, ornate surface, covered and protected behind ornaments and treasure.

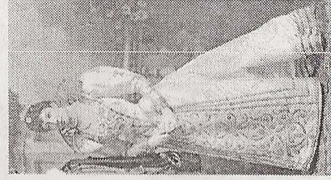
Anna Witcombe

Designed by Michael Stennett:
Designed for the play Les Huguenots
by Meybeer for Joan Sutherland
who sang the part of Queen Margue-
rite of France during the late 16th
Century.



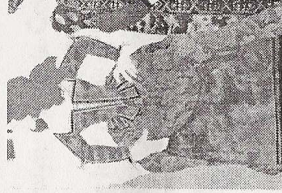
Caroline Akselson

A courtier at Queen Elizabeth I's
court, designed by Anthony Ward for
Benjamin Britten's opera "Gloriana".



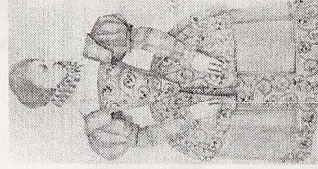
Charlotte Cameron

Duchess of Fife, Princess Louise
Victoria; 'In costume of period of
Henry II'. Devonshire House Ball
1897



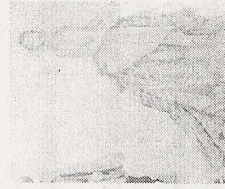
Charlotte Campbell

A 1971 design by David Collis for
Katherine, The Taming of the Shrew,
performed at the Edinburgh Lyceum
Theatre. The design communicates
the character's fiery personality
through the use of bold colour, print
and silhouette.



Edith Furlong

A Polish Attendant from Act 3 scene
1 of the opera "Boris Godunov" de-
signed by David Collis. The fabric
has been screen printed and hand
painted to achieve the painterly qual-
ity depicted in the design.

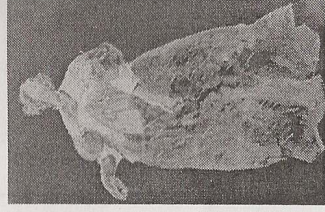
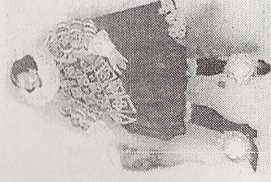


Enka Gill

This is a design of Anna Bolena set just
before her execution, it was designed by
Paul Brown for a theatre production in
2007. To get the design just right all of the
materials I used I hand dyed and then
drew the print, hand printed it and hand
painted on top of it to get the true effect
of the design.

Fiona Pollard

Designed by David Collis. Inspired by
the Tudor era this is a costume de-
signed for the character Theseus in
Midsummer night's dream.

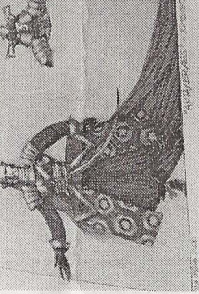
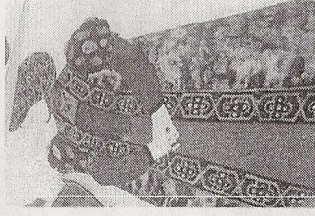


Grace Nicholas

This design by David Collis is for the
character of Julia from the tragic play,
The Duchess of Malfi. The dress is based
on the styles of the Stuart era; the fabric
has been bleached and slashed so as to
create depth and texture.

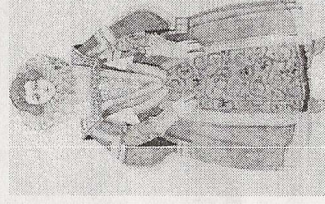
Hannah Sutherland

A 1971 design by David Collis for "The
Widow", The Taming of the Shrew, per-
formed at the Edinburgh Lyceum The-
atre. The interpretation of this costume
has focused on achieving a variety of
textures using print, painting and dye
work. The designer wanted an Edward-
ian influence on the typical Tudor style,
hence the shaped bodice and high neck-
line.



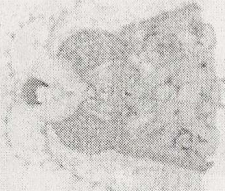
Joseph Kim-Suzuki

Artabanes' captain 'Rimenes' from
Thomas Arne's Artaxerxes Opera
designed by Johan Engles for the
Royal Opera House.



Jovana Zarubica

This costume is for a Polish court at-
tendant in the opera Boris Godunov
designed by David Collis.



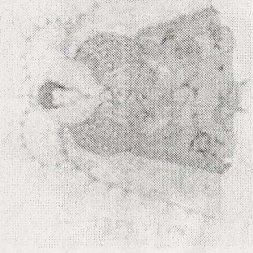
Lizzy Hathaway White

This ensemble was designed by
Anthony Ward for Opera North's
1993 production of Benjamin
Britten's 'Gloriana'.

Costume Interpretation:
creating costume for theatre and opera

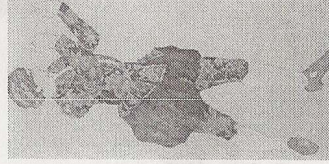
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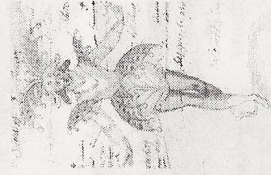


Lizzy Lloyd

This design is by David Collis for the character Demetrius from Shakespeare's Midsummer night's dream. It was made by appliquéing hand dyed fabrics.

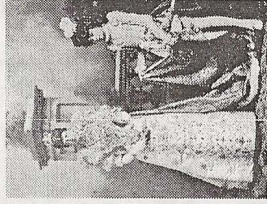


Lucy Hardy-Smith



Lyze Lynch

Alexandra, Princess of Wales, later Queen Alexandra as Marguerite de Valois accompanied by her page at the Devonshire House Ball 1897



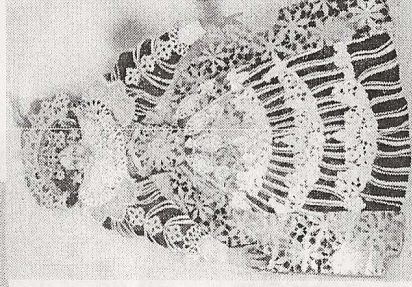
Maddie Mould

This is a Johan Engels design of Mandane (Daughter to Xerxes), performed by Elizabeth Watts for the coronation scene in the 2009 production of Artexexes for the Linbury Theatre.



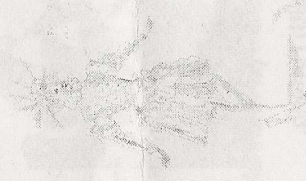
Melissa Hall

Designed by David Collis. Inspired by the Tudor era this is a costume designed for the character Hippolyta in Midsummer Night's Dream.



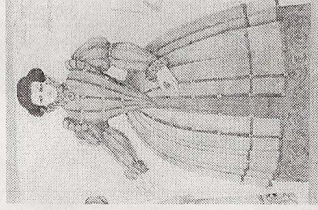
Storm Athill

Designer: Daniel Rabel (1578-1637)
This costume is for the character of Wind designed for the Ballet de Psyché ou de la puissance de l'Amour. Performed for the French court in 1656. Inspired by Baroque painting and Louis XIII style.



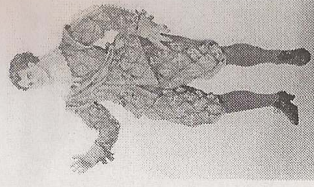
Sophie Bann

A Polish court attendant starring in the Boris Godunov opera, designed by David Collis. To create character within the costume, various dye and print techniques have been used to create depth & texture, alongside delicate construction and decorative embellishment to illustrate the



Penny Sanford

This costume design, by David Collis, is for a Polish courtier from an opera about a 16th century Tsar titled 'Boris Godunov'. The fabric for this costume was hand-dyed and embellished to bring the illustration to life and convey the luxurious status of the character.

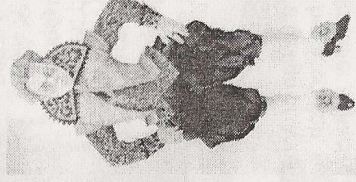


Silje Odemotland

Duchess of York, later Queen Mary as "a Lady at the Court of Marguerite de Valois" at the Devonshire House Ball 1897.



Vivian Chen



Lizzy Hathaway White

This ensemble was designed by Anthony Ward for Opera North's 1993 production of Benjamin Britten's 'Gloriana'.

Costume Interpretation:
creating costume for theatre and opera

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