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Costume Design Process for “The Compleat Female Stage Beauty”

By Hannah Wold

Thesis submitted to the College of Creative Arts at West Virginia University in partial fulfillment of the requirements for the degree of

Master of Fine Arts
In
Design and Technical Theatre

Mary McClung, Chair
Robert Klingelhofer
Jim Held

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ABSTRACT

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Hannah Wold

This paper documents my process for the costume design of West Virginia University’s Fall 2010 production of *The Compleat Female Stage Beauty*. It required advance organization and planning for a costume shop of our size to produce a show of this scale and depth, and I used a process I had developed on previous productions to keep the scope of the build within the realms of the possible, while maintaining my vision of opulent costumes for the play that aided in creating the setting of the play, in conjunction with the scenic and lighting design.

TABLE OF CONTENTS

Introduction	1
Plot Synopsis	3
Prep and Process	4
Performance	19
Evaluation	22
Bibliography	24
Appendix I: Example Costume Piece List	26
Appendix II: Production Photos and Sketches	30

INTRODUCTION

During the Spring semester 2010 I learned that my thesis project would be *The Compleat Female Stage Beauty*, set to go up in the last production slot of the 2010 Fall semester. Earlier in the year, the director, Phillip Beck, whom I had previously worked with on *The Love of the Nightingale*, gave me a copy of *Stage Beauty* to read. I immediately fell in love with the script, because it tells a great story and would give me the opportunity to do some historical costume design. However, I did not believe that it was a show the West Virginia University would ever produce because the costume silhouette of the Restoration time period is visually tricky, there was little to no existing stock to create the costumes, and it has a fairly large cast that would require a lot of costume changes. The demands on the costume shop would be huge, and I didn't think that with that many challenges for the costuming side of the production alone that we would ever produce it, but it appears that the faculty believed that these were perfect challenges for a Master's candidate to face in a thesis show. Thus, I rolled up my sleeves and dove into the work.

My role as Costume Designer in the WVU costume shop was to provide design sketches in advance of the build period. These sketches are developed in conjunction with discussions with the Costume Shop Supervisor and the Costume Director to decide what the shop is capable of building in a given season. While this planning is taking place, I was also in discussions with the director about the design of the show. It is important to communicate with the shop about a design so that I do not promise a show to a director that is beyond what the shop can provide, either due to budgetary, personnel, or time restrictions. In addition to the sketches, I provided additional research needed to build costumes, such as working drawings that show construction lines of a garment, and historical research. I also made lists of every single garment that a

character will wear, from socks and earrings to gowns and overcoats, so that everything could be accounted for. These are called piece lists, and were handed out to the wardrobe crew before the first dress rehearsal so that they were aware of what their actors would be wearing at any given time.

In addition to sketches and costume plot, I was present in the shop to answer questions

Figure 1 Prepping ribbon loop trim for lab students to stitch

regarding my design, i.e. approving construction details presented by my cutter/drapers (persons responsible for creating the patterns from which costumes are made.), determining how wide a trim needed to be, or anything else that may arise. I was also present for fittings where I made

sure costume pieces fit the actor properly, and then attached notes from that fitting to the garment so that they could be prepped for the Theatre 111 labs and practicum students to complete. That was another reason why it was important for me to be present as much as possible in the shop, in case there were any questions regarding what I meant by a note or how I pinned something; I can answer it right away and the shop would not have to wait on me.

PLOT SYNOPSIS

In *The Compleat Female Stage Beauty*, Edward Kynaston is the most famous of the male actors who play women in the newly reopened English theatres in the late 1600's. After refusing to act onstage with or even audition women, the mistress to King Charles II, Nell Gwynn, convinces the monarch to enact a law that "No he shall ever play a she" onstage. The very same day this law is enacted, Kynaston is severely beaten after incurring the wrath of a few upper-class citizens. He then disappears, trying to find a place for himself in this new world. In the end, he comes back to train Margaret Hughes, his usurper, in his most famous role (Desdemona), and in the process finds the role he himself was born to play (Othello). It is a play about finding one's identity and role in life and is told through Kynaston's life experience.

PREP AND PROCESS

The prep work that I did for this show was fairly standard to the process I have followed from shows I have designed in the past. I began with re-reading the script, because the last time I had visited it before being officially assigned the project was a few months prior. Over the succeeding months I would visit the script again and again to grasp plot points, character details, and to chart quick-changes, et cetera. For my first meeting with the production team I also did

Figure 2 Peter Lely "Portrait of a Woman in Blue Holding Flower, which became one of my main inspirations for Margaret Hughes' costume.

preliminary research into the silhouette of the time period so that I could be familiar with the general aesthetic of the period and location of the play, in this case London, England, 1660's. In this first meeting, no concrete design decisions were made, except to confirm that our production would be set in the given time and place. I did not have any doubts that this would occur, as it is centered on a historical event and people who were alive in that time and place. Our director, Prof. Philip Beck, also spoke of the themes of the play, mainly about the search for identity and finding a place for oneself.

This theme applies to the central character, Edward Kynaston, as well as others.

After this initial meeting, I began researching the time period. I referenced paintings, costume history books, websites, and photographs of extant garments. During this time I found

Figure 3 Lely portrait of Nell Gwynn

that paintings and portraits were the most helpful to me insofar as capturing the mood of the restoration, whereas my historical texts and photos gave a good feel for what was considered fashionable, how garments were constructed and what colors and materials were generally used. This information was used as a jumping off point for my color and texture collage. I always make a color and texture collage very early in my process to show my director right off

the bat the palette I'm planning and to give myself a visual reference when I start sketching. The collage also allows me to see all my colors together to make certain that they will work together on the stage, and to see if any one color or group of colors stand out too much from the group as a whole.

It is undesirable for any one character or group of characters to stand out too much onstage for several reasons. For one, it would draw attention to that character at all times, even if he is not the focus of the scene, and could distract from the action onstage. Also, it may seem that the character is from another show and does not belong in the same setting as the others. Anytime a design element takes the audience out of the moment and makes them question it, is a bad thing.

For *The Compleat Female Stage Beauty*, I first created an overall palette of rich jewel tones with the neutral tones of black, white/cream, and brown. I wanted to use jewel tones as a starting place because I felt that the characters were so richly written that the colors needed to

reflect that depth. I feel that jewel tones reflect depth because they are very saturated; there is a lot of color within them, as compared to pastels which have more of a light and airy feeling.

Also, the time period itself was very opulent, as England had only recently come out of Puritan rule where excess and frippery was discouraged. Although much of my research showed colors in more muted and/or pastels tones, I felt confident in pushing the historical silhouette for the sake of character and telling the story.

Figure 4 Original Color/Palette collage

Once I had this overarching scheme, I created palettes for individual characters and character groups, and placed all these palettes on one board so that the entire scope of what I was planning could be seen at a glance. With these palettes and my first round of research completed, I met with Prof. Beck one-on-one to discuss my design and the direction in which I

was going with the show. For the most part we were on the same page as far as how we saw the characters and how that would affect what they wore, the color, and the silhouette. It was agreed that many, if not all, the men would have to be wigged to get the proper effect of the Restoration period, and that for many of the women hairpieces could be used as opposed to a full wig. We also discussed how the weight and lengths of the women's skirts would affect their movement onstage, and for the men, how the period style footwear of a two inch heel would change their movement. Makeup, and who would wear it was discussed, as well as the probable number of costume changes a character might go through. For this last, I had considered changing a jacket or skirt to facilitate these as opposed to building an entirely separate garment. Throughout my preliminary design process, working to create a workable number of costumes would be one of my biggest challenges. However, at this point I was still focusing on cementing my concept and not the nuts and bolts of the design. Granted, nuts and bolts are always on my mind when designing because I cannot entirely separate that part of the process, but at this time it wasn't my main goal.

Also during this meeting Prof. Beck and I talked over certain characters and their attitudes. With the main character, Kynaston, Beck felt that the play centers on the search for his identity. I took the idea of personal identity and translated it into each character having their own color palette and silhouette within the general palette I'd created and the overall silhouettes available to me during the last half of the 17th century. Also with Kynaston, we decided that the clothes he wears when he is not onstage performing should be older in style, duller in color, and more worn around the edges than the costumes he wears when he is playing other characters. The reason I felt Kynaston needed to be more muted and generic when not posing as a "character" was because that those were the times when he is less sure of himself and his place.

When Kynaston does not have a role to play he does not know who he is. The muted colors and silhouette created a blander appearance and make less of a statement. Since Kynaston is unsure, his clothing should also be unsure. His silhouette is older because he does not have a lot of money as an actor, and therefore would not be able to keep up with the latest trends. So in the end Kynaston wears black, grays, and blues in a very simple (early 1650's) silhouette, and he also had less surface decoration on his clothing than the men around him. I felt that the muted hues and simple lines were a sort of "non-choice" outfit that didn't really say anything definitive

Figure 5 Kynaston Color Palette

about him, because he didn't really know who he was outside of his onstage personas.

With the character of George Villiers, Duke of Buckingham, Prof. Beck felt that Villiers was trying to hide who he was and to fit the status

quos upper class society. So whereas Kynaston is very open about his sexuality and who he is onstage, Villiers is not at all willing to be open about his relationship with Kynaston and desperately tries to keep any hint of it under wraps. For his costume I designed a look that was up to date with the current fashions of the time but wasn't so extreme as to attract a lot of attention, because Villiers is someone who is trying to fly under the radar. To emphasize this, his costume would not have a lot of surface decoration such as ribbon loops and fringe, and I put him in a simple green suit that represented the more streamlined look that appeared towards the end of Charles II's reign. Although it was past the time period for which the show was written, I

felt that it was a legitimate choice to push the years to get the right silhouette for that character. Pushing Villiers into the next decade works because he is rich enough to afford any up and coming fashion, and as it is very important to him to meet appearances, Villiers would want to look presentable at all times. It also creates a bit of distance between him and Kynaston, since he wears beautiful, high end clothing, whereas Kynaston makes do with what he can afford.

For the characters of King Charles II and Nell Gwynn, his mistress, Prof. Beck and I agreed that they would have to be the richest looking persons onstage. I gave them a very tight

color palette of deep purples, ruby reds, ivories and gold, as well as a very fashionable silhouette. Charles II's main costume was made out of plush, purple velvet trimmed with gold-stamped jacquard and gold silk ribbon loops. In the end there were

Figure 6 Color Palette for Charles II and Nell Gwynn

about fifty yards of ribbon trim on his costume. Finding the perfect fabric to make Nell's gown out of was a challenge for me, as I felt it was very important for her to look expensive and upper class, as it would provide a funny contrast with her less cultured language. With Nell Gwynn, she started life very poor, selling oranges outside the theatres to make money, and ended up being Charles II's favorite mistress. She is a combination of kindness, sass, and an endless supply of one liners that makes her very endearing. Nell is one of the funniest characters in the show, and the juxtaposition of her crass cracks with a gorgeous embroidered, bejeweled gown help make her even funnier.

Figure 7 “Right” side of fabric for Nell Gwynn's dress.

I really wanted her gown to be one of the most beautiful things on the stage, and I and my team had a lot of difficulty finding it when we were in New York. Finally, we went to a store that had an absolutely gorgeous fabric for only eight dollars a yard. It was a fabric I had seen all over

the fashion district, but I hadn’t even asked a clerk to touch it because I assumed it would be out of my price range. It was a heavily embroidered fabric called African Lace. The fabric I finally chose for Nell’s main costume had a deep navy background embroidered all over with four petal flowers, geometric patterns in purple and red, as well as cutout “X’s” in between the embroidery that would allow the under skirt to wink through. I loved the floral embroidery because it added a lot of visual texture, looked rich, but was a soft design that helped express Prof. Beck’s observation that Nell has the most heart and is one of the sweetest characters in the play.

At first I envisioned using the “wrong” side of the fabric as the outside, but once I got it back to the shop I found that the “right” side, or top, had tiny rhinestones sprinkled across the surface. It was a bit of a dilemma deciding which side would be the best for Nell. I had liked the “wrong” side of the fabric because of the way it had both red and purple, Nell's main colors. Her costume was one of my favorites because of the beautiful fabric used, how well it fit her, and how closely the final dress resembled my original sketch. Eventually though, I chose to use the rhinestone side because I liked the richness of the extra sparkle, and I felt the “wrong” side,

which had a lot more red showing, was very beautiful but the flowers looked more folkloric than haute couture. African Lace was combined with a red/gold crinkle lame and black velvet that

Figure 8 "Wrong" side of Nell's fabric

had a tiny gold floral stamp.

Again, this was one of the favorite fabrics that I purchased, and one of my favorite costumes overall.

Sir Charles Sedley, the fop, was fun to design. Beck felt that Sedley had the money and the social position to indulge in

excess, and that he should be very “over the top.” In the script, Sedley is described as “a fop of the highest order” and I used that and the colors mentioned in the script as the basis for my design. Sedley’s character also wore a lot of makeup and had the most fashion accessories of the entire set of costumes. He this because he is hyper-fashionable to the point of ridiculousness: a Restoration-era metrosexual. I definitely connected on a personal level with his style sense. I had a lot of difficulty with the colors for Sedley because the script description was contrary to my understanding of the mechanics of costume design, i.e. in the script Hatcher writes that Sedley wears “cream” which is a notoriously problematic hue on stage, due to the extreme contrast it creates. Sedley stands out color wise, as he is the only one onstage in so much light cream color. The rest of the characters are in mainly jewel tones, such as rich purples, greens, blues and browns, and Sedley's cream really popped out from those deeper tones. I compounded this problem by choosing a cream fabric that was a polyester, satin jacquard that would be extra

reflective under the stage lights, as the synthetic fibers in the material tend to reflect more light than they absorb. When I first showed it to Claire Phelps, the Lighting Designer, she laughed and thought I was joking because it was such an awful thing to try and light. I assured her that I was going to dye it down, taking it from very white into the more warm cream area. In the end, that particular fabric was used only on one of his small boleros, while the rest of his suit was made from a cream, cotton jacquard that interacted in a much more friendly way with the light than that of polyester. I probably would have had the entire suit made out of the jacquard, but I had changed my mind after the cutter /draper, Micah Patton had cut out the bolero from the polyester. I did not want to create more work for anybody because I had made a mistake in judgment. In the end, I wish I had dyed down Sedley's creams even farther than I did (I dyed them down about three times, once even after the costume had been assembled) because it still took a lot of focus onstage. This almost worked, since Sedley is the type of character that wants all eyes on him at all time, but he is onstage enough when he was not the focus of the scene that it became distracting.

When I came back to West Virginia at the end of the summer, I had a set of rough sketches and a plan of attack. I met with Prof. Mary McClung and Sharon Goeres, Costume Director and Costume Shop Supervisor, respectively, to discuss my rough sketches, overall design, and how feasible it would be to build. After this meeting I shared them with the production team at our second meeting. It was decided after these discussions that the first round of roughs had far more costume changes than the shop would have had time and/or man power to build. Thus I removed almost all costume changes that were non-essential, i.e. those times when I had characters such as Lady Meresvale, Miss Frayne, Samuel Pepys, and Nell Gwynn changing only because they had a new entrance and time had passed in the world of the play. While these

characters in real life would have changed their clothes every day, if not several times a day, it would have been nearly impossible to have that happen on stage due to quick-change time constraints. Also, multiple costume changes increases the possibility of confusing the audience because when an actor appears in a new ensemble, the audience may wonder if the actor is supposed to be a new character. It was also pointed out to me that my original color palette for the Fashionable group might be too neon bright for the time period and that such a color palette might take the audience out of the moment if they did not believe it was possible for the characters to be wearing those shades. I agreed, and brought my Fashionable group into a more historically feasible range.

Figure 9 Rough sketch of Lady Meresvale and her fabrics

Fairly soon after, I completed my final round of rough sketches that reflected the changes in color and number, *The Compleat Female Stage Beauty* cast list was posted. There were no big surprises and I was very happy with the

actors that were chosen, many of whom I had worked with on previous productions. However the most exciting part about finally having the cast was that the shop could begin its build process. We scheduled all the actors for measurements and began patterning, pulling, draping, and buying costume pieces as soon as we could.

One thing I am certain of, is that this show would not have had the level of success that it did if I had not had the opportunity to do my fabric shopping in New York City. The acres of wondrous fabrics and trims available to me in a city of that size made it possible for me to create exactly what I wanted to see onstage without having to guess about swatches online or pray that JoAnn's Fabrics might have something that I could make do with. There were so many fabrics in the stores piled end upon end that I was overwhelmed at first. After a quick regroup at Dunkin' Donuts with my costuming team, we were able to come up with a plan of action that would prevent me from completely losing my head while being confronted by all the splendor. What was decided was to divide my sketches up among us, so that each person was focusing on finding only a few specific fabrics instead of everybody looking for everything. Then my job was to approve their choices or keep looking if what was found did not quite fit the bill. I managed to get almost every single fabric for my show in New York City, as well as having the opportunity to see some really amazing materials, all this I have stored in my designer brain for any future show on which I may work.

The next step in my process was to get costumes fitted and finished. Originally, I thought I might do some of the build work on the show, not only because I felt my skills as a cutter/draper could be put to good use on a show of this complexity, but also because I really liked my costumes and wanted to make some of them myself. However, Prof. McClung quite correctly advised me to not take on any build responsibilities and to focus on maintaining the overall vision and making sure the shop had everything it needed to complete my designs, such as fabric, trims, and making crucial design decisions. The show was a big enough responsibility without my having to build it as well. The majority of the built costume items were run through the Theatre 111 costuming labs, which consists of students largely inexperienced in costuming

construction. I was a little nervous about novice stitchers handling the construction of potentially tricky period garments, especially given the difficult nature of some of the fabrics I chose, such as lightweight satins and heavy plush velvets, but I felt it worked out just fine. The Advanced Costume Construction course and Practicum students took on the more complex projects, such as the dresses that had to fit impeccably. The costumes with simpler lines, such as petticoat breeches and bolero jackets, were mainly given to the 111 Lab students. Another factor in the successful sewing was that *The Compleat Female Stage Beauty* was the last show of the semester, and so the 111 Lab students had been sewing for several weeks by the time they started on my show and thus had a higher level of experience and confidence that would not have been there had the show been scheduled for an earlier time.

One sticky situation of the build process was having the Theatre 111 class build some of the corsets for the show. While there were enough in stock to provide a corset to all who needed one, not all of the corsets were the right period or quite the right size, and so it was decided to build a few to remedy that. Then Prof. Linda Millian, the professor of the Theatre 111 class, offered to supervise some of her more advanced students in the building of corsets for my show during their class time with her. This offer was relayed to me by Prof. McClung, and I accepted it with only mild trepidation. I hesitated because I wouldn't be able to supervise that portion of the build as it was during her class time, and because I wasn't directly involved, I wouldn't know how the process was going and when they might be ready for fittings. Prof. Millian's due dates for a finished item might not correspond with the due dates that the shop had set for other built items. However, we are in an educational theatre environment, and I couldn't take away that learning opportunity from students or deprive the costume stock of new corsets. There were some problems in the corset process due to lack of communication on both ends, such as the

corsets not being ready until late in the build, and trying to fit the corsets without Ms. Millian when I was not entirely sure of how she had intended them to work. In the end, though, all the corsets were finished except for one and the actors looked and felt good in them.

Thankfully, there were not any huge issues during any of my fittings. This was a pleasant surprise because I had planned on using a lot of items from stock to flesh out my show, and happily most of our stock garments fit the actors that were cast. One magical fitting was with Steven Bell, who played George Villiers, the Duke of Buckingham. During my initial planning for the build I had decided that I would rent his costume, however I had only been able to find one option for him. This meant that if this one look did not work, I would be back at square one of my planning. Instead, everything I tried on him fit exactly the way it was supposed to and required no alterations, which meant there was less work for the shop.

Villiers costume was rented from the University of Mississippi. McClung had to make a business trip to the University, and offered to peruse their stock to see if there was anything that could be useful for the show. We discussed items I was looking for, including colors and silhouette. From the costumes she pulled, I used several men's shirts in addition to Villiers' suit. A jacket and pair of breeches was also used for publicity photos.

I did have some worries as to the timeliness of some of the costumes that were assigned as advanced projects getting completed on time. All the projects were large and involved, many of them taking on head to toe ensembles. There were times when I would notice that certain items hadn't been moving forward, and I did not press the drapers about their progress for two reasons: one, I felt that they all were dedicated theatre technicians who knew the importance of getting mock-ups and garments done on time, and two, I did not want to appear uneasy with either their abilities or my own uncertainty that the show would be built on time for first dress.

In retrospect, I see that this was slightly flawed thinking. While I still believe that it is important for the designer to remain positive and supportive during a build, because a negative or frantic attitude from someone in authority can affect the whole mood of the shop, it is also my job as a designer to stay on top of my crew and impress upon them the importance of completing projects on time. In the future I plan to be much more proactive in being aware of the progress of the build on shows I design. It was and is irresponsible for me to do otherwise.

Figure 10 The hard-working wig station in the costume shop.

I stayed focused, and the work rolled through the shop with relative ease. It was a great help having the majority of the fabrics there from the start, so there was rarely any waiting due to lack of materials. An area where I feel I failed in proper planning was the

making and styling of wigs. I ordered them far later than I should have, got the head wraps done late, and did not get actors in for fittings as early as I should have. My wig master, Elizabeth Porter, had to work a lot of very long days starting a scant two weeks out from first dress, and there were no less than sixteen wigs and hair pieces. I managed to find some wigs in stock that worked with little to no altering, and since the wigs could look like wigs, not the actor's natural hair for the most part, adding wefts to the fronts to fit the actors was less time consuming than hand tying each hair.

So, with lots of preparation and an organized process, the costumes for *The Compleat Female Stage Beauty* made it on stage for first dress.

PERFORMANCE

“First dress” took place the Sunday of tech week. Usually we call all the actors at the same time to get into costume, but for this show we tried staggering the call times so that the dressers would not be as overwhelmed as they usually are when dozens of actors arrive at the same time. The actors with wigs or difficult costumes/makeup were called first so there would be plenty of time to get them in their full costume. This meant that there were some actors sitting around with lots of time until curtain, but I felt like that was preferable to being in a mad rush.

During first dress the show had to pause a few times for quick changes, but I was not worried about them too much as that is what “first dress” is for, to figure out exactly when and where quick changes need to happen. For example, we learned that in the scenes where characters were in their underwear, they had to leave their socks on as well, because there simply wasn’t enough time to take long stockings on and off during a quick change. The simple mechanics of putting on socks was not something I had thoroughly considered, but is definitely a fact I will remember for the future.

The main issue, that I was informed I could be fired for, was Nell’s dress. It will probably remain a black spot on my design record for all time. There had been complications with getting the dress finished on time, to the extent that I was being forced to consider other options for that look. However, I had talked with the cutter/drafter and the dress ended up being done, except for the hem. It needed to be pinned up before she went onstage, but with everything else that was happening before curtain, I did not get that done. When the actress was exiting the stage via a set of escape stairs, she tripped and fell, injuring her knee. The show was immediately stopped, ice was gotten for her knee, and she sat out the rest of the first act.

Thankfully, she was standing by the end of the second act. This does not excuse my error and I am sincerely sorry that it happened.

Another incident happened during the scene when Kynaston has “shit bags” thrown at him. These bags had been soaked in water so that they would leave a wet spot on the costume, resembling a stain of less favorable material. However, these bags ended up leaving puddles of water onstage and few of the actors slipped, leaving huge black marks on the painted wood floor (the actors were unharmed). The Scene Designer, Andrew Moeggenborg, came to me the next day, requesting if there was anything I could do to the shoes to prevent those marks from happening. It turns out the marks, which normally would simply rub off, had somehow permanently adhered themselves to the floor. No matter what cleaning solution or solvent Moeggenborg put on the marks, they stayed, which meant that he had to strip and repaint a large section of the floor to get rid of the marks. To prevent him from having to repeat this process every night of the two week run, I applied dance rubber to the soles of the shoes that the actor who slipped wore, as well as every other actor who was wearing shoes of the same brand, just in case.

The rest of the dress period was fairly uneventful. I had to dip down a few items, change closures to be more quick-change friendly, add trim, and a few other small things that arose during these rehearsals. For example, I added black floral trim to Nell’s underskirt to break up the expanse of gold and make it more visually interesting.

The first time I got to see the show with an audience was during student preview. The other designers and I were curious to see how this crowd, made up mostly of freshmen who had to see it for a class, would react. They laughed a little at the jokes, but for the most part were unresponsive. The only parts that got a huge reaction were the love scenes. During the love

scene between Villiars and Kynaston, we could hear derogatory comments being made and saw several audience members turn their heads away from the stage because they could not handle it. I found this odd, as it was not a graphic love scene by any means, but I guess it was enough for that audience. During the scene shift there was a general outburst from the audience as they all commented on what they had just seen, and could barely be calmed down before it was time for the next scene to start. However, successive audiences were much more receptive to the show and the story being told, and the show received good reviews.

EVALUATION

- I wish I had dyed down Sedley's creams even farther than I did (I dyed them down about three times, once even after the costume had been assembled) because it still took a lot of focus onstage (Ref. pg. 15).
- ...that the first round of roughs had far more costume changes than the shop would have had time and/or man power to build...I removed almost all costume changes that were non-essential (Ref. pg. 15).
- ...my original color palette for the Fashionable group (was) too neon bright for the time period and that such a color palette might take the audience out of the moment ...(I) brought my Fashionable group into a more historically feasible range (Ref. pg. 16).
- I thought I might do some of the build work on the show... Prof. McClung quite correctly advised me to not take on any build responsibilities and to focus on maintaining the overall vision and making sure the shop had everything it needed to complete my designs, such as fabric, trims, and making crucial design decisions (Ref. pg. 17).
- There were times when I would notice that certain items hadn't been moving forward... In the future I plan to be much more proactive in being aware of the progress of the build on shows I design. It was and is irresponsible for me to do otherwise (Ref. pg. 19).
- An area where I feel I failed in proper planning was the making and styling of wigs (Ref. pg. 19).
- (Nell's dress) needed to be pinned up before she went onstage... I did not get that done... she tripped and fell, injuring her knee (Ref. pg. 22).
- To prevent (Moeggenborg) from having to (repaint) every night of the two week run, I applied dance rubber to the soles of the shoes that the actor who slipped wore, as well as every other actor who was wearing shoes of the same brand, just in case (Ref. pg. 22).

Overall I am very satisfied with the work I did on *The Compleat Female Stage Beauty*. I feel that the design was cohesive in that all the characters looked like they belonged in the same show. Also, the show rarely was held up by my not having something prepared or ready for students to work on. Time management and delegating are areas in which I am constantly trying to improve on, and I feel that I did much better on this show than on previous ones I have designed. This is one of the things that I am most proud of on this show, that I helped facilitate as a designer a smooth build.

That being said, I definitely feel that I could have had better organization on my end. Despite coming into the shop early and staying late most days, I often felt like there was something I was forgetting to do or like I was scrambling to get projects set up for the lab students to work on. While I believe my design was well thought out and helped tell the story of the characters through their clothing, I never think that I have been completely successful in a design if the prep work is not there.

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APPENDIX I: Example Costume Piece List

MATT WEBSTER

Costume Pieces:

- Long blonde Desdemona wig
- Blonde bedroom wig
- Red "Fop" wig
- Black "Sedley" wig
- Brown "Kissy" wig
- Blue/pink embroidered Desdemona dress
- Corset
- Blue slippers
- Shirt
- Black coat
- Black brocade breeches w/ ribbon loops
- Lavender velvet bolero
- Blue velvet petticoat breeches
- Yellow/blue/purple ribbon loops
- Shiny burgundy/green breeches
- White overly decorated hat
- Black hat w/feathers
- Shiny yellow bolero
- Shiny yellow petticoat breeches
- Pink sparkly ribbon loops
- Blue/grey jacket w/ brown trim
- Grey corduroy breeches
- Black bodice
- Red skirt w/ black netted layer
- Merkin
- Underwear
- Socks
- Shoes
- Undershirt
-

As Desdemona:

- Underwear
- Blue/pink embroidered Desdemona dress
- Corset
- Blue slippers
- Long blonde Desdemona wig

As Kynaston at Court:

- Shirt
- Black coat
- Black brocade breeches w/ ribbon loops
- Underwear
- Socks
- Shoes
- Undershirt

As "Red-headed Fop":

- Red "Fop" wig
- Shirt
- Lavender velvet bolero
- Blue velvet petticoat breeches
- Yellow/blue/purple ribbon loops
- Shiny burgundy/green breeches
- Black hat w/feathers
- Underwear
- Socks
- Shoes
- Undershirt

As "Sir Sedley":

- Black "Sedley" wig
- Shirt
- Shiny burgundy/green breeches
- White overly decorated hat
- Shiny yellow bolero
- Shiny yellow petticoat breeches
- Pink sparkly ribbon loops
- Underwear
- Socks
- Shoes
- Undershirt

As Wounded Kynaston:

- Shirt
- Blue/grey jacket w/ brown trim
- Grey corduroy breeches
- Underwear
- Socks
- Shoes
- Undershirt

As "Kissy Anytounge":

- Brown "Kissy" wig
- Black bodice
- Red skirt w/ black netted layer
- Merkin
- Socks
- Shoes

As Kynaston in Inn:

- Underwear

As Kynaston training Margaret:

- Shirt
- Blue/grey jacket w/ brown trim
- Grey corduroy breeches
- Underwear
- Socks
- Shoes

As "Othello":

- Shirt
- Grey corduroy breeches
- Green embroidered long coat
- Underwear
- Socks
- Shoes

LAURA PETERS

Costume Pieces:

- Hairpieces
- Corset
- Tank top
- Purple embroidered dress
- Gold crinkle skirt
- Black petticoat
- Bum roll
- Gold necklace w/ red jewels
- Black gloves
- Pink cloak
- Gold panties
- Gold shield
- Gold boots
- Gold helmet
- Purple brocade sash
- Red brocade
- Black/gold jacket
- Shirt
- White cravat
- Black socks
- Black Shoes

As "The Raging Dido":

- Gold panties
- Gold shield
- Gold boots
- Gold helmet

As Nell Auditioning:

- Black socks

- Hairpieces
- Corset
- Tank top
- Purple embroidered dress
- Gold crinkle skirt
- Black petticoat
- Bum roll
- Gold necklace w/ red jewels
- Black gloves

As "Charles II":

- Purple brocade sash
- Red brocade
- Black/gold jacket
- Shirt
- White cravat
- Black socks
- Shoes

As Nell Going to Kynaston:

- Black socks
- Hairpieces
- Corset
- Tank top
- Purple embroidered dress
- Gold crinkle skirt
- Black petticoat
- Bum roll
- Gold necklace w/ red jewels
- Black gloves
- Pink cloak

APPENDIX II: Photos

Figure 11 Kynaston as "Red-Headed Fop"

Figure 12 Final Sketch for Kynaston as "Red-Headed Fop"

Figure 13 Sir Charles Sedley

Figure 14 Final Sketch of Sedley

Figure 16 Nell begging Charles II for a favor

Figure 15 Final Sketch of Nell

Figure 17 Nell as "The Raging Dido"

Figure 18 Final Sketch of Nell as "The Raging Dido"

Figure 21 Lady Meresvale and Miss Frayne

Figure 20 Final Sketch of Lady Meresvale

Figure 19 Final Sketch of Miss Frayne

Figure 23 Kynaston and Villiars

Figure 22 Final Sketch of Kynaston after he gets beaten by the Ruffians

Figure 26 Charles II, Kynaston, and Villiers

Figure 25 Final Sketch of Charles II

Figure 24 Final Sketch of Villiers

Figure 27 Kynaston and Betterton audition Margaret for the theatre

Figure 28 Sedley propositions Kynaston (as "Desdemona"), Miss Frayne, and Lady Meresvale

Figure 29 Maria, Samuel Pepys, Edward Kynaston, George Villiers, and Thomas Betterton backstage at Betterton's theatre.

Figure 30 Ending Tableau with Full Cast