

**COLLEGE OF HUMANITIES  
SCHOOL OF PERFORMING ARTS**

**COSTUME AESTHETICS: FOUND OBJECTS AS DRESSING IN THE  
PRODUCTION OF *THE SLAVES***

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**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON IN  
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## DECLARATION

I hereby declare that, this thesis is the result of my own research, and it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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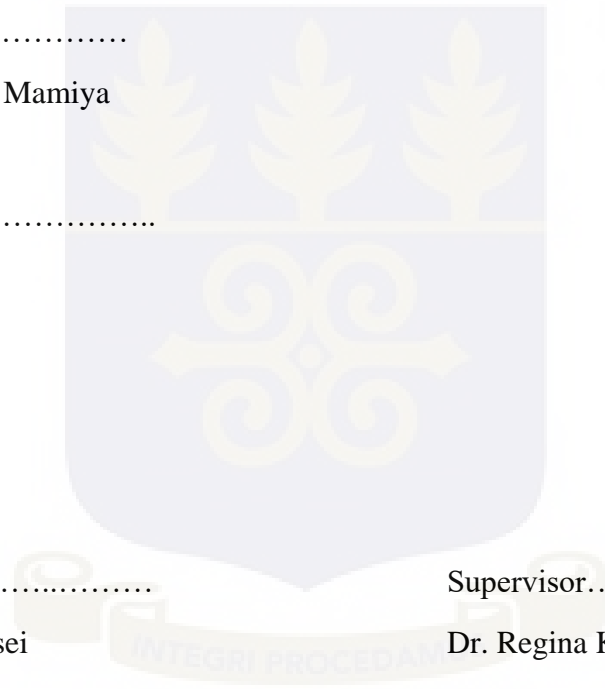
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## ABSTRACT

Waste management has become one of the social menace in Ghana, thus the need to find remedy to the situation. Therefore, this research promoted the use of found objects in designing costume thereby, exhibiting the beauty of what is considered waste in the production of *The Slaves*; a play written by Mohammed Ben Abdallah and directed by Elijah Twum. The thesis further explored the concept of recycling and reusing of waste materials as an experiment to create costumes; thus bestowing a new identity to the objects found. The costumes designed for this production also interpreted the play metaphorically to reveal how man is enslaved by items considered waste. It also provided a platform to confer the status of value, to the seemingly valueless, thereby drawing the connection between costume design and found objects. The study captures the various processes in using found objects in designing costumes; the ‘creative-design process’ which is an embodiment of the artistic approach as well as the phenomenological method to the study. This enabled the researcher to attain the needed outcome through the use of the formal elements. Analysis of the components of the design revealed the aesthetic value of designing costumes with found objects. The investigation further highlighted the socio-economic benefits of engaging found objects in designing costumes as well as the various challenges and recommendations.

## DEDICATION

This work is dedicated to Almighty God, my family; my dad and mum whose prayers, support and words of encouragement has produced this result. To all my friends whose unflinching support has brought me this far.



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## TABLE OF CONTENT

	Page
Title of Page	
Declaration	ii
Abstract	iii
Dedication	iv
Acknowledgements	v
Table of Contents	vi
List of Tables	ix
List of Figures	x
<b>CHAPTER ONE: INTRODUCTION</b>	<b>1</b>
1.1 Overview	1
1.2 Background of the Study	1
1.3 Statement of the Problem	7
1.4 Objectives of the study	7
1.5 Justification	8
1.6 Research Questions	8
1.7 Delimitation	9
1.8 Limitation	9
1.9 Significance of the Study	9
1.10 Organization of the Rest of the Text	10
1.11 Operational Definitions	10
<b>CHAPTER TWO: REVIEW OF RELATED LITERATURE</b>	<b>11</b>
2.1 Overview	11

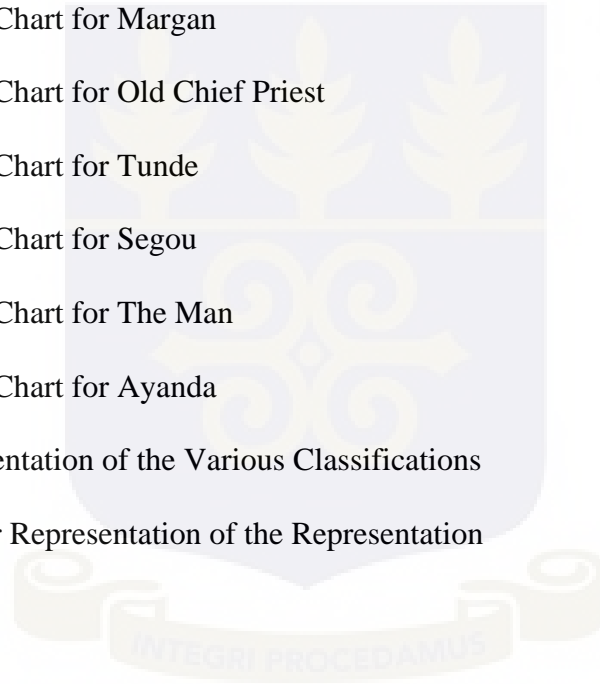
2.2 Found Objects as Dressing	11
2.3 Costume Aesthetics of Found Objects as Dressing	21
2.4 Costume Aesthetics of Found Objects as Dressing in a Play Production	31
<b>CHAPTER THREE: METHODOLOGY</b>	<b>34</b>
3.1 Overview	34
3.2 Artistic Method of Research	34
3.2.1 Creative Process and Design Process	35
3.2.2.1 Commitment	36
3.2.2.2 Preparation and Analysis	36
3.2.2.2.1 Action Chart	37
3.2.2.2.2 Summary of Character Analysis	38
3.2.2.3 Research	39
3.2.2.3.1 Colour Chart	40
3.2.2.3.2 Design Concept and Costume Chart	41
3.2.2.4 Incubation	53
3.2.2.5 Selection	53
3.2.2.6 Implementation, Illumination and Verification	54
3.2.2.7 Evaluation	55
3.3 The Working Process	56
3.3.1 Observations and Corrections	78
<b>CHAPTER FOUR: ANALYSIS AND INTERPRETATION</b>	<b>82</b>
4.1 Overview	82
4.2 Nature of Found Objects and Usage	82
4.2.1 Natural Objects	83

4.2.2 Man-made Objects	84
4.3 Description, Analysis and Interpretations of Costumes Designed with Found Objects	85
4.3.1 Costumes for Female Characters: Group A	87
4.3.2 Costumes for Male Character: Group B	92
4.4 Audience Reactions to Costumes Designed with Found Objects	98
4.5 Cultural Significance of Costumes Designed with Found Objects	101
<b>CHAPTER FIVE: SUMMARY, CHALLENGES CONCLUSIONS AND RECOMMENDATIONS</b>	103
5.1 Overview	103
5.2 Summary	103
5.3 Challenges	104
5.4 Conclusion	106
5.5 Major Findings	106
5.6 Recommendations	107
<b>REFERENCES</b>	109
<b>APPENDIX</b>	114



## LIST OF TABLES

Table	Page
3.1 Action Chart	38
3.2 Character Summary	39
3.3 Colour Chart	41
3.4 Costume Chart for Naa	43
3.5 Costume Chart for Dikko	43
3.6 Costume Chart for Binta	44
3.7 Costume Chart for Margan	44
3.8 Costume Chart for Old Chief Priest	45
3.9 Costume Chart for Tunde	46
3.10 Costume Chart for Segou	46
3.11 Costume Chart for The Man	47
3.12 Costume Chart for Ayanda	48
4.1 A Representation of the Various Classifications	86
4.2 A Tabular Representation of the Representation	98



## LIST OF FIGURES

Figures	Page
1.1 Design Roughs of Naa's Costume	48
1.2 Rendering	48
2.1 Design Roughs of Dikko's Costume	49
2.2 Rendering	49
3.1 Design Roughs of Binta's Costume	49
3.2 Rendering	49
4.1 Design Roughs of Segou's Costume	50
4.2 Rendering	50
5.1 Design Roughs of Margan's Costume	50
5.2 Rendering	50
6.1 Design Roughs of Ayanda's Costume	51
6.2 Rendering	51
7.1 Design Roughs of The Man's Costume	51
7.2 Rendering	51
8.1 Design Roughs of Chief Priest's Costume	52
8.2 Rendering	52
9.1 Design Roughs of Tunde's Costume	52
9.2 Rendering	52
10 Dikko	88
11 Naa	90
12 Ayanda	90
13 Binta	92

Figures	Pages
14 Chief Priest	93
15 Segou	93
16 Margan	95
17 The Man	95
18 Tunde	96



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Overview**

The focus of this thesis is on the use of found objects to design costume. It also investigates the concepts which are associated with the use of found objects as well as its significance in designing dresses. The first chapter of this study, concentrates on what has compelled the study and how the research seeks to find solutions to it. Questions regarding the research are also designed to help the researcher address the objectives. Other areas also examined in the chapter include: delimitation, limitations, significance of the study and the organisation of the rest of the text.

#### **1.2 Background to the Study**

The dawn of dressing with found objects can be traced to the mythology of Adam and Eve who made use of materials that were obtainable in the Garden of Eden to fashion for themselves dress. Found objects originated from the French word ‘objet trouve’, which refers to art made from objects that are altered. According to Chilvers (2004) “Objet trouve’ is an object found by an artist and displayed with no minimal alteration or (as an element in) a work of art. It may be a natural object such as a pebble, shell or man-made objects” (p. 506). Based on this assertion, found objects encompasses spectrum of materials which includes natural materials, waste products, rejected or neglected items, which are reclaimed for design purposes. It is undoubted that the early man relied on found objects to fashion for himself dress.

Archaeologists believe that, the early men, the Neanderthals wore nothing as their hairy

skin protected them from bad weather conditions. However, owing to the evolution of man, scholars believe that, as man evolved within the influences of the environment, he engaged the available materials to fashion for himself dress (Horn, 1968 p. 35). Within the tropics men tend to entertain nudity with little accessories while others in the temperate zone, find it necessary in protecting their bodies. The early men relied on plants, animals, shells, cowries to fabricate dresses. These were possible due to the manufacture of various tools to process hides and plant materials into dress.

Body painting, marks and ornaments were considered as part of dressing. The human body served as a depository which protected the wealth of the early man. Apart from the decorative purpose of ornaments, the 'savage' body was equated to safe where currencies of the time were housed. These objects included shells, cowries, teeth, beads and horns, and were worn on the various parts of the body to safeguard the material resources. While tribal marks and body painting constitutes ones allegiance to a particular culture (Webb, 1907 p.10). The development of implements also brought into existence more advanced ways of making dresses. Some of which included weaving, beating of barks and the use of found objects as dressing.

Considerably, as complex methods of dressing evolved, so does its defining parameters. Apart from dress serving as a protection against the elements, dress functions as a channel for communication. The non-verbal expressive attributes of dress among others equip one with the age, sex, social status, the psychological state, mood, the economic background of the wearer (Malloy 2015, Gillette 2000).

The world view of dressing is embedded in several thoughts which can be classified into religious, economic, political, social, and intellectual as well as within the artistic circles.

Dresses may serve as a measure for modesty in the arena of religion. Based on the religious affiliations of the individual, compromising everyday notions of dressing may be considered immoral. The Islamic religion for instance forbids women to expose parts of their bodies and thus constantly cover themselves with the *niqab* (A veil which covers the entire body, head and face; however, an opening is left for the eyes) while Christian's view of modesty with regard dressing is rooted in the Bible where the advocates of decency relied on biblical verses to advance their arguments. Stubbes as cited by Bolich (2006) expatiates that:

...modesty in dress does not only explain the origin of dress but remains a moral standard. This idea is rooted in the story of Adam and Eve in the Hebrew Bible ... 'after succumbing to sin the eyes of both of them were opened and they realised they were naked so they sewed fig leaves together and made coverings for themselves... then the Lord pitying their misery and loathing their deformity gave them pelts and hides of beasts to make garments withal to the end that their shameful parts might less appear...' clothes then signal our sense of shame specifically with regard to our sexual bodies (p.102).

In effect, covering what is 'shameful' is the religious view of modest dressing and thus the use of found objects by the early men in the Bible to cover their nakedness.

Moreover, the purchasing power of an individual determines the choice of dressing. As stated earlier, the ancient men wore his wealth on the body. Similarly, in modern times within the economic field, the more affluent a person, the more plausible the person to display wealth through the choice of dress. This public demonstration of affluence clearly defines the margin within which the various strata on the social scale operates.

Also, the political connotation of dress establishes the distinction between the ruling class and the ruled. The position held by dressing in political discourse cannot be overemphasised as Flavin (2014) points out that, “[dressing] was used to distinguish and identify political allegiance and to confirm loyalty to the crown” (p. 140). This clarification buttresses the role of dress as a social commentary which expresses the opinions of a group of people and acts as an agent for social change by connecting people. Dresses fabricated with a particular symbol and objects may serve as a form of advocacy within a group of people.

Correspondingly, the social affiliations of the individual may be decoded through dressing. Roach-Higgins and Eicher (1992) elucidate that, “Human beings in any society develop ways for designing and fabricating supplements for the body out of materials from their environment, as well as products and tools for modifying their bodies in ways that identify them with or distinguish them from others” (1992, p. 6). Materials obtained for dressing are resources that are obtainable within a particular cultural setting, thus a person belonging to a particular region sources items which he may use as dressing. This brings to the fore that, members of a society may distinguish themselves with objects available within a particular geographical location, which may differentiate them from others in another locality.

Intellectually, dress function as a text providing information to the reader. Barthes (2010), clarifies that, “... [Dress has] an intellectual function serving as an argument which [has] a powerful semantic value. It was not there only to be seen, it is also there to be read, it [communicate] ideas, information or sentiments” ( p. 207). This clarification by Barthes emphasises the function of dress as a sign system. Dresses which employ the use of found objects may project arguments for the materials incorporated in the designs thus serving as

a sign among a group of people. This may create awareness and promote conscientious efforts to adopt positive attitudes towards the objects employed as well as promote policies regarding these materials.

Further, dressing serves as an art form. As dressing evolved with its contemporaries architecture, sculpture and painting, so the emergence of various styles in dressing. Roach-Higgins and Eicher (1973) highlight that, "... [Dress] may reflect current fashion or glorifying personages painted. Until the introduction of photography, sculpture and painting were major ways of recording historical events and portraying the unique appearance of the individual" (p. 156). Dressing is not exempted from the evolving styles of the period. As various styles evolve so does dress. The style of dressing in the classical era has seen various reforms which predominates the present times. As part of the Avant Garde styles, nudity is considered a style of dressing. The naturists see nudity as a mode of self-expression and the exigencies to return to the natural as it is the only state of truth. Horn (1968), buttresses that, "...dressing establishes tangible and visible value models that can help show the way the wind is blowing" (p. 291). This emphasis brings to the fore the revolution in dressing with found objects as a way to make statements in the form of recycling and to manage items that are considered waste.

Similarly, the current debates on ecological and environmental issues have necessitated the advocacy of recycling waste materials. The degradation of the environment with regard to its pollution has gained attention from eco critics in various disciplines. Idun (2013) points out that, "Poor management of waste practices are known to cause climate change...change in weather patterns...can affect the environment." Thereby proposing waste recycling "...as another effective way of sustainable managing of waste" (p. Introduction). This awareness has necessitated the need to create awareness and policies which prioritise the

environment. This calls to action the recycling of materials which are considered waste, thus the repatriation in using found objects as dressing. The reprocessing of items emerge in various forms as some designers may employ waste materials as a way of prolonging the life span of such items through dressing. The likes of Paco Rabanne, El Anatsui and Wayne Warren may not be exempted in this regard.

Likewise, theatre serves as a bridge between man and his environment. May (2005) expatiates that, “Community base environmental issues have found theatre a viable tool through which to promote social change, open dialogue, or protest the status quo” (p. 93). Owing to the wind of ecological issues, the theatre is at the disposal of theatre artists to raise concerns and change people’s attitude towards the environment. This consciousness may be created through drama and scenery.

Scenery in theatre encompasses all the visual aspect of performances which includes costume. Just as dressing, costume refers to the dressing of a person or a group of people within a particular period or dresses worn for performances. A costume designer, may explore avenues by sourcing inspiration and materials from the ordinary things. Douglas (1973) explains that, “...Source materials may be obtained from anything that strikes a response...the designer [costumier] should keep his eyes open for possible inspiration and information from anything in the world around him...”. This explanation by Douglas suggests, the costume designer has a limitless scope from which he/she draws creative ideas; personal experiences, objects, imaginations as well as the environment.

Nevertheless, with regard the trends of costume designing for the theatre, much attention has been given conventional materials rather than experimenting with new items in this terrain. The materials used in designing costumes for theatrical purposes have been limited

to textile materials with few experiments with other non-conventional substances thereby side lining other objects existing in the world of the designer. Therefore, the use of ‘found objects’ to make profound statements with regard its usage in costume designing is the purpose for this research.

This study employed found objects to design costume for *The Slaves* written by Mohammed Ben Abadallah which was directed by Elijah Twum; a student in the Department of Theatre Art. Some of the costume items designed included clothes and accessories. The study also observed the processes and the aesthetic value in the use of found objects in costume designing.

### **1.3 Statement of the Problem**

There abound in the environment many materials which can be elevated from their traditional uses to serve other purposes. These materials can be manipulated to bring out their beauty with regard dressing. Though some designers tend to use found objects in their works to create various designs, these designs have not gained enough grounds in Ghana. Also, items for designing costume like fabrics have apparently been used in repetitive and non-experimental ways in designing for a production. Thus an experiment with other materials in this field is an attribute of creativity which this study seeks to promote in the field of costume design.

### **1.4 Objectives**

The main objective of this research is to design costumes using found objects in *The Slaves* written by Mohammed Ben Abdallah.

Other objectives shall include:

- To come up with the creative approach of designing costume using found objects in a play production.
- To find out the aesthetic value of costumes designed with found objects in a play production.
- To determine the suitability of found objects in designing costume in a play production.

### **1.5 Justification**

- Though some designers have designed dress items with found objects based on different standpoints, however, it is important to know the aesthetic value of dresses designed with these objects in the arena of play production.
- Regarding the contributions of many costume designers to the field considering the application of principles of art to costume design, there is the need to establish a process by which costumes may be designed using found objects in a play production.
- The use of conventional materials in the field of costume design have been over explored. Thus, it is necessary to enquire how found objects can be appropriated in a play production.

### **1.6 Research Questions**

The research questions to be addressed include the following:

1. What is the aesthetic value of costume designed with found objects in a play production?
2. What is the creative approach in using found objects to design costume in a play production?

3. How can found objects inform the designing of costumes in a play production?

### **1.7 Delimitation**

The scope of this enquiry covers the aesthetic value of costumes designed with discarded plastics, polythene, newspaper, discarded cocoa bean sack, leaves, tins, mosquito nets, bottle tops as well as their significance in costume design. It also highlights the processes in using found objects in designing costume as well as the relationship between costume design and found objects.

### **1.8 Limitation**

Since this study is an exploratory work, it does not represent all found objects present in the environment. However, it employs the use of discarded plastics, old newspapers, discarded cocoa bean sack, leaves, used mosquito nets and discarded tins, discarded 'check-check' bags which serves as a pilot design.

### **1.9 Significance of Study**

This study will promote experiments with the use of non-traditional materials as well as encourage the use of cost efficient materials in costume designing. Also, the research will inspire interdisciplinary approach to costume designing by merging this scholarship with other fields of study which includes, waste management, environmental studies, ecology as well as other art forms; collage making. Thereby widening the scope of costume studies as well as add to the body of knowledge in this field.

Moreover, this study will help improve environmental policies regarding objects that are threatening developmental progress by providing solutions through the appropriation of

such objects in designing as well as encourage conscientious effort to change social attitude to promote recycling policies regarding waste management in Ghana.

### **1.10 Organization of the Rest of the Thesis**

The thesis is divided into five chapters to investigate the above topic. Apart from chapter one which has been outlined, the chapter two expatiates on related literature and its importance to the study while chapter three addresses the working process or methods the researcher used in the study. Chapter four analyses and interprets the costumes designed with found objects. Chapter five finally concludes with challenges and recommendations regarding the use of found objects in designing costumes.

### **1.11 Operational Definitions**

**Found objects:** Objects that are available for use in other mediums rather than their intended purpose of creation.

**Dressing:** The act of modifying the human body with objects.

**Aesthetics:** The visual forms of objects regarding their beauty.

**Costume:** The dressing of an actor in a play production.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Overview

The topic of dressing has gained much priority in many fields. Studies have examined the origin of dressing, the reasons why people dress with regards psychological, cultural influences as well as the materials employed in dressing. It is indisputable that, research regarding this topic can only be appreciated by comparing and contrasting literature to gain insight for the study. Therefore, this chapter seeks to review works in connection to the topic. This will serve as a guide in producing relevant material for the research. The enquiry will conclude on how the literature reviewed inspired the study. Literature will be reviewed under the following topics:

1. Found objects as dressing.
2. Costume aesthetics in a play production.
3. Costume aesthetics of found objects as dressing in a play production.

#### 2.2 Found Objects as Dressing.

Popularised by the Dadaist movement and championed by Marcel Du Champ in 1917, the artist elevated the ordinary item to accord the position of art which he calls 'Readymade' by displaying a porcelain urinal (fountain) bearing his signature, 'R.Mutt 1917'. Similarly, George Heard Hamilton established the surrealist objet trouve' as Chilvers (2004) writes that, "The devotees of the objet trouve' believed that such pieces by their unexpected isolation from their customary purpose and environment could open magic casements on

the interior pshyctic seas” (p.506). With regards both standpoints, it is worth defining the term ‘found objects’.

Found objects originated from the French word ‘objet trouve’, which refers to art made from objects that are altered. According to Chilvers (2004) “Objet trouve’ is an object found by an artist and displayed with minimal alteration or (an element) in a work of art. It may be a natural object such as a pebble, shell or man-made objects” (p. 506). Based on this clarification, found objects encompass a spectrum of materials which include natural objects, solid waste products, rejected or neglected items, which are reclaimed for design purposes like dressing. Objects that are used as dressing other than their traditional purpose of creation may also be termed as found objects therefore, the use of hides, plants, stones and items which are considered waste hence employed as dressing may attain the status of found objects.

However, Schultz (2012), provides a more detailed definition of found objects by widening the scope of what constitutes found objects. “... Objet trouve’ literally ‘found objects’ is not restricted in its use to art contexts. As an art term, it refers to [a]n object found or picked up at random and presented as a rarity or a work of art. In extended use, objet trouve’ denotes any object found” (p.329). This definition provided by Schulz clarifies that, any object picked arbitrarily may gain the status of found objects. Therefore, any material which is considered as waste and presented as art, attains the status of found object. By extension, a reclaimed or recycled tin used as dressing may be called a found object while the object found (the tin) is also a found object. Consequently, this study will adopt Schulz definition of found object to denote any item available for design purposes in the arena of dressing other than its intended purpose of manufacture.

With regard the above submissions on found objects it may also be clarified that, found objects are not reduced to objects found but objects that are bought and used in a different context other than their intended purpose of manufacture hence may be classified under what Breton refers to as “readymade”.

Readymades are objects that are used for art purposes rather than their traditional role of creation and they are usually bought. Schwarz & Duchamp (1997) define readymades as “...manufactured objects promoted to the dignity of objects of art through the choice of the artists” (p. 44). Thus the work of Marcel Duchamp “fountain” which is a urinal pot is used as a readymade object since the intended purpose for its manufacture has been changed from serving as a urinal pot to an art work. However, Morris and Tsouti-Schillinger (2008) argue that, “...a readymade: not an object he (Duchamp) has laboured over or crafted but a mass produced artifact available to anyone” (p. 224). Therefore, waste items could be bought and used to make statements for sanitation issues and environmental claims. However, the debate as to whether Duchamp’s “fountain” qualifies as a found object is still contested.

Magi (2011) distinguishes readymade from found objects “ A readymade is not an object *trouve*’, it gives no aesthetic pleasure, it is not in good nor bad taste, it corresponds to a principle of visual difference not following logic laws ...” (p.20). It may be concluded that, Duchamp’s porcelin urinal does not qualify as a found object but maintains the position of a readymade, thus any item bought and recontextualised with regard dressing may fall within what Duchamp calls readymades. But Breton extended the argument further by classifying readymades as found objects by providing distinctions. Stromberg (2013) emphasises that, “Breton categorised the readymade as an unaltered objects that which are stripped off their real meaning when placed in a new contest by simply joining, tilting and

signing it or assisted when they are elaborated with mixed objects” (p. 76). This clarification brings to the fore that, waste materials as well as waste products that are bought and used as dressing other than its intended purpose of creation may be considered in light of found objects based on various interpretations bestowed on such items in the society when used as dressing.

The use of found objects as dressing may serve significant purposes within a society as Duffy (1998) affirms that, “The removal of fragments from their usual context stresses certain elements which would normally pass unnoticed while their insertion into a different context establishes a set of associative relationships which may well challenge the initial function of the imported item” (p. 157). This affirmation by Duffy emphasises the use of found objects in designing changes the actual function of the object as the accustomed purpose for its creation has been altered. Therefore, when materials such as leaves, shells, stones and many more are used in dressing, they lay emphasis on the materials adopted and may provide a lot of information about the dress, wearer and the society. Thus the first ever recorded history of the use of found objects can be traced to the biblical story of Adam and Eve in the Bible.

It is worth appreciating that, dress may serve as a statement which needs to be decoded thus humans adorn their bodies in many ways in the form of dressing. In the *Perspectives On Dress and Identity*, Eicher & Roach-Higgins (1995) defined dressing as “... an assemblage of modifications of the body and/or supplements to the body. Dress, so defined, includes a long list of possible direct modifications of the body such as coiffed hair, coloured skin, pierced ears, and scented breath, as well as an equally long list of garments, jewellery, accessories, and other categories of items added to the body as supplements” (p.

7). This definition lay emphasis on dressing as a way of transforming the human body with items that are available within the reach of the individual for particular reasons. Thus any form of body modification by using found objects in the form of adorning the body may be considered dressing.

With regard the clarification of dressing, the materials used in this regard is socially constructed concerning the geographical locations of the individual. Roach-Higgins and Eicher (1995) expounds further that, “Human beings in any society develop ways for designing and fabricating supplements for the body out of materials from their environment...[which] identify them with or distinguish them from others” (p. 9). This elucidation clarifies that, the materials obtained for dressing are resources that are abundant within a particular cultural setting thus a person belonging to a particular region sources items which he/she may use as dressing. The variance in geographical location differentiates an individual from a particular culture to the other since material availability differs from regions. Gilman (2002) expatiates that, “[dress] is a social tissue. By means of its convenient sheathing we move among one another freely, smoothly, and in peace, when without it such association would be impossible” (p.3). This association of dress enables one to be identified within a social milieu. Dressing enables one to be recognised with the ethnicity, occupation as well as the religion of one’s membership. Without dressing these attachments may be lost and the individual less recognised. Therefore, the pre-historic man as well as several cultures in Africa adopt the use of found objects in dressing because of material availability and significant reasons attached to such items. Some of these objects include hides, plants, shells, cowries and so on.

The earliest record of the use of found objects as dressing seemingly originated with the mythology of creation in the Hebrew Bible in Genesis 3:7 “...and they realised they were

naked so they sewed fig leaves together and made coverings for themselves”. The quest to cover the nakedness of the earliest man has been the bedrock of dressing thus the use of materials available within a geographical location which comprises the use of found objects as dressing. During the prehistoric times, man relied on the environment for shelter, clothing and food. They used materials within their reach to create dresses. Purvin & Arbuckle (2008) dilate that:

The history of [dressing] begins with the origin of man while scientists believe that ... [dressing] originated when Cro-Magnon man, the first hominid to look like today human being learned how to tan animal skins roughly 50,000 years ago. As these modern hominids began to migrate to more northern and therefore colder climates in search of food; they learned how to soften and manipulate skins with oils. They also learned how to use other materials such as tree barks and foliage to create longer lasting clothing and accessories (p. xxxvii).

With regard to the above, found objects have been the pedestals of dressing since time immemorial and they undergo various processes to enable its usage as dressing; tanning of animal hides, weaving of plant fibres among many others.

The hide has been a source of dressing for many indigenous cultures in Africa before the arrival of the Europeans especially in the pastoral communities. The hide assumes the status of a found object when it is stripped off its traditional purpose of serving as an animal skin to serve the purpose of dressing. Heather (2004) points out that, “...many Somalis wore clothing made of leather ... they processed the materials themselves, using hides from their own livestock” (p.52). Based on this assertion, it may be concluded that, the abundance of hide in this region enabled the Somalis to rely primarily on hides for dressing.

Kwakye-Opong (2011) buttresses that, “The use of skins as [dress] was ... identified with the Sudanese people of Ghana around the tenth century” (p. 35). This is an evidence that, before the introduction of printed cloth, the skin of animals as well as materials in the environment were used as dressing. Thus materials available within a particular geographical area lent themselves to dressing in the culture.

The reliance on plants in the field of dressing cannot be exempted from this discussion of found objects as Sieber (1972) expounded further that, “In the area near the mouth of Congo river, the wraparound skirt was locally made [with] finely woven raffia... to resemble velvet” (p. 28). This showcases the importance of plant materials like raffia in making dresses which may also be available in different parts of the world as the same author elaborated that, “...early records also occasionally indicate that, raffia cloth was made in Liberia and Dahomey” (p. 28). In Ghana, the patronage of plant materials as dressing is evident among the *Gas*. Kwakye-Opong (2011) added that, “...oral tradition on textiles of *Gas* mentions that, *Gas* patronized the *kyenkyen* cloth together with lon (raffia fibre), *nyanyara* leaf (*Momordica charantia*), *kpekpe* and *oloobo*” (p.32). Therefore, dried leaves that have fallen into gutters may be explored in the terrain of dressing as an alternative way to advocate for the reuse of dried plant materials thereby riding the environment of dried plant materials that are being discarded as waste and this may add to making statements through dressing.

Similarly, the use of found objects as dressing reveals many information about the wearer as well as his status within some societies. The cultural purists of Kenya adorn themselves with objects such as hides, cowries, shells to project their status in the society. Craig (2003) explains that. “...among the Maasai...tribe’s men wear panther skin and necklaces of ivory and shell. A king wears a fur headdress attached with pins...” (p.31). This explanation

brings to the fore that, the people of Kenya distinguishes themselves with the extensive reliance on found objects to adorn their bodies and to enhance their communication skills. In this regard, Hay (2004) points out that, “women and girls usually wore short simple apron of sisal fibre... Married men wore small goat skin around their loins ... wealthy or influential men wore beaded cloaks of goat or leopard skin. Warriors were distinguished by stunning headdress of ostrich feathers or cured tusks” (p. 68). In view of the above discussion regarding the use of found objects, it may be established that, the people of Kenya incorporate found objects extensively in their dressing to express themselves. Hence the exploration of items that are considered waste may contribute to effective communication of waste disposal mechanisms as dressing should be considered as an alternative avenue to explore items that are considered waste.

Additionally, found objects as status maker is not relegated to only Kenyans. The people of South Africa also engage the use of found objects as Sieber (1972) dilates that, in South Africa, “The ‘Krosses’ (the mantle they hung over their shoulders) ... of the most wealthy are of tygyer [sic] or wild cat skins; and those of the common people are of sheep skins” (p.29). This clarification lay emphasis on how some cultures in Africa engage found objects to mark the social status in the region as some objects are reserved solely for the various strata in the society.

Apart from the daily usage of skins and objects as identity marker, found objects are also used as dressing for special events which includes religious rites, initiation rites, marriage rites and funeral rites. Kwakye-Opong (2011) elaborates that:

The *nyanyara* leaf is a creeping plant collected and designed in its green state to suit a religious purpose. It is believed to have the ability to cleanse,

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protect and empower users and thus reserved for *Ga* traditional leaders such as chief priests, chiefs, and priests/priestess and used during ceremonial occasions such as durbars, coronations, festivals, and sometimes for healing (p. 32).

Some objects are ascribed some supernatural qualities hence their usage in many ways including dressing. Beckwith & Fisher, (2002) support this by stating that, "...for the Wodaabe nomads of Niger, leather pouches worn by men are believed to possess great talismanic power. Filled with roots, grasses, seeds and barks, they protect the wearer from sorcery and evil spirits as well as increasing attractiveness and virility" (p.298). Therefore, Based on these observations, it may be concluded that found objects including leaves and skins are believed to possess some deific qualities hence worn to protect, cleanse and empower the wearer.

The extensive use of found objects as dressing is showcased during festivities through masquerade and carnival costumes. In designing these costumes the designers rely on materials available in the environment to explore the themes of the celebrations. In view of this, Moulin (2010) asserts that, "...the people of French Polynesia engage the use of fresh flowers, dried plants and various parts of plant as well as greenery into the designing of [dresses] which they usually refer to as costume 'vegetale' " (p. 423). The use of these materials reflect the culture of the people of French Polynesia as they relied massively on the resources accessible in their geographical area to fashion dresses for the earlier mentioned activities.

It is worth taking into consideration the use of fresh vegetables and fruits in designing costumes to mark the farmer's day celebration in Ghana in 2015 is not an exception. Thus

showcasing our culture as well as the distinct features of their environment through dressing. With regard the above, Arthur (2015) joins this argument by emphasizing that, “Carnival costumes requires that you use what you have on hand to make a costume, drawing inspiration from past carnivals or contemporary fashion, art history, magazines, popular films and television...multi range of materials from cowries, shells to plastic soda bottles to sequins to natural fibres...” (p. 46). This elucidation by Arthur clarifies that, in designing masquerade and carnival costumes, variety of items that are available within a geographical area may be engaged in this regard. Expertise and creativity is key in assembling these clothes as some of these costumes are used in competitions. Nicolls (2012) added that, “The Panther men of *We'* ethnic group of Ivory Coast ... wear foliage costumes for masquerading. Raffia costumes have also been popular in rural Europe. In Germany, Czechoslovakia and England ...” (p. No pages). These assertions emphasise the extensive use of found objects as dressing in various parts of the world.

Found objects are also used to promote environmental issues as Gaudio calls them ‘environmental’ costumes. Grass, leaves and other natural materials are used in designing these costumes which serve environmental purposes. Gaudio (1993) postulates that, “The environmental costumes indicate an adaptation to a world that does not honour rigidly imposed societal hierarchies preferring to make its own rules based on needs...” (p. 168). This points to the fact that, the needs of the environment is reflected through the use of dresses which do not conform to the status quo but central to its creation is the environment. Environmental costume employs many material available within the environment to advance ecological issues. At the heart of these statements is the sustainable use of materials through recycling and reusing objects in making dresses which is central to the use of found objects. Margiela a fashion designer makes use of any available object. She

designed waist coat made from wire and broken dishes for his autumn and winter collection (Clark 2012 p.70). Some of these materials can be sourced along the street, in one's home or sourced from friends. Also, Heather (2011) points out that, "Skowod a jeweller sources some of her items from her own kitchen to design jewellery. She incorporates objects such as pen caps, bullet shells, glass lenses, rusty washers or pompoms to make her jewellery" (p. 2). Thus the extensive exploration of found objects in dressing may make a case for the environment; projecting the need to promote environmentally friendly attitude towards waste disposal by consciously incorporating items that are considered waste in designing dresses.

At the core of 'objet trouve' is the renewal and regeneration of the objects as items that are considered waste are discovered and used as dressing. In the earlier submissions, found objects encompass a wide range of items. Breton (2013) categorised found objects by stating that, "Objet trouve' has become a more general term for techniques such as readymades, assemblages, collage and trash art" (p. 76). It is important to note that, assemblages may be considered a form of dressing. Assemblages as a form of dressing make use of items by bringing the odds and ends available within a particular geographical area thus the works of El Anatsui a Ghanain artists; who uses bottle tops to design veils and cloth (Kente) to promote sanitation issues may fall under the category of assemblages.

### **2.3 Costume Aesthetics in a Play Production**

The type of dress worn during theatre performances, films, carnivals, and masquerade is designated costume. Costume can also refer to the dresses worn within a specific geographical area within a particular time frame. The term also encompasses dress worn

to perform specific tasks. Anderson and Anderson (1999) postulate that, costume refers to “...anything worn on stage, whether it be layers of clothing or nothing at all...” (p. 18). This brings to the fore that, any clothing worn by a performer for the purpose of describing a character is principal to costume. Thereby revealing more about the character’s role as well as the environment through the designer’s choice of dresses. The design depends on colour, lines, and textures; the principles and elements of design to define the role of a character as well as collaborating with the other designers to achieve the concept of the production. They communicate ideas as well as serve aesthetic purposes during a play production. In this regard, Pavis (2003) affirms that, “Costume often constitutes a kind of travelling scenography a set reduced to a human scale that moves with the actor: a décor costume, Claude Lamane calls it” (p.177). This embodied set on the body of a performer through dressing contributes to the overall aesthetics of a performance.

The perception of beauty and form of an object may be referred to as aesthetics. From the Greek word “aesthesis” meaning “perception” Zettl (1973) defines aesthetics as “... a study of sense and perception and how these perceptions can be most effectively clarified, intensified and interpreted through a medium for specific recipients” (p. 2). This definition highlights costume as a medium to express the aesthetic to an audience and how the audience relates to the costume with regards its form is the objective of aesthetics. For costume to exhibit an aesthetic quality, the costume must possess artistic elements which includes line, colour, balance and proportion. This may be regarded as artistic costume or aesthetic costume.

Consequently, the term ‘artistic dress’ or ‘aesthetic dress’ originated in the 1870’s by the aesthetic movement championed by the Pre-Raphaelite Brotherhood. Clayton (2008) highlights that, “... although the reform was basically on the health concerns of the fashion

trends of the Victorian era, the movement also promoted dress which resorted to use art and craft principles which was applied to dress making” (p. 179). The aims of the aesthetic movement is to resolve health related issues regarding the use of corsets during the period; therefore, the revolutionaries advocated for flowing gowns which does not encourage the use of corsets, and they also applied the principles of art in this view. As an artwork, costume employs the principles and elements of design to define the form and silhouette of a dress which enhances the beauty of a performance as well as to help in defining the character. In view of this, Condra (2008) concluded by revealing that, “...dresses [which] were often in natural colours associated with arts and craft products were referred to as aesthetic dress by the aesthetic movement...” (p. 82). Therefore, the exploration of the principles and elements in costume designing may add colour to the visual appeal of a production.

Concurrently, some scholars in the field of aesthetics, associate aesthetics with how perception justifies the beauty of an object based on its artistic composition as Venkatesh, et al (2010) elaborated further on the definition of aesthetics to “... refer to visual forms of objects and sensory experiences associated with, texture, harmony, order and beauty” (p.460). The ability of a costume to communicate beauty is dependent on the expertise of the costume designer to blend the various elements and principles of design in creating a unified whole in a play production. This may bring out the forms of costume, hence may be apprehended in light of its beauty. Parker, Wolf & Block (2003) supports this argument by stressing that, “The elements of design are basic factors that make up the visual form, whether it be a two dimensional shape or a three dimensional object” (p. 28). This assertion brings to the fore that, the combination of lines, texture, colour, scale may ascribe some sort of visual appeal to costumes which will enable the audience to perceive the object in

another perspective with regards the composition and the elements adopted by the designer in giving meaning to the costume and thus may be considered in light of the aesthetic. In effect, it may be concluded that, aesthetic costume refers to the perception of beauty through the visual forms of object with regard the application of artistic elements in designing them. These elements may be employed to communicate ideas to the audience of which beauty is not exempted.

Further, to apprehend costume in light of beauty it must be a work of art as Wolfendale (2011) reveals that, "... beauty as such does not have a specific purpose but the object for aesthetic purpose should be genuine object of art or rather to be the object of a purely aesthetic judgement ...” (p. 204). This author established that, to appropriate the term “aesthetics” to costume, it must meet the criteria of art works. As an art work, the compositions of costume should reflect some of the qualities possessed by other art works with regards its form and content. Lauer & Pentak (2008) buttress that, “...any of the elements of art can be used in communication. Purely abstract lines, colour, and shapes can very effectively express ideas or feelings” (p.8). This emphasis brings to the fore that, costume as a tool for communication explores the use of art elements. This is evident in the use of colour, texture and many others in designing for a performance. Accordingly, to foreground costume as an artwork, Heidegger (2010) clarifies that, “The artwork is to be sure a thing that is made, but it says something other than the mere thing itself...” (p. 131). This clarification by Heidegger foregrounds costume as a work of art which serves as an inscribed surface; meant to be read by an audience and interpreted. This engraved surface of costumes provide a lot of information about the wearer as well as communicate with the audience. This communicative aspect of costume may enable it to be used as a medium to create consciousness in a play production.

Subsequently, costume may be used in creating awareness regarding prevailing issues through the elements employed in designing. Effimova & Kortunov (2013) advance that, “Costume as a work of art has always reflected a certain step in development of peoples’ culture, and was closely connected with architecture, painting, music and theatre... it carries a figurative description of both the individual, the nation and the ethnic group” (p. 1669 ). This affirmation by Effimova and Kortunov emphasise that, costume possesses symbolic and metaphorical meaning like its contemporaries (architecture, painting, etc.) in a play production. Beyond the adornment of a character, costume serve various functions within the arena of theatre during play productions. These functions ascribed to costumes enable it to raise concerns about issues that may be recognised through the incorporation of some objects, shapes, textures and colours in a production to support the theme as well as the directorial concept.

Contrary to earlier opinions, some scholars in the field of aesthetics argue that, a costume which is apprehended aesthetically cannot have any function apart from serving beauty purposes. Thereby advancing the argument for “art for art sake” which refutes the utilitarian value of costumes in a play production. In this respect, Kant (2001) asserts that, “The beautiful object should not be tainted with any mundane purpose... Art objects aspire to general purposiveness in the absence of any concrete purpose” (p. 501). Based on Kant’s assertion it can be deduced that, for costumes to attain the status of the ‘beautiful’, it should not serve any function in a performance but their existence should be merely for aesthetic reasons. Therefore, the roles of costume during performance is nullified if it may put on the apparel of the aesthetic in a play production.

However, the question as to whether costume cannot possess both aesthetic qualities and still have utilitarian function in a play production is addressed by the proponents of “art for

life sake”. Dissanayake (1990) argues that, “...even though aesthetic excellence in a work may have been obligatory this was so because the object or performance was intrinsically important for other reasons and thus required to be done beautifully, appropriately or correctly” (p.41). This clarification by Dissanayake affirms that, costume may possess aesthetic qualities aside its functional value in a play production. Thus the communicative attributes assigned to costumes is as important as its’ aesthetic qualities. Kant (2001) expanded the argument further by elaborating on two types of beauties, “The free kinds of beauty are called (self-subsistent) beauties of this or that thing. The other kind of beauty is accessory to a concept (i.e. it is conditioned beauty) and as such is attributed to objects that fall under the concept of a particular purpose” (p. 516). So, since costume serves a particular purpose aside its beauty in a play production, it qualifies to be classified under Kant’s “accessory beauty”.

Moreover, Effiong (2004) sustains that, the usefulness and beauty of an object may attain the status of an aesthetic object by using the Hedonistic or pleasure theory as well as the contextualism and naturalism theory. In this regard, he advances that:

...the beautiful is that ‘thing’ which gives a unique kind of pleasure or interest or satisfaction...However, it is not only enjoyment ‘and nothing more’, as the theory puts it; instead it is joy and so much more such as the acquisition of enlightenment, information and even truth. Similarly, cultural awareness, historical past and characters in humanity can all be gained from and beyond the immediate pleasure level of [costume] (p. 61).

The above elucidation by Effiong points out that, aside the pleasure attained by an audience after seeing a beautiful costume in a production, it may also provide more clarification of thought, revelation and education. Thereby confirming Dissanayake’s stand on the use of

art in providing solutions to some of the challenges of life. He clarifies this with the later theory by stating:

Contextualism as an aesthetic theory emphasizes the total context of the aesthetic object, be it a work of art or artwork of nature; and it says that the aesthetic value of the object is determined ...by the way in which all the qualities are fused in the whole which we thus apprehend...Naturalism would say that nature is one; and within that one nature, we find the beautiful, the useful and the good, all fused together to give life its meaning (p. 63).

Effiong's submission lays emphasis on the elements employed in designing costume which may contribute to its beauty and also serve a purpose. The context in which costume is appropriated as beautiful may rely on how the major forms are manipulated to achieve the aesthetic in costume. As to whether the 'functional' costume may attain the status of aesthetic is addressed by the proponents of "art for life sake" and the scholars of the naturalism theory.

Nonetheless, central to this argument is the manipulation of forms to convey the beauty in costume which is the responsibility of the costume designer. The costume designer uses his/her experience to create costumes which supports the performance thus Effiong (2004) postulates that, "A designer whose essence is to achieve the appeal status in costume is most likely to enhance the realization of appealing costumes" (p. 152). This assertion highlights the importance of commitment on the part of the costume designer towards the achievement of a beautiful costume by appropriating the various elements and principles of design. The costume designer consciously creates costumes that adds to the overall

aesthetics of a performance by using his /her creative abilities in designing a beautiful costume.

In order to crown a costume as “beautiful” in a play production, the use of elements and principles of design by a costume designer may be earmarked. Effimova & Kortunov (2013) propose that, “... it is important to pay attention to properties of ...costume as the form and cut, a silhouette line and design lines that are of interest not only in terms of rationality but also of beauty... colour, the pattern technique and the feeling of the material should also be considered” (p. 1673). The deliberate choice and the manipulation of the integrative elements of costume may contribute to its beauty. The use of the elements as well as the principles of design in a creative manner may add to the realisation of a beautiful costume. The use of colour, texture, line and shape may be explored in this view. Conversely, apart from employing the design elements to give life to costume, the designer also draws inspiration and creative ideas from research and various viewpoints to design costume. Douglas (1973) suggests that, “... the designer should keep his eyes open for possible inspiration and information from anything in the world around him...”. This explanation by Douglas proposes that, apart from relying on only design principles and elements, the designer may explore other materials and ideas from countless things in life; the core purpose of this study.

The beautiful may be realized through costume by applying the various elements of design as well as design objects but the perception of the audience towards the costume created may be key in conferring the beauty status. As Effiong (2004) opines, “ It is the audience alone who can tell if the aesthetic has been achieved...should the [costume designer] feel satisfied about the packaging as beautiful on every side, but the audience fail to be satisfied

as he does, the aesthetic [has] not been achieved” (p. 48). This points out the important place held by the audience in making an aesthetic judgement. But as to whether the appreciation of a costume is the sole prerogative of the audience is contested. This is because a person who has no knowledge about a costume may not be in the position to ascribe any aesthetic value to the costume since his/her knowledge or the experience with regard the work is minimal. Therefore he/she may not apportion the right aesthetic judgement due the design.

Also, the ability of the audience to appropriate the term ‘beautiful’ to costume may be subjective. In line with this, Kant (2001) argues that, “Aesthetic judgement ... can be divided into empirical and pure. Aesthetic judgements are empirical if they assert that an object or a way of presenting it is agreeable or disagreeable; they are pure if they asserts that it is beautiful” (p. 514). This revelation reinforces that, an audience may judge costume on the basis of their agreement on established norms or costume may achieve the status of pure aesthetic if the audience asserts that it is beautiful. Kant (2001) further outlined some vital features of aesthetic judgement; disinterestedness; thus we find something pleasurable because we judge it to be beautiful. Secondly, Universality; in saying that something is beautiful, we expect others to also find it beautiful. Finally, the purposiveness of an object without purpose as a feature of aesthetic judgement refers to the content of costume with regard the formal elements of the composition of which the audience is conscious but this is also subjective. For an audience to pass a judgement on costume, the audience must be impartial thereby, developing an objective attitude towards the dress of an actor as well as put into consideration others world view in passing the judgment.

Nonetheless, Effiong (2004) contradicts his argument by refuting that, “aesthetic attitude can be adopted toward any object of awareness ...and any object can be apprehended

aesthetically” (p. 29). This submission by Effiong explains that, costume may be judged on the ground of beauty depending on the audience attitude towards it. Thus aesthetic judgement is subjective and anybody can apprehend costume in light of beauty. Steel (2008) responds to this by explaining that, “...for an audience to be able to appreciate an object [costume], the audience must adopt an aesthetic experience (p. 100). He emphasises that, “aesthetic experience is aesthetic perception with an event character”. By event he meant “something that until now was or seemed impossible is all of a sudden possible”. This implies that for an audience to appreciate the beauty of a costume, the costume may employ unique elements which is seemingly impractical. This may gain the attention of the audience thus may be seen as a beautiful costume. Bourdieu, (2001) joins the argument by stating that, “A work of art has meaning and interest only for someone who possesses the cultural competence that is, the code, into which it is encoded” (p. 1810). He further clarifies that, “...the encounter with an artwork is not ‘love at first sight’ as is generally ... presupposes an act of cognition, a decoding operation which implies the implementation of a cognitive acquirement, a cultural code” (p. 1810). This enlightenment by Bordieu points out that, for an audience to clearly judge the aesthetic qualities of costume, the audience must have knowledge about costume with regard the content and form of the costume and the ways the elements are put together. The audience pronouncing the aesthetic on costume should have an experience of how a beautiful costume looks like. Effiong (2004) supports that, “... at the level of performance knowledge, one who knows plays and has been watching same over the years, would be in a quick position to understand and appreciate the beauty inherent in a [costume]” (p. 70). These submissions affirm that, even though the views of an audience is subjective, it is worth taking into consideration that, not everyone in the audience may appreciate the beauty essential and

inherent in costume, hence the people who possess knowledge with regard costume, artworks and designs may be in good standing to appropriate costume designed with found objects.

#### **2.4 Costume Aesthetics of Found Objects as Dressing in a Play Production**

The proponents of Found objects in the likes of Marcel Duchamp and Andre Breton believe that using such objects to design adds value to the object found as well as prolongs the life span of such materials. However, it is worth taking into consideration that, objects which accord the title 'waste products' when used in the context of costume designing may elevate the ordinary item by communicating the hidden aesthetic nature of such items in a play production. Fotiade (2007) supports that "...the objet trouve' provokes a distinguishing feeling in the viewer precisely because it appears in the guise of an object apparently lost and regained" (p.11). The regaining and contextualising of found objects which are considered waste in a play production, may reveal their aesthetic values and further open up new potentials of such objects in various ways thereby experimenting with the principles and the elements of design to uplift what has been considered waste. The ability of found objects to be used as dressing in a play production may add aesthetics to the performance as well as the materials that have been considered waste. When waste materials are used in designing costumes, the status of the object may be uplifted in making statements to the audience. Hence, the audience may look beyond the traditional usage of the materials in light of recycling and reusing them for other purposes like dressing.

Aesthetics may also be ascribed to smell, as some cultures in the world adorn themselves with natural objects for the purpose of their olfactory perceptions. The smell associated with a particular plant encourages its use as dressing. Breu (2007) clarifies that, "In turkey,

... items of traditional dress incorporate fragrant flowers and seeds such as strands of cloves used as necklaces and decoration for headdress to make the woman smell good” (p.68). This clarification supports that, the incorporation of plants associated with a particular smell in designing costume may create the impression that the actor smells good thus the audience may perceive the smell of that plant or item on the body of the actor thereby elaborating on the aesthetic qualities of the items employed. As part of found objects, dried leaves and other plants can be explored in this view which will reveal the beauty of the plant items incorporated.

Further, a well-designed waste products raised to the status of found objects in designing costumes may be considered highly inventive in a play production as Moulin (2010) asserts, “...as a locus of artistic creativity in the culture, costumes, often using [found objects], are an integral part of performance, and audiences place high value on the originality and skilled craftsmanship displayed in costuming...” (p. 419). The formal elements and the manipulation of what is considered waste materials in achieving the overall aesthetics of the performance may become the locus of beauty since it may draw the audience attention to the constituents of the dresses designed with such objects and thus elevates costume designed with found materials to acquire the status of aesthetic.

The use of found object as dressing which includes accessories is evident during the celebration of street carnivals, festivals, masquerades and fashion shows. Sieber (1972) points out that, “...hats are concocted of variety of materials ranging from a base of leather and cloth to calabash and basketry, decorated with cowrie shells, horns, beads, seeds and feathers. They are sewn, stitched, plaited, woven, crocheted and appliqued” (p. 61). This explanation highlights the level of creativity needed on the part of the costume designer to assemble found objects to make an aesthetic costume which may contribute to the

spectacular effects in a play production. The costume designer may engage various processes in this regard. Arthur (2015) explains that, “The makers of festival art attach items both fabricate and found in the urban environment and natural vegetation and animal minerals to superstructures in layers resulting in a plethora of textures and colours and collage like form” (p. 48). The adoption of found objects in designing costumes is to make a statement by enlightening the audience to appreciate the beauty in materials that has been given less cognisance. In effect, to change and adopt positive attitudes toward such objects. Jackson (1993) cautions that, “when assembling costumes ... the most important qualities to aim for are the naturalness, reality and authenticity” (p. 121). This naturalness and reality proposed by Jackson (1993) can only be realised through the appropriation of the elements available in a particular geographical area as well as found objects that many may recognise. Thus this research seeks to bring out the beauty in objects that are considered waste by engaging them in designing costumes for the production of *The Slaves*.

In summary, this chapter reviewed literature on the topic of the study by comparing works of different scholars on what the research seeks to achieve in order to clarify and foreground the research in the framework of possible theories. The preceding chapter gives a detailed account on how found objects have been explored in creating costumes for the production of *The Slaves*.

## CHAPTER THREE

### METHODOLOGY

#### 3.1 Overview

This chapter concentrates on the artistic method of research in the exploration of the creative processes as well as the design processes of using ‘found objects’ to design costumes for the production of *The Slaves*. It also captures the working processes of designing the costumes.

#### 3.2 Artistic Method of Research

The study adopts the artistic method of research which is an aspect of the qualitative research approach. The artistic method of research is used for artistic purposes as Ukala (2006) clarifies that, “The artistic methodology is for artistic creation and interpretation: writing for the stage ... designing and building set or costumes ...” (p.14). With regard to this clarification, this research method enabled the researcher to situate the study in the context of costume designing which involved the use of creativity as well as analysis of the script to design costume for a production. In this case, the costume in question is the costumes designed for the production of *The Slaves* which was based on thorough analysis of the script. The artistic method of research requires that, the artist researches the creative processes engaged in producing an art work. (Hanula, Suranka, & Vaden 2005, p. 5) In line with these assertions, the researcher investigated and documented the various processes used in designing costume with ‘found objects’ for the production of *The Slaves*. In all, nine actors were costumed.

### 3.2.1 Creative Process & Design Process

The creative process is the various mental processes the designer employs to achieve best results and appropriate designs in creating costume for a production which corresponds with the overall production concept. Cohen (1998) reinforces that, “The creative process in art [is] a process comprising interrelated mental and practical activity whereby a unique and original product quality and value is brought into existence for a predefined purpose or function” (p. 44). In accordance with this assertion, the designer was involved in some processes which enabled the appropriation and designing of costumes for the production of *The Slaves*. The purpose of this creation is to establish the design processes involved in designing costumes using ‘found objects’. The designer employed the model of creative processes outlined by Wallas (1976) in realising the designs. Wallas’ model identified four stages that a designer may engage in finding solutions to a design problem, which include preparation, incubation, illumination and verification (Wallas 1976, p. 70).

The design process on the other hand involves series of steps that are taken by a designer to address a specific design problem. There are seven phases in embarking on the journey of designing for the theatre. These stages include, commitment, analysis, research, incubation, selection, implementation and evaluation (Gillette & Gillette 2000, p.19). These processes enabled the costume designer to effectively achieve the goals of implementing effective designs for the production of *The Slaves*. The design process also helped the designer in the visual interpretation of the script through costume design.

Observing earlier submissions on creative process and design process, it may be concluded that, the Wallas model is devoid of the implementation stage while the design process is also bereft of illumination as a creative approach to solving design problems therefore it was necessary to merge both methods in designing costumes using ‘found objects’ for the

production of *The Slaves*. This conclusion was drawn in order to be in line with Cohen's assertion which considers implementation and the use of the cognitive in approaching design challenges. Therefore, for the purpose of this work, the researcher will refer to the stages where the creative process and the design process are fused as 'creative-design processes'.

### **3.2.2.1 Commitment**

Commitment as the first stage of the design process requires the total assurance of the designer to take up the design challenge and also as guarantees positive results in achieving the best designs (Gillette & Gillette 2000, p.19). In this regard, the genesis of this study stemmed from the desire to design costumes with ordinary items that have been considered waste. The import was also to join the campaign for recycling, reduce and reuse of items that have been considered waste to make statements through costume designs.

### **3.2.2.2 Preparation & Analysis**

The preparation and the analysis stage of the 'creative-design process' involves identification of the problem which includes, exploration of issues regarding waste through costume designing. It is worth considering that, the preparation stage of using found objects to design costume also encompasses the experiences of the designer as well as observations and drawing inspiration from works which resort to use items that have been considered waste. With this background, the designer seized the opportunity to express these views in costuming *The Slaves* as an approach to promoting the ideals of waste management in Ghana. Since the costumes designed will be used in a production, the costume designer

read and analysed the script to bring out the issues the play engaged as well as attended various meetings with the production team.

The costume designer having read the play on several occasions, analysed the individual character in terms of his/ her characterisation and their relation to other characters. Characters were also analysed based on the playwright's representation of them with regard their ages, desires, mood, psychological state in the play. The directorial concept also influenced the design. The designer also generated the action chart, colour chart, character summary and costume chart respectively which helped in the appropriation and choice of materials in designing the costumes.

It is important for the costume designer to attend rehearsals to observe how the actor portrays his/ her characterisation especially when the actors' movement involves vigorous moves like jumping, diving among others. This enabled the designer to create costumes which complemented the characterisation as well as enhanced the easy movement of the actors. Throughout the rehearsal period, the costume designer noted the various alterations of the script with regard additions and subtractions on the part of the director and these changes were also appropriated in terms of designing the costumes.

#### **3.2.2.2.1 Action Chart**

The action chart enabled the costume designer to know the number of times each character appears on stage as well as their relation to other characters in the scenes. The action chart also enabled the costume designer to be abreast with the costume changes of the actors in case there were any need for special assistance. (See table on the next page.)

Table 3.1 Action Chart of *The Slaves*

<b>Characters</b>	<b>1<sup>st</sup> Scene</b>	<b>2<sup>nd</sup> Scene</b>	<b>3<sup>rd</sup> Scene</b>	<b>4<sup>th</sup> Scene</b>
<b>Binta</b>	X	X	X	X
<b>Ayanda</b>	X	X	X	X
<b>Margan</b>	X	X	X	X
<b>Naa</b>	X	X	X	X
<b>Dikko</b>	X	X	X	X
<b>Segou</b>	X	X	X	X
<b>Priest</b>	X	X	X	X
<b>Tunde</b>	X	X	X	X
<b>The Man</b>	X	X	X	X

### 3.2.2.2.2 Summary of Character Analysis

The character summary simplifies the description of each character in a tabular style having analysed the script thoroughly considering their will, desire, decorum, moral stance, mood intensity and the list of adjectives describing each character. (See next page)

Table3.2: Character Summary of *The Slaves*

<b>Character</b>	<b>Will</b>	<b>Desire</b>	<b>Decorum</b>	<b>Moral Stance</b>	<b>Mood intensity</b>	<b>List of adjectives</b>
<b>Naa</b>	To ease the pain of her condition	To be the mistress of Tomas.	Prostitute , slut.	Loose morals, disrespectful.	Anger, sorrow.	Betrayer, self-seeking.
<b>Dikko</b>	To gain her freedom.	To help abolish slavery.	Advisor.	Good.	Angry, sad.	Hopeful, optimistic,
<b>Binta</b>	To be happy.	To attain freedom.	Playful, naïve.	Respectful, obedient.	Sad, bored.	Curious, cheerful.
<b>Margan</b>	To attain freedom.	To abolish slavery.	Bully, assailant	Rude, stubborn, uncultured.	Anger.	Arrogant, intolerant, angry.
<b>The Old Priest</b>	To attain freedom.	To help abolish slavery.	Advisor.	Good, firm.	Anger.	Optimistic , angry.
<b>Tunde</b>	To attain freedom.	To be happy.	Good.	Obedient, curious.	Sad.	Hopeful.
<b>Segou</b>	To attain freedom.	To abolish slavery.	Devoted.	Attentive.	Anger, sad.	Angry, hopeful.
<b>The Man</b>	To attain freedom.	To abolish slavery.	Credible, faithful.	Attentive, firm.	Anger.	Optimistic , angry.
<b>Ayanda</b>	To attain freedom.	To abolish slavery.	Devoted, strong.	Caring.	Anger, bored.	Angry, hopeful.

### 3.2.2.3 Research







As the third stage of the design process, the designer embarked on research that helped in clarifying and finding solutions to questions that were raised during the analysis stage. This stage involves two sets of researches which includes; the background research and the conceptual research. The former involves researching the background of the play, as well as background of the characters. This helped the designer to know the thematic concerns

of the playwright as well as the culture of each character in the play. The style of the period may also be considered in this regard as Gillette & Gillette (2000) reiterates that, “...designers have to study the historical background of each production they design. This type of research involves searching the library for books, catalogues, paintings ...and other source of information about the area” (p.22). This insight provided by Gillette & Gillette enabled the costume designer to embark on pictorial researches to have a picturesque impression of the culture and ethnicity of each character. Some of the sources consulted includes the internet and the library. Although research revealed that, *The Slaves* had been performed in the Department of Theatre Studies at University of Cape Coast, this information had no influence on the designers choices as the concept of the designer was different from the concepts explored in the previous productions since the researcher was part of the wardrobe assistants for the production. Research into colour was also necessary, this helped the designer in appropriating colours to the various characters.

#### **3.2.2.3.1 Colour Chart**

The colour chart aids the designer to see the various colours at a glimpse and it also enables the designer to establish contrast or harmony relating to the colours which will be on stage at a particular period of time. (See chart on page 41)

Table 3.3: Colour Chart for *The Slaves*

Characters	Scene 1 – Scene 4
<b>Binta</b>	
<b>Ayanda</b>	
<b>Margan</b>	
<b>Naa</b>	
<b>Dikko</b>	
<b>Segou</b>	
<b>Priest</b>	
<b>Tunde</b>	
<b>The man</b>	

**3.2.2.3.2 Design Concept and Costume Chart**

In order to appropriately design costumes which suit the various characters in the play, the costume designer analysed each character’s role. The various actions he/she engages as well as the mood and language. The influence the character has on the development of the plot with regard the play. These influenced the design concept of the costume designer in

the appropriation of principles and elements of design in making the costumes. The setting of the play also had a bearing on the designer's choices. Since the play was set in the dungeon, costumes which did not require complicated designs were created in this regard. With regard the concept of using 'found objects' to design costumes for *The Slaves*, the costume designer identified the most common objects which are mostly considered waste in Ghana, hence the designer decided on plastics; used polythene bags and discarded water bottles. Discarded 'check-check' bags, used pet bags, bottle tops, used tins, discarded newspapers, dried leaves, discarded cocoa bean sacks and used mosquito nets were also considered. This, the designer represented through the use of the costume chart which tabulates the number of costumes worn by an actor during their various appearances on stage.

### **Naa**

She is a Bambara slave woman. She is very beautiful and possesses all what will make men salivate at the sight of her. She is a prostitute and does anything for her happiness. The script describes her as "vain and frivolous". She is a mistress to Tomas and was treated differently as compared to the other slaves. She betrays her colleagues for her selfish interest by revealing their secret to kill Tomas and to put an end to slavery. She lives on the fake promises of Tomas. Naa also represents the people in society who do anything for their happiness irrespective of the lives and dangers others go through. All because of their selfish derives to satisfy their personal needs thereby betraying the masses and the helpless. Based on Naa's characterisation, the costume designer appropriated objects with shiny bottle tops and bright colours such as pink, yellow and blue to design her blouse and skirt. This is to draw the attention of the audience and to situate her within the parameters of her

character since she is a prostitute. The designer also considered to use the discarded mosquito net as she is metaphorically trapped in the ‘nets’ of Tomas.

Table 3.4: Costume Chart for Naa

Character	Scenes	Costume	To do
Naa	1 -4	<ol style="list-style-type: none"> <li>1. A pink blouse with silver bottle tops.</li> <li>2. A blue net mini skirt.</li> <li>3. Shackles made out of paper and plastic</li> </ol>	Build. Build. Build.

**Dikko**

She is a slave woman from the Fouta Jallon Mountains and a mother to Binta. She was captured at the mouth of the river Niger in a raid. She is calm and humble. As a mother she provides support and advice the inmates of the dungeon. She portrays her motherly nature by advising Naa and Margan. She also tries to convince Tomas to turn a blind eye to Naa and Margan’s quarrels. She wishes she is a young woman full of energy to fight for her freedom. She takes part in the swearing of an oath with the other inmates to help abolish slavery. To portray her motherly nature, the costume designer equated her to the palm tree which provides for all and supports others thereby costuming her in the waste products from the palm tree which includes the coir and the fibre. The designer also considered the polythene to design her loincloth.

Table 3.5: Costume Chart for Dikko

Character	Scenes	Costume	To do
Dikko	1– 4	<ol style="list-style-type: none"> <li>1 A brown fibre blouse with coir sleeves.</li> <li>2 A blue, white and green polythene loincloth.</li> <li>3 Shackles made out of paper and plastic.</li> </ol>	Build. Build. Build.

**Binta**

She is a young girl who is 14years old and was captured together with her mother Dikko. She is very naïve and curious. She asks so many questions which bothers her mind as well

as questions which shows that she is frightened by the situation. She cries each time she remembers her joyful days in the village and therefore coerces Tunde to play tunes to which she dances in the dungeon. As innocent and pure as she is, the costume designer thought it wise to use green leaves as well as dried leaves to project her character. She symbolises the budding generation whose dreams, hopes and aspirations have been shuttered by slavery.

Table 3.6: Costume Chart for Binta

Character	Scenes	Costume	To do
Binta	1– 4	<ol style="list-style-type: none"> <li>1. A loincloth made from a discarded mosquito net as well as green and brown leaves.</li> <li>2. A skirt made from dried leaves.</li> <li>3. Shackles made out of paper and plastic.</li> </ol>	Build. Build. Build.

### **Margan**

He is a Mossi slave who was captured in battle. The script describes him as “fierce”. He is very rude and always quarrels with Naa regarding her attitude. He is a bully and very harsh. He does not trust The Man but believes in the struggle to end slavery, thus swears and takes part in performing the sacrifice to Ogun. As fierce and strong as he is, his costume was designed with brown and black ‘check- check’ bags to project the idea that until filth is eradicated, all the efforts towards development is useless no matter how strong and powerful we are. He symbolises the people who have the voice in society and can win the hearts of the masses yet makes little efforts to improve their predicaments.

Table 3.7: Costume Chart for Margan

Character	Scenes	Costume	To do
Margan	1-4	<ol style="list-style-type: none"> <li>1. Bare chest.</li> <li>2. A pair of brown and black shorts made from ‘check-check’ bags.</li> <li>3. Shackles made out of paper and plastic.</li> </ol>	Build. Build.

**The Old Priest**

He is a Yoruba priest who is sold into slavery because he refuses to obey the order of the Oba. He serves Ogun (god of iron). He advises the inmates of the dungeon and he reveals that, slavery has been in existence since time immemorial. He also encourages the inmates of the dungeon to be united to fight the white man. He tells the inmates to swear to keep the secret of their plans to flee from the dungeon in order to put an end to slavery and he performs the imaginary sacrifice in this regard. As the chief priest, he symbolises the religious leaders in society who are also trapped in the social menace of slavery. In view of this, the costume designer used tins and iron related objects to symbolise the god of Ogun as well as dried plantain leaves which represents the weak powers of the chief priest to design his skirt.

Table 3.8: Costume Chart for Priest.

Character	Scenes	Costume	To do
Old Priest	1-4	<ol style="list-style-type: none"> <li>1. Bare chest.</li> <li>2. A skirt made from dried plantain leaves.</li> <li>3. Tins and braided polythene accessories.</li> <li>4. Shackles made out of paper and plastic.</li> </ol>	<p>Build. Build. Build.</p>

**Tunde**

He is the son of the old priest and he is very good at playing the flute. He is observant and obedient. He allies with Binta to bring hope and life to the inmates of the dungeon by playing the flute and dances to tunes that reminded them of their days of freedom. He forces The Man to talk. Just as Binta, he represents the young generation who are also trapped in the circumstances of slavery. In this regard, dried plantain leaves and cocoa sack were used to create his costume.

Table 3.9: Costume Chart for Tunde

Character	Scenes	Costume	To do
Tunde	1-4	<ol style="list-style-type: none"> <li>1. Bare chest.</li> <li>2. A pair of shorts made from dried plantain leaves and cocoa sack.</li> <li>3. Shackles made out of paper and plastic.</li> </ol>	Build. Build.

### Segou

He is a Malinke slave and a chief drummer. He plays the drum very well and he believes in the judgement of the gods. He taught Tunde how to play the flute. He was captured during the last days of the initiation rite in his village. He trusts The Man and wishes to liberate his people from slavery, thus he takes part in the swearing. He symbolises the people who are dedicated in serving the society and yet caught in the menace of slavery. Due to the extensive knowledge he has in tradition, the costume designer appropriated polythene bags of different colours and textures to design his shorts.

Table 3.10: Costume Chart for Segou.

Character	Scenes	Costume	To do
Segou	1-4	<ol style="list-style-type: none"> <li>1. Bare chest.</li> <li>2. A multi coloured green, and brown polythene shorts.</li> <li>3. Shackles made out of paper and plastic.</li> </ol>	Build. Build.

### The Man

He is known as the silent one who does not talk but was forced by Binta and Tunde. He was sold into slavery secretly because he was dangerous. He is conservative. He has influence among his people and is ready to lead the battle against slavery, thus he says “I shall lead my people in a witch hunt that will wipe out this traffic in human souls”. He is ever ready to help his colleagues to escape from the dungeon and also to organise other people to join in abolishing slavery. He gives us insight into those at the fore front of

slavery which is the Blackman. He cautions that, the only way to fight the Whiteman is to present a united front. He is prepared to take up the challenge through the sacrifice performed by the old priest. The Man symbolises the thinking tanks of the society who read and see through the predicament as well a find solutions to the dangers of slavery. Therefore, the designer costumed him in a pair of shorts made from discarded sachet (pure water). (See Table on next page)

Table 3.11: Costume Chart for Man

Character	Scenes	Costume	To do
The Man	1 -4	<ol style="list-style-type: none"> <li>1. Bare chest.</li> <li>2. A pair of shorts made from discarded sachet (pure water).</li> <li>3. Shackles made out of paper and plastic.</li> </ol>	<p>Build.</p> <p>Build.</p>

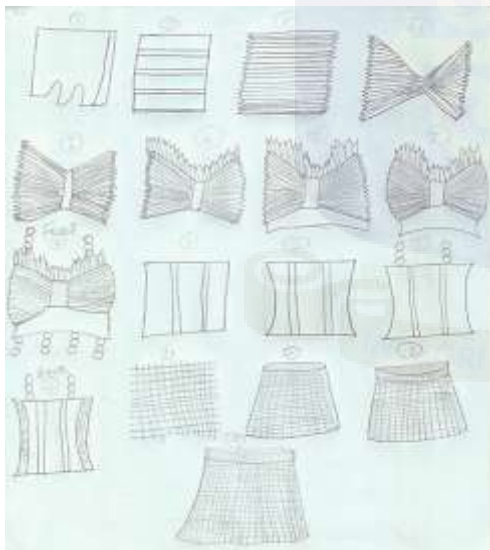
### **Ayanda**

She is a warrior and a slave woman from Angola. She is kind and sees every African as a relation thus treats Binta as her younger sister. She is cherished and honoured by her people. She strongly believes that, the Blackman does not have a hand in slavery. She advances that, the Whiteman is a curse to the African, thus she says “Since the Whiteman set foot upon our shores, nothing has been the same. They turned our world upside down and our people against each other.” She presents herself to fight against slavery by swearing and taking part in the sacrifice. She symbolises the group of people who believes that, the Europeans are to be blamed for whatever form of slavery the African experiences. As a revered warrior and a woman, the designer decided to use palm fibre and paper to design the blouse whiles black polythene was used to design her shorts. This was considered because of the importance of the palm tree to the African since she is esteemed by her people.

Table 3.12: Costume Chart for Ayanda

Character	Scenes	Costume	To do
Ayanda	1 -4	1. A paper and palm fibre blouse. 2. A pair of shorts made from polythene bags. 3. Shackles made out of paper and plastic.	Build. Build. Build.

Further, the conceptual research involves the use of sketches and rendering which includes the design roughs of how the final work will be achieved. Gillette & Gillette (2000) points out that, “The costume designer uses preliminary pencil sketches as a visual notebook to record ideas that may ultimately find their way into a finished costume design” (p. 27). In consonance with this assertion, the costume designer made visual representations of the processes that were engaged in realising costumes as well as the renderings of each character before implementing the designs.



**Fig. 1.1:** Design roughs of Naa’s costume



**Fig. 1.2:** Rendering



**Fig. 2.1:** Design roughs of Dikko's costume



**Fig. 2.2:** Rendering



**Fig. 3.1:** Design roughs of Binta's costume



**Fig. 3.2:** Rendering



**Fig. 4.1:** Design roughs of Segou's costume



**Fig. 4.2:** Rendering



**Fig. 5.1:** Design roughs of Margan's costume



**Fig. 5.2:** Rendering



**Fig. 6.1:** Design roughs of Ayanda's costume



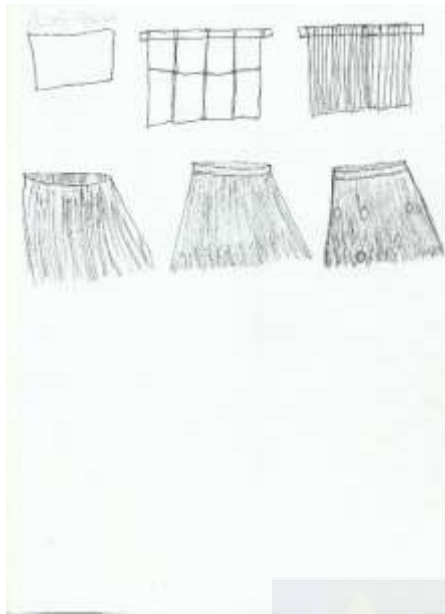
**Fig. 6.2:** Rendering



**Fig. 7.1:** Design roughs of The man's costume



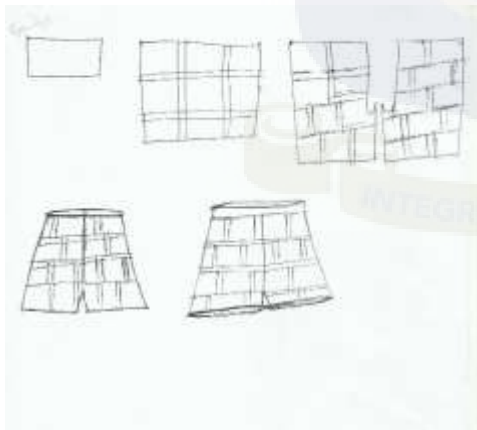
**Fig. 7.2:** Rendering



**Fig. 8.1:** Design roughs of Chief Priest's costume



**Fig. 8.2:** Rendering



**Fig. 9.1:** Design roughs of Tunde's costume



**Fig. 9.2:** Rendering

### **3.2.2.3 Incubation**

The incubation stage provides uncounscious answers to the design problem when the designer takes a rest from the activities invloved in designing of the costumes. Gillette & Gillette (2000) clarifies that, "...incubation provides you with time to let ideas hatch. During this time you should forget about the project. Your subconscious mind will use the time to sort through the information you've gathered in the previous steps and may construct a solution to the challenge or point you in a valid direction" (p. 25). In line with this, the costume designer having made sketches and renderings of each character, took a break from designing and allowed the subconscious mind to find possible solutions to the design problem. However, the designer noticed that, most of the incubation stage that the designer experienced was during the implementation stage, as some of the ideas occurred to the designer at odd places and at odd times. For instance some of these occurred when the designer was sleeping, bathing or when the designer was on another project. Owing to these, each time ideas occurred, the designer halted whatever she was doing to implement the ideas or wrote the ideas in her diary. An example is the decision to design the chief priest's skirts with shredded plantain leaves instead of cutting through the initial skirt the designer had constructed. This idea occurred at night when the designer was asleep.

### **3.2.2.4 Selection**

At this stage of the design process, the costume designer arranged a meeting with the director and set designer to present the impression of each character and to find out whether the design ties in with the overall production concept as well as to finalise the designs of costumes for the various characters. This may be referred to as selection. Gillette & Gillette (2000) highlights that, "Selection is the step in the design process in which you sift through

all of the data you've accumulated and decide on your specific design concept" (p. 25). Discussions were held with the director to finalise the designs. After the designs have been approved, the designer started building the costumes with the assistance of the wardrobe assistants.

### **3.2.2.5 Implementation, Illumination & Verification**

Having effectively progressed through the various stages of the 'creative-design' process, the implementation stage requires the designer to start building the costumes as Gillette & Gillette (2000) supports that, "The implementation phase begins when you stop planning and start doing" (p.27). This assertion by Gillette & Gillette brings to the fore that, at the implementation stage, all plans towards the constructions of the project has been catered for and requires the designer to start constructing the costumes. This stage was effectively explored by the costume designer to realise the costumes for *The Slaves*. Although the designs generated in the form of sketches and renderings aided in the realisation of the costumes, this stage also afforded the costume designer to engage in mental dialogue with the work which Wallas (1976) refers to as illumination.

Although the Wallas model positioned illumination after the incubation stage, however, the researcher considers it as part of the implementation stage. The emergence of new ideas that occurred during the implementation stage provided more insight to the work hence was directed in designing the costumes for *The Slaves* as Wallas (1976) emphasises that, "Illumination is where a 'happy idea' appears together with the psychological event" (p. 78). This psychological event was best felt by the costume designer during her interaction with the objects employed in designing the costumes in the form of manipulations of the materials to realise the designs envisaged. However, since the ideas were mental processes,

the designer thought it necessary to run experiments with some of the objects before finally executing the design, this was what Wallas referred to as verification. According to Wallas (1976) verification is when “the validity of the idea was tested and the idea was reduced to exact form”(p.70). This clarification highlights the feasibility of some of the designs which were realised as a result of the psychological engagement with the costumes being designed and the costumes designed; hence the verification process may be divided into pre verification and post verification. The former type of verification demands the performance of experiments to find out the practicality of some ideas before implementing. These ideas which occurred during the process appeared as an expansion of the initial designs or a new idea in totality as the processes engaged were experimental. While the post verification occurred after the implementation of the designs. This may also be referred to as evaluation.

#### **3.2.2.6 Evaluation**

As the final stage of the design process and the post verification stage, the designer cross checked to see whether all the costumes that were designed interpreted the roles of each character and also assessed whether the costumes best fit the actor. The costumes were also used during the costume parade and technical dress rehearsal to ascertain whether each actor was comfortable and if any alteration was needed. This was in line with Gillette & Gillette’s (2000) assertion that, “All designers evaluate their selections to see if they were appropriate...and whether anything that might help was left out, ignored or rejected” (p. 32). Although the designer observed that the costumes best explained the production concept and nothing was overlooked, some of the costumes needed to be adjusted in order to fit the actors well.

As noted above, the ‘creative–design’ process afforded the costume designer to amalgamate mental and practical approaches to designing costumes. This blend enabled the designer to realise effective costumes for the production of *The Slaves* having observed the processes accordingly. It is worth noting that, although the procedures are organised, the various steps dovetails as each process may be discovered in another as in the case of finding the incubation stage occurring during the implementation process.

### **3.3 The Working Process**

It is worth noting that, the various materials which were engaged in the process of creating the costumes like palm fibre, polythene bags and many others were sprayed and washed to get rid of germs, bacteria and dirt while the cement paper was cleaned with moist cloth before using.

#### **Creating the shackles**

In making the shackles, the designer combined plastics (water bottles) with old newspaper. The Bel Aqua bottles as well as Verna drinking water bottles were considered in this regard. This is because, the earlier mentioned bottles are spherical as compared to Voltic bottles since they are angular on the sides thus the Bel Aqua bottles and Verna bottles easily registered the spherical shape of the shackles.

1. The bottles were cut at the base counting three lines from the bottom.
2. The base was removed to make a hole through the bottom. This resulted in a cylindrical shape.
3. A straight line was cut through the cylinder to have a flat surface although the plastic curled.
4. The object was too small to serve the purpose, so an additional object was made.

5. The two objects were joined at the edges with one of the objects glued on the other considering an inch of each of the edges.
6. The object was cut to the required size since the circumference had increased.
7. Having observed the object, the designer realised that the edges were sharp. So, to prevent accident during the performance, the object was lined with foam to serve as a protective element.
8. The  $\frac{3}{4}$  inch foam was cut into strips of three inches.
9. After preparing the foam, instead of lining the entire object, the idea of lining only the edges occurred. This may aid in easy recognition of the object employed in the design.
10. The three inch foam was further divided into an inch.
11. The '99 glue' was used in bonding the foam to the sharp edges of the object.
12. Bounded by foam on all the sharp edges, a closure was considered to serve as an opening and fastening for the object so that the shackles does not fall off the body of the actor during vigorous movements. The Velcro was chosen amidst several types of closures, to enable easy closure.
13. The Velcro was cut 1  $\frac{1}{2}$  inch at both negative and positive sides. This was fastened  $\frac{1}{2}$ inch away from the end of the shackles. The negative side of Velcro was pasted on the first end of the object while the positive was on the inner side of the second end of the object so that they could fix together.
14. Leaving the shackles to dry, two sheets of the newspaper was rolled into a tube which was glued at both edges with white glue to make a ring.
15. Another paper was rolled which was passed through the ring before joining them at both edges. This process was repeated till a long chain was achieved. The neck to

wrist chain was made with 14-15 rolled papers, wrist to ankle was 16-18 rolled papers, ankle to ankle was 8- 9 rolled papers and wrist to wrist was 8-9 rolled papers.

16. Measuring an inch from the Velcro, the plastic shackle was slit vertically at the side using my discretion.
17. The newspaper was folded and flattened.
18. The flattened newspaper was passed through the last ring of the chain and through one of the slits created at the sides. The '99 glue' was applied to the plastic as well as the paper and left for some few minutes to dry. The paper was then pressed down to lay in the shackles. This process was repeated for all the shackles. The neck shackles were joined to the wrist, the wrist to the ankle, from one ankle to the other and from one wrist to the other.
19. The designer decided to leave the objects in their usual colours, however, after several contemplations the decision to paint the foam was observed.
20. Having worked with acrylic paints and foams on several occasions, the brown acrylic paint was used to paint the foam to achieve a rustic effect on the shackles and also help create focus for the audience on the shackles and the chains.
21. Having painted two foams on the shackles, the idea of substituting the paint with brown clay occurred.
22. An experiment was conducted by mixing brown clay with water, but it was observed that the colour was lighter than the desired effect therefore, powdered charcoal was considered in mixing the clay to achieve the darker effect.
23. The 'clay-charcoal' mixture was used instead of the acrylic paint since it also falls within the category of found objects.

24. The shackles were allowed to dry. (See fig. 50)

### **Dikko's Costume**

#### **LOINCLOTH**

1. The designer decided to use polythene bags. Specific coloured bags were chosen in this regard. Blue, green and white polythene were selected although brown polythene bags were also needed but was not available.
2. The polythene bags were opened up to have a flat surface.
3. An experiment was conducted by arranging the polythene to ascertain whether the designer would achieve the effects required before gluing.
4. Having arranged the polythene, it was observed that the patterns at the edges of the polythene affords the designer a new pattern when laid on each other.
5. The blue polythene was laid first because it was bigger and wider than the other polythene. By placing two blue polythene on each other considering the handles, the layer was pasted in order to have straight edges. This process was repeated till the required measurement was attained and was allowed to dry.
6. The white polythene was pasted on the base of the blue polythene and added a pattern to the blue polythene. The same process was repeated at the opposite sides of the blue polythene.
7. The green polythene was pasted on the white polythene to minimise the white colour. Therefore, a touch of white in the blue polythene was achieved.
8. It was noticed that, the wrapper was not long enough to reach the measurements of 68inches x 34inches. So with the help of one of the assistants, we decided to add more blue polythene.

9. Although 51inches x34inches of loin cloth was achieved it served the actor pretty well.
10. At this stage, it was observed that, the loin cloth was too light. So the designer decided to line it with polyester but to remain faithful to objects that were considered waste and considering the idea of slavery, which the actor may experience when the wrapper was lined with polythene, the designer settled on pure water sachet for this purpose.
11. The pure water sachet was prepared by opening three sides and washing with detergent it to get rid of bacteria and dirt.
12. An experiment was performed with the pure water sachet to know the appropriate adhesive which could serve the purpose. The designer experimented with white glue and '99 glue' and it was observed that the white glue took a longer time to dry while the '99 glue' dried very fast therefore the '99 glue' was chosen.
13. With the aid of an assistant the pure water sachet was joined, considering half inch on each sides.
14. Having attained the pure water sachet loin cloth, it was attached to the back of the prepared blue wrapper using glue.
15. Having taken some breaks, an idea occurred when the designer was taking her bath. Instead of leaving the loin cloth plain, the designer realised she could design the loin cloth.
16. A matte brown acrylic paint was used to create strokes in the polythene loin cloth. The strokes were in the form of lashes to convey the message of "lashes" we get from the environment as a result of indiscriminate disposal of what we consider waste. The paint was allowed to dry.

17. Having taken a second look at the design on the loin cloth, the designer realised there was a missing element regarding the pattern so after several deliberations she realised she could add another pattern to the loin cloth to portray communism. Thus connectors were drawn on the loin cloth to connect the strokes. A pattern in a form of balls connected to each other with curved lines was used in this regard. The wrapper was allowed to dry. (See fig. 21.1)

## BLOUSE

1. The designer used fibre from the palm tree and the coir from the coconut to design her blouse. The fibre was cut into various shapes before joining them together in order to get rid of the hard edges. The '99 glue' was used in joining the fibre but the designer realised the glue could not penetrate the fibre hence might rip off after some time so she decided to use the machine stitches to join the pieces together.
2. The designer marked the measurement of the actor on the fibre before cutting. However, the designer made room for possible alterations therefore she added 4inches allowance to each side of the measurement.
3. The neckline and armholes were created.
4. The designer worked on the edges of both the armhole and the neckline because it might frail and at the same time add as an applique to the blouse. So she used a pet bag to reinforce the neckline and armhole of the pattern.
5. The pet bag was chosen because it was soft and could be stitched with a sewing machine. This was cut into strips of two inches and stitched.
6. The coir from the coconut was used to design the sleeves of the blouse.
7. The coir was extracted from the shell of the coconut by beating it with a hammer. This helped to loosen the hair and made it flexible to be removed since they were

compact. After using the hammer, the hair was separated from the shell. Having gotten to this stage, an idea occurred thus the use of a comb to loosen the coir, and this worked perfectly.

8. After extracting the coir, the '99 glue' was applied to the ends that were joined to the upper part of the armhole. This was done in layers and the hammer was used to make the layers compact and secured so that they don't frail. In all, the length of the prepared coir measured 7 inches.
9. A strip of palm fibre was attached to the glued part of the coir. This was again lined with the pet bag which was used in lining the neckline and armhole to achieve some form of uniformity.
10. The prepared sleeves was joined to the upper part of the armhole but it was realised that the palm fibre which was attached to the sleeves was short so a strip of palm fibre was added.
11. The sharp edges of the palm fibre blouse created was also lined with the pet bag.
12. The Velcro was used to serve as an opening and fastening to the sides of the blouse. The Velcro was pasted considering the length of the blouse, from the lower part of the armholes. (See fig. 25)

## **Binta's Costume**

### **SKIRT**

The designer considered leaves and nets to create this costume. The black polythene bag served as a background on which the dried leaves were pasted since pasting the dried leaves on each other was quite challenging to realise a full skirt. The introduction of the polythene bag enabled the skirt to achieve the drapery effects needed. It also served as a lining to the skirt.

1. The polythene bag was opened to attain a flat surface. Since the polythene bag was wide enough to serve this purpose, the actor's measurements were marked and the pattern was created. The waist to knee measurement and the waist measurements were the main focus.
2. Four inches allowance was left at the waistline.
3. Having taken 4 inches, the designer decided to work at the edges of the skirt by pasting pieces of dried broomsticks. The broomsticks was pasted in various designs and length.
4. Dried palm leaves were pasted above the broomsticks leaving 3 inches intervals between the broomsticks and the dried palm leaves. This process was repeated till the entire poly bag was covered with the dried palm leaves, leaving the broomsticks at the base of the skirt and the 4 inches allowance at the waist line.
5. To the dismay of the designer, the drapery effect needed in the skirt was not achieved. The broomsticks were rigid and it made the base of the skirt very stiff and heavy this made the whole layout cumbersome.
6. At this stage, many ideas came to mind as to how the drapery effects would be achieved. The idea of spacing the broomsticks rather than arranging them together occurred. Secondly, the designer thought of covering the entire surface of the polythene bag with glue before pasting the broomsticks in a haphazard manner. Thirdly, the idea of using the broomsticks should be ignored leaving the dried palm leaves which was lighter and gave the needed drapery effect. The results of the first two ideas were equal to the first one since the broomsticks were not flexible. Therefore, the designer settled on the third idea.
7. The earlier designed polythene was discarded and a new polythene bag was prepared

using the second and the third processes stated above.

8. The dried palm leaves were pasted on the black polythene.
9. This idea worked perfectly as the needed effect was achieved since the leaves were light.
10. At this stage, additional dried leaves were pasted on the spaces between the dried leaves thereby covering the entire spaces on the polythene with the exception of the four inches that was left at the waistline.
11. After pasting the leaves, it was observed that there were spaces between some of the leaves hence needed to be filled.
12. The designer decided to use saw dust in this regard.
13. Glue was applied to the black areas and the saw dust was sprinkle on the layout using the hands. The entire black areas were covered.
14. This was allowed to dry after which the layout was turned upside down to get rid of excess saw dust.
15. An elastic band was used to define the waist line of the skirt which enabled the actor to wear it with ease and it also helped attain the drapery and folds in the skirt.
16. Measuring an inch from the waist line. The elastic band was placed on the polythene and half inch was folded. The edges were glued and the elastic band was tied.
17. The two sides of the skirt was glued together to realise the skirt. (See fig. 19.3 )

#### LOINCLOTH

1. The net was measured to the desired length.
2. Leaves were pasted on the net with '99 glue' considering their arrangement and was allowed to dry.

3. It was noticed that, the dried leaves looked too simple so a green polythene was introduced to add colour and to serve as a background. Green was chosen because of the meaning associated with it thus life, hope.
4. The green polythene was pasted behind the net using '99 glue' and was allowed to dry.
5. It was observed that, the edges of leaves were not lying flat on the net so the designer decided to introduce saw dust around each leaf to provide support to the leaves.
6. A mixture was prepared using saw dust and white glue. A little water was added to the thickened mixture, the mixture was applied with a stick to edges of each leaf.
7. The designer detected that, the spaces between the leaves should also be covered and having done this, the leaves looked heavy therefore the saw dust mixture was used in the form of line connecting the various leaves, and this worked.
8. The creative piece was dried under the sun. This gave a beautiful loincloth and the expected outcome. (See fig.20.1 )

### **Ayanda' Costume**

#### **BLOUSE**

1. Cement paper, palm fibre and polythene bags were used to design the costume. The palm fibre was cut into arrow shaped patterns.
2. The patterns were joined using the sewing machine to have a desirable size which served the front and back measurements.
3. The cement paper was used in designing the bust area of the costume. This enabled easement around the bust. This decision was arrived at because the palm fibre looked rigid at the bust area. To add some curves to the upper part of the costume, the cement paper was introduced.

4. The cement paper was cut into stripes which was folded into two to achieve some thickness.
5. The cement paper was woven together using the crisscross method.
6. The woven cement paper was glued to the prepared palm fibre.
7. Straps were prepared using cocoa sack. The cocoa sack was cut into 4inches x 2inches to serve as the strap while 2inches x 12 inches straps were cut to serve as fasteners for the sides.
8. The straps were fastened using glue. Two straps were used around the bust area, two for the middle and two for the base of the blouse. The front side of the shoulder strap was glued leaving the back strap which was fixed after the actor had worn the costume to ensure a perfect fix.
9. Some objects were added to the costume to serve the purpose of embellishments. Fruits from the palm kernels were strung and this was attached to the blouse considering, tree fruits on each thread. In all 15 fruits were used on both the front and back parts of the blouse.
10. The designer observed that, the palm fibre blouse looked prickly so the designer decided to line it.
11. Newspapers were used in lining the blouse. Instead of pasting the size of paper that the dress requires, the tear and paste method was used. The paper was torn using the hands and dipped in white glue before pasting in the blouse taking into consideration the part which will touch the skin. In all two layers of newspaper was used. This was allowed to dry. (See fig. 32)

## A PAIR OF SHORTS.

1. Having identified a big black polythene bag which will serve this purpose, the bag was opened up to have a flat surface.
2. The designer decided to line the polythene with newspapers.
3. The newspapers were joined together to have a wider surface but the designer realised this was too light and might get torn so she decided to double the paper.
4. In doubling the paper it was observed that, the paper was stiff and would make the work straight and rigid. The doubled paper was also crumpled and this process also confirmed the rigidity of the doubled paper.
5. The designer contemplated on how to make the paper quite malleable therefore, the paper was shredded. The first layer was not shredded because it housed the frayed paper which was pasted using white glue. The entire paper was covered and was allowed to dry. At this stage, the designer wrinkled the paper with the hands and realised the paper had become softer than the first one, and thus used the second paper in lining the polythene.
6. Before lining the polythene, the measurement of the actor was marked on the paper and the pattern of the short created. This enabled easy and efficient use of the material.
7. Two inches of polythene was allowed at the waistline before pasting the rest of the polythene on the paper. The polythene was spread to the base of the paper pattern and was left to dry.
8. The excess polythene was trimmed to reveal the pattern except the two inches that was left at the waist line for fixing the elastic band.

9. In the quest to join the patterns together, the designer considered glue but settled on machine stitches because the glue might rip off, since it was on the surface of the polythene while the machine stitches joined both the paper and the polythene together.
10. The crotches were stitched together followed by the in-seams of the shorts.
11. The shorts was turned inside out to reveal the front part.
12. The waist line was fixed with an elastic band using the 2inches of polythene which was left at the waist line. The two inches was folded twice with an inch serving the first fold through which the elastic band laid and sealed with '99 glue' while the second fold secured the elastic band.
13. The base of the pair of shorts was trimmed to make it even and straight.
14. Some embellishments were added since the character being portrayed is a warrior. Strips of palm fibre was cut into triangular patters to denote an arrow which was glued on the base of the shorts with '99glue'.
15. Starch and white glue was used to roll sawdust into balls which was dried under the sun. This was also fixed on the triangular shapes.
16. Sawdust was also sprinkled on the fibre which changed its looks. (See fig.35)

### **Naa's Costume.**

#### **BLOUSE**

1. Polythene bags and discarded mosquito net was used for this construction. Pink polythene bags were selected and opened to have a flat surface.
2. An experiment was conducted by arranging the polythene to ascertain whether the designer would achieve the effects required before gluing.

3. Having arranged the polythene, it was observed that the patterns at the edges of the polythene which served as the handle afforded the designer a new pattern in the middle of the polythene when laid on each other.
4. The pink polythene was pasted in order to have straight edges. This process was repeated till the required measurement was attained and was allowed to dry.
5. It was observed that, the polythene was transparent so it was lined with another polythene. An experiment was performed with different colours by placing black and white beneath the pink.
6. It was detected that, combining the white polythene with the pink made the pink polythene brighter, while the black polythene made the pink dull.
7. With these experiments, the designer decided to use the black polythene since it toned down the colour of the pink polythene.
8. The black polythene was fixed at the rough side of the pink polythene. This was done in bits using '99 glue' so that the polythene does not get crumpled and was allowed to dry.
9. A fan shaped design was created with the prepared polythene and the middle part was tied with another strip of pink polythene. This served as the bust.
10. To prepare the body of the blouse, steps 4 and 5 on page 32 was repeated to acquire both the front and back of the blouse.
11. The body of the blouse and the fan shaped pattern was shaped to the measurements of the actor. An additional four inches were added to the measurement for further adjustments.

12. The fan shaped pattern was joined to the front part of the blouse through gluing. The black side of polythene housed the edges of the joints, this enabled the frontal part of the blouse to look neat.
13. To work on the straps, bottle tops were flattened for this purpose. Two holes opposite each were created at the edges of the flattened bottle tops in the opposite directions.
14. Jump rings were used to connect each flattened bottle top to the other to make a chain of flattened bottle tops. Two of these were prepared and in all, 22 bottle tops were used.
15. Initially the designer wanted to spray the bottle tops, however, she thought of maintaining the original colours of the bottle tops.
16. After designing the bottle tops for the straps, another idea occurred in the form of braiding coloured polythene bags to add more colour to the blouse. Therefore, yellow, black and blue polythene bags were selected. These were braided together to make the straps.
17. The designer compared the two straps and settled on the braided polythene, since it added more colours to the blouse. It was also revealed that the flattened bottle straps might injure the actor if not handled properly.
18. The braided strap was fixed with '99 glue' considering one side while the other side was fixed when the actor wore the blouse. This was done in order to attain the accurate strap measurement and also to make room for further corrections.
19. A closure was fixed to the blouse and Velcro was considered in this regard.
20. Embellishments were add by gluing flattened bottle tops to the blouse. This was done on the middle section of the front part of the blouse.

21. Red and silver bottle tops were used. These colours were chosen to add more colours to the blouse. (See fig. 27)

## SKIRT

1. The net was laid flat and the actor's measurements marked. The waist and waist to knee measurements were used.
2. The allowance of two inches was added to the initial measurement for further adjustments.
3. An elastic band was stitched at the waist line.
4. The sides of the net was joined together to make a skirt.
5. Since the net was transparent, the designer lined it with black polythene.
6. Black polythene was opened to attain flat surface which was joined together.
7. The edges of black polythene was pasted to the neat surface of the waistline.
8. Having allowed to dry, the polythene was turned inside out revealing the net on the surface. It was realised that the polythene in the skirt was smaller therefore had to be replaced with a bigger one. Therefore the process was repeated.
9. The base of the skirt was banded with black polythene since it could fray. (See fig.29)

## Margan's Costume

### A PAIR OF SHORTS

1. 'Check-check' shopping bags were considered in this regard. Having cut out a black check shopping bag to have a flat surface, it was realised that the bag was too small so the designer added a piece of brown 'check-check' bag.

2. The designer cut the check bags into stripes of 3 inches and joined them to create a different pattern by weaving, but at this stage, it was realised that the texture of the pattern will require more stripes and since the check bags were not sufficient, the designer changed the pattern by joining the stripes together thereby mixing the brown and the black checks.
3. These were arranged in layers but since some of the stripes were shorter, the designer filled in the gaps to attain a workable surface.
4. The measurement of the actor was marked and the pattern of the pair of shorts created.
5. With regard to the earlier experiences, the designer joined edges of the pattern together using machine stitches.
6. An elastic band was used to define the waist line instead of a button or zip in order to make it easier and comfortable for the actor to wear.
7. The base of the pair of shorts was hemmed inwards to have a neat edge and prevent the check from fraying.
8. Since the actor was a warrior, mud was applied all over the pair of shorts.
9. The pair of shorts was embellished with items which looked like charms. Folded pieces of cocoa bean sack and plantain leaves were used for this effect.
10. It was observed that, as a warrior an element of red symbolising his fierce nature should be added to the embellishments, so red plastic bottle tops were used.
11. The plastic bottle tops were split with knife to have a flat surface. This was glued on the pair of shorts. A red chocolate wrapper was also added. (See fig. 46)

## Segou's Costume

### A PAIR OF SHORTS

1. Shopping polythene bags of different colours were selected to design the pair of shorts for this character. The designer settled on mostly dull coloured bags. The shopping polythene bags were opened to have a flat surface.
2. Blue polythene bags were joined together to serve as the base.
3. Other polythene bags were cut into pieces and pasted on the blue spacing between them so that the patch of blue could be seen and to attain mosaic of colours.
4. After the first round of the gluing, it was realised that the surface was too light to work with so more pieces of polythene was introduced to the areas where the blue patch was many.
5. It was noticed that the colours were not well coordinated so small stripes of black polythene was pasted on various parts of the prepared surface.
6. The pattern of the pair of shorts was created using the actor's measurements adding an allowance of 4inches.
7. Unlike earlier designs where the designer joined the patterns using machine stitches, at this stage, the designer experimented with another way of joining the pattern. She used an orange pet shopping bag since that was the colour available. The designer stretched this with the hands gently to find out whether it will easily rip off in terms of vigorous movements but realised it was strong to serve the purpose.
8. The orange pet bag was cut into strips of eight. With the width measuring of 4inches and length of 14 inches respectively.
9. The pet bag was glued to the edges of the areas of the patterned polythene. This was done on the right side of the patterned polythene.

10. An elastic band was used in finishing the waistline and the base of the pair of shorts accordingly. (See fig. 43)

### **The Man's Costume**

#### **A PAIR OF SHORTS**

1. The pure water sachet was opened on three sides to have a flat surface.
2. With regard earlier experiment with the '99 glue' and white glue, the '99 glue' was used. Although it was very fast to dry, the designer observed that, traces of yellow marks were on the pure water sachet. In order to achieve no mark on the sachet, turpentine was added to lighten the glue.
3. The pure water sachet was glued to the edges till 67.5inches x 39.5 inches was realised.
4. The pattern of the pair of short was created using the actor's measurement.
5. The pattern was joined together using machine stitches.
6. The sides of the pair of shorts was slit to add Velcro to make it easier for closure.
7. Taking a keen look at the pair of shorts, the designer realised that Velcro might stick out so the edges of the Velcro was glued to allow it rest on the pair of shorts.
8. The designer banded the waistline with elastic while the edges of the pair of short was tucked in. (See fig. 44)

### **Tunde**

#### **A PAIR OF SHORTS**

1. Using dried plantain leaves to design a pair of shorts for this character, experiments revealed that the '99glue' was appropriate in this regard.

2. In joining the dried plantain leaves it was observed that, the leaves kept splitting so the designer decided to join the first layer horizontally, and the second layer, vertically.
3. Having completed a workable surface, the pattern of the pair of short was created using the measurement of the actor.
4. The pattern was stitched using a sewing machine.
5. At this stage, it was observed that the pair of short created was rigid and may impede the movement of the actor.
6. During brainstorming, the designer thought of ripping the whole short apart and cut the joined shorts into pieces and paste them on a mosquito net before creating the short. Having done this, the desired effect was not attained so the designer decided to move on with another project, thus designing a skirt with plantain leaves for the Chief priest.
7. After constructing a skirt for the Chief priest using dried plantain leaves, the designer converted the skirt into a pair of short since the skirt could not serve its intended purpose.
8. The seams of the skirt was removed to have a flat surface.
9. A pattern of the pair of short was created using the actor's measurement.
10. The patterns were joined together using machine stitches.
11. The waistline was defined by using an elastic band while the base of the pair of short was straightened by trimming. (See fig. 18)

## Chief Priest's Costume

### SKIRT

1. The dried plantain leaves were joined vertically and horizontally to make the skirt.
2. Having achieved a workable surface, the designer decided to cut it into stripes due to earlier experiences gained with working on the dried plantain leaves.
3. During several mental processes the designer decided to add cocoa sack in designing the skirt to see whether the skirt would be flexible.
4. The cocoa sack was cut into stripes which was joined after each strip of plantain leaves.
5. The measurement of the actor was marked to create a pattern of the skirt.
6. The skirt was created by stitching the patterns on both sides.
7. An elastic band was used to finish the waistline while the edges of the skirt was hemmed.
8. To represent the symbol of the deity; Ogun, the designer used red seeds and cans to design the skirt.
9. Cans were cut into various shapes and sizes which was pasted on the skirt. The seeds were added to design the skirt.
10. Feathers were attached to red braided threads which was worn around the waist of the skirt.
11. The designer created a miniskirt which was worn on the main skirt.
12. Dried plantain leaves were pasted on an elastic thread considering the waist measurement of the actor. This process was repeated till the whole elastic thread was filled and was allowed to dry.

13. After drying the dried plantain leaves were shredded into smaller bits using the hands. The designer observed that, the small skirt which was created looked too rigid so water was sprinkled on it to make it softer. Having achieved this it was realised that the leaves of the skirt should be kept moist in order to maintain the texture so the designer kept it in a polythene bag but realised it might be mouldy so it was kept in the fridge.
14. Having evaluated the skirt, the designer decided to change the style of the skirt by shredding the skirt. In order not to destroy the whole skirt the designer thought of converting it into a pair of shorts for Tunde and design a shredded plantain leaves skirt for the chief priest.
15. The plantain leaves were joined on an elastic band considering the waist measurement of the actor.
16. The plantain leaves were pasted making sure that, the elastic band could be pulled after joining the leaves. The entire elastic band was covered with the plantain leaves.
17. It was observed that, the plantain leaves were short so the designer decided to add plantain leaves to the skirts in order to make it longer.
18. The plantain leaves were shredded with scissors in order not to rip off the glued leaves.
19. To achieve the soft textured leaves, step 14 was repeated.
20. Having achieved the skirt, it was embellished with red seeds and cans (tins). The plate of the can was removed for this purpose since it had an opening which was not sharp. The plate of the can was tied with a thread to the skirt.
21. The red seeds were pasted on the plates using '99glue'.

22. The skirt was folded, bagged and kept in the fridge to maintain the moisture and the softness desired. (See fig. 38 )

### **3.3.1 Observations & Corrections**

#### **Shackles**

1. At the Dress and Tech rehearsal, the designer realised that she could alter the colour of the chains to give it a rustic effect instead of leaving it in its colours. So the designer prepared 'clay-charcoal mixture and dipped the chains in it. This was allowed to dry.
2. During the fitting, the designer realised that, the paper used in connecting the shackles to the chain rip up. This was as a result of the paper being cut by the plastic, therefore the designer decided to use folded pure water sachet to replace the newspaper since it was stronger. The pure water sachet was opened to have a flat surface which was rolled and flattened. This was used to replace the flattened newspaper which was used in connecting the shackles to the chains.
3. It was observed that, slits created on the plastic shackles had opened up therefore the hot glue was used to seal the openings after gluing the pure water sachet.
4. It was also revealed that some of the shackles were smaller than the actors' ankles so the designer prepared different shackles which fitted the actor.
5. The designer noticed that, some of the chains were ripping off as a result of the edges not being well glued so the designer decided to use masking tapes to reinforce the joints of the ringed newspapers.

#### **Dikko's Costume**

During the fitting of the costumes the designer observed that Dikko's costume was quite bigger around the sleeves so she decided to alter the sleeves. Having implemented this

corrections, the designer realised again that, there was much space around her busts during the technical dress rehearsal so she decided to tuck in the middle portions of the blouse using the hot glue. Aside the above stated observations, Dikko's loin cloth was wide and long enough to be wrapped around her chest.

### **Binta's Costume**

Although Binta's costume fitted very well, the designer observed that, the knot at the back of the loin cloth should be reinforced with a girdle so that it does not fall off during acting.

### **Ayanda's Costume**

Although the pair of shorts fitted perfectly, the blouse was quite loose therefore the designer removed the straps at the sides of the blouse and repositioned them to fit.

### **Naa's Costume**

Firstly, the designer observed that, the straps of the blouse was quite loose so she decided to reduce it by using hot glue to fold some of the portions of the sleeves.

Secondly, although the skirt fitted perfectly, it was revealed that the skirt was too dull therefore the designer decided to cut strips of pink and yellow polythene to line the base of the skirt.

### **Margan's Costume**

On his first fitting, his pair of shorts suited him so well and the actor had no complains however, during the dress rehearsal, the actor complained of the waist line being too low. With this complain the designer effected the necessary corrections by opening up the shorts to add more 'check-check' bags to the waistline.

### **Segou's Costume**

Segou's pair of shorts fitted him so well and he had no complains.

### **The Man's Coostume**

Having worn the pair of shorts it was revealed that, the short was too tight on the actor and the waist line was low. It was also observed that, the short was light and the Velcro at the sides of the pair of shorts was not needed.

The designer repeated the process of creating the shorts by adding more pure water sachet, but this time instead of tucking the base of the short, the designer decided to put elastic band at the edges to make the short look smaller. The Velcro was also removed from the sides of the shorts. This fitted the actor perfectly.

### **Chief Priest's Costume**

Although the skirt suited the Chief priest so well, the designer observed that the flexibility and the flow she wanted to achieve with the skirt was missing and thus might restrict the movements of the actor. Finally, the designer also observed that when the actor sat, one could see between his thighs, consequently, with the above observations, the designer decided to change the style of the skirt by shredding the base of the skirt.

### **Tunde's Costume**

Having fitted the pair of shorts, the designer observed that Tunde's pair of shorts was perfect and the actor had no problems with his movements and thus the desired texture was also achieved.

In summary, this chapter explained how the 'creative design' process was engaged in realising costumes for the production of *The Slaves*. The chapter further explained the action chart, colour chart, costume chart as well as the renderings for specific character.

The next chapter highlighted the analysis and interpretation of the use of found objects, the elements and principles of design engaged in designing the costumes. It further elaborated on the cultural significance of designing costumes using found objects.



## CHAPTER FOUR

### ANALYSIS AND INTERPRETATION

#### 4.1 Overview

This chapter is divided into four sections. The first part highlights the nature of found objects and their uses while the second part describes, analyses and interprets costumes created with found objects as regards the exploration of the elements and principles of designs to reveal the aesthetic value of found objects. The third section analyses audience reaction to the costumes in the context of the performance and it finally discusses the cultural relevance in using found objects to make costumes.

#### 4.2 Nature of Found Objects and Usage

In view of the previous chapter, found objects have been manipulated in diverse ways by assembling, or by changing their forms with other materials. This enabled their use in designing the costumes. It is no doubt that Chilvers (2004) highlighted that, “[o]bjet trouve’ is an object found by an artist and displayed with minimal alteration or (an element) in a work of art. It may be a natural object such as a pebble, shell or man-made objects” (p. 506). It will be recalled that, the designer relied on both natural and man-made objects to create costumes for the characters. The objects employed were supported with other items to add more value and texture to some of the items adopted and also to enable their effective usage. Hence these objects were recontextualized to elevate the status of the items that were considered waste in the terrain of costume design. It can be observed that, the objects incorporated added colour, texture and aided the realization of the costumes.

In order to highlight the various objects employed in the design, the items were classified into two main groups regarding their distinct features thereby emphasising the term ‘found object’ as an umbrella name for all waste products that are redeemed for the purpose of costume designing. Thus natural objects and man-made objects respectively.

#### **4.2.1 Natural Objects**

Natural materials encompass all the materials that have not been modified thus left in their original state to design costumes for *The Slaves*. Evans, Smiley, & Smith (2002) reinforced that, “[n]atural materials are materials that are not industrially processed...even when processed retain their essential nature...” (p. 13). By implication, anything that exist in nature and has not undergone any form of modification is a natural material. Consequently, the use of dried plantain leaves, the coir of the coconut, palm fibre from the trunk of the palm tree, saw dust, dried leaves, and feathers to design costumes for the characters. It is worth noting that, these objects have undergone some processes to enable their use in designing costumes. For instance, the coir was extracted from the shell of the coconut which served as the sleeves for Dikko’s costume (see fig.10). The dried plantain leaves were shredded to make a skirt for the Chief priest (see fig. 14). The dried plantain leaves were also joined to strips of cocoa bean sack to create a pair of short for Tunde, (see fig.18) while the saw dust was mixed with white glue to make patterns on some of the costumes. Finally, the feathers and palm kernels were used as appliques on some of the costumes. These objects were carefully selected to lay emphasis on the characters’ role considering the colours, textures as well as their ability to stand the duration of the performance.

#### 4.2.2 Man-Made Objects

Objects which were not considered in light of the natural were also engaged in constructing costumes for the characters. These objects were diverted from their traditional purpose of creation and re-established in the field of costume, thus may be classified as man-made objects. Man-made objects refer to objects made by man to serve some specific functions thus Jakeman & McDowell (2008) highlighted that, "...humans have made articles for a wide variety of purposes; generally for everyday utilitarian requirements" (p.88). It is in this regard that some of these items like polythene, paper, plastics, tins, threads, bottle tops, 'check-check' bags and mosquito nets have been manufactured to serve their respective purposes but were explored in the arena of costume designing. These objects which were discarded after use, were sourced by the costume designer and used with other materials in designing costumes. The polythene in the form of polythene bags and pure water sachet were joined together to have a workable surface to enable its use as costume; Dikko's loin cloth, Naa's blouse, Segou's pair of short a well as the man's pair of shorts in this view (see fig. 10, 11&15 ). Black polythene was added to the mosquito net to serve as lining to the net. The plastic bottles were reduced to the appropriate sizes to serve as the shackles, while newspapers were rolled to create chains. Brown paper was also woven in plain weave styles to construct a section of the blouse. 'Check-check' bags were joined together to create Margan's pair of short (see fig. 16). However, the tins and bottle tops served the purpose of accessories in decorating the costumes. This is evident in the costumes designed for Naa, Margan, and the Chief priest (see fig.11, 14 &16). It is worth stating that, due to the smooth surface of the polythene, it lent itself to the experimentation, hence the plethora of textures on some of the costumes. The designer experimented with different types of

materials to create patterns. Paints and dried leaves were engaged in creating designs on the polythene in order to alter the texture of the polythene.

The use of man-made article to design costumes for *The Slaves* is to project the ways through which waste could possibly be managed, thus projecting the needs of the environment through these designs. This is in line with what, Gaudio refers to as 'environmental costumes'. Gaudio (1993) advanced that, "[t]he environmental costumes indicate an adaptation to a world that does not honour rigidly imposed societal hierarchies preferring to make its own rules based on needs..." (p. 168). Therefore, the costumes designed for the characters departed from the conventional use of materials relating to this claim. Transforming what is regarded as waste into designing costumes aided in making profound statements about the environment. Hence, the designer explored the current debate of how waste could possibly be managed on the continent through costume design.

#### **4.3 Description, Analysis and Interpretation of Costumes Designed with Found Objects.**

Communication is central to any work of art. To communicate effectively the aesthetic value of found objects in costume, the principles and elements of design were used as Parker, Wolf & Block (2003) supports that, "[t]he elements of design are basic factors that make up the visual form, whether it be a two dimensional shape or a three dimensional object" (p. 28). Therefore, in realizing costumes for the production of *The Slaves*, lines, colour, textures, contrast, variation, emphasis were carefully employed in critiquing the costumes, which is in line with the formalistic approach to analysing artworks. Hudson & Noona-Morrissey (2015) clarify that, "...formalist art criticism focuses only on the formal aspects of a work of art, ignoring the subject matter. The artwork...is examined in terms

of elements of style (line, colours, shape, value and texture), the compositional devices (balance, repetition and contrast)...” (p.17).

In line with the above, the formalistic approach was employed by the designer in terms of how the various elements and principles of design were engaged in realising the costumes, thereby exhibiting the aesthetic value of the objects that have been considered waste.

In order to effectively analyse the costumes designed with found objects, the researcher categorised the types of found objects used as well as grouped the characters based on their sexes; female characters and male characters respectively. This is because, Wallace & Fleet (2012) posit, “[c]lassification is the process of assigning different manifestations of a phenomenon to discrete categories as a means of understanding fundamental differences or variations within that phenomenon” (p. 23). Therefore, in order to enable easy analysis and better understanding of the costumes designed as well as the costumes created for some characters, the first major group comprised of the various materials employed as found objects; natural materials, artificial materials and accessories while the second major group, assembled the characters into their age groups; group A and group B with the first sub group representing the female while the latter represented the Male. The sub groups were further divided into three age brackets with regard their characters; 65yrs and above, 20yrs upwards and 12yrs and beyond.(see table 4.1)

Table 4.1: A representation of the various classifications.

<b>Age</b>	<b>Male</b>	<b>Female</b>
65 <sup>+</sup>	2	1
20 <sup>+</sup>	2	2
12 <sup>+</sup>	1	1

### 4.3.1 Costumes for Female Characters; Group A

#### Ages: 65 and above

In group A, The feminine features of the actors were enhanced through the careful selection and application of the elements and principles of design to highlight the character of each member of the group. Line was used extensively to define the form of costumes designed with found objects as Malloy (2015) emphasises that, “[a]rtists will often delineate form of an object by using line to create shapes and reveal the edges of an object by using line or its outline” (p.45). In this regard, line and colour was one of the element of design which were used extensively to define the shape of the actors as well as reveal their characters. Fig. 10 shows the use of multiple straight lines in the form of the coir which served the purpose of Dikko’s sleeve, and was fixed to a v-neckline of a rough textured palm fibre blouse. This was used to achieve emphasis and variation in the costumes created as the coir sleeves draws the eye to the upper parts of the body and also prevents monotony of the blouse designed with the palm fibre. A loin cloth patterned with connected lines, as well as thin straight lines, and thick curved lines; which connected round solid shapes, were used to create motifs on the polythene loin cloth. The use of thin straight lines to create strokes on Dikko’s polythene loin cloth, conveys the message of the ‘lashes’ one gets from the environment as a result of indiscriminate disposal of what we consider waste. While the pattern in a form of round solid shapes connected to each other with curved lines denoted the idea; the effects of improper disposal of waste is not individual but communal. The use of colour cannot be relegated to the background as the shades of brown and other colours like blue, white and yellow were used to establish Dikko’s character which made her prominent from the other members of the group and also, defined her old age. Lezano (2007) highlighted that, “...cooler colours such as blue and green are said to recede” (p.

114). Thus it is not obvious that, the major colours of Dikko's costume were cool colours. This helped in establishing her character.



**Fig. 10:** Dikko  
Source: Picture taken by designer

### **20yrs and above (Youth)**

The next category within the feminine group is the characters which fall within the youthful age. Naa and Ayanda are within this category although their character clearly mapped out their differences. Costume was used to emphasise this within this group as fig. 11, reveals the use of diagonal lines in the form of pleats to create the fan shaped bust of Naa's blouse which enabled the costume to attain some ease in the absence of darts; this accommodated her breasts. Braided polythene in the form of straight lines were attached to the top part of

the blouse to serve as the sleeve. The bell silhouette of Naa's mosquito net skirt, was accentuated with flowing lines in the form of gathers which ended at the hem line of her skirt. This reinforced her shape as well as her character as Sumathi (2002) supports that, "...curved lines are the lines of nature, they are graceful and gives feminine effects" (p. 33). Therefore, the use of curved lines reinforced her feminine curves which aided in highlighting her role as a prostitute.

The use of the mosquito net to design Naa's costume, indicated how she was trapped in the arms of Tomas and by extension, to reveal how man is trapped in the circumstances of improper waste management mechanisms.

The use of bright contrasting colours like pink and blue-green highlighted Naa's feminine character and also established her as a prostitute as Zammitto (2005) emphasises that, "...brightest colours are more eye-catcher" (p.4). It is in this view that, Naa was costumed in bright colours to draw the attention of men to patronize her prostitution business. The high-light value of red and the tertiary colour of tinted blue-green was used together with the neutral black in this regard. Although other colours like yellow and black were employed, this was on the minimal. The thin repeated pink pattern at the hemline of her mosquito net skirt, created a rhythmic pattern of pink, blue-green and pink to draw attention to her beautiful legs.

As an energetic character, Ayanda was costumed in a warrior's outfit and since she exhibits the characteristics of a man, straight and jagged lines were engaged in exploring her character through her costumes and this differentiated her from Naa who belongs to her age group. Sumathi (2002) reveals that, "[s]traight lines and shapes denote force and strength and have a masculine quality" (p. 33). With regards fig. 12, stripes of brown paper

were used to create plain weaves which housed her busts while pieces of arrow shaped rough textured palm fibre was joined together to design the blouse. A rectangular piece of the palm fibre served as the strap of the blouse on the left shoulder while a combination of straight lines were used to create a pair of shorts with black polythene. Brown patterns in the form of round shapes and arrow heads were used to accessorize the pair of shorts to project her character.



**Fig. 11: Naa**

**Source:** Pictures taken by designer



**Fig. 12: Ayanda**

Juxtaposing the costumes designed for both characters, it is evident that, the combination of textures to design the costumes differ as the smooth surface of Naa’s outfit reflected, the gentleness in the form of slavery she experienced from Tomas while the coarse and harsh treatment meted out to Ayanda was portrayed through the rough texture of her blouse.

In the arena of colour choices, it is evident that, colour was used to establish a sharp contrast within this age group, as bright colours denoted happiness while dull colours projected sadness . Parker, Wolf, & Block (2003) pointed out that, “Warm colours such as yellows, reds, and orange generally evoke happiness, while cool colours such as blues and greens suggests sad emotions” (p.35). It is in line with this that, colour was massively engaged in

establishing the various circumstances the characters found themselves. The form of slavery experienced by Naa in the dungeon was not harsh and cruel as compared to that of Ayanda and this was also evident in the types of shackles that were given these respective characters.

Contrast was also established between Naa and Ayanda in the use of the shackles to define their roles. Since Naa explored her prostitution in the dungeon, she was chained in light weight shackles in order to move about easily while Ayanda's heavy chains bounded her on all edges of movement since she was energetic and stronger.

### **12yrs and above (Adolescent)**

As part of group A, but classified under the age group of adolescents, Binta was costumed in a rectangular piece which covered her bust as revealed in fig. 13. The piece was designed with brown, yellow and green leaves with brown lines connecting the leaves on a green background.

As a young girl, the secondary colour of green was chosen for Binta which associated her with life and hope as Pastoureau (2014) reinforced that, "green seems to be an ambivalent, if not an ambiguous color; a symbol of life, luck and hope on the one hand, an attribute of disorder, poison and the devil and all its creatures on the other"(p.7) In this regard, it is not obvious that, the same color was used to highlight the sad emotions of the other characters. Brown leaves were also employed to denote the shattered hopes and aspirations of the younger generation who are trapped in the menace of filth.

On a black polythene, dried leaves and brown patches were used repeatedly to create a rough textured design on Binta's skirt; which has a bell silhouette. To establish the bell silhouette, flowing lines in the form of gathers were used. Light weight shackles were used to cuff her wrists and ankles since she is a young girl.



**Fig. 13: Binta**

**Source:** Picture taken by designer.

In all, analysis revealed that, although the characters in category A are females. Costume was used to distinguish their individual roles as well as in stressing their character. The principles and the elements of design were used in this regard as a comparison of fig. 10, 11, 12 & 13 established that, the female who belonged to the ages of 12yrs–20yrs and beyond, exposed some parts of their bodies which includes the legs and chest, while the aged; Dikko can be identified with her ankle length loin cloth which covers her and does not reveal much of her body as Carter & Aulette (2009) emphasises that, “elderly women dress more conservatively ... young girls were short skirts, tank tops and stylish fitted shirt” (p.19). It is in this view that, the costumes designed with found objects clearly established this distinction in the various membership.

#### **4.3.2 Costumes for Male Characters: Group B**

##### **Age: 65 and above (Aged)**

The second group is composed of the male characters in the performance. It is further divided into the various age groups. In the first sub group, the Old Chief Priest was carefully separated from Segou through the use of multiple straight thin lines in the form

of shredded dried plantain leaves which were joined together to design his skirt. Red thread and black feathers were attached to the skirt which served as accessories. A round shaped silver plate was attached to a braided black polythene with red thread which also housed white balls and these were used as charms in a form of a necklace. In fig.14, the use of the dried leaves as his costume highlighted his character by projecting him as a chief priest. The use of silver plates symbolised the effigy of Ogun; the god of iron.

Segou on the other hand, was costumed in mosaic of colours blue, black and brown which established him as a reserved person, however, the designer incorporated other colours and combined textures of different polythene to project his character which housed the nitty gritty of his culture. Hence other colours like red, yellow and orange were seen in his pair of shorts.



**Fig. 14:** Chief Priest



**Fig. 15:** Segou

**Source:** Pictures taken by designer

A critical observation of Fig. 14 and Fig. 15 reveals that, both characters look old, and their bare chest reinforces their similarity. However, a careful study of their costumes distinguished their roles carefully, as the shredded dried plantain leaves as well as other accessories engaged in designing the chief priest's costume (fig. 14) projected him as the

mediator between the supernatural world and man as Beckwith & Fisher, (2002) supported this by stating that, "...for the Wodaabe nomads of Niger, leather pouches worn by men are believed to possess great talismanic power. Filled with roots, grasses, seeds and barks, they protect the wearer from sorcery and evil spirits as well as increasing attractiveness and virility" (p.298). It is in this view that, the costume of the chief priest can be classified under the symbolic representation of the deity of Ogun. On the other hand, the casual pair of shorts of Segou highlighted his character as an ordinary human being.

### **20yrs and above (Youth)**

This group is composed of Margan and The man. As strong men who were captured as slaves, they were both bare chest. The costume designer joined rectangular 'check-check' bags of black and brown colour to design a pair of shorts for Margan, while white and blue pure water sachet was joined together to create that of The man's pair of short. The form and shape of the male actors were revealed by using straight lines to create their pair of shorts to highlight their masculinity. The white and blue colours of The Man's costume reveals his psychological state of clear mind to think through the issues relating to slavery effectively as Hagan (1970) clarifies that, "[white] is associated with the sacred, and it is considered the colour of gods and kings; the symbol of the purity and sacredness of their persons and estate" (p.8). It is in this regard that, The Man was costumed in white and blue pair of shorts as he was not stained by the spell of the moment but was able to reason above his peers. While the red bottle tops on Margan's short established his fierce nature as a warrior.



**Fig. 16:** Margan



**Fig. 17:** The Man

**Source:** Pictures taken by the designer

In comparing both characters, it may be observed that, although both actors wore pair of shorts, the lines and colours differentiated their roles as the pair of breeches of The man was composed of both curvilinear lines and straight lines in the form of gathers to confirm his conflicting dual role of enclosed identity serving as the mastermind to abolish slavery. While the pair of shorts of Margan clearly revealed his character as a warrior.

### **12yrs and above (Adolescent)**

As a young boy who is the son of the chief priest who may possibly depend on the liveries of his father, straight lines in the form of stripped dried plantain leaves and stripped cocoa bean sack were joined together in creating his costume, thereby revealing a rhythmic pattern of rough textures as shown in fig. 17.



**Fig 18:** Tunde

**Source:** Picture taken by designer

Just like any of the characters illustrated in earlier submissions, the texture and colour of Tunde's costume revealed his mood of sadness.

It may also be observed that, colour was used extensively to add visual appeal and to interpret the character of the various actor. Different shades of brown colours and blue were prevalent in the costumes designed to establish the mood of the play. Kwakye-Opong (2011) admitted that, "Colour may also be arranged or employed to interpret a person's emotions, symbolize ideas and create mood" (p.54). Hence the reliance on this element of design to establish the characterization as well as the aura of the play.

In order to lay emphasis on specific characters, colour, line and texture were employed to establish how characters relate to each other. For instance comparing Fig. 11 to the other members of groups A and B, it can be established that, the colour of Naa's costume distinguished her from the rest of the characters. This helped in stressing her role as Parker, Wolf & Block (2003) contended that, emphasis refers to the "[v]isual prominence using the elements and principles of design to guide the viewer to a specific area of the

design” (p. 39). Thus, the use of this principle to highlight the character of Naa through costume; this attained her the focal point among her peers.

Also, it can be reconciled that, although some of the materials employed in the designs were similar, the forms of the costumes differ and vice versa. This is to achieve contrast in the costumes created as Parker, Wolf, & Block (2003) asserts that, contrast is the “... dissimilarity of forms to create interest” (p.38). To attain interest as well as variations in the costumes designed with found objects, the form of the costumes as well as the choice of colour and texture helped in achieving contrast. Although some characters were costumed in the same style, the choice and the manipulation of materials established their dissimilarity as in the case of fig. 15 and 16. In Fig. 14 and Fig. 17, similar materials were employed in designing the costumes but it can be recognized that, the forms of their costumes differ.

The use of texture to establish the agony of the characters is worth mentioning. Parker, Wolf, & Block, (2003) revealed that, “Texture is the tactile of form” (p.36). Thus the tactile effects of the costumes emphasised the role of all the characters as the rough surface of Ayanda’s top, the coarse surface of Margan’s pair of shorts as well as the mosaic of textures to create Segou’s pair of shorts highlighted the sufferings as well as rough situations the actors experienced. The rough surface of Binta’s and Tunde’s costume brings out their predicaments and the toils of slavery in that view.

Finally, it may be reconciled that, although the costumes designed were made from items that were considered waste, the careful arrangement of patterns to attain the form, the choice of colour and the various elements of design established the aesthetic value of found objects as Lauer & Pentak (2008) buttress that, “Any of the elements of art can be used in

communication. Purely abstract lines, colour, and shapes can effectively express ideas or feelings” (p.8). Thus the reliance on the elements and principles of design to reveal the aesthetic value of found objects which replaced traditional materials used in designing costumes as illustrated in the previous submissions.

#### **4.4 Audience Reactions to Costumes Designed with Found Objects.**

It is necessary to ascertain how the audience reacted to the costumes designed with found objects in relation to the performance. According to Barrett (2000), interpretation may have two poles; personal interpretation and communal interpretation (p. 28). The personal interpretation is how the designer interpreted the costumes designed; this is expatiated in the previous submissions. While the communal interpretation reveals how others make meaning of the costumes. Therefore, the costume designer solicited views from some of the audience relating to their interpretation of the work. These responses are classified into five main categories in order to organise and provide a thorough interpretation of audience reactions. The first group was on potentials of items considered waste. The second group captures the responses which reflected the value one accords items. Budget consideration as well as the environment constituted the issues discussed in the third group. The fourth category discussed the health implications of designing costumes with found objects. While the final section discussed the preservation of costumes designed with found objects.

Table 4.2: A Tabular Representation of the Responses.

<b>Group</b>	<b>Responses</b>
1	Potentials of items considered waste.
2	The value one accord items.

3	The environment and budget consideration.
4	Health implications of designing costumes with found objects.
5	The preservation of costumes designed with found objects.

In analysing the first group of responses, it was evident that, reactions were on the potentials of items which have been considered waste to curb the waste management problems in Ghana. Thus the use of these items to design clothing rather than conferring the status of waste on them reveals the inherent beauty of the objects. As an audience member confirms that, "... if most costume designers are going to use waste, then it will go a long way in helping reduce waste". Hence the use of found objects to design costumes for a production will help to promote waste management ideals in Ghana as well as add an aesthetic appeal to items that have been considered waste.

Views were also based on the value one places on things, thereby conferring the title of 'waste' on some items and 'value' to others. Hence the need to see the potentials in all materials that are available in our environment and make possible use of them as one of the interviews on social media reveals, "[w]hat I can say is that, we create and name things. And we choose to give any name to anything ...we place value on others and devalue others". Therefore, if the items that have been considered waste have been given a second chance in the terrain of design which is the focus of this thesis, this lost value of the object will be regained to the benefits of society.

Some audience interpreted the work based on financial grounds and how the work impacted their lives as they believed that, designing with items that have been considered waste will be less costly than buying traditional materials in designing costumes which at the long run

will promote environmental issues as an audience admitted that, the “[i]mpact made is making me realise the potentials in recycling cost effectively and environmentally friendly”. One of the wardrobe assistants also established that, “whenever I see any waste product especially the pure water sachet, I try to see what I can do with it or I find it useful when I see it on the ground.” These assertions reinforced Chilvers (2004) position that, “[t]he devotees of the objet trouve’ believed that, such pieces by their unexpected isolation from their customary purpose and environment could open magic casements on the interior psychic seas” (p.506). It is no doubt that, the audience enlightened on the new form of the objects in the costumes designed for the production of *The Slaves* thus according value to the seemingly valueless.

Opinions on the health implications with regard to costumes designed with found object was also the concern of some of the audience. However, it can be recalled in page 56 that, the designer washed, disinfected and dried some of the objects before using them for construction. This is to get rid of bacteria and germs.

Issues regarding preservation was raised by some of the respondents. However, the designer promoted exhibitions as another way to showcase the costumes in order to prevent them from becoming waste. Therefore, it can be highlighted that, this study lacks further enquiry into how costumes designed with found objects should be preserved.

In view of the above, it can be extrapolated that, when found objects are used for design purposes like the costumes designed for the production of *The Slaves*, it will add aesthetic value to the objects found, and promote the experimental ways of dealing with waste management ideals in Ghana. It will also help designers to experiment with less costly

materials in designing costumes as well as aid in educating the audience on how to possibly manage their wastes.

#### **4.5 Cultural Significance of Costumes Designed with Found Objects**

As a mirror held up to society, artworks reflect the spirit of an era and they reveal some issues that are pertinent to societal development. One of such arts is the costumes designed for the production of *The Slaves* written by Mohammed Ben Abdallah. The costumes designed for this project departed from the conventions of relying on traditional methods of designing costumes thereby projecting the repetitive issues relating to waste management in order to advocate for other means of recycling, reusing and reducing waste through these designs. In this bid, most of the items used to design these costumes were items which bore the title 'waste' thus displaying them in a new context gave them another chance to emerge as new products. This served as a solution to the cultural menace of waste and also reduced the substantial expenses on buying traditional materials to design costumes in the midst of potential materials which could be recycled for design purposes hence reinforces the position of the proponents for art for life sake.

As an aesthetic theory, the exponents of art for life sake support the position of art works to solve societal issues as well as possess aesthetic value. Dissanayake, (1980) contended that, "...art is socially useful. But it is interesting to note that, in some instances the socially significant function of art is to represent custom and tradition that is to uphold the status quo and maintain concord..." (p. 402). Thus the custom and tradition in this view is the exploration of waste materials; which have been a problem on the continent in the terrain of dressing to make profound statements and also to serve as another way of managing items that have been considered waste on the globe.

In summary, this chapter analysed the elements and principles of designs which were explored in designing costumes for the performance of *The Slaves*. It further looked at the various interpretation of the designs from the view of the designer as well as the audience and it finally talked about the relevance of the costumes designed in solving a cultural problem. The next chapter will expatiate on the various challenges, which were met and finally draw conclusion and possible recommendations.



**CHAPTER FIVE**  
**SUMMARY, CHALLENGES, CONCLUSION AND**  
**RECOMMENDATIONS**

**5.1 Overview**

This final chapter summarises the discussions in the previous chapters. It also captures some of the major challenges encountered as well as the conclusion, findings and possible recommendations for further research.

**5.2 Summary**

This research set out to draw the synergy between costume design and found objects thereby exploring how items that were considered waste was used effectively in the area of costume designing. This added value to such items thus was appreciated in light of aesthetics and educated the audience on how waste could be managed through the manipulation of the formal elements in creating costumes. The study is divided into five chapters in order to answer the research questions outlined in chapter one.

Chapter one provided a detailed background to the study as well as what necessitated the investigation. It also captured the objectives and research questions which guided the exploration. The significant and the scope of the research was also highlighted, which served as the parameters of the enquiry.

Chapter two on the other hand, reviewed literature relating to the topic of the study. The literature revised, unearthed the arguments and discussions relating to how found objects have been used and how costume may attain the status of the aesthetic in a play production

thereby foregrounding the study. Literature revealed the possible theories which support the enquiry, hence carved a niche for the exploration.

Chapter three elaborated on the method employed in creating costumes using found objects. This section of the study highlighted the artistic method of research and it further explained the ‘creative-design’ process which is the core of the artistic approach to the study. The creative design process combined both Wallas’ model of creative process and the design processes outlined by Gillette & Gillette (2000). This was used extensively to design costumes for the production of *The Slaves*. The chapter also embraced the working processes involved in creating the costumes.

Chapter four captured the analysis and interpretation of costumes designed with found objects by concentrating on the formalistic approach which focused on the principles and elements of art; these were engaged by the designer in realising the aesthetic value of found objects. The response of the audience reaction to the costumes designed as well and the cultural relevance of using items that were considered waste in designing the costumes were also captured accordingly.

Finally, the last chapter comprised the summary and challenges faced in using found objects in designing costumes for a production as well as some recommendations in promoting the use of found objects in designing.

### **5.3 Challenges**

Trials are part of every method in designing costumes, thus they broadened the mind of the designer as creative solutions materialise to save the situation. They added their own experiences to the creative approach hence made it more fun and exploratory. Having

embarked on the journey of designing costumes using found objects. It is worth noting some of the major challenges that were encountered in the course of the study.

The first challenge encountered was space. Since the status of waste had been conferred on some items, it was difficult to secure them in the Efua Sutherland Drama Studio, thus were constantly swept away. Although it was later kept with the care taker of the studio, it came as a surprise when the designer was informed that, the items should be discarded. Nevertheless, understanding the importance of such items, the designer resorted to keep them on her hostel's balcony; which came with several implications.

The lack of some tools to facilitate the design process easily, led to several improvisations to construct the costumes. For instance, instead of clipping the polythene bags to a flat surface before gluing, it was held by an assistant due to lack of a broad surface and the lack of appropriate equipment led to sustaining of several injuries during the construction process.

Also, unlike the traditional materials which could last the test of vigorous activities, found objects used in designing costumes are fragile hence needed much attention and caution. This led to constant checks and repairs of some of the costumes after use.

Finally, since the costumes designed demanded the use of creativity, the designer is the repertoire of the ideas, much of the work rested on her as it took only committed assistants to support in the challenge of designing with found objects as some showed up on the first day and never returned due to the work load.

## 5.4 Conclusion

This study unearths the processes in using found objects to design costumes. It further investigated the aesthetic value as well as the relationship between found objects and costume designing. The study started with the philosophical underpinnings of dressing and the need to resort to using found objects in that regard. Several literature was also reviewed to support the work while various procedures; design and creative processes were employed in realising the costumes for the production of *The Slaves*. Thus, helped in establishing the creative approach to designing costumes for a production which is in line with the first research objectives.

Analysis of the costumes were based on formalistic approach as well as the interpretation of the work through the lenses of the designer and the audience, thereby revealing the aesthetic value of using found objects to design costumes which brings to the fore the fulfilment of the second research objectives.

It can be acknowledged that, this research drew the collaboration between costume design and found objects. The experiment highlighted the mutual relationship between costume design and found objects as the cognitive and the design processes were engaged in achieving the costumes amidst several challenges; thus providing answers to the final question of the enquiry.

## 5.5 Major Findings

- In using found objects to design costumes, it was observed that, creativity and the manipulation of materials were the key ingredients to achieving the required results

for the production of *The Slaves* and other plays. Hence experimenting with different types of items were needed.

- Preservation of costumes designed with found objects is the responsibility of the costume designer thus the need to develop ways to preserve costumes designed with found objects.
- Some materials considered waste have potentials which can be explored in the circles of dressing such as the conventional items.
- Some of the objects like plastics, lent themselves to painting. Thus was altered to attain the required designs in the costumes designed for the productions.

## **5.6 Recommendations**

It must be established that, exploring found objects in the field of costume design goes beyond the creation of costumes for actors which is a limitation of this study therefore;

- Further enquiry into the preservation of costumes designed with found objects should be encouraged.
- The conservation of such materials after each production in the form of exhibitions and further recycling should be promoted so that, such items after its use for a performance does not become waste.
- Investigation into the sustainability of costumes designed with found objects should be promoted.
- Research into costumes designed with found objects should be carried out in order to determine and promote the life span of some of the items considering weather conditions as well as the effect of body temperatures of such items and vice versa.

This may endorse interdisciplinary approach to the study between the Department of Theatre studies and the Sciences.

- Research should be geared towards the discovery of complex designs using found objects in the arena of dressing. Since the costumes designed was for a production, and it demanded specific designs, more probe into more complex designs like creating of suits and gowns for a larger performance like the production of William Shakespeare's *The Merchant of Vernice*. This may unearth the potentials in using found objects in diverse ways in the terrain of theatre productions, which will also reduce the heavy costs incurred when designing with traditional materials.
- Also, the textile industries should collaborate with recycling firms in order to produce 'wastiles' as an innovative way to champion the use of found objects in their works.
- The Ministry of Tourism and Creative Art in collaboration with the Metropolitan Assemblies should institute policies that promote the use of found objects in designing costumes for theatre practices. Strategies and incentives should be introduced by the above stated institutions for persons who creatively explore items that have been considered waste in diverse ways to promote waste management ideals in the country.

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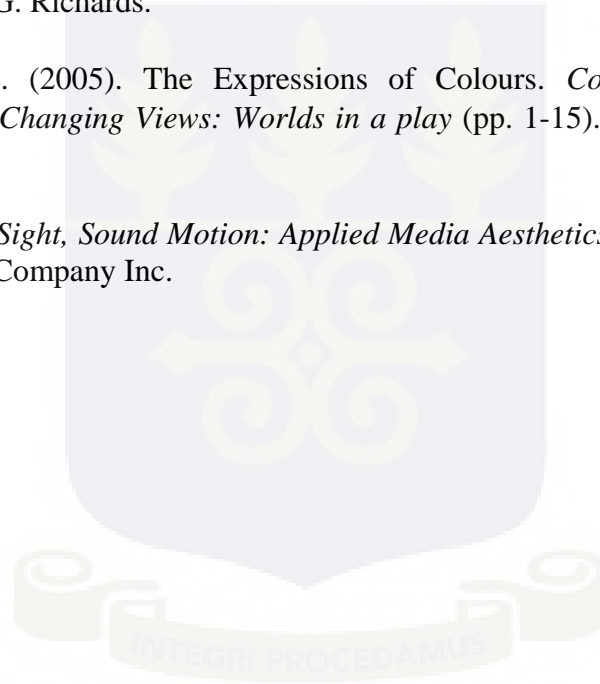
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**APPENDIX : Pictures of some of the Construction Process**

**Binta's Costume**



**Fig. 19 Patterned polythene**



**Fig. 19.2 The patterned polythene**



**Fig. 19.3 The Finished skirt**



**Fig. 20 Patterned mosquito net**



**Fig. 20.1 The Finished loin cloth**

### Dikko's Costume



**Fig. 21 Polythene joined together.**



**Fig 21.1 A finished loincloth.**



**Fig. 22 Palm fibre joined together.**



**Fig. 23 The coir from a coconut.**



**Fig. 24 A sleeve prepared from the coir.**



**Fig. 25 The finished blouse.**

### Naa's Costume



**Fig. 26 A prepared polythene.**



**Fig. 27 The front part of a blouse.**



**Fig. 27 The finished blouse.**



**Fig. 28. A prepared mosquito net.**



**Fig. 28.1 A prepared mosquito net**



**Fig. 29 The finished skirt.**

**Ayanda's Costume**



**Fig 30 Paper in plain weaves**



**Fig 31: Joined palm fibre**



**Fig. 32 The finished blouse.**



**Fig. 33 Newspaper joined together.**



**Fig.34 Joined polythene.**



**Fig. 35 The finished pair of short.**

### Chief Priest's Costume



**Fig. 36** Joined plantain leaves.



**Fig. 37** Shredding the plantain leaves.



**Fig. 38** The finished skirt

### Tunde's costume



**Fig. 39** Stripped plantain leaves and Cocoa bean sack.



**Fig. 40** Joined Plantain leaves and Cocoa bean sack.

## Segou's Costume



**Fig. 41 Different types of Polythene pasted together.**



**Fig. 42 The prepared polythene.**



**Fig. 43 The finished pair of shorts.**

## The Man's Costume



**Fig. 43 Water sachet joined together**



**Fig. 44 The finished pair of shorts.**

### Margan's Costume



**Fig. 45** Joined 'check check' bags.



**Fig. 46** The finished pair of shorts.

### The Shackles



**Fig. 47** The newspaper chain.



**Fig. 48** Plastic bottles converted into Shackles.



**Fig. 49** Painting the shackles with mud.



**Fig. 50** The finished shackles.



**Fig.51** Some of the polythene which were dried after washing.



**Fig. 52** The dried palm fibre.



**Fig.53** The designer working on the shackles.



**Fig. 54** Two of the assistants at work.



**Fig. 55** The Costume designer and one of the assistants at work.

**Costume Budget**

<b>Items</b>	<b>Qty.</b>	<b>Unit price</b>	<b>Total amount</b>
99glue	1	55.00	55.00
	1	36.00	36.00
White glue	1	38.00	38.00
Foam ½ inch	2	10.00	20.00
Acrylic paint	4	15.00	60.00
Detergents	1	15.00	15.00
Threads	2	0.50	1.00
Pins	1	2.00	2.00
Needles	1pack	2.00	2.00
Press studs	1 pack	5	5.00
Starch	1	10.00	10.00
Elastic bands	1	8.00	8.00
Insecticide spray	1	15.00	15.00
Turpentine	1	15.00	15.00
Velcro	1	20.00	20.00
Brushes	1 set	20.00	20.00
Refreshment	For 4 people	50.00	50.00
TNT			70.00
<b>TOTAL</b>			<b>442.00</b>
Miscellaneous @10%			44.20
<b>GRAND TOTAL</b>			<b>486.20</b>

## Programme

### Synopsis

In today's world, are we still enslaved? Do you think we are free? This play exposes the circumstances behind a certain people's history. This history is centered on their captivity and enslavement. How are they going to be free? How are we going to be free? Are we ever going to be free?

MARGAN  
MAN  
PRIEST  
SEGOU  
DIKKO  
NAA  
AYANDA  
BINTA  
TUNDE  
FIRST VOICE  
SECOND VOICE  
THIRD VOICE  
FOURTH VOICE  
SIXTH VOICE  
SEVENTH VOICE

**CAST**  
Adama Abdul Aziz  
Joseph Yoyowah  
Lionel Larbi  
Safo Samuel Okyere  
Eather Nyarko  
Pearl Ampofo  
Eunice Dede Tetteh  
Nana Achimba Lawson  
Dave Anane Drueh  
Aisha Kaleem  
Victor Appiah Nuamah  
Angela Akuamoah  
Samuel Ohere - Danso  
Rhoda Apallo  
Christiana Akua Siebeh Daku

Sharon Awo Afari Djan  
Ernestina Awuah Twumasi  
Beatrice Appiah  
Nwamaka Izugbarara Joy

**SET DESIGNER**  
Agnès Adomako

Josephine Edze  
Ernest Akrafi Mireku  
Dave Anane Drueh  
Elizabeth Owusu Boadiwaa  
Joycelyn Panford  
Mercy Yeboa Akuoko

### CRIERS/ CHORUS

Princess Solace Adotey  
Abigail Antwi  
Vera Asante  
Josephine Edze

### SET CREW

Ethel Sakyibea Amoah  
Janet Akosua Agana  
Emmanuel Adinica Ntiamaoh  
Michael Darko Annor  
Afua Achiamaa Asare  
Jackson Danso

Abigail Edoh  
Maranatha Anim  
Celestine Wenyonu  
Emmanuel Nii N. Akrom  
Belinda Adubea Adu

**COSTUME DESIGNER**  
Wendy Aku Sika Mamiya

**COSTUME CREW**  
Benedicta Adubea Adu  
Kate Adjoa Arzqah  
Michelle Annan

**MUSIC DIRECTOR**  
Seth Klutse

**PUBLICITY/ WELFARE**  
Sharon Awo Afari Djan  
Joseph Yoyowa  
Beatrice Appiah  
Abigail Antwi

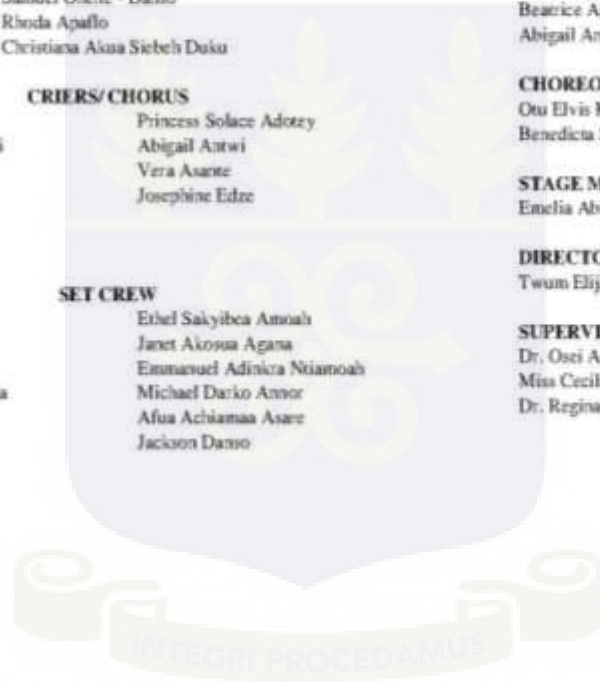
**CHOREOGRAPHY**  
Otu Elvis Kabu  
Benedicta Sowah

**STAGE MANAGER**  
Emelia Abiesi

**DIRECTOR**  
Twum Elijah Owusu

**SUPERVISORS**  
Dr. Osei Agyeman  
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Dr. Regina Kwakye Oppong

Benedicta Osei - Owusu Sr.  
Rosema Nyarko  
Abigail Antwi  
George Agyemim Boateng



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