

SOMETHING WICKED
THIS WAY COMES...

BY FRANCES ANDREWS

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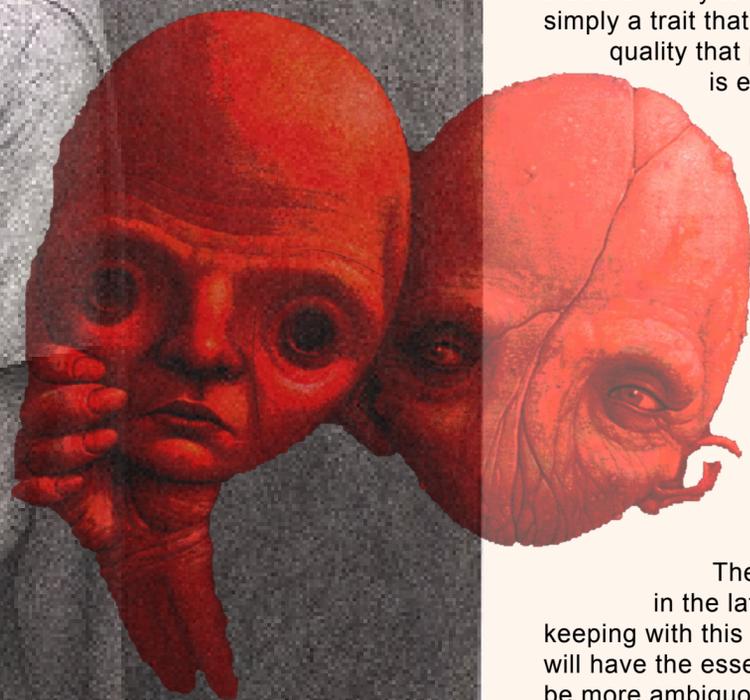
Jim Nightshade
Will Holloway
Charles Holloway
Miss Foley
Mr Dark
Dust Witch
Mr Coogar / Electro Man

FINAL DESIGNS, TECHNICALS & TEXTILES

Jim Nightshade
Will Holloway
Charles Holloway
Miss Foley
Mr Dark
Dust Witch
Mr Coogar / Electro Man

LINE UP

COSTUME MAKE



The line “something wicked this way comes” originates from Shakespeare’s Macbeth, referring to Macbeth himself, who carries the seeds to his own downfall. This line is used in the novel in association with the carnival, for-shadowing the foreseeable downfall of ‘Cooger and dark’s pandemonium shadow show’. The production is full of trickery, rivalry and mischief, but underneath all of this chaos is a driving force of friendship and the rifts that form between Jim Nightshade William Halloway as they attempt to challenge the Autumn people (performers in the carnival). Jim is always two steps ahead of Will, he has a flare for adventure and seeks out chaos in his life, whereas Will is more rational and level-headed always running after Jim, making sure he stays out of trouble.

“ By the pricking of my thumb,
something wicked this way comes”

The key themes of the story are the concept of age and acceptance. Bradbury suggests that the ability to accept oneself is not simply a trait that people have; it is a quality that people must develop. This is emphasised through the characters development, especially Charles Halloway, who must come to terms with role as a father at an old age. Age is an important theme. Bradbury stresses the importance of mental age in the novel, and that it does not equate to physical age. This is a concept that Jim must come to accept.

The original story was set in the late 1950s in Illinois. In keeping with this detail, the time period will have the essence of the 1950s but be more ambiguous to the specific date. An example of this design choice is in TV series sex education, where the time period is unknown, but has style influences of the 80s. My reasoning behind this choice is to create the illusion the production is one big nightmare. I want the audience to come away feeling as though they have been immersed in an alternate reality and got the feeling of waking up from a bad dream, confused as to what is the real world and what has been conjured up in your head.

For all the local characters, who are not part of the show, their costumes will be an amalgamation of 50s silhouettes and textiles patterns along with more contemporary styles, to keep an aspect of familiarity amongst the nightmarish haze. Jim Nightshade and Will Halloway are described in the book as having very contrasting looks, one is very fair skinned and fair hair, and the other has very dark features. I want to extend this to their own colour palette.



The autumn people on the other hand will have more history and depth to their costumes. The autumn people are the pandemonium show performers. They “function in darkness and are the embodiment of evil”. The Autumn people always return to the same town to put on their show but return every 20-30 years so people will forget. The show dates back to 1848 but is always in October. The have years and years of experience and travel, that I want to be translated through costumes. “Where do they come from? The dust. Where do they go? The grave” this quote in particular, gave me the idea that these people, lock themselves away from the world until October arrives, and they come out of hiding. Like when you sort out your attic and forget about your belonging, they’re moth eaten, dusty and crumpled. In terms of silhouettes, the autumn people will have a strong historical tie to the 1840s. The audiences in the fair will just think of them as performers ‘costume’, when in fact they are their own clothing that they have been wearing for over 100 years. Faded tones and moth-eaten textures will be seen on their costumes. In terms of colour palette, I want use colours that are familiar in a fair setting, red, whites and black etc, as well as storm tones (greys, navy’s).



RESEARCH

HISTORY OF CARNIVALS

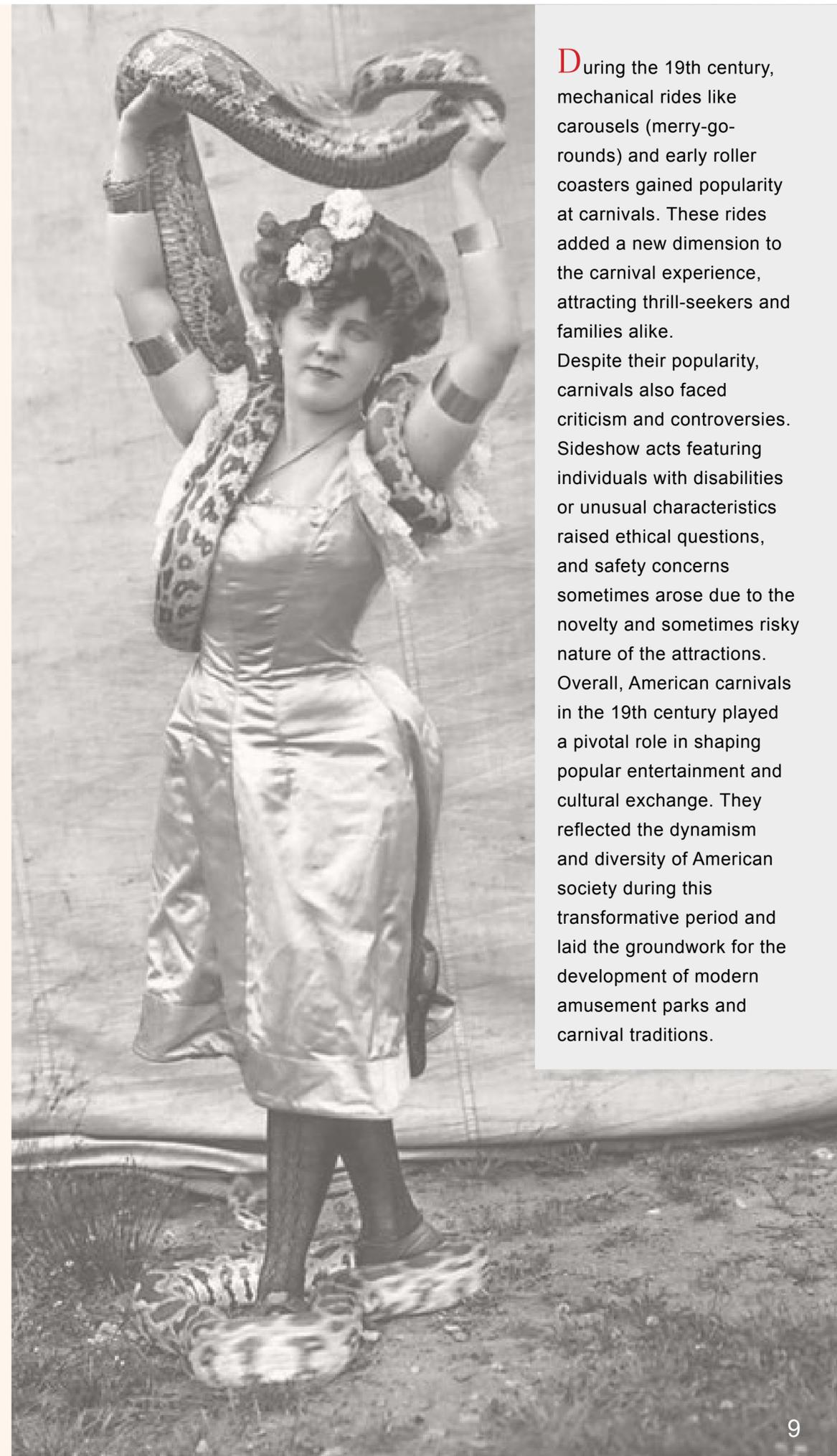
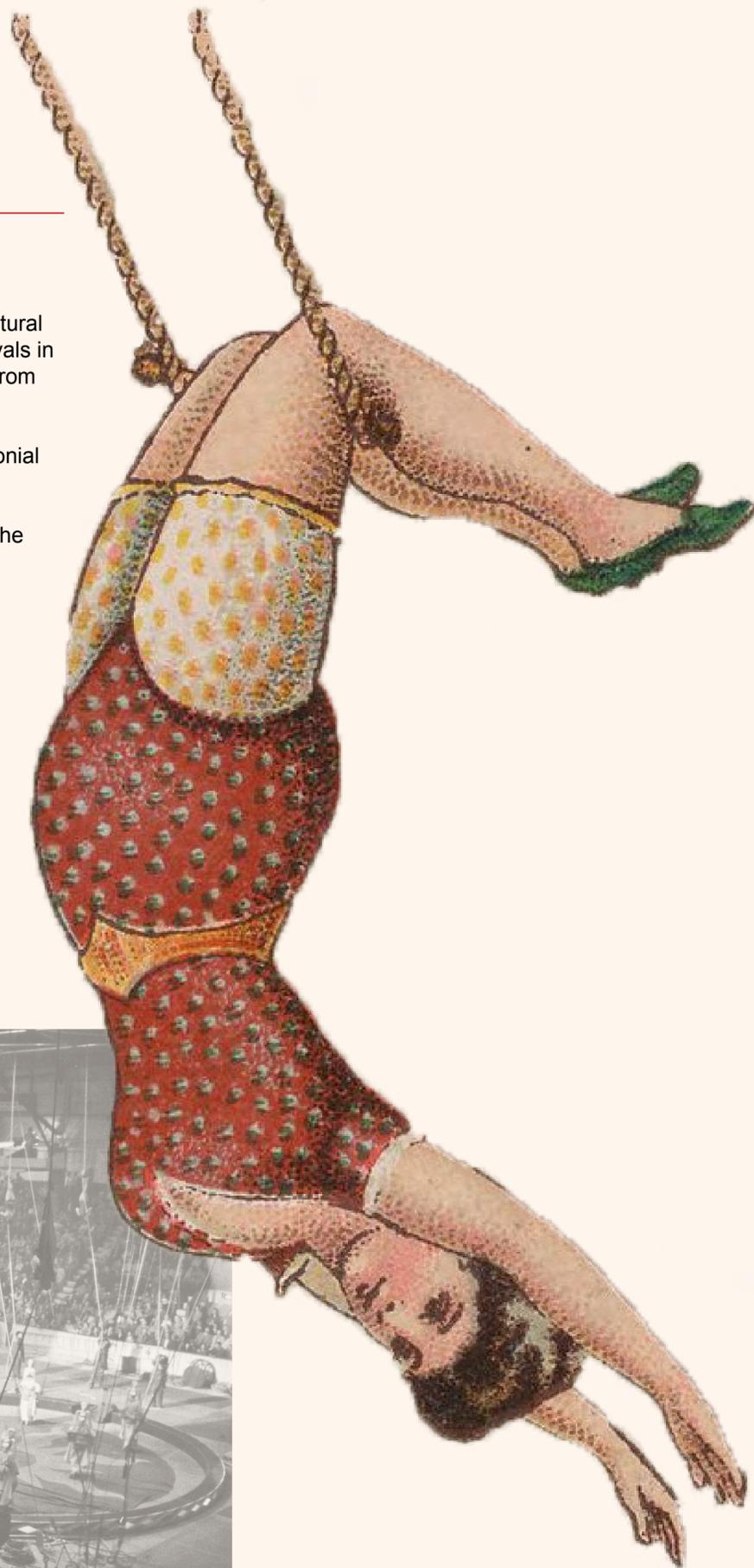
IN AMERICA

The history of carnivals in America is a rich tapestry of cultural influences, economic trends, and social gatherings. Carnivals in America have evolved over centuries, blending traditions from various cultures and adapting to changing societal norms.

The roots of American carnivals can be traced back to colonial times when European settlers brought with them traditions of seasonal fairs and celebrations. These early gatherings often included music, games, and food stalls, resembling the festive atmosphere of carnivals. Although Carnivals have their roots in medieval agricultural fair and festivals, the traveling carnivals in America didn't emerge until the 1890s. The Chicago's World Fair in 1893, paved the way for American traveling Carnivals to come. It wasn't the first or the largest carnival in America, but showcased unique spectacles and celebrated western civilization and its progress over the centuries.

P. T. BARNUM

The 19th century saw the rise of traveling circuses and sideshows, which significantly influenced the carnival culture. P.T. Barnum, for instance, established his famous Barnum's American Museum in New York City in 1842, showcasing oddities and curiosities that became a staple of later carnivals.



During the 19th century, mechanical rides like carousels (merry-go-rounds) and early roller coasters gained popularity at carnivals. These rides added a new dimension to the carnival experience, attracting thrill-seekers and families alike. Despite their popularity, carnivals also faced criticism and controversies. Sideshow acts featuring individuals with disabilities or unusual characteristics raised ethical questions, and safety concerns sometimes arose due to the novelty and sometimes risky nature of the attractions. Overall, American carnivals in the 19th century played a pivotal role in shaping popular entertainment and cultural exchange. They reflected the dynamism and diversity of American society during this transformative period and laid the groundwork for the development of modern amusement parks and carnival traditions.

60s FASHION

Something Wicked This Way Comes is set in the late 1950's Illinois. And as I stated previously in my concept the production will have the essence of the original time but be more ambiguous to the specific date. I chose to move the production into the early 60s, because the patterns and bold shapes better suit my concept.

As part of my research I collected photos from my family photo album, that show my nan and granddad in the late 50s/early 60s. The full skirt, and small waist remained a prominent silhouette in the 50s. The women are seen wearing softer skirts with pleats. Tailored shorts and casual clothing also became increasingly more common. As for shoes, they were more comfortable sturdy and lightweight. Closed -toe pumps, stiletto heels, flats, wedges, sandals and many other styles were popular in this decade.



Rudi Gernreich ensemble modeled by Peggy Moffitt, 1960s



The 60's saw a rise in social movement, self expression and pop culture, and so there wasn't a standard form of dress. But one sub culture I was particularly interested was the 'Mod style' made popular by the Beatles. The 'Mod Style' or 'modernist' look was Italian-styled cuts that featured jackets that were still a bit on the boxy side, but trousers that were much more tightly fitting. These tighter-fitting suits were also accompanied by bolder colours and patterns as we mentioned before. Additionally, polo shirts, turtle-necks spear point collars, and tab collars could all be worn. This style evolved from the teddy boy style of the 50s.

FRENCH WORK WEAR

I researched 60's French work wear with Charles Halloway in mind. The fabric used was durable and strong, and the colours used were always very monotone and fit with the colour scheme of my concept. Small details in particular such as darning, broken down materials and mending are all aspects of these garments that Charles Halloway's costume will include, to emphasis his working character.



The French Chore jacket (example top right), originated in the early 18th century France. The coat is characterised by its roomy fit so it can be easily layered, two big chest pockets, oversized hip pockets, and button closure. Button cuffs are another traditional feature, making it easier for workers to roll up their sleeves when it came time to get their hands dirty. It was designed for tradesmen to keep their tools in the pockets and not carry them around in a tool box all day. The fabric was durable, so withstand hard laborious activities.

GILDED AGE

MEN'S FASHION

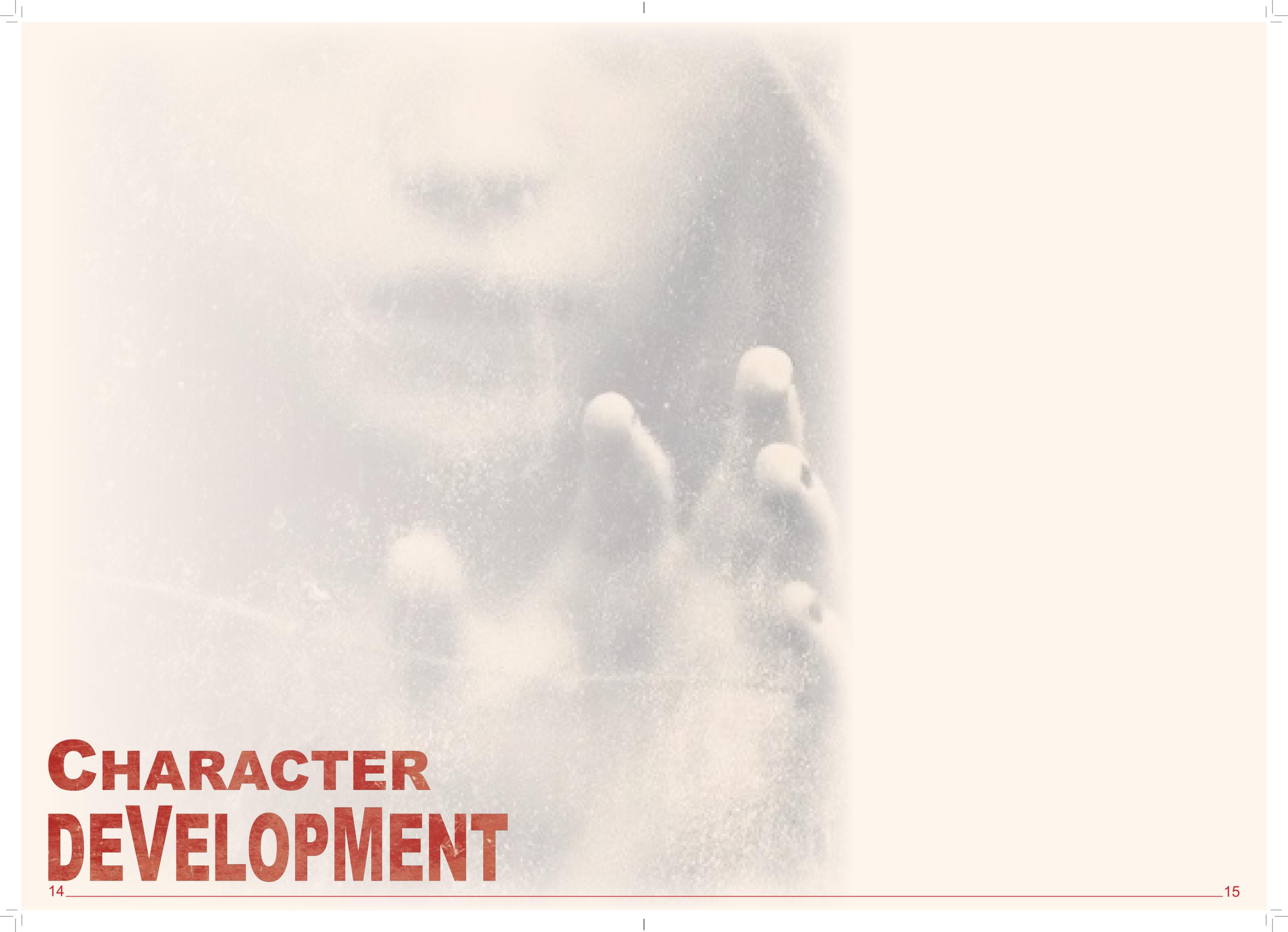


I chose to research the Men's fashion in the gilded age, because this is the time period, where the Carnival originates from and therefore the characters will have fashion influences from this era.

Common traits linked to the Gilded Age era include economic growth and the emergence of industrialization. This time period fell between the years 1870–1890. The economics is frequently reflected in fashion, and the gilded period is no different. You can tell from the clothing that this era was known for its huge displays of wealth. The look is frequently described as luxurious, glamorous, and elegant.

Menswear of the 1870s featured multi-piece suits, the most popular among which were the morning coat and frock coat as everyday styles. A top hat could be worn with either. Among the working class, the sack coat became a favourite, which was often worn with a bowler hat. Facial hair was also all the rage. Between 1865 and 1890 variations in the cut of trousers were slight; during the 1870s they were of equal width at knee and ankle; in 1881 'tight slacks' were tight at the knee and loose at the ankle, and around 1884 eel skin masher trousers were excessively tight, probably favoured by 'mashers', the 1880–90 name for a dandy. The invention of the trouser-press in the 1890s facilitated the fashion for a crease down the front and back of trousers, and the turn-up at the ankle and hip pockets at the back, some-





CHARACTER DEVELOPMENT

JIM NIGHTSHADE

CHARACTER ANALYSIS & RESEARCH

Jim is in turmoil throughout the course of the book. He wants to help Will and Mr Halloway fight the carnival but at the same time he is filled with desire to ride the carousel and instantly grow up. Jim is fiercely independent and afraid of nothing, and with the carnival these traits threaten to get him into a situation that as a thirteen year old he will not be able to get out of. Fortunately he has Will and Mr Halloway to help him.

Jim's style is more relaxed and casual compared to Will's costume. Softer features and rounder silhouettes will be used to differentiate from Will's sharper silhouette. In the book Jim is described as having darker features unlike Will who has lighter features. I wanted to experiment with this concept given both boys are in most scenes together. Creating contrasting tones, will create an aesthetically appealing scene that lends itself to my concept of using a monotone colour palette. The costumes will still be able to reflect the boys characteristic despite the limited colours.



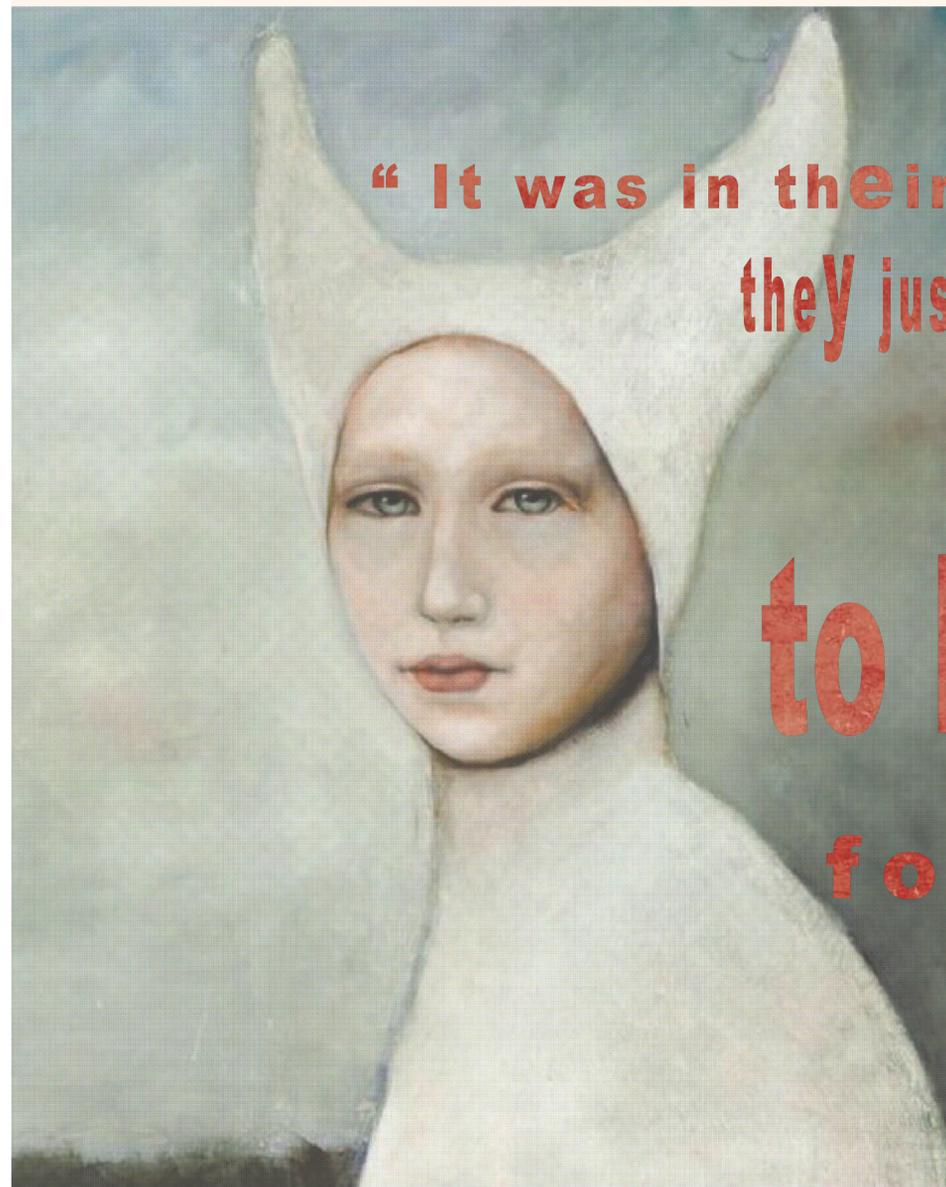
For Jim's Development I explored a softer silhouette that highlighted his playfulness and youth. I was inspired by overalls and garments that were mended. My thought process behind the trousers I designed (top right) were to create an oversized fit, because when your younger you size up to make them last longer. I also accentuated certain features such as the collar to fit in with the concept of the 'dream like' world. Given that the story is set in the 60s, I drew from style trends from that time, such as v neck sweaters and hand knit jumpers. For the colour palette as I mentioned before, Jim's tones are darker to contrast with Will's lighter tones. Overall through my development I was able to translate Jim's chaotic, scruffy character through his style.

WILL HALLOWAY

CHARACTER ANALYSIS & RESEARCH

Will is Jim's best friend, and at the beginning of the book he is much more of a thinker than his friend, who favours action and adventure. But as the story unfolds Will finds that, much like his father, Charles Halloway, he is capable of quick and decisive action once he has made a critical decision. He saves Jim several times and save his father another time because, although he is only a thirteen year old boy, he is certain of his knowledge and believes he is doing the right thing. Will deeply cares about doing what is right, and unlike Jim, he favours inaction when the alternative is harmful or destructive. Will is selfless he runs tremendous risks to save Jim even when Jim himself does not necessarily want to be saved.

For Will's costume, while keeping with the colour scheme, I want to differentiate Will from Jim. Will is more mature, and in the book is described to be very similar to his dad. I want to explore this through costume. He's logical and level headed, whereas Jim is chaotic. I will research older style clothing for Will to communicate these characteristics.



“ It was in their friendship,
they just wanted
to run
forever ”



In the book, I was particularly drawn to Will's relationship with his Father, Charles Halloway. For my development I experimented with the idea of showing Will's maturity or at least him wanting to appear older than he is. The development at the top of the page illustrates Will in clothes too big for him; as jacket past down to him from his dad which he's eager to wear. I really liked this development but I contradicted my initial vision of having Will in a sharp and angular silhouette, that mirrors his seriousness demeanour as a character. The oversized jacket if anything only emphasises his youth, not maturity. The development to the left was my most successful design, because it encapsulate Will's smart and particular character, all while extenuating the silhouette to become more playful. I chose a mostly grey colour scheme and chose to only have red element on the shorts to focus the attention only the most animated feature of the costume.



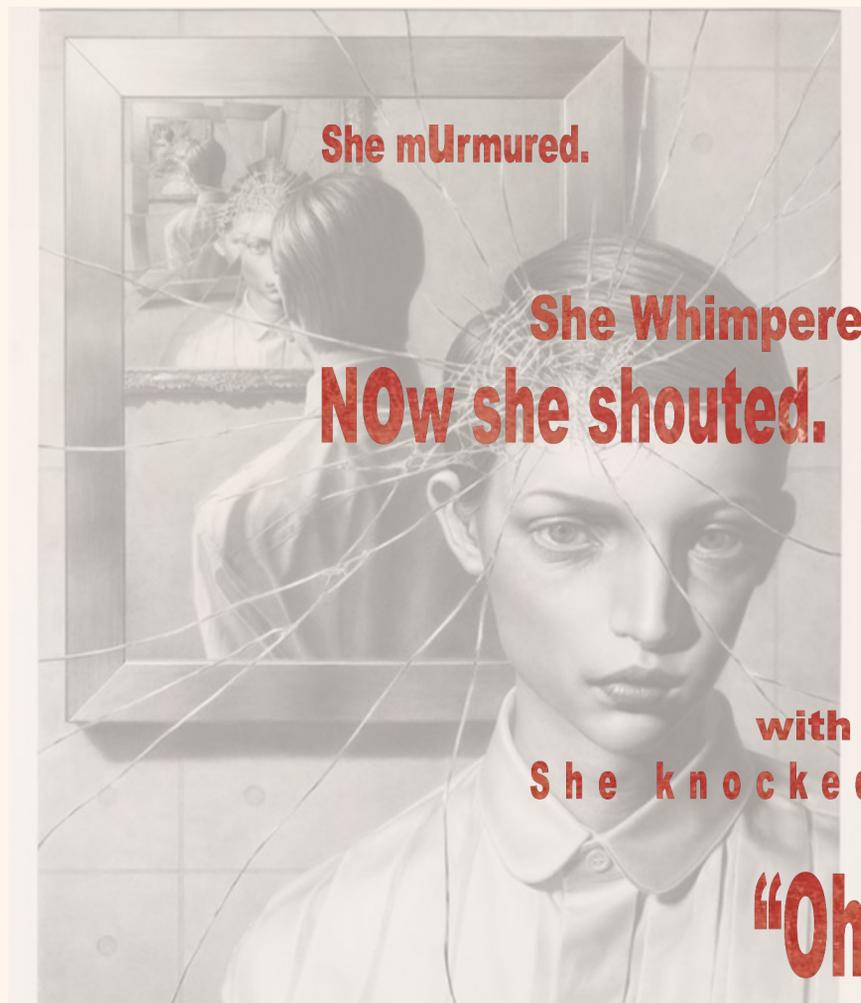
MISS FOLEY

CHARACTER ANALYSIS & RESEARCH

Miss Foley is Jim and Will's 7th Grade teacher. Like Charles Halloway, she also struggles with age and longs for youth. She 'loves carnivals' which alludes to her youthful personality and shows her to be a kid at heart. Her character has strong associations with the themes of inner child. In the mirror maze she sees herself as a young girl, in need of help. In the book Bradbury describes her as 'a little woman lost somewhere in her grey

The costume will be a reflection of Miss Foley's youthful character, but also shows her age. She struggles with her identity and this struggle with be translated through costume, not sure of how to style herself and wearing garments that are fun, child like and bring her joy. I thought about what symbols can be associated with Miss Foley's character, for instance who role as a teacher is tied to symbols such as an Apple, owl for wisdom and spirals for intelligence. Her longing for youth could symbolised through a rising sun, clouds or pine trees. I want to incorporate a symbol or motif that ties to Miss Foley to enable her to express her identity even with a limited colour palette.

Deep under the glass,
She Spoke.



For Miss Foley's development I experimented with creating a stylised design that draws from 60s fashion trends, however remains ambiguous to the time period. I started out my experimenting with full skirts and lots of layers, as well as combining bold patterns. The development on the left is the one I chose to continue to design. I prefer the lighter tones that contrast with the red accents. The silhouette is also more striking and I feel best emphasises Miss Foley's character. I included apples on the jumpsuit as a nod to her role as a teacher. It also makes her style look younger and slightly immature which is how she feels, longing for her youth back. Unlike Jim and Will who have set silhouettes, one sharp and one soft, I didn't allocate Miss Foley's silhouette rules to follow by, but the shirt has sharper features, which does make her appear to look smart. It also juxtaposes nicely with the more childish jumpsuit.

CHARLES HALLOWAY

CHARACTER ANALYSIS & RESEARCH

Charles Halloway is Jim's dad and works as a librarian finding comfort in the books around him. Charles Halloway finds himself throughout the course of the novel. He has to protect Will and Jim, and in the process his is transformed. Mr Halloway starts out as an old man who vividly remembers his time as a youth but is sure that his days of action are over. But he slowly learns that there is more action in him than he thought, and it also becomes apparent that he is a man with cool nerves and much inner strength. He is the only one who truly sees the carnival for the mockery that it is, and this allows him to laugh at it, which ends up destroying the carnival.

Mr Halloway goes through a journey of self discovery coming to terms with being a older father and aging. Aging is a key theme for Halloway's character; he appears tired, and works hard at his job, which is a part of his identity I want to translate through costume. In order to do so, I have conducted research into over worked fabrics and 60s work wear .



SOMETIMES,
THE MAN THAT LOOKS

HAPPIEST
IN TOWN.....

IS THE ONE
CARRYING THE
BIGGEST LOAD OF
SIN.



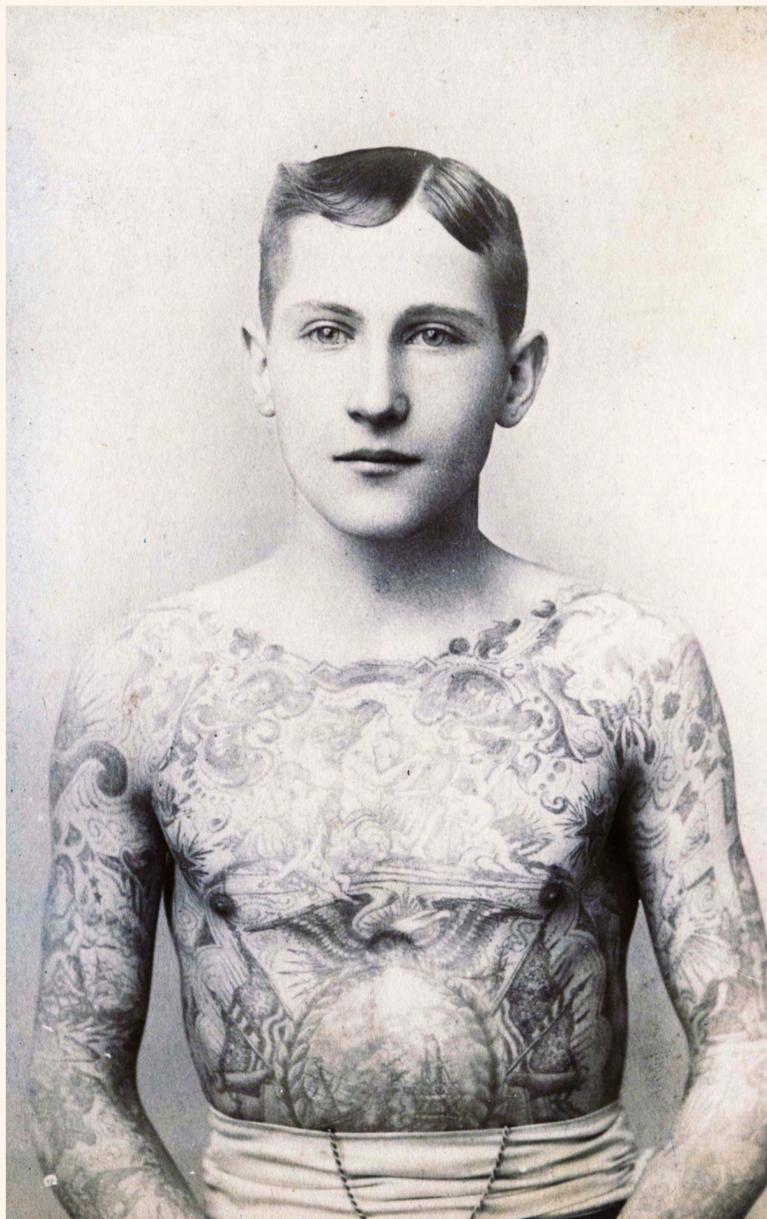
For Charles' Development I drew from 60's French work wear that I had previously researched. Charles is a hard worker, which I wanted to reflect in the costume. Distressed and patched up, Charles' costume has been mended over and over, which adds a personal element to the show. The design on the left takes the jacket silhouette directly from a 60's French chore jacket. All the patches and 'mend's' are also within the locals colour scheme, to create a continuous wardrobe.

MR DARK

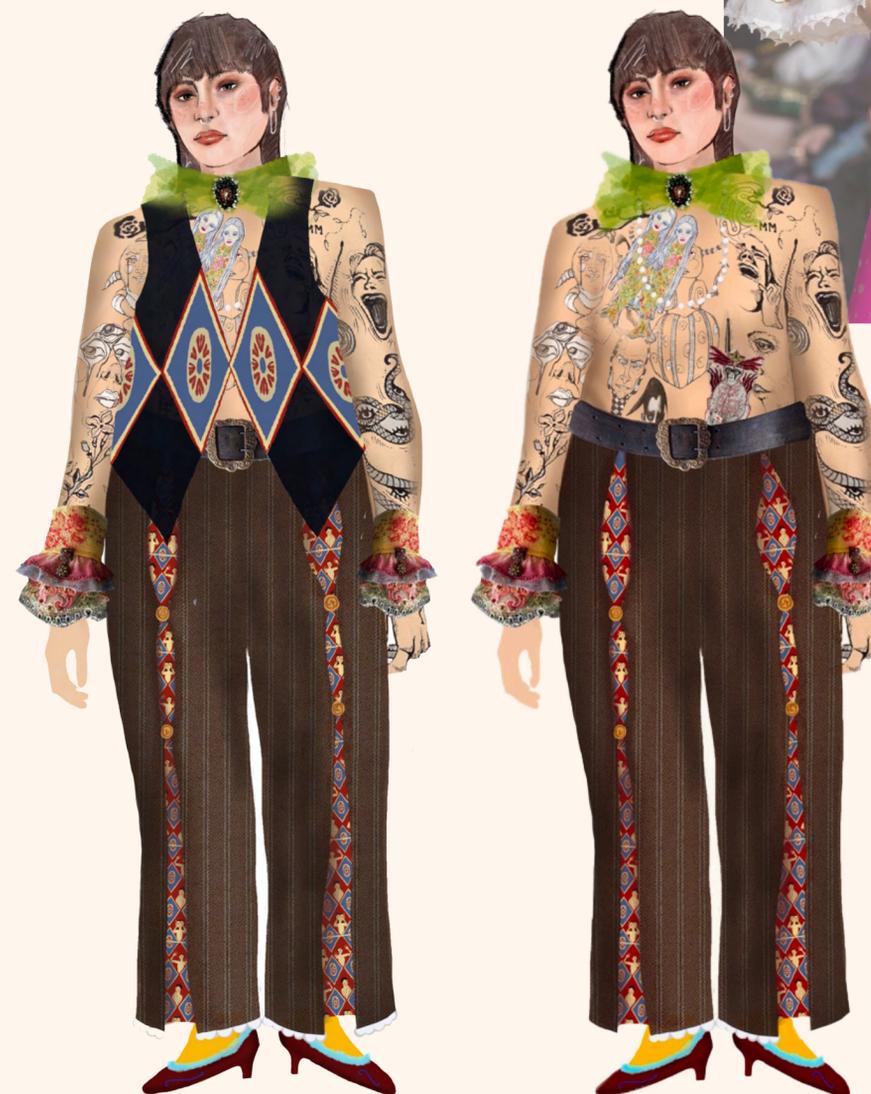
CHARACTER ANALYSIS & RESEARCH

The major evil character of the book, Mr Dark is the illustrated man in the carnival. He is covered in tattoos and each tattoo allows him to exert some power over the figure that is represented. He feeds on **pain and destruction** and wants nothing less. Mr Dark is afraid of nothing except the good that Charles Halloway uses to defeat him. He is tremendously strong and intimidates people, inspiring fear when he wishes. The freaks at the carnival are completely within his power, and he uses both manipulation and force to bend people to his will.

Like the other Autumn people, Mr dark will radiate vibrant colours, to contrast from the monochrome colour scheme of the locals; which mirrors how he his presence stands out in town and shakes up the locals. The tattoos are the main focal point for this character, they are how he manipulates and remains in control of people. I want to create a costume that exudes these powerful characteristic and in order to do so, the tattoos have to be a key feature. I have researched both the history of tattoos and textiles that are inspired by the art, so collate ideas on how to represent these. I want the costume to be very textural, seeing as the performance is for theatre and will be less literal, and experiment with different materials and textures to create these 'trapped souls'



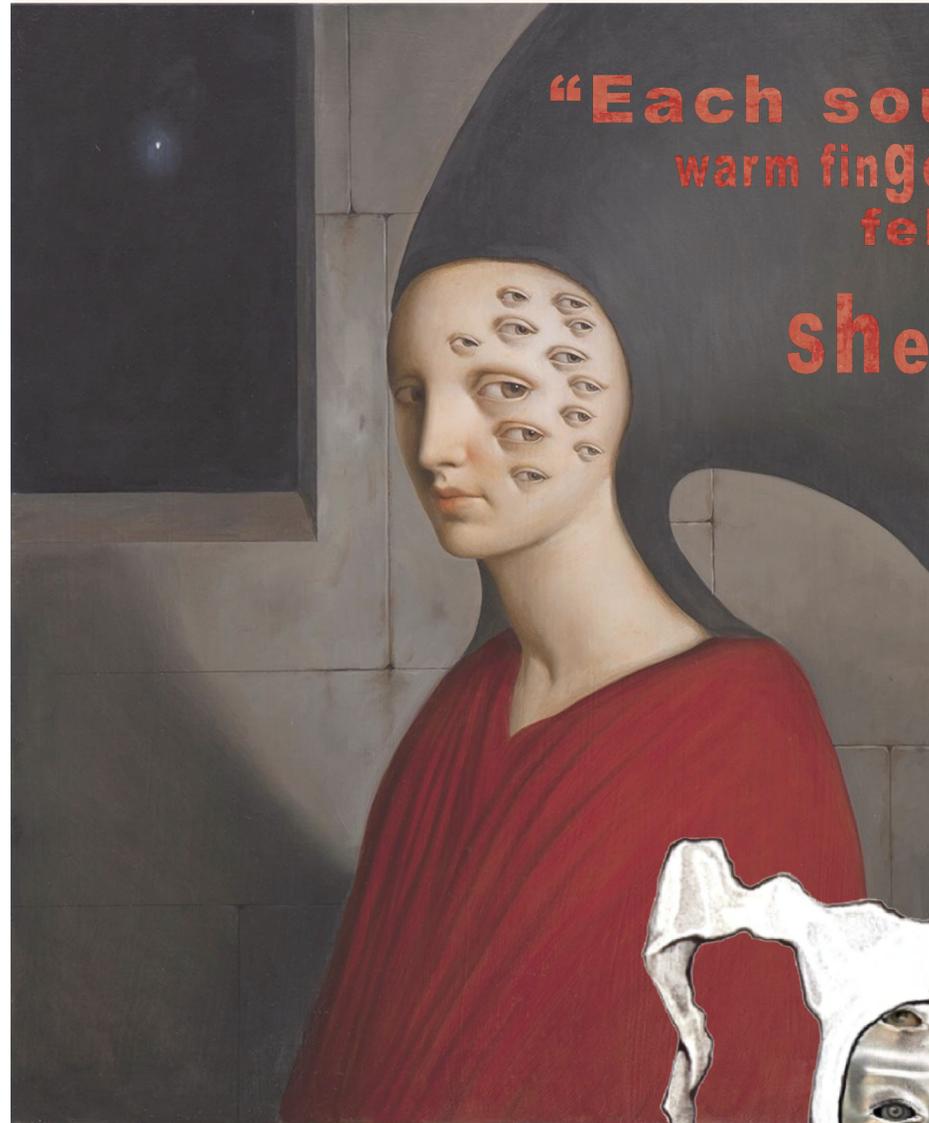
For my development for Mr Dark, I experimented with a more masculine silhouette, that will also be revealing to show the tattoos. The design is very textural and detailed, with a lot of vibrant colour and pattern. However I feel like having a traditional pinstripe wool trouser, grounds the costume. The intention behind the trousers was to look as though a historical pair of trouser had been modified for the carnival.



The idea is that the whole bodice will be crocheted together with latex pieces illustrating the 'tattoos'. Having established that, I had to develop a design for a waistcoat that wasn't too fitted so it can fit over the top of the bodice. I like how the diamonds of the waistcoat point down the centre of the trousers to create a centre focal point, which bring closer attention to the lining.

DUST WITCH

CHARACTER ANALYSIS
& RESEARCH



“Each soul a vast,
warm fingerprint,
felt different.

she could roll

it in her
hand like

Clay.”



Though the Witch is blind, she feels and hears things that no one else feels or hears. She is the lookout for Mr. Dark and the carnival. The Witch is evil and greedy, and Will uses those traits against her when he destroys her balloon. She is also fearsome, but only if her powers are believed in, and Charles Halloway destroys her with a laugh.

She is described as Wax-like, with rust splotched fingers and a pointed nose. She also has ‘mummy linen ears’. The way she sees is through her different senses, which is her strength, especially through her fingers.

I strongly associate the Dust Witch with her sight or lack of. She has no eyes, but her perception and sight are a strongest attribute. I want to express her absence of eyes and her powers of vision through her costume. I will research into history of witches as well in order to draw from silhouettes, and the imagery relates to this.



For my development, I experimented with a striking silhouette that would stand apart from the other characters. The Dust witch is the only character that has ‘powers’ and so I wanted to create the idea that she is from another world, and so her costume has no direct influence from historical silhouettes, unlike the other Autumn People.

On the top right illustration the hat does however take inspiration from the traditional costume of Bresse, which I have previously researched. As stated previously the Dust Witches character is strongly associated with eyes and sight, so it was important for me to incorporate this in some way. I experimented with the idea of using a close up print of the pupil on her gown, which I think is fitting because it looks other worldly and space like.



MR COOGAR

CHARACTER ANALYSIS & RESEARCH

Along with Mr Dark, Mr Coogar is in charge of the carnival.

He is **pure evil**, and he pretends to be Miss Foley's nephew Robert in order to let her ride the carousel. The carousel when ridden forward ages you with every turn, and when ridden backwards, makes you look younger. Mr Coogar also tries to get Jim to ride on the merry-go-ride, and if not for Will he would have succeeded. Although he is dangerous and cunning, Mr Coogar is a threatening possibility for most of the book since he is too old to do anything after Will messes up the carousel ride. When Robert attempts to ride the carousel to change back into Mr Coogar, Will and Jim accidentally knock the carousel control box and send the ride forward uncontrollably and Mr Coogar is transformed into a decrepit old man, well over a hundred years old. As an old man Mr Coogar becomes Mr Electro, one of the attractions in Mr Dark's show.

Similar to Mr Dark, Mr Coogar wears bright colours that are enticing and contradict his evil character. The idea for Mr Coogar's costume is to collate an assortment of garments throughout the 19th century to suggest he is well travelled and has lived a long life. He would have picked up items of clothing he found pretty or fascinating not caring if they're men's or women's clothing. The look will be flamboyant and fun to gain the audience trust and hence deceive them once he reveals his true colours.



For Mr Coogar's development I took inspiration from a few pieces displayed in the Met Archives. The jacket to the right is a Greek bodice from the fourth quarter of 19th century. I took the silhouette and used it in my development to create a more feminine costume, that was mismatch. As I previously stated the idea behind Mr Coogar's costume is that he picks up items of clothing across his travels regardless of gender. I prefer the silhouette of the design on the right; as it's more flamboyant and the tiers of sleeves layered on top of each other will create more movement. This will add to the character's performance.

In terms of colour scheme I was always intentional to have a dull muted shirt colour that will transition well into the Mr Electro costume. From there I experimented with colour combinations that worked well with this. The cool grey tone is used in some of the local's costumes, which ties together the wardrobe as a whole.



ELECTRO MAN

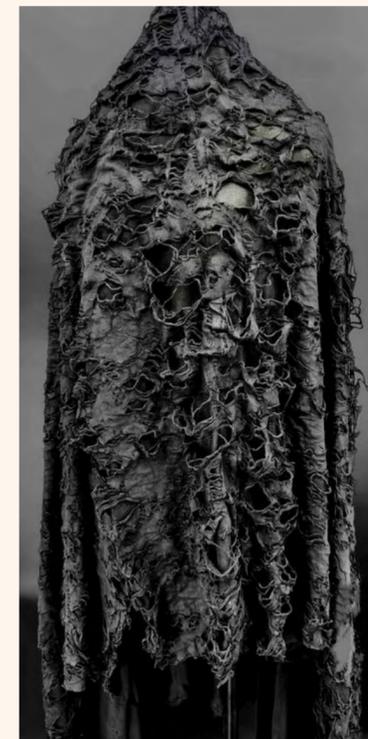
CHARACTER ANALYSIS & RESEARCH

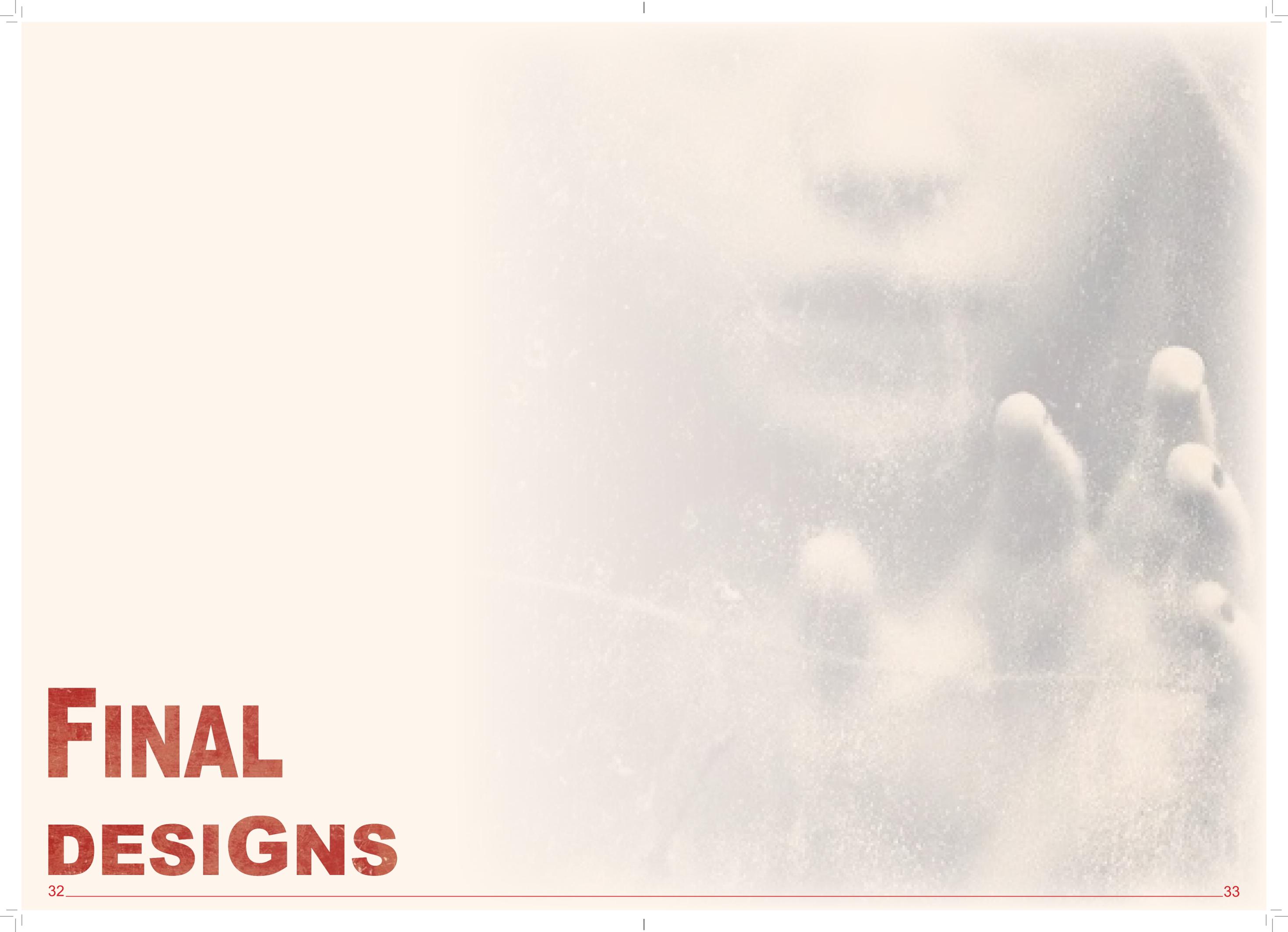
Mr Electro was once Mr Cooger before he transformed into an old man well over one hundred years old, after riding the carousel. To cover their tracks from the police, the autumn people then use old Mr Coogar as an attraction in the show, naming him Mr Electro, sparking him back to life with one hundred thousand volts via an electric chair. However Mr Electro turns to dust and blows away after the carnival people drop him en route to the carousel.

Within the theatre show Mr Electro's presence is short but will have impact as I will incorporate a quick costume change and transformation from Mr Coogar to Mr Electro.



For my development I took inspiration from straight jackets, as a way of tying Mr Electro to the Electric chair. The silhouette didn't lend itself to applying old age textures, so I investigated more organic shapes, that could morph better. The bottom right development is layers of rouched a gather texture fabric. This silhouette swallows Mr Electro to make him look even more frail, and hides the original costume underneath. It can easily be slipped on in a few second.

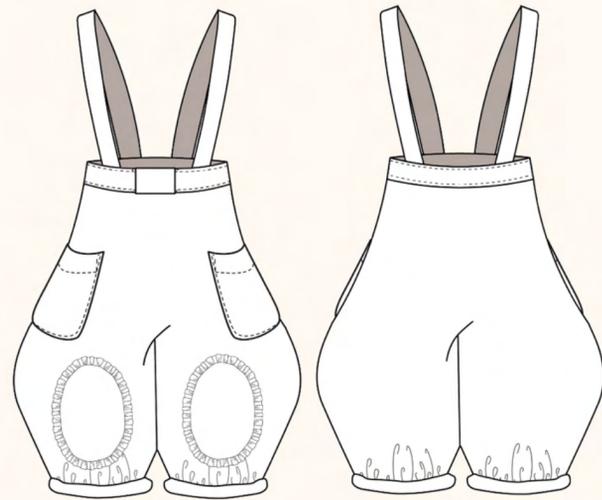
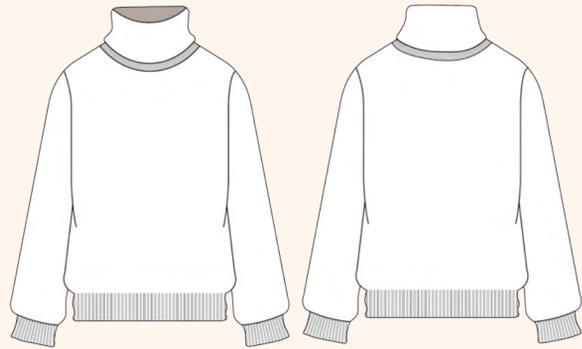




FINAL DESIGNS

JIM NIGHTSHADE

FINAL DESIGN, TECHNICAL'S
& TEXTILES

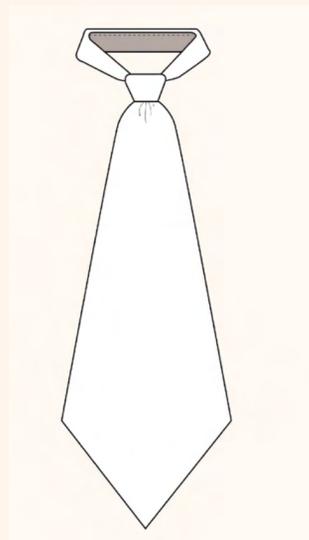
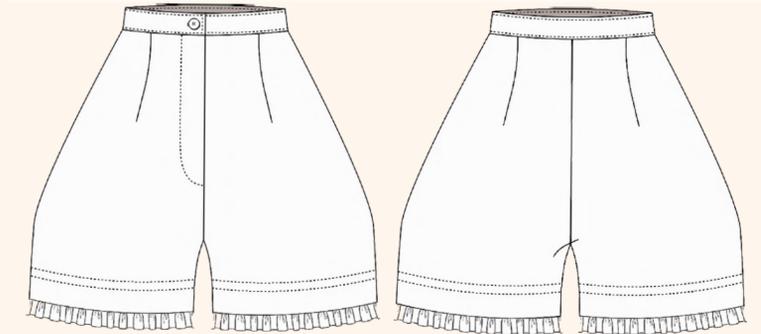


NAVY WAXED COTTON AND
COTTON GINGHAM



WILL HALLOWAY

FINAL DESIGN, TECHNICAL'S
& TEXTILES



STRIPED COTTON



THICK CHIFFON

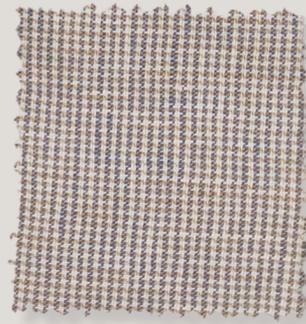
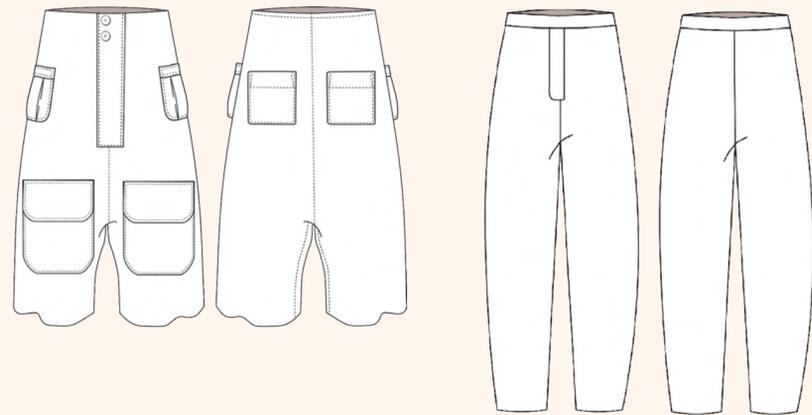
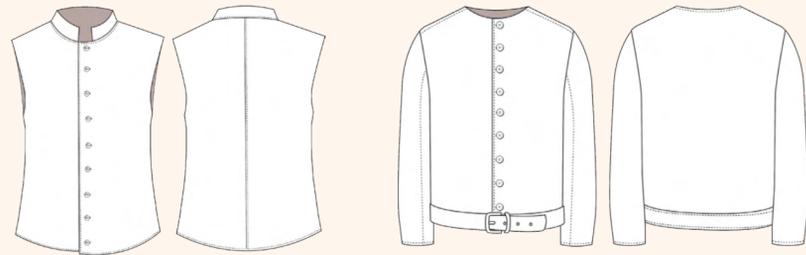


DISPERSE DYE ON CORD



CHARLES HALLOWAY

FINAL DESIGN, TECHNICAL'S
& TEXTILES



COTTON



STRIPED COTTON



WAXED COTTON

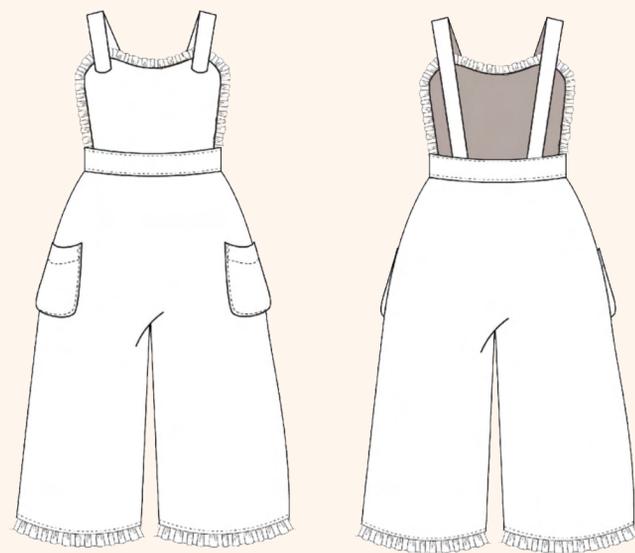
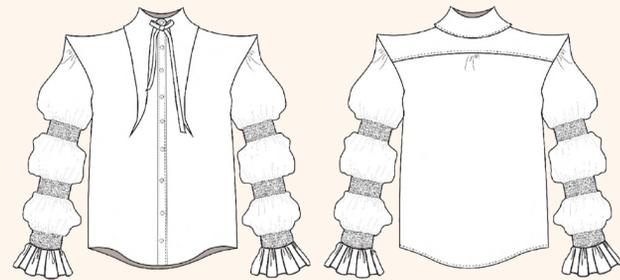
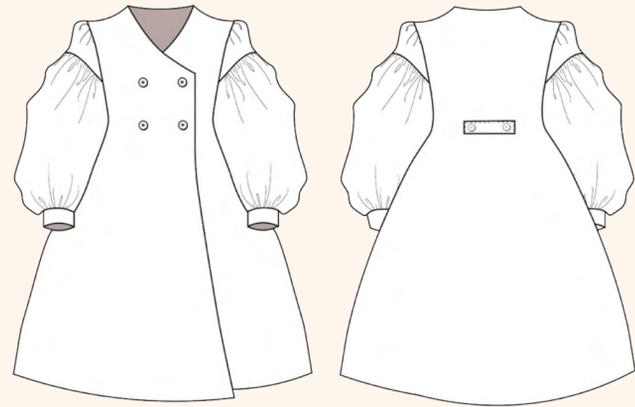


HEAT TRANSFER DISPERSE
DYE ON CANVAS



MISS FOLEY

FINAL DESIGN, TECHNICAL'S
& TEXTILES



SMOCKING ON COTTON
(LEFT) AND CHIFFON (RIGHT)



HEAT TRANSFER, DISPERSE
DYE ON CORD

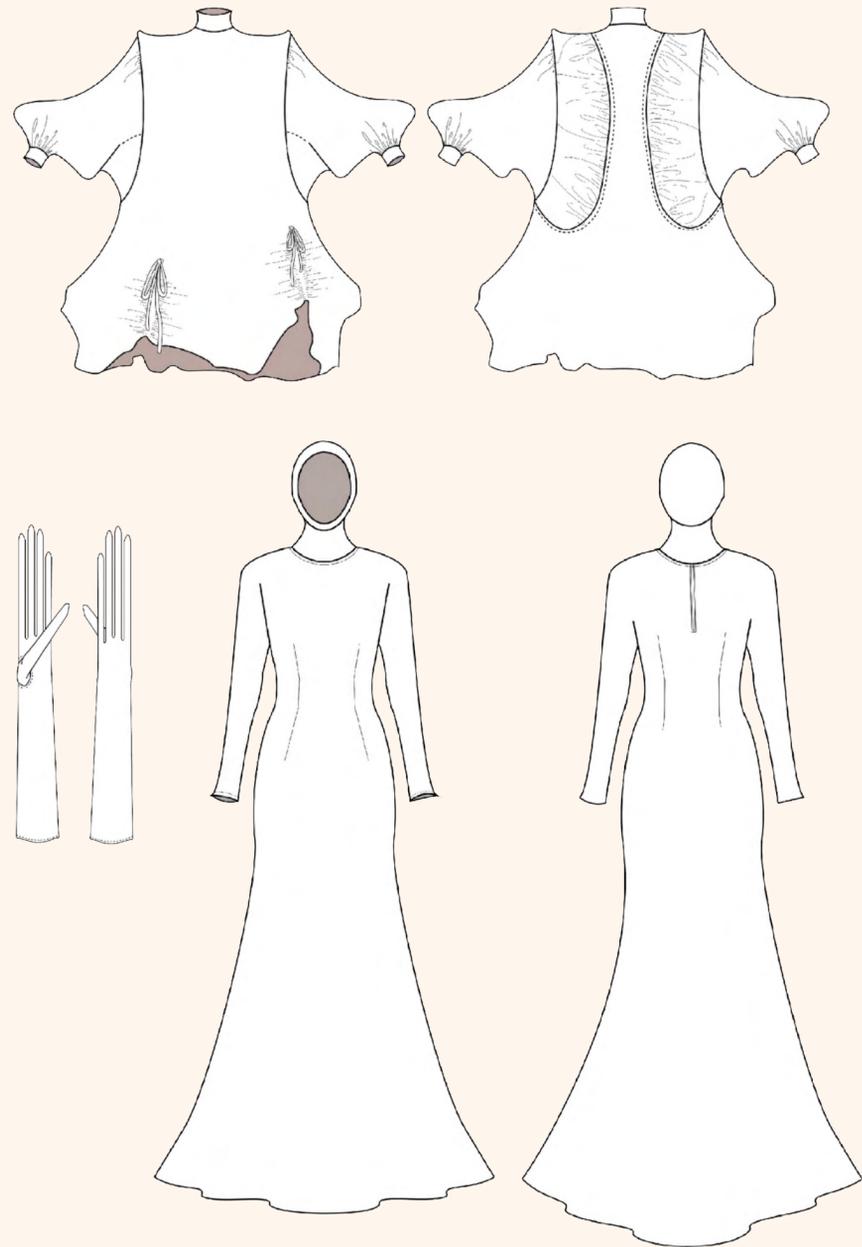


DISPERSE DYE ON CORD



DUST WITCH

FINAL DESIGN, TECHNICAL'S
& TEXTILES



LIQUID LATEX ON
POLYESTER



POLYESTER SCARF

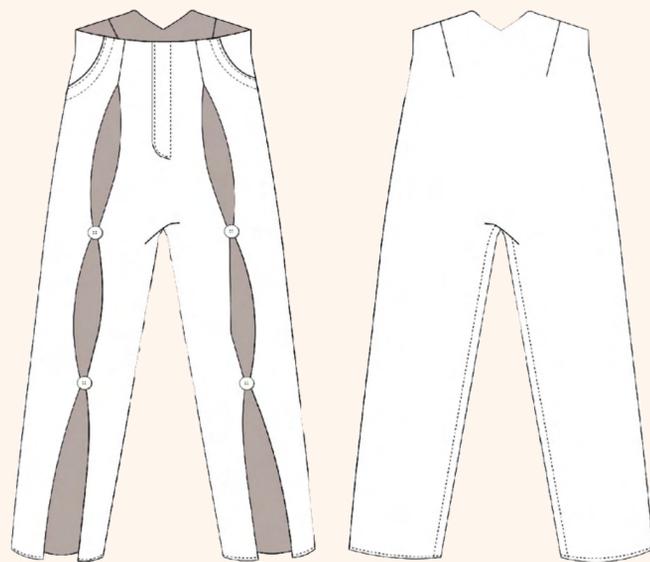
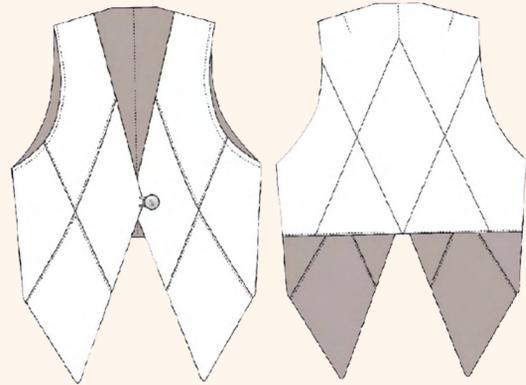
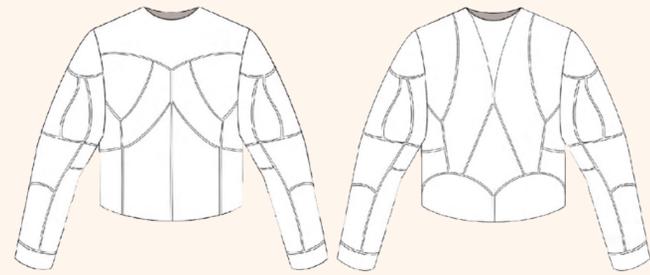


SUBLIMATION PRINT OF
EYE ON SATIN



MR DARK

FINAL DESIGN, TECHNICAL'S
& TEXTILES



LIQUID LATEX WRINKLED
ON POWER MESH



CROCHED LIQUID LATEX ON
POWER MESH PIECE



DUCHESS SATIN



PINSTRIPED WOOL



SCREEN PRINT ON DUCHESS
SATIN



MR COOGAR

FINAL DESIGN, TECHNICAL'S
& TEXTILES



SMOCKED THICK CHIFFON



COTTON AND LACE TRIM



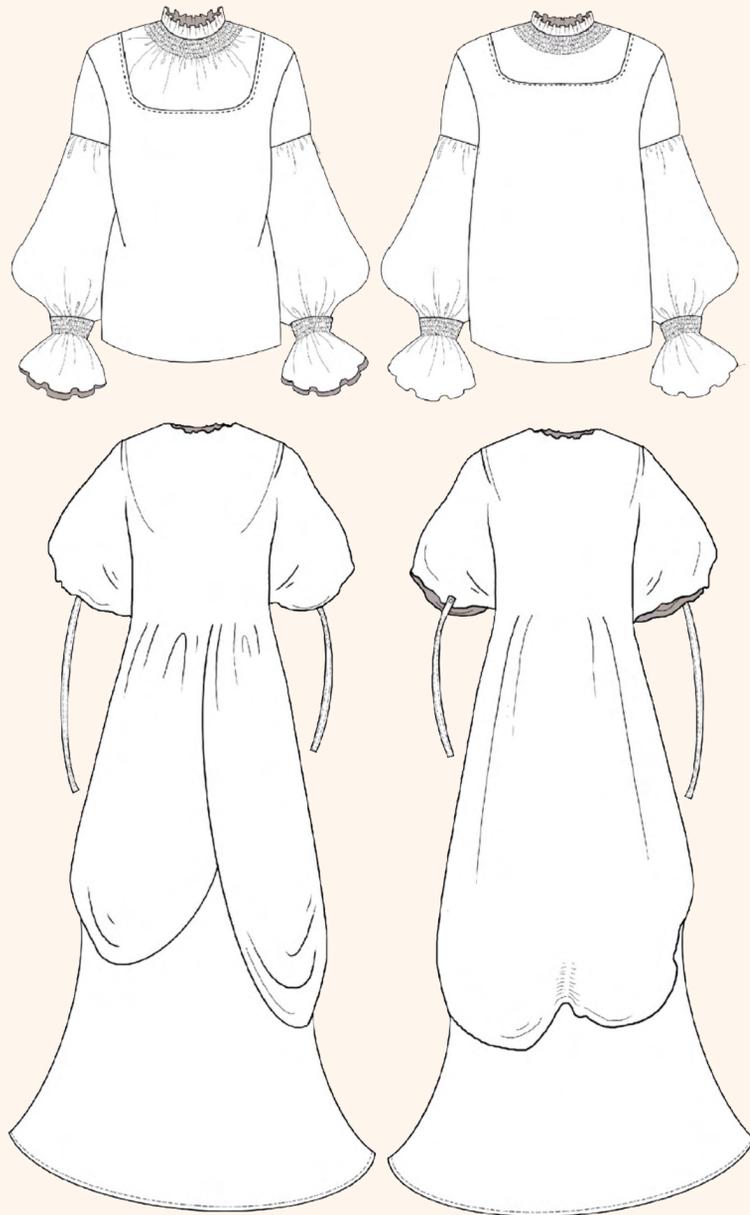
COTTON



*Mr
Coogar*

ELECTRO MAN

FINAL DESIGN, TECHNICAL'S
& TEXTILES



DYED SMOCKED LACE



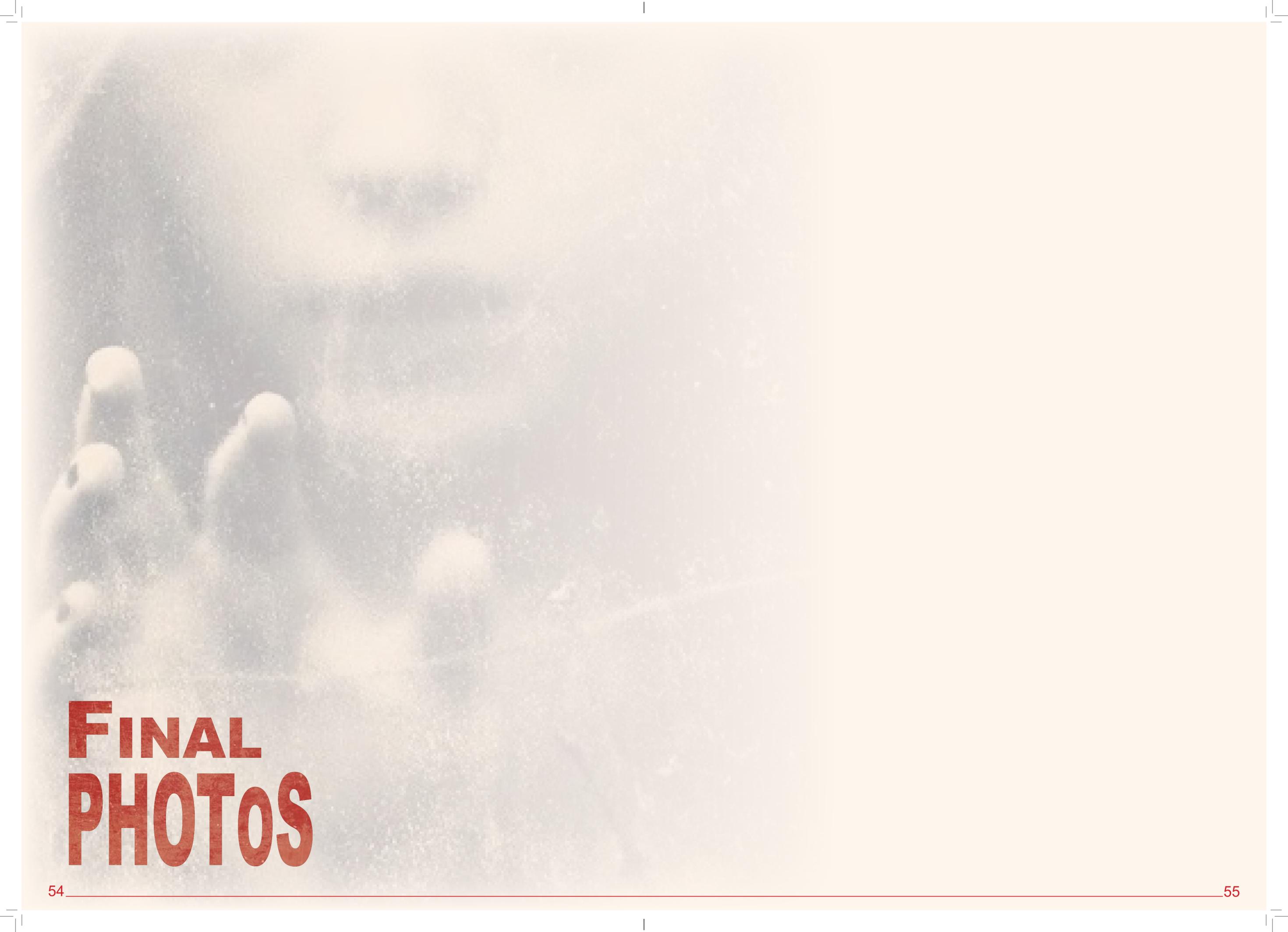
CROCHED WOOL AND
MUSLIN YARN





LINE-UP





FINAL PHOTOS



