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An Exploration In Costume, Hair, and Makeup Design: Selected Projects in areas of Costume Design

Sara Shouse
Utah State University

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An Exploration In Costume, Hair, and Makeup Design

Selected Projects in areas of Costume Design

By

Sara E. Shouse

A plan B report submitted in partial fulfillment

of the requirements for the degree

of

MASTER OF FINE ARTS

in

Costume Design

Approved:

________________________      ________________________
Nancy Hills                                                           Lydia Semler
Major Professor                Committee Member

________________________      ________________________
Dennis Hassan                                                         Jason Speelbring
Committee Member                Committee Member

UTAH STATE UNIVERSITY
Logan, UT
2019
Acknowledgements

Before I came to this university, I was very lost, and was searching for myself in any way that I could. This search led me to make a decision that would change my life forever. I took a chance on a woman that called me while I was at Harry Potter World on vacation and offered me a future. I took a chance on moving across the country and leaving my past and everything I knew behind in hopes that I would find the parts of me that were missing. Did I ever.

My time at Utah State University has been so influential on my life, from the students that I have met and had the privilege of learning with and teaching, to the professors that have gone above and beyond to teach and assist me in things that they were in no way obligated to do. I want to thank Nancy Hills for being a huge inspiration to me in all aspects of my life, and for being the initial spark that lit the flame that I will strive to continue to be throughout my career. I also want to thank Dennis Hassan for teaching me how to look at things not for what they are, but for what they have the potential to be. There are no words to fully describe how grateful I will be to all the professors that I have had the ability to work with here.

I have gained so much experience from being here as a graduate student. Most importantly, I feel that I have finally been fully allowed to grow, not only as a designer, but also as an educator, a friend, a mentor, an artist, and most importantly I’ve been allowed to grow into being myself.
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Sideways Stories From Wayside School

Based on the children’s novels written by Louis Sachar

Adapted for the stage by John Olive

Directed by Matt Omasta

School performances: October 25-27, 2017

Public performances: October 27-28, 2017

Morgan Theatre, Logan, Utah

Sideways Stories from Wayside School is a play adapted for the stage that is based on a series of children’s novels under the same name written in 1970-80. The adaptation was originally produced at Seattle Children’s Theatre as a part of their 2000-2001 season, since then it has been performed all over the country. Our production was seen by over 1600 students bussed in from elementary schools around Cache Valley. I also presented my designs for this production at the Kennedy Center American College Theatre Festival Region VIII 2018 and received second place in the costume design competition.
**Design Concept:**

Based on the series of children’s novels, *Sideways Stories from Wayside School* focuses on the daily happenings in the classroom on the thirtieth floor. This play is a very whimsical story that features students being turned into apples, a girl with talking pigtails, and a dead rat that disguises itself as a student in many raincoats.

After reading the play, memories of the vibrant and playful cartoons from my childhood came to mind. Looking through some of these, I started to make connections to each character through blocks of color and patterns such as stripes and motifs. Therefore, the “children” in the play feature almost every color in the created color scheme as some form of solid or stripe while each of them still have their own personality. I also looked to different books I read as a child and then was able to draw connections with those as well.

For instance, the association of green with an evil character or monster (see fig. 1.1) was prevalent in most stories and so I decided to have those carry into the villains of the play giving them an aura that would give the characters around them and the audience a sense of dread upon seeing them. My main goal in my

![Fig. 1.1 – Research: Lagoon Teacher](image-url)
designs for this show was to pull forth those nostalgic memories I had as a child and reflect that sense of excitement and wonder as seen in images like fig. 1.2 for both the children and adults watching the play.

The design process for this show began in March of 2017 and the build began in late September giving us about a month for the necessary elements to come together. In sourcing the items for this show I was given a very small build limit, so most were bought online with minor alterations to make all items fit in together to make a cohesive look. Two items were built in house and one of our larger builds was outsourced so that we could have a customized look but handle the build with our smaller shop staff. All the wigs and the mechanisms that were placed in Leslie’s wig that featured moving braids were also designed and styled by myself, and we had to purchase some of these. I made sure to keep all these things in mind during the design process and made sure to find the items I wanted before presenting them to the director so that he could give me his full input.

Fig. 1.2 – Research: Girl with balloons in hair
Mrs. Gorf (Cameron Neeley)

The meanest teacher to walk the halls of Wayside School, Mrs. Gorf, is known for turning her students into apples and making them disappear. She is also described as having very large ears that twitch when she does magical things, marks on her face, and having a generally terrible disposition. Mrs. Gorf is seen throughout the and creates troubles for the students in many mysterious ways. She is later turned into an apple before disappearing.

When thinking of her character I wanted to emphasize her revolting characteristics while at the same time making her seem like a strict and composed teacher. I decided to put her in a lime green color that would make her seem putrid, with hints of black to darken her up a bit and give her more of an “evil” tone. I found the perfect dress and bolero combo online in a plus size and decided to go with that. I paired this outfit with some plain and sensible black heels that showed her sense of practicality while showing that she meant business.

The actor that played her not only was male, but also had to play five other characters in the play. This presented me with an interesting challenge of making sure that each character had their own sense of individuality while at the same time showing that the same actor was playing each of these different personalities. For Mrs. Gorf I decided to use a padded bodysuit built onto a leotard for shape so that she would be a little stouter and have a more exaggerated figure than the other characters
that this actor was playing. To add to this element of exaggeration I also gave her some interesting accessories to help break up the actor’s face, hands, etc. These included items such as cat eye glasses that were extremely exaggerated, a very large beaded necklace, bracelets, and rings.

I was able to find a pair of slip-on-over-ear ears for the large ears that were a key part of this character. Originally the ears were supposed to be on a band with springs so that they would wiggle when doing magic. We ran into an issue with this when none of our springs were strong enough to support this action. Luckily, the actor could control the fake ears just enough that he could make them wiggle where they sat. She also wore long silver hair that was tied up into a bun in order to give the actor another rounded shape and mimic the shape of the body. (Plate 1.1 and Fig 1.3)
Plate 1.1 – Mrs. Gorf
Fig. 1.3 – Production Shot: Mrs. Gorf (McAllister)
Mr. Gorf (Cameron Neeley)

A very intimidating, crazy, and erratic character, Mr. Gorf is the son of the student’s original teacher Mrs. Gorf. He is a devoted son and has come to the school to search for mommy. He then discovers that the yard teacher ate his mother after she was turned into an apple. Enraged at this news he then wiggles his abnormally large ears that he inherited from his mother and causes the students and Louis to participate in a draining disco dance.

For this character I really wanted to play off his strong emotional connection to his mother by pulling her colors into him, as well as even a part of her costume. I found a three-piece green pinstripe suit that would suit both this character as well as another that the actor had to play in a different scene. I felt that this suit kept the same putrid feeling I wanted for our evil characters, while at the same time making him seem a little less conspicuous. We then took a piece of Mrs. Gorf’s dress that was covered by her green bolero and used it to cover a tie that was worn for the character. A small detail, but that way he would always have a piece of his mommy Present. He also wore some brown dress shoes to finish off the outfit. His hair was a brown curly style that resembled a fallen-out pompadour style. (Plate 1.2 and Fig. 1.4.)
Plate 1.2 – Mr. Gorf
Fig. 1.4 – Production Shot: Mr. Gorf (McAllister)
Mr. Pickell (Cameron Neeley)

The guidance counselor for Wayside school, Mr. Pickell makes an in classroom visit to try and cure Myron’s problem with pulling on Leslie’s pigtails. He is a conventional thinking psychologist with a tendency to use unconventional means to cure his patients.

I wanted to keep this character looking well kept and poised. In order to do that I looked to scholars and psychologists and decided to use pieces of the same suit from Mr. Gorf for this character and just add extra pieces to complete the outfit. I reused the green pinstripe pants, which also served the purpose of playing on the joke that many characters in the play made of his name being pickle instead of Pickell. I then found a mustard colored sweater vest from stock and we added a plaid fabric and ribbon onto it to create our own form of argyle. There were small round glasses and a bow tie to give him another pop of color as well as added personality. He also wore the same brown shoes that were used for Mr. Gorf. For this particular look I had the actor remove all wigs and wig preparation so that his hair showed through so that we could have a nice slick style that went with his character. (Plate 1.3 and Fig. 1.5)
Plate 1.3 – Mr. Pickell
Fig. 1.5 – Production Shot: Mr. Pickell (McAllister)
Miss Valoosh (Cameron Neeley)

During class Louis brings in a boom box and then proceeds to introduce the children to their new dance instructor, Miss Valoosh. She, however, insists that she is there not to teach them how to dance, but how to tango. She is an over the top character with exaggerated words and gestures.

I originally looked to tango dancers and their costumes, but for the most part the dresses in that style are a lot more form fitting and about showing off the body for dance purposes. The director wanted something a lot more fun than the examples I had found, so I decided to look towards flamenco dancers and the many layers that could be found on their dresses. I then went through our stock and found a large black tail that also had many layers of ruffles in different colors that we then added sequins and fabric flowers made from ruffles to give more color and variation. Luckily, I was able to find a one shouldered prom dress that was similar to one of the colors in the tail and had a similar style. In order to make the actor a little more comfortable and make sure the costume was appropriate for the intended audience, a black velvet bolero was added that then was trimmed in sequins and fabric flowers. This added a little sparkle to the character. The costume was completed with short green strappy heels that also donned the fabric flowers. The wig for this look was black and pulled into a side bun with curls around the face. There were flowers added to this element as well. (Plate 1.4 and Fig. 1.6)
Plate 1.4 – Miss Valoosh
Fig. 1.6 – Production Shot: Mrs. Valoosh (McAllister)
Sammy (Cameron Neeley)

The students on the thirtieth floor gain a new student suddenly and in walks Sammy, the rudest, smelliest, grossest person ever. Sammy is made of raincoats that have been piled on top of each other in order to create what looks like a human. These are then removed one by one until he exits the stage and then more get thrown on stage followed by one of the students being drug into the classroom by his seemingly empty rainboots that peel back to reveal that Sammy was a dead rat all along.

In order to create the effect of Sammy being a nonexistent person I had to start from the base up, so I had the actor wear a black morph suit underneath the entire costume to cover his face, hands and legs and make him seem more mysterious. Then for his raincoats, I ended up ordering twelve of the same yellow raincoat. We didn’t end up using all of them, but we did use ten of them with five of them being placed in various ways to be removed from the actor and the rest being set backstage to be thrown on after his exit. These were all distressed with black, green, and brown spray paint to make them look used and moldy and reinforce the fact that he smells so terrible. His look was completed with black rain boots that buckled up in the front. I was able to find two pairs of these with one pair being worn and one pair being given to the props designer so that the ones that peeled away onstage would match. (Plate 1.5 and Fig. 1.7)
Fig. 1.7 – Production Shot: Sammy (McAllister)
Mr. Kidswatter (Cameron Neeley)

Randomly throughout the class periods a television in the upper corner of the classroom cuts on and plays a message for the students from their principal, Mr. Kidswatter. He is an oblivious and confused man who gets everything just a little mixed up, not surprising for a sideways school where nothing is as it seems. Since the dialogue for this character was pre-recorded I worked with the projection designers in order to get the actor in and costumed so that he could be filmed and edited in time for the production. I pulled everything for this character keeping in mind that the video would be played back in black and white. This made me think of patterns and textures that could be used rather than relying on color to create interest. I pulled a darker toned grey suit jacket, white button up, crazy colored pattern tie with matching pocket square, and some 1950’s style glasses with thicker upper rims. The actor’s hair was dyed brown, and combed and slick with an extreme side part. (Fig. 1.8)

Fig. 1.8 – Pre-Recording Shot: Mr. Kidswatter
Mrs. Jewells (Lainey Woo)

Once Mrs. Gorf has suddenly disappeared the students find themselves in need of a new teacher on the thirtieth floor of the wayside school. Mr. Kidswatter comes on the television and proceeds to tell the children that their new teacher will be up soon and then the television cuts off. This is followed by loud scary noises of something coming up the stairs and the door opening to reveal one of the most fun characters of the show, Mrs. Jewells. In reading about her I really felt like she was the fun and hip kindergarten teacher that always dressed for the holidays. This made me think of one of my favorite cartoons as a child, *The Magic School Bus*, and their eccentric teacher Ms. Frizzel, and her crazy printed dresses that pertained to their lessons. I wanted to draw influence from this and apply it in a way that would tie into this word that we had created.

My first thought in translating this feel was that I really wanted to do a space themed dress, not that they particularly learned about space in the play, but it was a design that I could have fun with and get a lot of colors on the dress. I chose to use a navy blue 1950s style dress with a full skirt and contrasting white collar and belt to give it a pop in style lines. This color served as a nice background with ample fullness to allow for all the planets, spaceships, stars, and other shapes that were appliqued on using blanket stitches to create a full space scene on the skirt of the dress. Space ship shaped buttons were also added to replace the original buttons and served as a topper on the dress.
Underneath the dress was a yellow and orange petticoat were joined together so that when the actor bent over, there was coverage, but also a funny and cute touch. She had a matching Rocketship hairpiece, earrings, bracelet, necklace, and yellow character heel type shoes. On her first entry she appeared with a black coat over her dress which was then removed to give a dramatic reveal of the dress hidden underneath. Her hair was styled in curls pulled up into a loose and soft bun in the back of the head with her rocket accessory added. (Plate 1.6 and Fig. 1.9)
Plate 1.6 – Mrs. Jewells
Fig. 1.9 – Production Shot: Mrs. Jewells (McAllister)
Louis (Scotty Fletcher)

In the school there is one person who handles the maintenance and random odds and ends of the school as well as the physical education of the students at Wayside School, the yard teacher, Louis. In reading Louis’s character I really wanted to give him a sporty appearance while not being overtly stereotypical of what people see when they think of a P.E. teacher since he functioned as many things.

In going through our stock I found a varsity jacket that was in a color combination that I liked and went with some of the colors I already had on a couple of the students. We then added the Wayside W to the front of the jacket. He also wore a plain white v neck shirt with a pair of Levi jeans that were cuffed over a pair of black high-top Converse. His character was then topped off with a shiny silver whistle. The actor had longer hair and so it was parted and worn down. (Plate 1.7 and Fig. 1.10)
Fig. 1.10 – Production Shot: Louis (McAllister)
Leslie (Anna Bodily)

Beautiful pigtails, writing upside down, and handstands are all this particular student’s specialty. Leslie is a fun-filled character that instantly reminded me of the cartoon version of the classic tale of Pipi Longstocking. She is full of bright colors and mixed patterns, so I wanted to integrate that bright and adventurous feeling into Leslie and the rest of the characters.

I chose a central focus piece for her outfit and worked around that making sure not to repeat colors within the same person so that they could have as many colors as possible. Leslie’s main piece was her blue and light blue vertically striped overalls. I chose these because they are young and playful yet practical since the actor had to do headstands and this ensured that she would be covered while upside down. I used a solid yellow t shirt, red and orange horizontally striped socks, and purple Converse.

Leslie also needed a wig that had articulating pigtails for a scene where they moved and talked to Myron as he was about to pull on them. This was done by cutting a wooden toy snake in half to make the base of the ponytail and give it a movable structure that was then reinforced with wire to make sure that the ponytails stayed upright. Then I put each snake through the bottom of the intended wig in the place where the base of the pigtails was to be. Then I glued cardboard covered with felt to the inside of the wig to serve as a base as well as protect the actor’s head. Once the pigtail base was set I then braided the hair around the snakes making the upturned
pigtails and keeping their shape. In order for them to move I added fishing line to the outermost part of the snake inside the braids and up into the ear area of the wig so that the actot would be able to easily find and manipulate the snakes. I then added ribbons in pink and purple tied in bows to finish of the braids. (Plate 1.8 and Fig. 1.11)
Plate 1.8 – Leslie
Fig. 1.11 – Production Shot: Leslie doing a headstand (McAllister)
Rondi (Kenya Thompson)

Rumored to have the best smile in Wayside School, Rondi is a bubbly and yet strong and sassy personality that comes out any time she is contested by her classmates. This attitude really reminded me of the live action Matilda movie with the way she carried herself and so I started to look to school uniforms and the different types of outfits that school girls wear. I really wanted to emphasize her strong personality and I felt that a uniform that was controlled yet spunky was the perfect combination for her.

I decided to put her in a pleated skirt with straps in bright yellow with purple stripes. This gave her a bright main piece that combined both solid color and stripes. I put this with a white Peter Pan collar blouse with cap sleeves and purple neck tie to continue the feeling of a school uniform. She also wore thigh high blue and light blue striped socks with pink Converse. She wore her hair up in a pony tail with a matching yellow bow and thick rimmed black glasses were added to enhance the nerdy and scholastic look. (Plate 1.9 and Fig. 1.12)
Fig. 1.12 – Production Shot Rondi (McAllister)
Bebe (Morgan Huffman)

Wayside School’s fastest draw, Bebe is one of the first characters that you see when the show begins, and she, like the rest of the children, is on stage for almost the whole show. Her character is proud and instantly reminded me of the character D.W. from the children’s tv show Arthur. This connection influenced the costume that I decided to put this character in.

As our second build in the shop we made a 1960s inspired jumper dress that was pink with a purple stripe towards the bottom of the dress and had two rows of large purple buttons at the top of the dress. This was worn over a white and lavender striped three-quarter length sleeve top. Yellow and orange horizontally striped socks and blue high-top converse completed the look.

The actor playing this role was more mature looking with her natural hair so I wanted to give her a bouncy childish hairstyle in order to help her fit in with the rest of the cast. To do this I found a blonde curly bob and added in a pink headband that matched her dress. (Plate 1.10 and Fig. 1.13)
Plate 1.10 – Bebe
Fig. 1.13 – Production Shot: Bebe (McAllister)
Myron (Dane Braddy)

A skittish and reserved character that secretly has a great desire to pull on girl’s hair, Myron is a peculiar character that is extremely shy around all the other students in the class and is especially shy around his teachers. Even with this overwhelming shyness, he is also a slight bit mischievous on the inside.

I decided to keep Myron in more solids than stripes and work with the color blocking aspect of his costume, however he still had striped socks. He wore a solid blue polo with a pair of gold shorts, red and purple horizontally striped socks, and orange converse. We did run into an issue with his shorts being close to the color of his skin tone and ended up adding a purple cuff around the bottom of the shorts to separate the colors.

The actor playing this role also presented me with a challenge in the fact that he was one of the most mature looking actors that we had in the cast playing children. To try and twist this I decided to put a color blocked rainbow hat on him, the hat also had a spinner on top. I felt that the spinner was a nice addition, but had originally planned on removing it until we watched the actor interact with it. It added a sense of whimsy to his character while at the same time really pulling out that mischievous nature when he would play with it. (Plate 1.11 and Fig. 1.14)
Plate 1.11 – Myron
Fig. 1.14 – Production Shot: Myron (McAllister)
Dameon (Bryson LaBar)

A spunky and extremely happy character who never stops smiling, Dameon is a character full of energy that learns how to count properly without bouncing around numbers the way his character bounces around during the entire play. I wanted to make sure that I kept his bright and vibrant personality present in his costume in order to match this.

In order to really make his bright colors pop, I gave him a darker base layer of costume with blue cargo shorts that were dyed and a purple t-shirt. Over this he wore an orange short-sleeve button-down that contrasted with the purple underneath and made him seem very bright despite his dark under layer. The look was completed with Maroon and gold socks and yellow converse. The actor had light blonde hair that was then spiked up in a very youthful style. (Plate 1.12 and Fig. 1.15)
Plate 1.12 – Dameon
Fig. 1.15 – Production Shot: Dameon (McAllister)
Special Project:

Cow Costume

One costume that was a large challenge was the cow that appears at the end of the show that the students lovingly name Mrs. Kidswatter, after their school principal. The director wanted a two person cow costume that would be worn by two crew members who walked on stage through the sideways door entrance and then interacted with the characters on stage until bows were done. I was having trouble sourcing the costume online and I couldn’t seem to find the right kind of cow or a two person costume that would work for this show.

Luckily, we have connections through a guest artist that had recently visited, Travis Halsey, owner of Halsey Onstage. I was able to send in a drawing of the costume that I wanted to be made and he constructed the costume for us. The cow was made using various fabrics and patterns including fleece, damask, and brocade. There was a vision area in between the eyes and the hooves were made to be adjustable so that it could accommodate various heights. (Plate 1.13 and Fig. 1.16)
Plate 1.13 – Mrs. Kidswatter
Fig. 1.16 – Production Shot: Mrs. Kidswatter (McAllister)
Final Thoughts/Personal Assessment

This show was a very smooth process from initial design all the way through to open with very little hiccups. Even with a limited build and being the middle show of the season, I was able to outsource and buy everything that we needed without any issues. I really enjoyed the whimsy and sense of excitement that came from working on this show. I felt that it served as a good first design for my time here at Utah State University. I do however feel that I could have possibly pushed the show a bit further in design. With build constraints and time, I do feel that this show was executed well and appropriate for the audience.
Fig. 1.17 – Production Shot: Children at desks (McAllister)
Fig. 1.18 – Production Shot: Children in Tango Class (McAllister)
Fig. 1.19 – Production Shot: Children Playing Music with Cow (McAllister)
Fig. 1.20 – Production Shot: Children watching computer fall through window (McAllister)
Sideways Stories from Wayside School Costume Paperwork Packet

Composed by Sara Shouse

With assistance from: Rebecca Ashby
## Sideways Stories From Wayside School Costume Plot

<table>
<thead>
<tr>
<th>Character</th>
<th>Act 1</th>
<th>Act 2</th>
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<tbody>
<tr>
<td></td>
<td>Scene 1</td>
<td>Scene 2</td>
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<tr>
<td>Ms Jewls/Lainey Woo</td>
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<tr>
<td>Myron/Dane Braddy</td>
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<td>Bebe/Morgan Huffman</td>
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<td>Leslie/Anna Bcdily</td>
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<td>Rondi/Kenya Thompson</td>
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<td>Dameon/Bryson LaBar</td>
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<td>Louis/Scotty Fetcher</td>
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<tr>
<td>Cameron Neeley</td>
<td>Mrs. Gorf</td>
<td>Sammy</td>
</tr>
</tbody>
</table>
Cameron Neeley

Base

• A-shirt

A. Mrs. Gorf
  o Grey Wig
  o Horned glasses
  o Earrings
  o Bracelet
  o Necklace
  o Ears on headband
  o Hose
  o Black pumps
  o Stout Suit
  o Bra
  o Green Wedding ring
  o Green and black dress with jacket attached

B. Mr. Gorf
  o Brown Wig
  o Ears on headband
  o Green Suit Pants
  o Green Suit Jacket
  o Green Suit Vest
  o White Dress Shirt
  o Green and Black Tie
  o Brown dress Shoes
  o Brown Socks

C. Mrs. Valoosh
  o Black Wig With Hairpiece
  o Hose
  o Ruffle bum
  o Purple Dress
  o Black Tail With Trim
  o Green Pumps
  o Black Jacket with Ruffle Sleeves

D. Sammy
  o 5 Raincoats
  o Rainboots
  o Black Morphe Suit
E. Mr. Pickelle
   o Yellow Sweater Vest With Green Argyle
   o Round glasses
   o Green Suit Pants
   o White Dress Shirt
   o Floral Bow Tie
   o Brown Shoes
   o Brown Socks
Lainey Woo

A. Mrs. Jewells
   - Black coat
   - Blue Dress With Space Motif
   - Yellow and orange petticoat
   - Booty shorts
   - Yellow Shoes With Stars
   - Bra
   - Hose
   - Wedding ring
   - Pearl necklace
   - Rocket ship hair piece
   - House earrings
Scotty Fetcher

A. Louis
   o A-shirt
   o Gold and Maroon Varsity Jacket
   o White t-shirt
   o Blue Jeans
   o White Tube Socks
   o Black Converse
   o Whistle
Anna Bodily

A. Leslie
   - Red Wig With Snakes
   - Yellow T-shirt
   - Blue and Light Blue Overalls
   - Orange and Red Socks
   - Purple Converse
Dane Braddy

A. Myron
   - A-shirt
   - Blue Polo
   - Rainbow hat
   - Yellow Shorts
   - Purple and Red Socks
   - Orange Converse
Bryson LaBar

A. Dameon
   o A-shirt
   o Purple T-shirt
   o Orange and White striped shirt
   o Blue Cargo Shorts
   o Belt
   o Gold and Maroon Socks
   o Yellow Converse
Kenya Thompson

A. Rondi
   o White Blouse
   o Purple ribbon
   o Yellow Jumper
   o Blue and Light Blue Socks
   o Garter x 2
   o Booty shorts
   o Pink Converse
   o yellow Hairbow
Morgan Huffman

A. Bebe
  o Blonde Wig
  o Purple and White Striped Shirt
  o Pink Jumper
  o Orange and Yellow Socks
  o Booty shorts
  o Blue converse
  o Pink headband
Appendix:


Thaler, Mike, and Jared D. Lee. The Teacher From the Black Lagoon. New York, N.Y.: Scholastic, 20081989. Print.
Light Up the Sky

Written by Moss Hart

Directed by Leslie Brott

November 30, December 1, 5-8, 2018

Caine Lyric Theatre, Logan, Utah

Light up the sky was originally produced in New York City at the Royale Theatre November 18, 1948 and ran until May 21, 1949. I presented my designs for this production at the Kennedy Center American College Theatre Festival Region VIII 2019 and received second place in the costume design competition.
Design Concept

*Light Up the Sky* is set in Boston in the year 1948 and tells the story of the opening of a new play written by Playwright Peter Sloan and features a wide range of personalities that show all the different types of theatre people it takes to create a piece of art on the stage. At first glance this show doesn’t show too much substance, but the more you get to know the characters the more you start to see the underlying dynamic that Moss Hart has created. For example, when people first see or read the play they see the main character of the show being the actress, Irene Livingston, and think that the show is centered around her development. I see the story from a completely different angle. I believe that this play tells the story of Peter Sloan, truckdriver turned playwright, and his progression into the world of show business all the while being surrounded by individuals who are in a different social class and mindset than his own.

My design for this show made sure to give all the higher-class characters the finest in fashion that I could possibly find. In order to do that I started looking to catalogues and runway images of the time with my primary source being Christian Dior’s new line of exaggerated silhouette in 1948, as seen in fig. 2.1 and Charles Jacobs Fig. 2.1— Research: Dior Painting
in fig. 2.2. I pulled from this new body shape and applied it into both the day and evening wear for the ladies giving them a very luxe and opulent appearance.

This also brought up the fact that ladie’s underwear of the time was very complex and required several different layers in order to enforce a certain posture that was held at all times to give women a sort of grace and ladylike manner. All of the women in this show were appropriately attired with bullet bras, girdles, thigh high seamed stockings, and waist cinchers. Additionally they would add or remove petticoats as needed to give their gowns shape and form.

In designing this show I also wanted to play with different fabric types in order to create interest. Most of the fabrics used by Dior at this time were solid in color, which in a theatrical setting does not create much interest on stage. To combat this I wanted to make sure that the fabrics I chose each had their own form of texture so that these solid colored gowns and outfits would be flattering and rich in their own way.

Menswear of the time was very specific and hadn’t really seen too much of a change since before World War II. I still wanted each individual to have their own special characteristics and I did this by pulling forward colors and patterns into their attire.
Nan Lowell (Rebecca Swan)

A ghost writer working under the employ of Irene Livingston, Miss Nan Lowell is a sensible woman who has been brought into the world of show business in order to write Mrs. Livingston’s autobiography. She is what seems to be a complete outsider in this world with the exception of her hidden passion for the theatre that is uncovered when she talks with playwright Owen Turner and reveals that she used to perform when she was in college. Now, however, she has found her chosen career path and while she is comfortable in her position, she doesn’t quite fit in with the rest of the group.

Day Wear

The show opens with Miss Lowell sitting at a desk typing on a typewriter the day of the play opening. She was dressed in her day wear while doing her work. This included a smart grey wool skirt with kick pleat, a long sleeved Peter Pan collared blouse, a brown and tan fair isle sweater vest, brown tie, and brown Oxford pumps. The actor also wore an auburn lace front wig that was curled and pulled into a style resembling victory rolls that were separated with a middle part and ended on the side of the head. I felt that this was a very understated outfit compared to the rest of the women in the play and helped to set Miss Lowell apart while looking practical for her time at work. (Fig. 2.3)
Evening wear

For the latter half of the play Miss Lowell is in her evening attire to attend the play and then stays in this look until the end of the show. She spends the night out with Owen Turner and Peter Sloan at a diner and does not return to her room to change. Since she remains in this look for a majority of the play, I wanted to make sure that she had her own sense of luxury without over stepping into a higher-class wardrobe. She is seen in a dark blue evening dress with a fitted bodice that flares out into a mid-calf hem. This dress was one that we already had in stock that was then altered to fit the actor and hemmed to correct the areas where the bias-cut skirt had settled. The dress itself was made from burnout velvet with a lighter underlayer of light green dupioni underneath. The pattern in the burnout helped to give this dress a juxtaposition of class as opposed to the solid colored evening gowns that were given to the higher-class women while at the same time giving her a glamorous appearance.

To complete this look we made a black three quarter-length sleeve bolero with velvet cuffs to cover her shoulders and make the outfit more period appropriate. She also wore some black open toe pumps that matched with the bolero. Her hair remained the same as the first act and a small barrette in the shape of a butterfly was added to give the style a little bit of sparkle and interest. The actor also came in the door with a brown fur stole and small pink clutch which were both removed upon entry. (Plate 2.1 and Fig. 2.4)
Fig. 2.3 – Production Shot: Nan Lowell - Day (McAllister)
Plate 2.1 – Nan Lowell - Evening
Fig. 2.4 – Production Shot: Nan Lowell - Evening (McAllister)
Frances Black (Rachel Hodge)

A figure skater turned business woman, Frances Black is a loud and in charge personality that demands to be paid attention to. The director really wanted this character to be extremely done up and have heavy emphasis on her figure. She only dresses in the finest of items and is always wearing the nicest jewelry and accessories. Most of this character’s design came straight from the issues I found of *Vogue* in 1948-49 giving heavy emphasis on the high fashion aspect of the time and showing the social status of Frances and her husband Sydney Black.

**Day Wear**

When Frances makes her first appearance on stage, she has just come back from a lengthy shopping trip where she has purchased a wide range of finery including a new fox cape, a very large size topaz ring, and many other bags worth of goodies. I really wanted to show her in all her finery from the top of the show so that she has a jaw dropping entrance that only gets more spectacular as she removes layers. Just before the design process for this show began, we had been given a quite wonderful donation of a white fox coat that I thought was perfect for her character. This was worn over a day dress made from yellow linen that had lines of diagonal pleating running across the body of the actor to create interest in shape and form given that the dress itself was one solid color. She wore strappy pumps that originally came in blue and were dyed black to suit the outfit, a black and white patterned neckscarf to
offset the neckline of the dress from the actor’s skin tone, and black winter gloves. The actor also wore a version of an updo in a curled blonde lace front wig featuring waves with an offset side part. The wig was topped with a black satin wide brimmed hat with a short crown similar to a Dior style hat that was trimmed in black velvet to give multiple textures to the piece. (Plate 2.2 and Fig. 2.5)

**Evening Wear**

Frances walks out after having changed her attire for the evening and is described as going out to a coronation and wearing all the diamonds in the world. This was a key descriptive factor in my mind for bringing out the opulence of the character while at the same time ensuring that she did not look tacky. In my research I found an image of a woman wrapped in a beautiful dress sitting in a chair and it spoke to me. Having the money to afford the excess fabric to drape around your shoulders and body in such a way while it hugged in the right places seemed luxurious and made me think of Frances.

I chose a beautiful aubergine taffeta that had a bit of weight and structure to it while at the same time had a small toothed nap giving the fabric many different colors to range between, some thought it was purple, some black, and some brown all while having a dull sheen to the entire fabric. This was constructed into a tight-fitting strapped bodice that flared out into an A-shape skirt that was almost the fullness of a circle skirt. The top featured a wide bias-cut piece that covered the shoulders and back
while creating natural folds in the fabric and giving texture. A brooch was added in the center front of the piece to create a type of accent. This was worn with a set of shiny black pumps, long white opera gloves, a pair of white foxes made into a stole, a large diamond necklace and earrings, and a tiara was placed in the wig. (Plate 2.3 and Fig. 2.6)

**Night Wear**

For the complete third act of the play Frances arrives at Stella and Irene’s room since the Shriners have been keeping the women up all night she then remains in the room throughout all of the shenanigans that take place throughout the night. For this look I wanted to give Frances a type of softness to her character all while keeping up her glamorous appearance.

I put her in a teal silk pajama set that was composed of a pair of capri style pants and a longer button up night shirt. Over this she wore a silk floral kimono that came from our stock. This outfit was worn with a set of pink, feathery, mule shoes. On her head was a type of hat that had been constructed from a buckram skull cap with blue burnout velvet wrapped into a cute bow with one roller of hair matching that of her wig that was worn in a previous scene. This was to mimic the way that women would wear scarves over the rollers in their hair in order to set it for the next day. (Plate 2.4 and Fig. 2.7)
Plate 2.2 – Frances Black - Day
Fig. 2.5 – Production Shot: Frances Black- Day (McAllister)
Plate 2.3 – Frances Black - Evening
Fig. 2.6 – Production Shot: Frances Black – Evening (McAllister)
Fig. 2.7 – Production Shot: Frances Black - Night (McAllister)
Stella Livingston (Madison Archibald)

Stella is the mother of the famous actor, Irene Livingston, and she controls the business side of the acting profession for her daughter, keeping control of her assets and trust fund to ensure not only Irene’s financial well-being, but also her own. This is not to say that Stella doesn’t enjoy her share of finery, she just makes sure to keep tabs on more of Irene’s effects and jewelry that she may not want any more.

Day Wear

Since the family does have quite a bit of money and status due to Irene’s success, Stella has a sensible yet still over the top sense of style. This is seen in her entrance and carried on throughout the play. Stella enters the room in a brown fur coat which is removed on entry to reveal a brown and blue houndstooth two-piece suit with angular cuts to better accentuate the actor’s figure. There were also pinkish-maroon accents added to the cuffs, lapels, and buttons of the suit jacket as well as in the kick pleat of the fitted skirt.

This outfit was worn with some detailed navy-blue pumps, black gloves, and rings. There was also an abstract hat that resembled the angular cuts in the rest of the suit and was made from the same fabric. This sat atop a dirty blonde lace front wig that was set in curls and pulled into an updo with a bun that formed at the base of the actor’s neck. (Plate 2.5 and Fig. 2.8)
Evening wear

In order to keep her appearance as relevant and as flattering as possible I used a combination of period Dior styling with cuts that I know to be flattering on plus size figures. In doing this I felt that I was able to give the actor an enhanced shape as well as use the fabric I chose to its full potential. I decided to combine a surplus wrap dress with a high neck stiff collar and wide lapels with a long and full A-line ballgown cinching in the waist and flaring out just above the hips to make the waist appear as small as possible. There was also a knot type bow that sat at the waist of the dress with a brooch to add sparkle and draw attention down to the bottom of the dress.

The fabric for this garment was a two color green to blue dupioni with very little bumps that created a color-changing effect that ranged from dark blue to a metallic green and sometimes gold. I felt that this gave this particular dress a level of interest based on the curves and shape of the dress as well as looking simple and elegant for the occasion. This was worn with the same wig as the day wear with an added hair pin for sparkle. There were also black strappy pumps, long white opera gloves, a brown fur stole, and a necklace and earrings to match. (Plate 2.6 and Fig. 2.9)

Night Wear

For the third act Stella is seen in her room as the night unfolds and all of the characters come together. I wanted to retain Stella’s high status in this scene and I did so in ensuring that her layers demanded attention even though they were a form of
pajamas. Her base layer was a two piece pajama set made from gold satin fabric with high waisted flare legged pants and a simple collared button up. This was worn with a burnout velvet robe dyed to have a multicolor melting effect that I borrowed from the Utah Festival Opera stock. She also wore simple black flats that gave her stability for her fast movements during this act of the play. The look was topped off with a secondary dirty-blonde lace front wig that was curled and left down with a simple hair scarf in place to keep the hair from getting into the actor’s face. (Plate 2.7 and Fig. 2.10)
Plate 2.5 – Stella Livingston - Day
Fig. 2.8 – Production Shot: Stella Livingston - Day (McAllister)
Plate 2.6 – Stella Livingston – Evening
Fig. 2.9 – Production Shot: Stella Livingston - Evening (McAllister)
Plate 2.7 – Stella Livingston - Night
Fig. 2.10 – Production Shot: Stella Livingston - Night (McAllister)
Irene Livingston (Mollee Barse)

A diva by every sense of the word and a character that chews the scenery only to spit it out and chew it again, Irene Livingston is one of the most over the top characters that I have ever experienced in a play. I wanted to communicate this character in the most cliché and yet romantic way in which Hollywood actresses from the time were seen, in a glamorous and lustrous way.

Night Wear

Upon her entry about halfway through act one of the show Irene has just recovered from a massage and is undergoing a hysterical fit from the nightmarish dream that occurred during the nap she ended up taking. With such an entrance, I wanted to make sure the grand appearance in her clothing matched that. She appeared onstage in a blush pink slip with lace trim that was covered by a cascading maroon feathered chiffon robe with a satin ribbon tie at the waist. The sleeves of the dress were also long and feathered around the hem of the sleeve. I felt like the saturated maroon color demanded the audience’s attention when it was onstage and was only complemented by the amount of feathers that gave her a sense of increased movement. Instead of a wig this outfit was accompanied by a blush pink turban like headwrap to conceal the curls that she was prepping for the nights events and was finished off with black mule shoes. (Plate 2.8 and Fig. 2.11)
Evening wear

For her evening attire I knew that Irene had to be set apart from the rest of the cast on stage. This was the opening night of her starring role and she was not about to let anyone in this party forget that. My first instinct was to put her in a lighter dress than all the other gowns onstage, however, with the set to be painted in a lighter color scheme, I needed to make sure that there wasn’t going to be a competition to see her against the set. My second choice in color was to go for the exact opposite of my initial thoughts and place Irene in a solid black satin gown so that she was darker than all the rest and stood out from all of them in a completely different way. This worked out extremely well in that not only did it give her the jaw dropping entrance and presence that I had hoped but also contrasted the actor’s skin tone and gave her a sense of elegance and grace that I could have only hoped for.

The gown’s original design was based on a Charles James gown shown in the 1948 issue of Vogue and was altered to suit this particular show with a fitted bodice and a draping shoulder swag that continued onto the back of the dress and was embellished with a golden brooch on the shoulder. The actor also wore a dark brown lace front wig that had a low side bun with curls and a hair pin to add sparkle to the richness of the hair. She also wore long white opera gloves and the glass pearls that were intended to be Elenora Duse’s necklace. (Plate 2.9 and Fig. 2.12)
Plate 2.8 – Irene Livingston - Night
Fig. 2.11 – Production Shot: Irene Livingston - Night (McAllister)
Plate 2.9 – Irene Livingston - Evening
Fig. 2.12 – Production Shot: Irene Livingston - Evening (McAllister)
Carleton Fitzgerald (Cameron Neeley)

Mentioned in the stage directions as someone who “pervades” the room rather than simply entering it, Carleton Fitzgerald is a strong and overwhelming presence in this play. As the director of the soon to open production that is no surprise since the play is said to be bizarre and off-putting with only the playwright and Fitzgerald himself understanding it to the point of bringing emotion forth every time he watches it.

Day wear

Carleton is the second individual to appear onstage thus interrupting the work of Miss Lowell with his loud and demanding behavior. In order to keep up with such an extreme personality I really wanted to make sure that even though he may be in a men’s suit which didn’t vary too much for the time that he at least had a little bit of character on his own. I pulled the double-breasted three-piece suit we used for his day wear from stock due to its very rich and striking color of blue and accessorized it with a colorful tie, bright colored pocket square, and period dress shoes. (Fig. 2.13)

Evening Wear

The men’s evening wear in this play didn’t vary a lot as they were all going out to a formal event. With that being said, even though most of them were in the same
outfit, I still wanted to find small things that could be added to each of them to give all of the men their own uniqueness.

Carleton had his own sense of individuality in that he was, like in everything else that related to him, extremely over the top. He had a full-size top hat with stiff curled brim, pince nez eye glasses that were briefly worn, and a floor length cape with two colored blue and gold taffeta lining and a fur collar around the inside edges. All of these things were worn ontop of a traditional black tailcoat and tux pants with white waistcoat, bow tie, tux shirt, and white men’s gloves. (Plate 2.10 and Fig. 2.14)

Night wear

For his pajamas I wanted to make sure that he still seemed overdramatic even in a pajama set. I ordered in a blue striped cotton pajama set that was worn with a blue and gold Chinese brocade housecoat with golden belt and a set of brown men’s loafers. All of these styles were worn with the actor’s natural hair parted deeply to the side and slicked down to have a nice manicured cut. (Fig 2.15)
Fig. 2.13 – Production Shot: Carleton Fitzgerald - Day (McAllister)
Plate 2.10 – Carleton Fitzgerald - Evening
Fig. 2.14 – Production Shot: Carleton Fitzgerald – Evening (McAllister)
Fig. 2.15 – Production Shot: Carleton Fitzgerald - Night (McAllister)
Owen Turner (Dane Braddy)

A professional playwright who has been in the business for quite some time, Owen Turner, is a positive influence on the play who knows the reality of show business and the people that come together to create the works that we see on stage. He tries to defend these outrageous personalities when they all combust after being in the same space together for so long, and provide a source of reason for Peter to grasp onto when he feels like his dreams are coming to a dead end.

Day Wear

On his first entrance to the stage, Owen has a long conversation with his newfound fan, Miss Lowell, and tells her that he was invited over from his room in the hotel to have an opening night drink with the whole crew. That being said, I didn’t want him to look as though he had been out for the day, but instead a comfortable type of casual that one would have when working in their room or simply enjoying time with friends. I found a charming camel colored sweater vest that was worn with his dark blue dress pants, dress shirt, brown shoes, and brown tie. (Fig. 2.16)

Evening Wear

Owen’s evening wear was the typical dress tails and white waistcoat, shirt, bow tie, and gloves. This was worn with a camel colored coat and brown fedora that was removed on entry. (Fig. 2.17)
Plate 2.11 – Owen Turner - Day
Fig. 2.16 – Production Shot: Owen Turner - Day (McAllister)
Fig. 2.17 – Production Shot: Owen Turner - Evening (McAllister)
Peter Sloan (Cameron Eastland)

Truckdriver turned playwright, Peter Sloan is a quiet individual with little hope for the future except for the fact that this group of people that he has surrounded himself with believed in his work enough to produce the play that he wrote in between his shifts of driving. This deep rooted lack of confidence is ripped away when he has to stand up and defend himself against the frantic producers of the production in order to hold his own and he then grows into a proud artist by the end of the show.

**Day Wear**

Upon his entry in the first act of the play, it is made obvious that Peter doesn’t quite fit in with the rest of the individuals that occupy this story. Even though he is wearing one of his nicer suits, it isn’t quite the caliber of menswear that the other men in the show possess. I chose to put him in a two-piece suit made from light grey wool with a red patterned tie and brown dress shoes. This can be seen in Fig. 2.18.

**Evening Wear**

As this play is his first real occasion for a nice suit, I decided that Peter would not own a set of tails and would instead wear his nicest dark colored suit. The suit that I pulled for him was a dark blue-grey color and was worn with a nice dress shirt, dark patterned tie, and black dress shoes. The actor’s hair was kept in a deep side part and slicked to the sides to keep it uniform. (Fig. 2.19)
Fig. 2.18 – Production Shot: Peter Sloan - Day (McAllister)
Fig. 2.19 – Production Shot: Peter Sloan – Evening (McAllister)
Sydney Black (Hayden Sproul)

A wealthy investor turned art entrepreneur, Sydney Black is a savvy businessman who has latched his hooks into the world of the arts in order to make a different type of profit than what he is used to. He is consistently harping on the profit until the show has proven itself to be very well received by the critics in the papers that are read at the end of the play.

**Day Wear**

Even with his money Sydney is still a sensible man who makes wise purchases and invests in things like pieces of wall art rather than clothing. That is not to say however, that he does not dress extremely well. He is just a slight bit more reserved in his appearance than his wife. I found this double-breasted pinstripe navy suit and it felt to me like it exuded money, but in restraint. He wore this with a plain dress shirt, a red patterned tie, and black dress shoes. His look was completed with a black dress coat and black fedora that was removed on entry to reveal a slick hairstyle with a bit of a bump for definition towards the front. (Fig. 2.20)

**Evening Wear**

Just like the rest of the theatre going officials Mr. Black wears a tailcoat, tux pants, white tux shirt, bow tie, and gloves. He also wore a shorter top hat with a dark grey dress coat that were removed upon his entry and worn again just before he left the hotel for a brief walk. (Fig. 2.21)
Night Wear

Since Sydney and Frances are staying in the same hotel as Irene and Stella, when Frances calls him in to talk with Mr. Gallegher he enters in his pajamas which consist of a black pinstripe pajama set with a dark blue smoking jacket, and a light colored silk ascot. (Fig. 2.22)
Fig. 2.20 – Production Shot: Sydney Black - Day (McAllister)
Fig. 2.21 – Production Shot: Sydney Black – Evening (McAllister)
Fig. 2.22 – Production Shot: Sydney Black - Night (McAllister)
Tyler Rayburn (Mitch Shira)

The third husband of Mrs. Irene Livingston, Tyler Rayburn is a very shallow character intended to be the comic relief of the show in times where it feels as though the other characters are taking themselves too seriously.

Day Wear

Tyler is regarded as more of a mundane character, and I wanted to dress him in a way that was very understated, but still showed that he had quite a bit of money. I borrowed Nancy Hills’ dark brown pinstripe double-breasted suit and paired this with dark brown dress shoes, a dark grey coat, black fedora, and a camel colored scarf. The actor kept a deep side part with slicked sides. (Fig. 2.23)

Evening Wear

Irene tells Tyler not to go to the opening night and instead he goes to see a production of Oklahoma. I really wanted him to stand out amongst all the men in tails, so I put him in a less formal double-breasted dinner jacket and black bow tie. (Fig. 2.24)

Night Wear

Slightly understated than the rest I put Tyler in a maroon striped pajama set with a maroon and gold striped robe and brown slip-on house shoes to match. (Fig. 2.25)
Fig. 2.23 – Production Shot: Tyler Rayburn - Day (McAllister)
Fig. 2.24 – Production Shot: Tyler Rayburn – Evening (McAllister)
Fig. 2.25 – Production Shot: Tyler Rayburn - Night (McAllister)
Shriners (Jake Hansen, Porter Lance, and Travis Charron)

The Shriner Convention is in town at the same time as the play’s opening and they aren’t quiet about it in the least. Barging into the room multiple times throughout the night they enter and exit bouncing around and causing a ruckus that Stella is left to clean up. Since they have such fun and exciting role, I wanted to ensure that they were also quirky and fun to look at with many different patterns and colors all on the same person. The fez hats that were worn by all the Shriners represented the different locations that were talked about in the offstage shouting that occurred throughout the show. (Fig. 2.26)

William H. Gallegher (Noah Gentry)

Star struck by coming into the room of Irene Livingston, William H. Gallegher is a patron of the arts who owns many factories although his first love was the theatre. He is a quirky character and is a member of the Shriner Convention that is in town. He also wears the Shriner cummerbund with a bejeweled version of the insignia on it. (Fig. 2.27)
Fig. 2.26 – Production Shot: Shriners (McAllister)
Fig. 2.27 – Production Shot: William H. Gallegher (McAllister)
Sven (Travis Charron)

When Mrs. Livingston is having her massage, all the other characters comment on her absence, but none of them expect to see the masseuse walk out, especially not in as tight clothing as this one has. Sven walks out for a brief moment, says good evening to all those who are ogling him, then walks out of the room without any other words. The director insisted that this character be eye catching and that I make sure to tailor to this actor’s enhanced physique. I did this by pulling a very small shirt that we then cuffed the sleeves of as well as some very white and tight higher waisted pants to give this character a James Dean type appearance. (Fig 2.28)

Plain Clothes Cop (Travis Charron)

The same actor also played the cop that was an escort to Peter Sloan when Sydney Black called in a favor. I really wanted this character to resemble a member of the old school mafia with a down turned fedora, a darker colored suit, and a long overcoat. All of these things I was able to find in our stock in order to pull of the look for this shady character. (Fig 2.29)
Fig. 2.28 – Production Shot: Sven Backstage (McAllister)
Fig. 2.29 – Production Shot: Plain Clothes Cop (McAllister)
Final Thoughts/Personal Assessment

I felt that this show was successful in the design that I attempted and for the most part was very well executed. I did make some choices that I did not think were the best in that my fabric choices may have not always been the wisest choices for the garments we constructed, however the seamstresses that we had working on the builds for this show were very skilled.

My team and I also had the advantage of time for this show which was key our success in that we were missing a shop manager for two weeks of the month and a half build time I was allotted. Were this to have had the typical build time of one month and be missing a shop manager, I doubt this production would have been ready to mount on time.

From start to finish in design process I had about nine months of time from March 2018 and initial talks with the director through until show open at the end of November. I had communication with the director electronically as she was off site on sabbatical until September of 2018. This was a challenge for me in that I hadn’t had too much experience with directors not being readily available to meet with, however it did teach me a lot about coordination in order to make the meetings I had with her possible.
Fig. 2.30 – Production Shot: Group Toasting (McAllister)
Fig. 2.31 – Production Shot: Group arguing (McAllister)
Fig. 2.32 – Production Shot: Shriners causing a ruckus (McAllister)
Fig. 2.33 – Production Shot: Frances and Stella angry on couch (McAllister)
Light Up the Sky Costume Paperwork Packet

Composed by Sara Shouse

With assistance from: Kallie Andersen
Madison Archibald

Stella Livingston

General

- Corset
- Bra
- Nude hose
- Girdle

Act 1 - Day Outfit

- Brown and pink suit Jacket
- Brown and pink suit Skirt
- Brown and pink suit hat
- Black gloves
- Navy blue heels
- Brown Fur Coat
- Brown Handbag
- Wedding ring
- Updo wig
- Small gold earrings

Act 1/2 – Evening Outfit

- Black Heels
- Petticoat
- Green dress
- White Long Gloves
- Brown fur stole
- Wedding ring
- Gold Necklace
- Gold Earrings
- Updo wig

Act 3 – Pajama Outfit

- Gold Pajama top
- Gold Pajama Pants
- Rainbow robe
- Black Flats
- Wig with headscarf
Stella Livingston

- Enter Pg. 11
  - Brown Fur coat, Hat, Purple gloves, Wig 1, brown suit
    - Removes coat and gloves on entry. (Hat stays on always)
    - Grabs coat and gloves on exit Pg. 14
- Enter Pg. 22
  - Green dress, Wig 1, Opera gloves
    - Holds opera gloves in hands instead of wearing
    - Stays same until exit Pg. 26
- Enter Pg. 27
  - Same as above with gloves on and bracelets, fur cape
    - Remove cape on entry
    - Remove gloves and accessories when playing cards
    - Grab gloves and ect. When exiting pg. 40
- Enter Pg. 44
  - Pajamas, Robe, wig 2 with scarf
    - Stays same until exit Pg. 45
- Enter Pg. 46
  - Same as above
    - Exit Pg. 61
- Enter Pg. 64
  - Same as above
    - Exit end of act Pg. 64
Mollee Barsee
Irene Livingston

General
- Corset
- Bra
- Nude hose
- Girdle

Act 1 - Robe
- Maroon Robe with Feathers
- Champagne Slip
- Turban
- Black mule heels
- Wedding ring set

Act 1/2 – Evening Outfit
- Black Heels
- Petticoat
- Black dress
- White Long Gloves
- White fur stole
- Wedding ring
- Large Opal Ring
- Gold Pearl Earrings
- Gold Pearl Necklace (Duse’s Necklace)
- Gold Pearl Bracelet
- Long Brown wig
- Black Clutch

Act 3 – Robe again
Irene Livingston

- Enter Pg. 18
  - Robe, Slip, Head Wrap
    - Keeps all on until end of act Pg. 26
- Enter Pg. 34
  - Cape, Gloves, Wig 1
    - Removes cape on “Excuse me” (Sydney)
    - Exit Pg. 39
- Enter Pg. 44
  - Robe, Slip, Head Wrap
    - Exit pg. 45
- Enter Pg. 54
  - Same as above
    - Exit at end of act Pg. 64
Rachel Hodge

Frances Black

General
- Corset
- Bra
- Nude hose
- Girdle

Act 1 - Day Outfit
- Yellow Pleated Dress
- White Fur Coat
- Black gloves
- Black heels
- Black Hat
- Black Handbag
- Wedding ring
- Topaz Ring
- Updo wig
- Small gold earrings

Act 1/2 – Evening Outfit
- Black Heels
- Petticoat
- Burgundy dress
- White Long Gloves
- Long White Foxes
- Wedding ring
- Silver Diamond Necklace
- Silver diamond Earrings
- Silver diamond Bracelet
- Down wig with Tiara
- Mt. Fuji Clutch

Act 3 – Pajama Outfit
- Teal Pajama top
- Teal Pajama Pants
- Floral Kimono
- Pink Mule heels
- Turban with Bangs

Frances Black
• Enter Pg. 7
  o White fur coat, Black hat, Black gloves, yellow dress
    ▪ Remove gloves and coat upon dropping off packages (hat always stays on)
    ▪ Wig 1
    ▪ Takes items off stage when exiting on Pg. 8

• Enter Pg. 21
  o Foxes, Opera gloves
    ▪ Walk on holding gloves with long foxes draped on shoulders
    ▪ Wig 2
    ▪ Keep on until exit Pg. 26

• Enter Pg. 27
  o Cape, Foxes, clutch, and Opera gloves
    ▪ Remove cape and clutch on enter and keep foxes.
    ▪ Remove gloves and bracelets over when playing cards
    ▪ Keep the rest on until exit Pg. 40 (Grabbing discarded items on exit)

• Enter Pg. 47
  o Pajamas, robe, Headwrap with bangs
    ▪ Keep all on until exit Pg. 61

• Enter Pg. 64
  ▪ Same as last
  ▪ Exit Pg. 64
Becca Swan
Nan Lowell

General
- Corset
- Bra
- Nude hose
- Girdle

Act 1- Day Outfit
- Grey wool Skirt
- Cream blouse
- Brown and black tie
- Brown Sweater Vest
- Brown heels
- Updo wig
- Small silver earrings

Act 1/2 – Evening Outfit
- Black Heels
- Petticoat
- Underwire bra
- Blue velvet dress
- Black Balero
- White Long Gloves
- Brown fur stole
- Silver Necklace
- Silver Earrings
- Pink and cream clutch
- Updo wig
Nan Lowell

- Enter Pg. 1 at show open
  - Suit and sweater vest
    - Wig 1
    - Same until exit Pg. 26
- Enter Pg. 41
  - Gloves, Fur cape, clutch.
    - Goes to chair and leaves fur and clutch
    - Grabs furs and clutch on exit Pg. 43
- Enter Pg. 58
  - Same as above
    - Removes fur on entry
    - Stays the same until end of act Pg. 64
Dane Braddy

Owen Turner

General

• A-Tank

Act 1 - Day Outfit

• Brown Socks
• Blue Suit pants with suspenders
• White pinstripe shirt
• Brown sweater vest
• Brown circle tie

Act 2 – Evening Outfit

• Black socks
• Black tux shoes
• Black tux pants with suspenders
• White tux shirt
• White tux vest
• Black tail coat
• White bow tie
• White pocket square
• White gloves
• Camel coat with scarf
• Brown Fedora

Act 3 – Same as Act 2
Owen Turner

- Enter Pg. 8
  - Dress pants, Sweater
    - Stays same until exit Pg. 26
- Enter Pg. 41
  - Fedora, coat w/ scarf, white gloves
    - Removes all but gloves to reveal tails
    - Puts on all before exit Pg. 44
- Enter Pg. 58
  - Same as before
    - Removes all but gloves on entry

Grabs and carries out on exit Pg. 61
Travis Charron

General

- A-Tank

Sven

- Brown socks
- White canvas Pants
- White T-shirt
- Brown leather Jacket (Preset on stage)
- Brown dress shoes

Shriner

- Grey dress pants with suspenders
- Blue sports coat
- White and grey striped dress shirt
- Fez
- Blue and red striped tie
- Brown socks
- Brown dress shoes

A plain clothes cop

- Grey suit pants with suspenders
- Grey suit Jacket
- Grey striped shirt
- Black Dress shoes
- Blue and red striped tie
- Black leather gloves
- Black fedora
- Long Grey coat
Travis

Sven

- Enter Pg. 18
  - White outfit, Coat/scarf pre-set at top of show
    - Grabs coat/scarf and throws over bag arm on exit Pg. 18

Shriner

- Enter Pg. 41
  - Grey pants, Blue Jacket, Fez, Shriner tie, brown shoes
    - Exit Pg. 41
- Enter Pg. 44
  - Same as above
    - Exit Pg. 44

Plain Clothes cop

- Enter Pg. 61
  - Grey suit, Black gloves, Black Fedora, Black Coat, Black shoes
    - Keeps all on until exit Pg. 61
Noah Gentry

William H. Gallegher

General

• A-Tank

Reg. Shriner

• Maroon and blue tie
• White striped dress shirt
• Dark blue suit jacket
• Grey Dress pants with suspenders
• Dress shoes
• Black socks

William Gallegher

• Add cumberbund
William H. Gallegher

- Enter Pg. 41
  - Full costume
    - Exit Pg. 41
- Enter Pg. 44
  - Same as above
    - Exit Pg. 44
- Enter Pg. 50
  - Same as above
    - Exits Pg. 55
Cameron Eastland

Peter Sloan

General

- A-Tank

Act 1- Day Outfit

- Brown dress socks
- Brown dress shoes
- Light grey suit pants
- Light grey suit Jacket
- White dress shirt
- Brown watch
- Red rectangle shapes tie

Act 2 – Evening Outfit

- Blue 8 point cap
- White dress shirt
- Dark blue Vest
- Dark blue Pants with suspenders
- Dark blue jacket
- Brown fur lined jacket
- Black dress shoes
- Black socks
- Blue and tan striped tie
- Black leather gloves
Peter Sloan

- Enter Pg. 13
  - Grey suit
    - Stays same until exit Pg. 26

- Enter Pg. 34
  - Sherpa Jacket, gloves, dark cap, dark blue suit
    - Walks in holding cap in hands
    - Removes items on entry
    - Grabs all on exit and walks out carrying them on Pg. 44

- Enter Pg. 61
  - Light cap, all other items the same.
    - Removes hat and gloves first, then removes jacket throughout progression.
    - Remains this way until end of act Pg. 64
Jake Hansen
Shriner

General
- A-Tank

Shriner
- Brown socks
- Brown Colorful pants with suspenders
- Brown colorful vest
- White striped button up shirt
- Brown colorful jacket
- Maroon dress shoes
- Maroon striped tie
- Fez
Shriner (Jake)

- Enter Pg. 41
  - Full costume
    - Exit Pg. 41
- Enter Pg. 44
  - Same as above

Exit Pg. 44
Porter Lance
Shriner

General

• A-Tank

Shriner

• White and blue striped dress shirt
• Brown and blue Jacket
• Grey striped pants with suspenders
• Black Dress Socks
• Dress Shoes
• Blue and red striped tie
• Fez
Shriner/Max (Porter)

- Enter Pg. 41
  - Full costume
    - Exit Pg. 41
- Enter Pg. 44
  - Same as above

Exit Pg. 44
Cameron Neeley

Carleton Fitzgerald

General

- A-Tank

Act 1 - Day Outfit

- White Dress Shirt
- Black Socks
- Black Dress Shoes
- Blue suit pants with suspenders
- Blue suit vest
- Blue suit jacket
- Ring
- Blue and pink tie
- Pink pocket square
- Grey overcoat with white scarf
- Black Leather gloves

Act 1/2 – Evening Outfit

- White Bow Tie
- Black Tux Jacket
- Black Sock
- Black tux shoes
- White gloves
- White tux vest
- White tux shirt
- Tail coat
- White pocket square
- Cape
- Top hat
- Pince Nez

Act 3 – Pajama Outfit

- Blue striped pajama Top
- Blue striped pajama pants
- Blue robe
- House shoes
Carleton Fitzgerald

- **Enters Pg 5**
  - Fedora, Overcoat, Leather gloves, Scarf, Blue suit
    - Removes hat, gloves, and coat upon entry
    - Grabs all upon exit Pg. 7
- **Enters Pg. 22**
  - Tailcoat, Cape, Top Hat, White Gloves, Cane
    - Places cane away on entry, removes and hangs cape on entry.
    - Removes top hat and holds on “A little peasant necklace”. Then places hat down.
    - Exit Pg. 26
    - Remove all from stage to put back on before next act.
- **Enters Pg. 33**
  - Same as above
    - Removes all on entry, except for gloves which stay on.
    - Puts on cape and hat prior to exit grabbing cane on Pg. 39
- **Enters Pg. 55**
  - Pajamas, Robe, House Shoes
    - Same until end of act Pg. 64
Hayden Sproul

Sidney Black

General

- A-tank

Act 1- Day Outfit

- Black leather gloves
- Blue pinstripe suit pants with suspenders
- Blue pinstripe suit jacket
- White dress Shirt
- Black socks
- Black dress shoes
- Blue overcoat
- Black Fedora

Act 1/2 – Evening Outfit

- White bow tie
- White gloves
- White tux vest
- Black tux pants
- Black tailcoat
- White tux shirt
- Black socks
- Black tux shoes
- Grey overcoat
- Black Top Hat

Act 3 – Pajama Outfit

- Cream Neckwrap
- Red Smoking Jacket
- Black Pajamas
- House Shoes
Sidney Black

- **Enter Pg. 15**
  - Blue Dress coat, Burgundy Fedora, Black Leather Gloves, Dark Scarf, Blue Suit
    - Removes coat, hat and gloves around “Go right ahead...(Pg. 16)
    - Hangs up jacket and hat.
    - Exits end of act pg. 26
    - Remove coat from stage before next act.

- **Enter Pg. 31/32**
  - Grey coat, Top Hat, Light Scarf, White Gloves, Tails
    - Removes coat/scarf, and hat on entry
    - Grabs coat/scarf, hat and carries out on exit Pg. 40

- **Enter Pg. 44**
  - Same as above, slightly undone, holding hat
    - Keeps on until end of act Pg. 45

- **Enter Pg. 52**
  - Pajamas, Smoking Jacket, House Shoes, Neckwrap
    - Stays same until end of act Pg 64.
Mitch Shira

Tyler Rayburn

General

- A-Tank

Act 1 - Day Outfit

- Brown Shoes
- Brown Socks
- Brown Scarf
- Brown socks
- Black leather gloves
- Grey overcoat
- Brown suit jacket
- Brown suit pants
- Dress shirt
- Brown Fedora

Act 1/2 – Evening Outfit

- Tux shirt
- Black tux pants
- Black tux jacket
- Black bow tie
- White pocket square
- Grey overcoat again
- Black Fedora

Act 3 – Pajama Outfit

- Red Robe
- Red striped pajama top
- Red striped pajama bottoms
- House shoes
Tyler Rayburn

- Enter Pg. 24
  - Brown Fedora, Leather gloves, Overcoat, Scarf
    - Removes all after placing bags down
    - Exits Pg. 26
- Enter Pg. 30
  - Overcoat, Black Fedora, gloves, Tux
    - Removes all on entry.
    - Exit Pg. 39
- Enter Pg. 44
  - Robe, PJs, House Shoes
    - Exit Pg. 45
- Enter Pg. 55
  - Enter in same as above
    - Exit pg. 61
Appendix:


Shockheaded Peter

Based on the children’s book The Struwwelpeter by Heinrich Hoffman

Adapted for the stage by Julian Crouch and Phelim McDermott

Music and Lyrics by The Tiger Lillies

Directed by Richie Call

March 1-2, 4-7, 2019

Caine Lyric Theatre, Logan, Utah

Commissioned by the West Yorkshire Playhouse in Leeds, UK and the Lyric Hammersmith Theatre in London, UK in the year 1998 Shockheaded Peter has gone on to have many revivals off of West End as well as off-Broadway. It has also won multiple awards such as the 2002 Laurence Olivier Award for Best Entertainment as well as many others and several nominations.
Design Concept

The story of *Shockheaded Peter* is based on the collection of children’s stories titled *Struwwelpeter* written and illustrated by Heinrich Hoffman. This play focuses on a set of cautionary tales meant for children while also telling another cautionary tale to parents. In meeting with the director, he told the group of designers what he thought the play meant to him and we all ran with this concept. However, as I spent more time with this show and working on the design for it I found my own type of connection or meaning. I think we all did. On the surface this show feels like it is about shock value and very superficial, but in developing a relationship with this show each person can start to learn a thing or two about themselves.

For me this show meant trying to keep appearances on the outside while not being able to accept things that were new or strange and instead of looking at yourself and analyzing how you can alter yourself to better understand or be accepting, we as a society would rather bury these new emotions that we deem different even when they may be the one thing that we have always hoped for. In the case of *Shockheaded Peter*, these new and different things they were burying just so happened to be their own child that they had hoped and searched for.

There is also a connection to be made from the over arching story to the smaller anecdotes that are told throughout the entire show. If we are willing to lie to
our children and tell them that all of these horrible things can happen to them, how much are we willing to lie to ourselves.

Each of these things were in my head when I was approaching the design for this show especially when I was looking to my research to know where to begin. I started thinking in terms of Victorian clothing as the only context given of any time or location in the play is the statement that the curtain opens on a Victorian drawing room. Looking into Victorian clothing I almost immediately decided that I didn’t want this to follow any type of mold or really follow any one set time period, instead I wanted to create a playful and fun type of fusion of many different periods.

This also presented the issue of color palette since I didn’t want to put all the characters in solid black, I then found in my research a very specific image that combined everything that I had been looking for while at the same time showing a very interesting field of color depth that had hardly any black to it, but instead showed very deep shades of many different colors that all came together to form a unified “dark”. (See Fig 3.1)

One aspect that was very interesting to me as a designer through this process was changing the silhouette of the actors. I wanted to discover new shapes through patterns and exaggerated clothing. Although this idea did not make it to the finalized design, it can be seen in my thumbnails included in Plate 3.1 and the basic concept can be seen in some of the patterns used for the Emcee character.
Fig. 3.1 – Research: Man and children with dark background
Plate 3.1 – Thumbnails
Emcee (Blake Brundy)

The Emcee character is the first and the last person you see on stage. He runs throughout the show playing various parts that propel the play along. I knew that if I had every other character in varying colors that I really wanted this particular character to be the only one in actual black colored clothing so that it was very obvious where he stood in juxtaposition to the other characters.

Base

I really wanted this character to be the most extravagant of all in the fact that he is the most expressive and demented of all the characters. I knew that he had multiple changes throughout the show so I needed his base costume to be very special in its own right. With him being the only character in obvious black clothing, I wanted to break the black up with textures and patterns so that even with one color on his body he still carried interest in each garment he wore.

Starting from the top of his look the actor wore a custom fronted long silver wig which matched the recess in his hairline and gave him a very dignified and yet creepy appearance. I specially designed makeup that was intended to replicate the feeling of German Expressionist art emphasizing the actor’s facial features as well as creating more expression on his face while combining the colors of the makeup that was worn by the rest of the cast (Plate 3.3 and Fig. 3.2). Throughout the show the actor removed
his makeup on stage and then proceeded to remove his wig revealing an interesting form of wig prep as well as his disheveled hair underneath which he finishes out the show in.

Moving further down, he featured a double breasted tailed vest with floral patterning and sequined tails that also featured oversized velvet lapels that were laid out over a spider web shaped collar covered in black organza covered in sequins to accentuate the points on the collar.

Under his vest he wore a pirate style blouse with an overexaggerated jabot and billowing sleeves with sequin accents on the cuffs. The actor also wore black dress pants that were painted to be their own form of pinstripes and these were tucked into calf high pointed winklepecker boots with custom coffin shaped buckles going all the way up the boot. (Plate 3.4 and Fig. 3.3)

Additional Parts

On top of his base costume the Emcee also started out with two other items that were taken away to reveal his base once the play reached a certain point and these were used to give the character an extra sense of theatricality. These included a black suede top hat with silver trim and a sequin hatband and bow; as well as a black velvet trench coat which was altered in shape to be pointed in four separate corners and trimmed in white cording and sequin roses. (Plate 3.2 and Fig 3.4)
**Tailor Man**

One of the many characters played by the Emcee, the tailor man featured another altered black velvet trench coat that was turned into a cutaway frock coat and painted to have its own form of pinstripes. His wig was then pulled back and secured into a black and white ribbon meant to give him an extra sense of sophistication. (Fig. 3.5)

**Agrippa**

Intended to be an ancient Roman king, not many people know the story of Agrippa, so when discussing him with the director, one of the key elements that the director mentioned to me was a pope hat. Having that in white wouldn’t really suit the aesthetic of the show, so I decided to combine the already skewed color scheme with the thought of using a miter hat that a bishop would wear and made it purple, red and black. I also accompanied this with a very full sash to act like the draping fabric of a chlamys. (Plate 3.5 and Fig. 3.6)

**Baby**
Towards the end of the show the trap door where the baby was buried flies open and a baby the size of a full grown man steps on stage which turns out to be the Emcee in a fleece suit that is roughly skin colored featuring a white diaper. I felt that this looked very old school and fit into the universe that we had thus far created.

(Fig.3.7)

Can Can Skirt

During the middle of “The Story of the Man Who Went Out Shooting”, there was a puppet theatre brought onstage that was then host to a background of the Emcee and two puppeteers doing a type of dance in these large circle skirts. When the skirts were lifted up they revealed a background of forest, trees, sky, and clouds. These were then moved about as the story went on and gave an interesting dynamic to the staging of the piece. (Plate 3.6 and Fig. 3.8)
Plate 3.2 – Emcee
Plate 3.3 – Emcee Makeup Map
Fig. 3.2 – Emcee Makeup Application
Fig. 3.3 – Posed Shot: Emcee Base (McAllister)
Fig. 3.4 – Posed Shot: Emcee with additional pieces (McAllister)
Fig. 3.5 – Production Shot: Emcee as Tailor Man (McAllister)
Plate 3.5 – Agrippa Sketch
Fig. 3.6 – Production Shot: Emcee as Agrippa (McAllister)
Fig. 3.7 – Production Shot: Emcee as Baby (McAllister)
Plate 3.6 – Can Can Skirt
Fig. 3.8 – Production Shot: Emcee and Puppeteers in Can Can Skirts (McAllister)
Puppeteers (Abi Smith, Bryson LaBar, Jake Hansen, James Johnson, Maddie Liddell, and Hanna Speer)

I wanted these characters to show influence from many other parts of the play, thus creating a dynamic feel that would be referenced throughout the show. These characters needed to be simple enough for the actors to handle working with the puppets that were being used in the show while at the same time have their own sense of character that showed individuality and quirkiness so that they were well designed.

From the top of the characters they all featured medium length shaggy wigs with bowler hats accented with alternating colored hat bands and flowers. They all had their own individually designed makeup with each of them featuring the same harsh lines as the Emcee but varying in main color and expression (Plates 3.8 and Fig. 3.9). All of them had the same black long-sleeve button up shirt with neck tie which was worn under a velvet double breasted vest. Each of these vests were in different jewel tone colors and featured bows on the back neck line in order to cover the suspenders that were holding up their trousers which were each dyed in contrasting colors. By giving each of them a different color scheme I was able to create a unique personality to suit each character that the actors had created. Each outfit featured a black jagged edged bustle skirt in order to add dimension to the back of the outfit. The look was finished with grey striped tights and Victorian calf length heeled boots. (Plate 3.7 and Figs 3.10, 3.12, 3.14, 3.16, 3.18, 3.20)
Plate 3.7 – Puppeteers
Plate 3.8 – Puppeteer Makeup Map
Fig. 3.9 – Puppeteer Makeup Application
Fig. 3.10 –Posed Shot: Puppeteer (McAllister)
Fig. 3.11 – Puppeteer Makeup Application
Fig. 3.12 – Posed Shot: Puppeteer (McAllister)
Plate 3.9 – Puppeteer Makeup Map
Fig. 3.13 – Puppeteer Makeup Application
Fig. 3.14 –Posed Shot: Puppeteer (McAllister)
Fig. 3.15 – Puppeteer Makeup Application
Fig. 3.16 – Posed Shot: Puppeteer (McAllister)
Fig. 3.17 – Puppeteer Makeup Application
Fig. 3.18 –Posed Shot: Puppeteer (McAllister)
Fig. 3.19 – Puppeteer Makeup Application
Fig. 3.20 – Posed Shot: Puppeteer (McAllister)
Singers (Porter Lance, Addie Provost, and Rachel Saltmarsh)

The singers in this show interacted directly with the Emcee, the puppeteers, and the musicians and therefore, their costumes combined elements of all the above. They wore the same essential costume of the Puppeteers while featuring a different color scheme. Their vests and tights were white as a reflection of the musicians and their pants and shirts were black as a reflection of the Emcee.

They also featured a combination of both in the striped neck ties, hat bands on their bowler hats, and bustle skirts that were worn. Each actor featured white wigs that were styled to mirror each other and kept this mirroring theme in their makeup which was designed to replicate the same harsh lines as the rest of the cast and had a unifying color of red that they shared with the musicians which was also shown in the flowers that accented both group’s hat bands, see Plates 3.12 and Figs. 3.21,3.23,3.25. (Plate 3-11 and Figs 3.22, 3.24, 3.26)
Plate 3.11 – Singers
Plate 3.12 – Singer Makeup Map
Fig. 3.21 – Singer Makeup Application
Fig. 3.22 – Posed Shot: Singer (McAllister)
Fig. 3.23 – Singer Makeup Application
Fig. 3.24 –Posed Shot: Singer (McAllister)
Fig. 3.25 – Singer Makeup Application
Fig. 3.26 –Posed Shot: Singer (McAllister)
The musicians for this show presented me with a very unique opportunity in that I was able to design not only the costumes for them, but I was also able to put them in makeup and give each of them complete looks thus giving the whole performance a unified feel.

In designing the musicians I knew that while I wanted them to belong, I also wanted to make sure that they were separate from the players on stage and I decided to do this by placing them in a cream or the white. I found the most interesting shirts to use for this that had a side overlap button up as well as a traditional collar. I was able to find white jeans that could be dyed to be a perfect match to the cream of the shirts. I then added green suspenders as a pop of color so that the costumes wouldn’t be so bland being all the same color.

The looks were finished off with black bowler hats featuring cream hatbands and a singular red flower and black combat boots. The look was finished off with face makeup that matched that of the singers with a few less harsh lines to just touch the rough feel that was communicated throughout the rest of the characters (see Fig. 3.14). (Plate 3.13 and Fig. 3.27)
Plate 3.13 – Musicians
Fig. 3.27 –Posed Shot: Musicians (McAllister)
Mother (Eliza Shoell)

The mother of this play is a quite interesting character that I immediately drew a connection to upon reading this story. Out of all the costumes in this show she felt the most Victorian to me. I did end up skewing this as I went on in the design process giving her more of a Georgian feel rather than strictly sticking to a Victorian silhouette. I had seen the dress that we ended up using for the mother about a year before the show opened when I first found out that I was going to be designing it. I knew I had to use this white lace gown with tiered lace ruffles in this show. We put pickups into the shirt to pull them up and give the actor extra fullness at the sides and back. There were also full rounded sleeves added into the arms and an extra lace collar added to the neckline where there was one already in place.

As added fullness and pops of color there was a secondary tiered skirt made out of ruffles of blue and white floral fabric. This gave her character some extra sweetness while emphasizing her altered body shape. A yellow and blue covered corset with lace edges was also added to produce the same effect. Her makeup furthered the softness and sweet nature of the character in that the lines were not as harsh as the rest of the characters so that there was a sense of division between the mother and father and the rest of the characters. (Plate 3.16 and Fig. 3.28) The actor also wore a lace front dirty-blond wig that was curled and pulled up into a loose yet structured bun hairstyle. There was a secondary version of this wig that was laced with straw for later in the play. (Plate 3.15 and Fig. 3.29)
Plate 3.15 – Mother
Plate 3.16 – Mother Makeup Map
Fig. 3.28 – Mother Makeup Application
Fig. 3.29 –Posed Shot: Mother (McAllister)
Father (Noah Gentry)

Similar to the costume of Mother, I decided to stick closer to a sense of time period with Father so that the two of them made sense in their own world. I also decided to give the two characters similar color schemes so that they would show a sense of unity in this crazy world that was being presented. I thought that based on his extremely proper attitude and morals he seemed as though he fit perfectly into the Recency time period and so that is how I decided to clothe him.

I put the actor in a pair of cream tights, cream breeches, cream period shirt, and cream neck wrap. These were worn with a double breasted blue and gold striped floral waistcoat, a teal corduroy cut away frock coat with high fold down standing collar, and brown period shoes.

He wore a dark brown lace front wig that was set into extreme curls and shaped so that it framed his face while standing very high and giving him extreme volume. His makeup was also like Mother’s in that it was softer and more blended than the rest of the cast and helped to further the juxtaposition that was present, (Plate 3.18 and Fig. 3.30). For the full design look to Plate 3.17 and Fig. 3.31.
Plate 3.17 – Father
Plate 3.18 – Father Makeup Map
Fig. 3.30 – Father Makeup Application
Fig. 3.31 –Posed Shot: Father (McAllister)
**Special Projects**

**Heads**

For this show there was a special need for mascot type heads that were used in two separate scenes in the show. Firstly, there was a need for three large sized cat heads for the scene with Harriet and the match. Second was the need for large size baby heads that were used both when the Emcee crawled out of the trap as well as at the end when Mother and Father joined the giant baby with their large heads on stage.

All of these heads were made using the same method of creating a chicken wire base and covering the base with quilt batting which was then coated in Henry’s roofing compound and painted. (Plate 3.19 and Fig. 3.32.)

**Fingernails**

Another special need that was created during the show was inhumanly long fingernails that had to grow progressively longer throughout the show. This effect was created using dyed cotton gloves as a base and then stitching various lengths of rigilene plastic boning onto each finger. In order to create the effect of fingernails rapidly growing there were three separate sets of these made in order to signify a time change between each set. (Fig. 3.37 and 3.38.)
Plate 3.19 – Cat Head Sketch
Fig. 3.32 – Production Shot: Emcee and Singers wearing cat heads (McAllister)
Fig. 3.33 – Production Shot: Emcee standing in front of coffin (McAllister)
Fig. 3.34 – Production Shot: Mother and father on stage with Puppeteers (McAllister)
Fig. 3.35 – Production Shot: Emcee and Puppeteers operating Augustus (McAllister)
Fig. 3.36 – Production Shot: Singers emerging from coffin (McAllister)
Fig. 3.37 – Production Shot: Mother and Father on stage after changes (McAllister)
Fig. 3.38 – Production Shot: Mother and Father Waltzing (McAllister)
Fig. 3.39 – Production Shot: Group on stage performing Bully Boys (McAllister)
Final Thoughts/Personal Assessment

This show had the longest design process for me lasting for an entire year. It was also the most challenging process that I have yet to encounter as a designer. There were many different elements that had to come together to create a show of this magnitude and it taught me some valuable lessons on collaboration.

I feel that this is honestly my best work to date, and I don’t really have any regrets about the show that was put on stage. I have learned many things while here at Utah State University, and looking back to my first design in my undergraduate career I am extremely proud of my progression as a designer thus far. I hope that every show I am able to design from here on out will give me the same level of fulfillment that I have felt working on this project.
Shockheaded Peter Costume Paperwork Packet

Composed by Sara Shouse

With assistance from: Kayla Cook
Blake Brundy-Emcee

- A-tank
- Grey striped knickers
- Black shirt
- Neck ruffle
- Black tail vest
- Sparkly spider web collar
- Long trench coat
- Coffin boots
- Top hat
- Pinstripe tailcoat
- Purple pope hat
- Purple and red sash
- Long silver wig
- Black tights
- Baby bodysuit
- Diaper
- Baby head
- Cat head
- Fingernails
- Can-can skirt
Noah Gentry-Father

- A-tank
- White tights
- Period shirt
- Knickers
- Yellow waistcoat
- Blue frock coat
- White neck wrap
- Wig
- Brown shoes
Jake Hansen-Ensemble

- A-tank
- Grey tights
- Brown knickers
- Black ruffle shirt
- Maroon vest
- Bustle skirt
- Grey wig
- Black bowler
- Teal hat band
- Black boots
James Johnson-Ensemble

- A-tank
- Grey tights
- Purple knickers
- Black ruffle shirt
- Teal vest
- Bustle skirt
- Grey wig
- Black bowler
- Blue hat band
- Black boots
- Frock coat
- Can-can skirt
Bryson LaBar-Ensemble

- A-tank
- Grey tights
- Green knickers
- Black ruffle shirt
- Purple vest
- Bustle skirt
- Grey wig
- Black bowler
- Brown hat band
- Black boots
- Doctor lab coat
- Can-can skirt
Porter Lance-Singer

- A-tank
- Ivory tights
- Black knickers
- Black ruffle shirt
- White vest
- Striped bustle skirt
- Striped cravat
- Black bowler
- Striped hat band
- Pikes
- White wig
Maddie Liddell-Ensemble

- Tank
- Grey tights
- Blue knickers
- Green vest
- Bustle skirt
- Grey wig
- Black bowler
- Black ruffle shirt
- Maroon hat band
- Black boots
Addie Provost-Singer

- Tank
- Ivory tights
- Black knickers
- Black ruffle shirt
- White vest
- Striped bustle skirt
- Striped cravat
- Black bowler
- Striped hat band
- Pikes
- White wig
Rachel Saltmarsh-Singer

- Tank
- Ivory tights
- Black knickers
- Black ruffle shirt
- White vest
- Striped bustle skirt
- Striped cravat
- Black bowler
- Striped hat band
- Pikes
- White wig
Liza Shoell-Mother

- White tights
- White bloomers
- White dress
- Corset
- Underskirt
- White boots
- Wig
Abi Smith-Ensemble

- Tank
- Grey tights
- Maroon knickers
- Black ruffle shirt
- Blue vest
- Bustle skirt
- Grey wig
- Black bowler
- Purple hat band
- Black boots
Hanna Speer-Ensemble

- Tank
- Grey tights
- Teal knickers
- Black ruffle shirt
- Brown vest
- Bustle skirt
- Grey wig
- Black bowler
- Green hat band
- Black boots
- Black bonnet (shared w/ Lynn)
Trent Dahlin-Musician

- Cream pants
- Cream shirts w/overlap
- Bowler
- Combat boots
- Suspenders
- Cream hat band
Timo Rasmussen-Musician

- Cream pants
- Cream shirts w/overlap
- Bowler
- Combat boots
- Suspenders
- Cream hat band
Shane Wegner-Musician

- Cream pants
- Cream shirts w/overlap
- Bowler
- Combat boots
- Suspenders
- Cream hat band
Appendix: