

## ABSTRACT

Title of Thesis: COSTUME DESIGN FOR SHOOK

M. Jeannette Christensen, Master of Fine Arts, 2018

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Dance and Performance Studies

This document is a thorough description of the costume design process, from concept to execution, for *Shook*. This fully devised dance piece was written, choreographed, and directed by third year Master of Fine Arts Candidate in Dance, Latefia Bradley. *Shook* was one of two dance pieces as part of the Fall 2017 semester's Master of Fine Arts Dance Thesis Concert. The creative collaborators of design and production included Scenic Designer Katie Steponek, Scenic Supervisor Emily Lotz, Costume Designer Jeannette Christensen, Lighting Designer Peter Leibold, Projections Designer Alexandra Kelly Colburn, and Sound Designer Jeffrey Dorffman. The written portion of this thesis includes the costume designer's original conceptual research; working preliminary and final costume renderings; fitting photos; organized paperwork samples; and completed production photographs. This document describes, in detail, the ideas behind creating the concept for the costume design of *Shook*. Also, how this concept developed over time in conjunction with the choreographer/director's needs and inspiration. This production was produced by the University of Maryland School of Theatre, Dance, and Performance Studies and ran from October 13<sup>th</sup>-15<sup>th</sup>, 2017.

# COSTUME DESIGN FOR SHOOK

By

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## **Dedication**

To:

Sean Wang

Helen Huang

Jeannie, Tim & The Copley Family.

Rebecca, Christal & Chris Christensen.

My Fellow Design Grads.

Many thanks to your never-ending support and motivation.

I would not be where I am today without any of you.

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# **COSTUME DESIGN FOR SHOOK**

## **Chapter 1: Concept & Process**

### **About the Piece**

*Shook* was a fully devised dance piece that explored the reality of the world that we are now living in. Also, reflection on the experiences, actions, and personal choices that have influenced our lives, as people. The intention focused on the importance relationship and connecting with the lives of others. It examined the unseen connection that people tend to naturally involve themselves with each other. We designers with Latefia, as collaborators, felt that audience would leave the space having reflected on personal questions that seemed to relate to this theme of connection. For instance, what drives us to want change? What brings us together? What tears us apart? In addition to what drove this piece into realization was the many respondents and their personal stories. No matter how significant or miniscule, irrefutable or humble – there are life experiences that “shake us”. These moments can happen at any instant in time and in countless, unpredictable ways, but they are the triggers of a personal realization that alters the course of our lives and the fabric of who we are.

Living behind this piece throughout the entirety of the process, was the main question: “*What has shaken you to your core?*”. Choreographer, Latefia Bradley, asked this question to the eleven members of her performing company and many more volunteers. This question was submitted to several people with the intention to better understand each other. We found that some stories were sad, some were triumphant and not what would be expected to be told by just looking at these individuals. Latefia wanted

to dive deeper into the personal stories that are rarely shared in a public setting. She said that it could be argued that we all have a dark side, cathartic moment, or life experience that we don't normally talk about. It's these moments that she wanted to discover more of, as these moments could make us who we are as a person. Together, we explored both individual and societal issues through the life changing experiences of several, very different people in our own community.

### **Design Concept & Process**

The concept of this work ended up calling attention to who we are as people and how deep we can personally go to truly understand each other, our differences, and how we came to be who we are. "*What has shaken you to your core?*" is a personal question that is rarely asked and typically never answered in more than a familiar setting. Going back to our very first design meeting, the other designers and I were shown a vivacious collection of still images from style icon Beyoncé Knowles. Beyoncé's newest and most critically acclaimed visual album *Lemonade* was the first point of inspiration for a costume direction. *Shook* offers an unfettered view point into the personal life of a human, while Beyoncé's album opened the world up to monumental life changing moments in her own life. Rather more poignantly, *Lemonade* is about race. More explicitly, it's about the life experiences of black women, "...the most disrespected person in America", to quote Beyoncé. I believe that the images from this album were a groundbreaking discovery for us collaborators that launched a series of galvanizing conversation.



Fig. 1-1

The stunning fashion statement made by Beyoncé’s stylist, Marni Senofonte, in the short film of *Lemonade* had a slight impact on the stylistic choices for the costumes. In the film, Senofonte fused influences from what she saw in the southern environment of Louisiana. In an interview with *Harpers Bazar*, an online fashion blog, Senofonte states that she referenced specific “Victorian” silhouettes and fused a “regal African” motif. To quote Senofonte from this interview on how a “Victorian aesthetic” fit into this piece, she responded simply by saying that “...we were thinking about being on those plantations at the time of [Beyoncé’s] ancestors and what they would have worn [back then]. At the time, there was slavery, but it wasn’t about that. It was about looking at these beautiful women that came from Africa and accentuating this beautiful culture and these beautiful people.” Senofonte’s enlightening reply very much spoke to the concept in the shaping for what eventually became the desired aesthetic for *Shook*.

In recalling earlier conversations with Latefia, the interest of bridging two worlds was solidly expressed. She impulsively knew that she wanted the costumes to reflect

“Victorian” and “Bohemian” characteristics. I went that direction without further question. However, it later came to light that our ideas of the words “Victorian” and “Bohemian” needed to be paired down in specificity. Similar to Senofonte’s approach to *Lemonade*, we started by envisioning a world that could represent a past where most people might be able to connect with if it was presented through a contemporary lens. To that, the “Victorian” elements became the representation of the a “past world” and the “Bohemian” elements were intended to bring in the “present-day” and a contemporary feel to the clothes. The world we unanimously seemed to agree upon was a past and present day America, which came from a previous group conversation where “the world we live in today” was mentioned. Latefia also wanted to embody individuality in a mindfully diverse way. To that end, the costumes became inspired by these two iconic style trends.

My research began in the later 1830’s and quickly bled much more into the future. Lasting from around 1890-1910, the Edwardian era is where I found that soft, straight silhouettes were comparable to the lacey, relaxed styles that are found in what is considered “boho fashion”. Originally, I was interested in pulling ideas with a wide net from a very broad idea of Victorian and Bohemian fashion trends. Then it struck me that the Victorian era, which roughly lasted from the 1830’s to the earlier part of the 1900’s was ruled by the longest living monarch in power. Meaning that the style trends were possibly countless and perhaps not specifically iconic to say the least. At one point in the research phase, narrowing these fashion buzz words of “Victorian” and “Bohemian” down to explicit brackets of time felt like a necessity to conceptualize specific and cohesive stylistic choices. We knew we wanted the ornate textures from what is present



throughout the Victorian era and that another lacey textured fashion style that naturally blended nicely, seemed to be the Bohemian aesthetic. Both Latefia and I felt most strongly about mixing these two styles though the *why* behind the choice itself, felt to be impulsive from the beginning; it just felt right. The idea to have obvious clothing

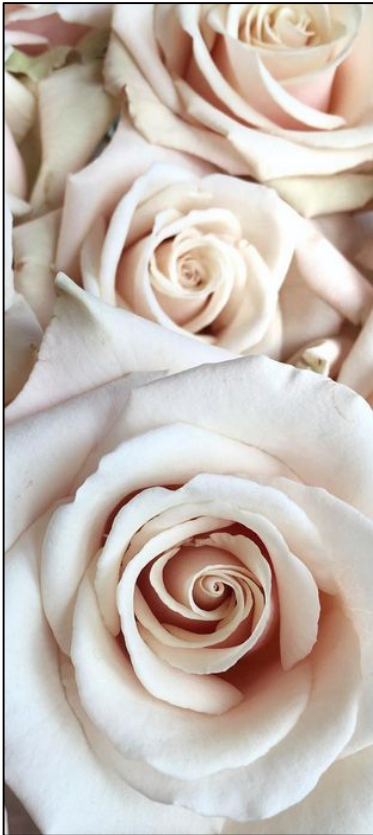


Fig. 1-2

references to a historical period that is familiar through a contemporary lens was ultimately our breakthrough in deciding what the costumes wanted to be.

Color conceptually played a huge role in the deeper meaning behind this piece. The choice of color was another decision that was initially brought to the table from the beginning with Latefia saying that she would “...like the dancers’ costumes to be in all white”. Midway through the process, I started to believe that the color inspiration was meant to be pulled from white roses.

Before *Shook*, Latefia produced a piece that she titled *Flint*. This dance piece addressed the serious water crisis in Flint, Michigan with thought provoking visual art and

movement. Latefia mentioned that she had attended a rally of sorts where she received several fabric white roses as a post-show take away. These flowers paid homage to the people in Flint who lived with toxic water flowing to their homes for months. The idea of the white flowers convinced me to view each costume like a rose petal. In doing so, I then realize that when all the dancers came together, they created what felt like a white rose. There was something about that metaphor of the white roses and Latefia’s personal

experience with the flowers for Flint that eventually made their way into the final version of the costumes for *Shook*. It was also my way of connecting costumes back to our theme of understanding humanity at its core.

In addition to the all-white color palette, we also decided early on that there would be only one radical change in the entire piece for all the dancers. Latefia called this change “the transformation” from the beginning. The purpose of this change was to visually take us from being in the colorless, washed out past that we were creating to a more present, colorful, and expressive place. To this, Latefia stated in her proposal that “...at the end of the piece, the dancers have their revelations which turn into revolutions.” She wanted the dancers to be able to transform their costumes into something more vibrant in color, but with the same draping and style of what we saw them wearing at the top of the show. She also wanted each dancer’s “transformation” to represent the core of who these performers are as



Fig. 1-3

people. This read as a few different things, but to narrow it down best, we were most interested in creating an environment of immediacy, stripping away any conventions, and empowering the individual with a strong sense of self. In the beginning, I was excited by this moment, regardless of the trouble I had with dramaturgically understanding the reasoning behind it.

The idea of what this “transformation” wanted to be changed dramatically over the course of robust conversation. As previously mentioned, the costumes were originally meant to be all white up until the ending moment where the brighter colors could come into play. We discussed a few possibilities for this change. One “what if” idea being reversible jackets, that were all white on the outside and lined with a tie dyed, tapestry like print. This is initially how the “bohemian” flare was incorporated into the costumes, from looking at several research images of draped tapestries in living rooms, or worn as skirts. We also talked matching hats that could be reversed and turn white to red. Another consideration was to have one specific costume piece that all the dancers had. These pieces would have been later added to their looks to add the color on each dancer. The final decision for the “transformation” turned out to be an extensive conversation between Latefia and I, but we ended up falling in love with the ideas of stripping away any conventions and empowering the individual with a strong sense of self. What we landed on, was more of a “reveal” than a “transformation”. We were more interested in shedding the clothing, these layers of extravagance, luxury, and lavishness, than reversing them as a quick change into something else. Having the next look that we see just be the dancers’ undergarments came naturally in revisiting the thought about “stripping away any conventions” and thinking about a sleeker, almost nude look.

Once the transformation was officially decided to be a reveal, Latefia and I went through another profound conversation to discover what this “nude” look truly meant. We discussed what color we should make the undergarments that would be seen and how that idea fits back into the end of the piece. As I collected research, I was thinking that if we were accentuating the dancers’ body form we could go the route of fitted athletic wear in

a neutral color palette of nudes, skin tones, blush pinks, and maybe a little contrast of black. I thought it would also be nice if some of the athletic wear reflected the aesthetic that we were going for with the clothing to tie them back into the piece. Some of the close-up research images that I had shared with Latefia were leaning towards that idea. I was most drawn to athletic wear instead of a “theatrically nude” look, because that meant avoiding leotards or one piece jumpsuits, which are considered to be “dance cliché”. The athletic wear that I was originally looking at had eventually turned back into undergarments, as athletic wear started to sound problematic in terms of underdressing. The dancers needed to have a “skin layer”, or an underwear layer that was worn underneath the undergarments that were to be revealed.

As we continued to hone down what we were now calling “the reveal”, I kept the



Fig. 1-4

natural nude colors completely in mind, since we naturally gravitated towards that palette from the start. I continued to investigate how we wanted this layer to read to the audience and pushed for answers to this question as we moved into the final design renderings. I felt that we genuinely wanted to send the right message if we were going with revealing undergarments. One revolutionary question that I had asked Latefia, in particular, was whether these garments were supposed to represent a physical human body, or humanity at its core. Much later in the research phase, I was told to go

with “humanity at its core” and to use Kanye West’s *Yeezy* fashion line as inspiration.

With this, I had more questions in terms of using the nylon body suits, or leotards that were very much present in the *Yeezy* line, but not ideal in previous conversations. That quickly turned into concerns about being too “dance cliché” on Latefia’s end and overheating on mine. We ended up mostly going back and forth about how to bridge the gap between dance cliché and a skin layer.

In the end, Kanye West’s 2015 collection of *Yeezy* ultimately led to solidifying the choice of using a variation of undergarment styles that fit each actor’s comfort preferences best. We decided to cut the idea of nylon body suits and kept simple sports style bras and dance shorts. For our one and only male dancer, we used boxer briefs and a tank top that were dyed to be nude tones from white. We also came to our best terms on the color story by shying away from matching the actor’s skin tones with the under layers, which would make them look “nude”, and instead assigning contrasting shades of nude to each dancer instead. A later concept that came into realization, was the importance of understanding diversity in the costume design. It seemed like I wanted to point out the diversity factor that this piece really wanted to speak to with the style choices of the clothing and the various skin tones as color. The significance that I was getting as I watched the final few rehearsals was that it could be argued that understanding diversity is accepting the differences in culture, beliefs, and opinions. I pushed for more specificity in what message we were intending to send for that reason. I strongly felt that diversity played an important role in the piece based on what we were creating and what we ended up seeing on stage. After finessing several ways to quick rig costumes for the reveal, the change ended up working and fit nicely into the piece.

*Shook* was eventually divided up into three parts with each part being underscored by the spoken word of three poems written and read by Mahogney Turner called *The Break*, *The Coming Apart*, and *The Other Side*. The poems were also accompanied by harmonious music that was composed by Bob Novak. Sound designer, Jeff Dorfman, recorded Turner reading the poems and mixed them into Novak's music to create an ominous and yet uplifting score. *The Break* was about hitting rock bottom and the internal struggle with the feelings of self-doubt, sadness, or regret. "Does anyone know what it feels like to break? To be broken?... To have their heart split wide open sunken into the pit of their stomachs unable to stomach this moment? You wonder, is it only me that people see and think, what has been eating away at me from the inside?" *The Coming Apart* spoke to the realization that life has its ups and downs. "It's all part of the rhythm we are constantly rising and falling too. Some days the world is at our feet while others leave us barely able to speak without coming apart". *The Other Side* was our reveal; the coming into our own satisfaction. "Welcome to the other side...to the moment when all the pain and sorrow is worth it". Refer to chapter 2 for the full version of all three poems.

Moving past conceptualizing with visual research and well into sketches, I was presented with the challenge of what the mix of our two styles of "Victorian" and "Bohemian" would look like in execution. I mostly wondered how to best create eleven cohesive looks in the same color. As previously mentioned, our cast was made up of mostly women and one male. So naturally, I started with sketching an assortment of dresses and one men's suit that all aesthetically leaned heavier on the delicate, lacey side in detail and more into straight cut and fitted side for the silhouettes. I drew each dancer

as if their looks were telling their own unique story. Some were more extravagant than others. Some looked more contemporary while others remained more vintage.

When painting the renderings, I found a lot of excitement in adding variations of lace textures, button details, and vintage accessories to each dancer. Watercolor was my go to medium for a base wash of the ivory colors. I then scanned the renderings and

finished them in Adobe Photoshop. The texture in the paint came naturally when adjusting the color and contrast in Photoshop. Once the costume drawings were finished, we were left with our own simplified take on fanciful extravagant costumes for total of sixteen people. Each look was very different, but cohesively lived in the same world and came together with color. Hints of blush pinks and light champagne broke up the “all white” color palette of various shades of creams. Once the designs were approved by Latefia and handed into the shops for cost out, we broke for three months of summer recess. During this



Fig. 1-5

time, I took the time to revise the designs and rearrange some

things to bring the number of looks down to the final cast number of eleven. I ended up going back through each look again, where I mixed and matched elements from each other to create the final designs.

Upon returning from summer break, shopping immediately began and the sourcing process was well under way. During cost out, there was a bit of monetary

concern due to the extravagance that appeared in my renderings and the original size of the cast. Since several cast members had dropped out from the piece, the cast size went from sixteen to eleven, which helped alleviate the concerns. However, overall simplification needed to be determined regardless. Heading into shopping, I had every intention to pull what I could from the University of Maryland costume stock before any money was spent. With a strategic shopping plan in mind, I made it clear to both my fellow collaborative teammates and the costume shop that my renderings were not going to be the final looks, but they should be treated as a foundation to the ideas that we were going for. When meeting with the drapers, I insisted that we considered each rendering as a starting point, referencing them as I pulled what I could from the costume stock and in fittings, but breaking away from them if I found something exciting to upcycle. I found several potential pieces that could work for a handful of the designs and eventually purchased new things to fill in any gaps and try on dancers in the fittings. Remaining flexible and having the freedom to pull, or purchase what just felt right was key for me in this process. As I shopped and collected all the costume pieces, I was mostly drawn to color first and then texture, looking at all the potential these pulled items could have. I would think more about what could be added to a plain garment, like a white dress shirt, or an ivory skirt made from linen. I would ask myself how can we give old things, like a vintage dress that has been living in stock for a while, a new life? Also, what materials, such as lace trim and fabric bits could be used to dress up something like a boring cream dress?

Working from specificity with wiggle room to play worked in my favor as we swiftly headed into fittings. First fittings were scheduled shortly after the shopping



process had officially begun. It was very helpful to begin window shopping way back during the design process, so I knew what was out there for purchase well before fittings began. Due to the initial window shopping, I was able to pull and purchase a few things



Fig. 1-6

that I rendered exactly, like Renya Fox's ruffled cardigan and Nicole Sneed's white coat. Other things that I found that were similar to what I had rendered were Shaina Patel's blouse, pants, and Rose Qi's dress. A few options of pants needed to be made for our male dancer, Jarrel Slade. That was mostly due to fit issues that came from the style of pant. The pants we ended up going into tech with had an elastic waistband that we discovered to be problematic much later in tech rehearsal after he did his movement in full out energy and real time. The solution came from removing the elastic and replacing the waistband entirely with a wider band that

hooked closed at center front. Overall, the fittings went rather swimmingly and were where most texture decisions were made. Before the first fittings, I pulled a collection of mostly all the ivory, blush pink, or champagne lace and trims that we had in stock. During each fitting, I kept all the lace and trim in an easy accessible box, so that I could pull from it and add to the costumes right away in the fitting. This was extremely helpful to do with both the draper and Latefia in the fitting with me. Though I did purchase

several new pieces for the costumes, we were able to dress up a lot of previously used garments from the University of Maryland stock room. Along with the all-white look, we also tried and assigned specific colors of undergarments. Once each dancer's undergarments were decided on and their costumes were properly fit, I played with adding lace, trims, or embroidered details. Each fitting lasted for 30-45 minutes depending on how much we were trying on.

The additions of trims and lace not only completed the looks, but kept all the looks in the same world. Jarrel Slade's vest had a ruffled lace trim behind his lapel, Vanya Cisneros had a full center front of lace ruffles, and Nicole Sneed was given a small lace ruffled collar that was added to the neckline of her dress. After a few fittings, it did feel like there was a lot of lace and off white happening, so to find balance I kept several looks the way they naturally wanted to be. I embraced any original details and color variations which gave the costumes a lovely balance of off whites. I also went ahead with mixing in hints of pink blush, or light champagne. Some blush pinks were thrown in to balance the ivories and some light tans were there to compliment the creams.

It was tremendously supportive and beneficial to have Latefia in the fittings with me when she could be. Since we were creating our own imaginative take on "fancy", her input informed me of the movement and helped me avoid any hindrances that the costumes could potentially create. Also, taking a moment to dance in the hallway, just outside the costume shop, gave us more information when looking at what the costume needs to allow the dancer to be free in their movement. Layering garments in creative ways turned out to be our friend. Erin Lenahan wore a skirt over a one-piece dress, we added an old lace skirt to Georgina Gabbidon's dress as a second skirt layer, and

Gabrielle Tharkur wore a full dress under her blouse and blazer. I would say that the needed simplification of each look happened naturally in the fittings because we knew that there was going to be a big reveal of shedding layers at the end of the show. This forced me to keep the number of layers and pieces to remove to a limit of two or three. I also had to think about quick rigging each costume, so that the dancer could easily remove their costumes on stage with elegance and grace.

First fittings turned into second fittings for most of the dancers and notes were done by the University of Maryland costume shop up until the tech rehearsal were scheduled to start. It was not until the first dress rehearsal where I realized that we would need to add some type of under coverage to the ladies wearing skirts. I feel like this did not cross my mind earlier on because Latefia and I had intended to see undergarments from the beginning. However, seeing undergarments at all before the reveal felt like I was giving the moment away prematurely. It also felt like a mistake since everyone's undergarments were design to not match their skin tones. As a solution to solve the issue of seeing under skirts and hiding the undergarments, I took liberties in using a combination of bloomers and short that went back to our first point of inspiration. Since we were interested in pulling elements from the later 1900s, I looked at the Victorian period undergarments and bloomers. For other dancers in thinner and longer skirts, I added palazzo pants for them to wear underneath. The pants worn under the chiffon skirts looked more like a continuation of the dress than a last-minute addition, or a form of underwear.

Most of these last-minute pant and bloomer additions either came from the University of Maryland costume stock, or from a collection of rejected pieces that I had

previously pulled. Once solved and free of exposed undies, we faced another obstacle where most of the rejected items made their way back into the show. Due to the number of dancers who dropped from the piece, we realized that we were shorthanded for the hallway bit at the top of show. There were ten tablets that needed to be held when five of the dancers were already choreographed to be on stage for the preshow. So, we borrowed from the second piece of this MFA Dance Concert and used the dancers of Jen Graham's cast of four to fill the gap. These four dancers required last minute fittings, but the fittings were fifteen to thirty minutes. Also, nothing new needed to be purchased since we were already swimming in extra, or rejected pieces that were previously bought or pulled. Another decision that we left for technical dress rehearsals, were where the hats fit best. From the beginning, during the design process, we knew that we wanted to use hats and small floral fascinators. However, they effected movement and we ended up using the hats and fascinators to complete the pre-show looks as needed instead of during the show at all. We thought it best to have the dancers take off all head pieces before going on stage. To make the change as smooth as possible, Wardrobe crew collected hats from dancers before they entered the space to go on stage. Latefia choreographed a moment for dancers that were already on stage to travel behind the porch and removed their hats there.

During the preshow, dancers stood very statuesque in the hallway and had them remove the head pieces before entering the space. This section of the piece created an exciting opportunity for audience members to see the costumes up close. Most of the inspiration for the preshow in the hallway draws from collecting videos of one-on-one interviews. Latefia and projection designer Kelly Colburn interviewed with volunteers

that are mostly part of the University of Maryland community and included the eleven performers. It featured an interactive video installation where audience members were walked through the hazy hallway to a tablet. In one hand, the dancers held a set of headphones that were handed over to one audience member at a time to listen to one story before being lead into the space.

## **Reflections**

In retrospect, this piece was about humanity and, specifically, what it means to be human. More specifically, what it means to be a human in the world that we are living in today with the people we either know, or have just met. This piece personally asked audiences to reflect on one moment in their life that made a large enough impact to invoke change. It's these life changing experiences that could explain how a person becomes who they are and how we are able to channel our humanity at its core. Latefia seemed to be most fascinated in the connection between people when reaching out and listening to everyone's personal moments that "shook" them.

My feeling is that Latefia found a commonality that we, as humans, all share despite any differences, or personal biases we may have. This piece very much reflected that idea and could continue the exploration in a larger scale. I also think that Latefia felt a strong importance of telling these personal stories and did so in a way that was not convoluted, or overpowered by her own predispositions. She translated the feelings from moments of reflection into modern dance movement that was both unified and sporadic as humans tend to naturally be.

Diversity and identity were habitually on my mind throughout the development of this costume design. During the process of shopping the undergarments, for example, I felt that there were not enough shades of nude available. To those types of scenarios came the realization that the only color on stage were the actors' variant skin tones with the costumes being several shades of light ivory creams. I keep wondering if we attained a strong message with the color choices overall. The intention was to pay homage to the contemporary world that we live in today through the lens of a time that once was. avoid looking dance cliché, or recognizably in underwear. Regardless, the end reveal conceptually worked best for the piece and was a beautiful moment to live in. The more I watched the movement of the ensemble breaking apart and coming together, the more I thought about my flower metaphor. How when flowers start to lose their petals, they begin to die and slowly wilt. This thought convinced me of the connection that Latefia envisioned. Humans connecting with others is important and the purpose behind this piece, I want to say, is to create more of that connection. *Shook* truly offered a more forward yet sensible approach to understanding empathy.

## Chapter 2: Poems

The following three poems were written and voiced by Mahogney Turner. These poems were used as the spoken word in the music that was composed by Bob Novak. Sound designer, Jeff Dorffman blended these elements together for the performers to dance to.

### *The Break*

Does anyone know what it feels like to break?  
To be broken?  
To have their heart split wide open sunken into the pit of their stomachs unable to stomach this moment?  
You wonder, is it only me that people see and think, what has been eating away at me from the inside?  
They ask, how are you doing?  
You say "fine"  
They reply "okay"  
Thinking it's only a matter of days before you break  
They don't know that you have already been broke  
Been asking the Gods and the Universe, why me?  
Contemplating the most painless way to take yourself out  
You wanna talk about it  
To your best friend, your therapist, even a stranger on the street  
But no one could possibly understand how you feel is what is think  
So you run  
You work  
You sleep  
You write  
You dance  
You sex  
You drink  
You get high  
You do anything just to survive

### *The Coming Apart*

There is a rhythm to life  
A purpose behind  
Every loss, every heartbreak  
There is a beat to every time our feet are pulled from beneath us  
It's all part of the rhythm we are constantly rising and falling too  
Some days  
The world is at our feet  
While others leave us barely able to speak without coming apart  
Do you remember the last time you came apart?  
The last time you cried at the bottom of the shower or screamed into your pillow

Do you remember the last time you were defeated, betrayed, or the last time someone left  
you, with no goodbye, no thank you for sharing part of your soul with me?  
They left and took a part of you with them  
That is the rhythm  
That leaves us feeling shook  
Giving us no other option but to lose our religion, lose our cool, or just flat out lose our  
minds  
And it hurts like hell  
But that my darling is where we find our way back home to ourselves  
It is where we remember who we truly are  
Our circumstances change  
But who we are at our core remains  
So, we have to rock to the rhythm  
Even after it rocks us

### *The Other Side*

Welcome to the other side  
Welcome to the moment when all the pain and sorrow is worth it  
Welcome to breathing again  
To seeing clearly again  
Welcome to once again giving the love you began to hold back  
Welcome to weightlessness that forgiveness blessed you with  
Welcome to solid ground  
Take it all in  
You have rose again  
You've found the rug the world tore from beneath you  
You have tapped back into the highest part of yourself  
You have found your rainbow in the clouds  
You are standing in the sun  
You have learned all you needed you learn  
You are whole and healed  
You can show up  
For others and for yourself more deeply  
You are home again  
No need to knock for someone to let you in  
You belong here  
So, turn the knob  
Walk in  
Have a seat on the couch  
At the table, or on the floor  
Where ever makes, you feel safe  
Take in this feeling of being exactly  
Where you're meant to be  
Welcome to the other side



### Chapter 3: Costume Research Victorian/Bohemian

The following images were used as research and inspiration for the costume design of *Shook*. These images are some of the key research photos that were sent to Director/Choreographer Latefia Bradley for reference and approval.



Fig. 3-1: Costume Research  
*Lemonade* by Beyoncé  
Stylist Marni Senofonte



Fig. 3-2: Costume Research  
*Lemonade* by Beyoncé  
Stylist Marni Senofonte





Fig. 3-3: Costume Research  
*Lemonade* by Beyoncé  
Stylist Marni Senofonte



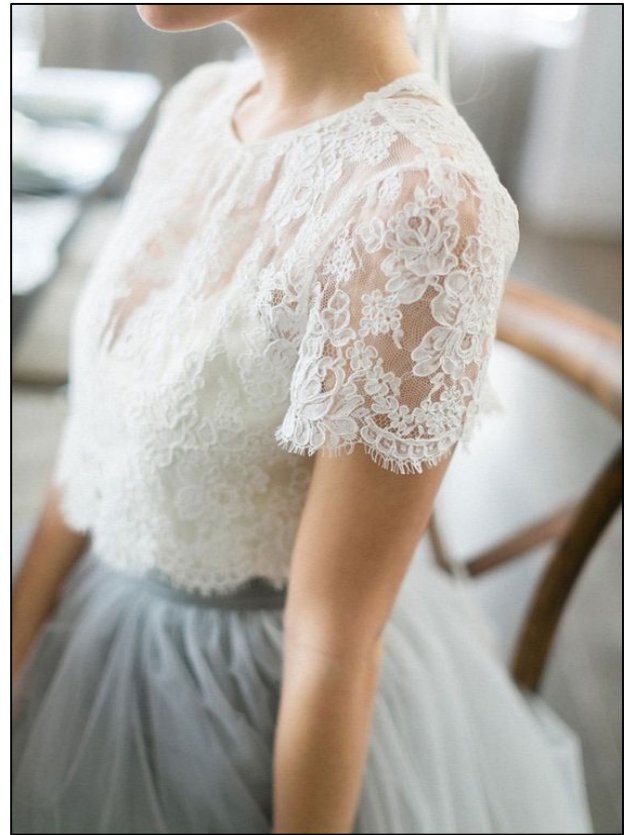
Figs. 3-4, 5: Costume Research  
Bohemian Style  
Designer Mario Testino







Figs. 3-6,7,8: Costume Research  
Victorian Style Reincarnated  
Designers Alexander McQueen (Top Left) &  
Christian Dior (Bottom Left)



Figs. 3-9, 10, 11: Costume Research  
Victorian Style Reincarnated  
Designer Balenciaga (Left)



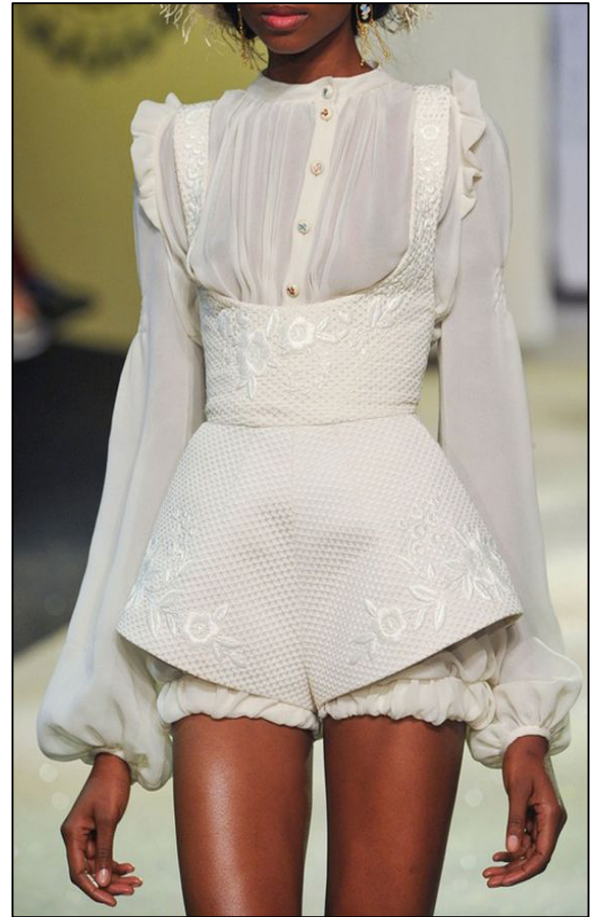


Fig. 3-12: Costume Research  
Victorian/ Bohemian Style



Figs. 3-13, 14: Costume Research  
Victorian & Bohemian Styles  
From Morpew (Left) & Anthropologie  
(Right)





Figs 3-15, 16, 17: Costume Research  
Victorian & Bohemian Feel  
Designers Ulyana Sergeenko (Top Right),  
Simone Rocha (Left), Kate Towers (Bottom  
Right)



Fig. 3-18: Costume Research  
Accessory & Makeup Inspiration  
New Evening Jewelry Collection  
by Michal Negrin





Figs. 3-19, 20, 21, 22: Costume Research  
Accessory Inspiration  
Designers Tatiana Kaplun (Right), Ruffled  
Cuffs & Gloves found via Etsy





Figs. 3- 23, 24: Costume Research  
Parasol Inspiration





Figs 3-25, 26: Color Inspiration  
White Roses

### The Transformation

The following images were used as research and inspiration for the undergarment looks for each dancer of *Shook*. These images are some of the key research photos that were sent to Director/Choreographer Latefia Bradley for reference and approval.



Fig. 3-27: Costume Research  
Undergarment Inspiration  
*Yeezy* by Kanye West





Fig. 3-28, 29: Costume Research  
Undergarment Inspiration  
*Yeezy* by Kanye West



Figs. 3-30, 31, 32: Costume Research  
Undergarment Inspiration  
*Yeezy* by Kanye West



## Chapter 4: Costume Renderings

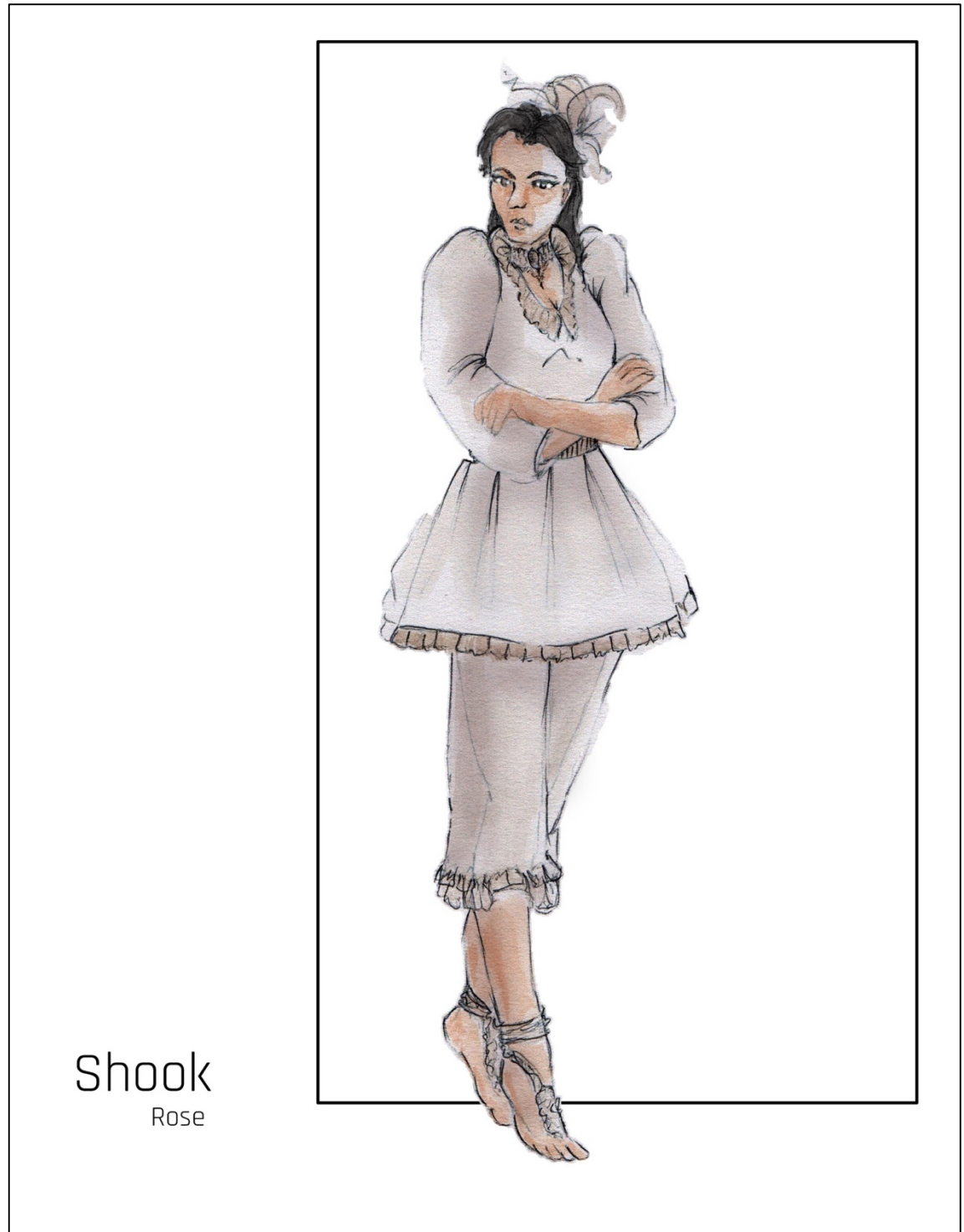
### Preliminary Costume Renderings

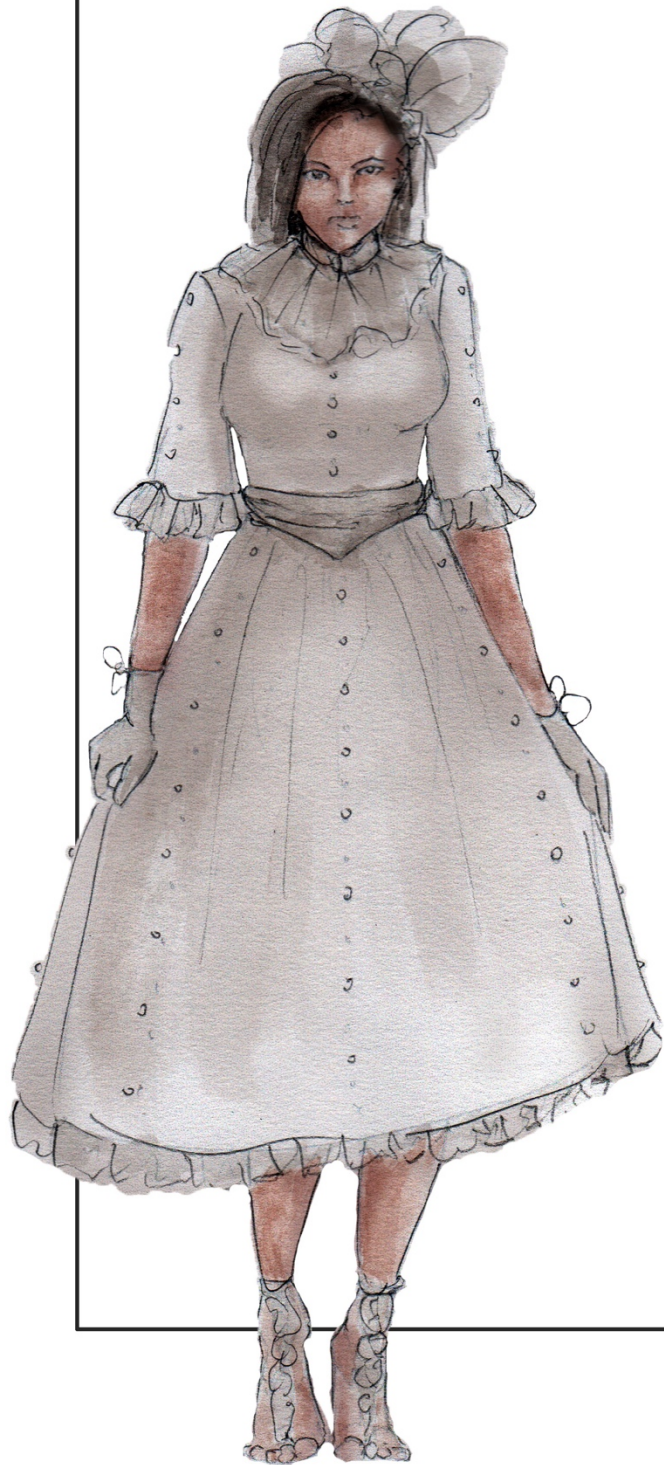
The following renderings were created using Adobe Photoshop to convey the first ideas that were discussed for the costume design of *Shook*. These renderings were sent to Director/Choreographer Latefia Bradley for reference and approval.



### Final Costume Renderings

The following renderings were created using graphite pencil and painted with watercolor. They were then finished and labeled in Adobe Photoshop. These renderings were created to convey the final ideas that were discussed for the costume design of *Shook*. They were sent to Director/Choreographer Latefia Bradley for reference and approval.





Shook  
Amber

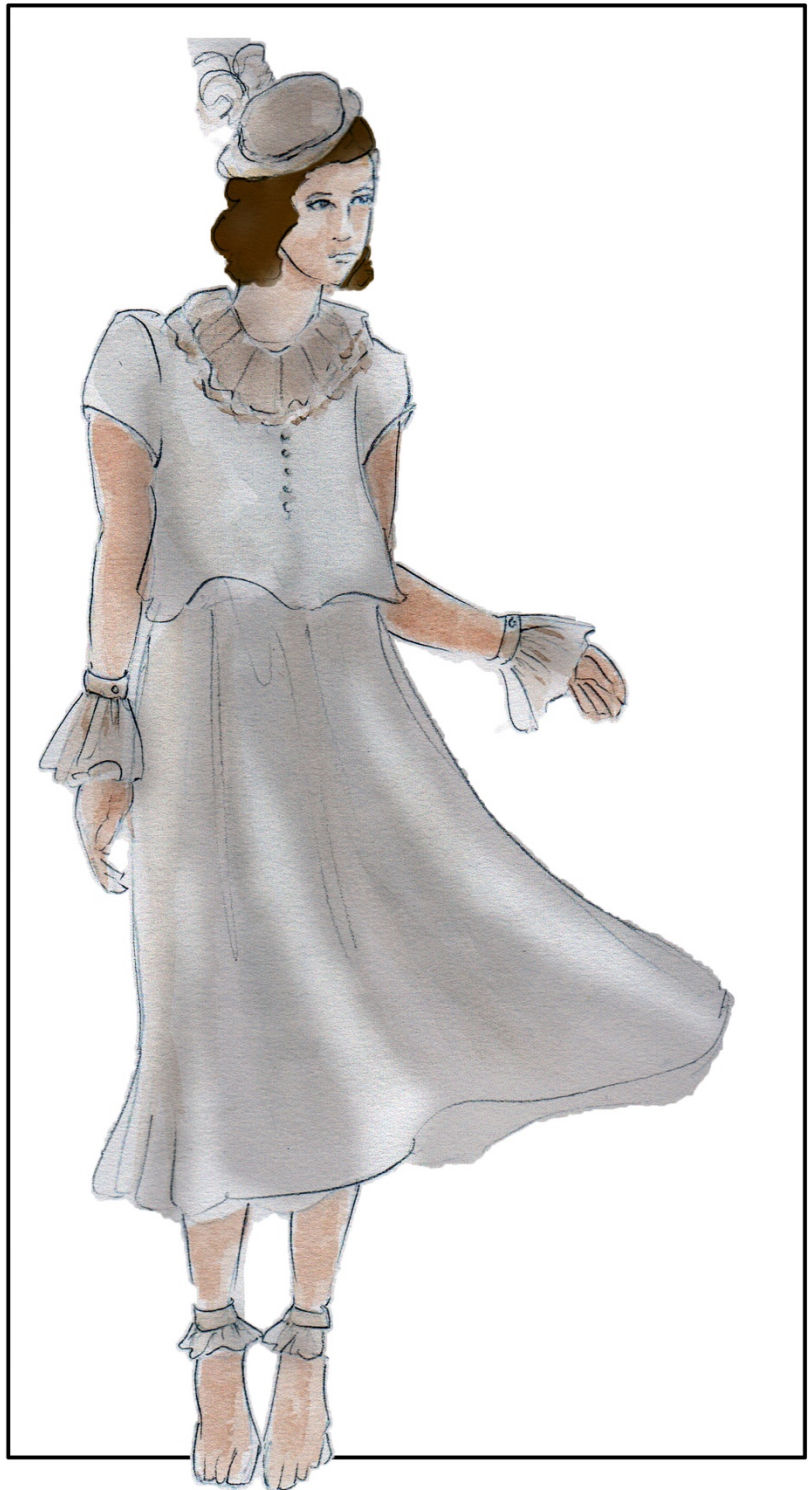




Shook  
Nichole



Shook  
Jarrel

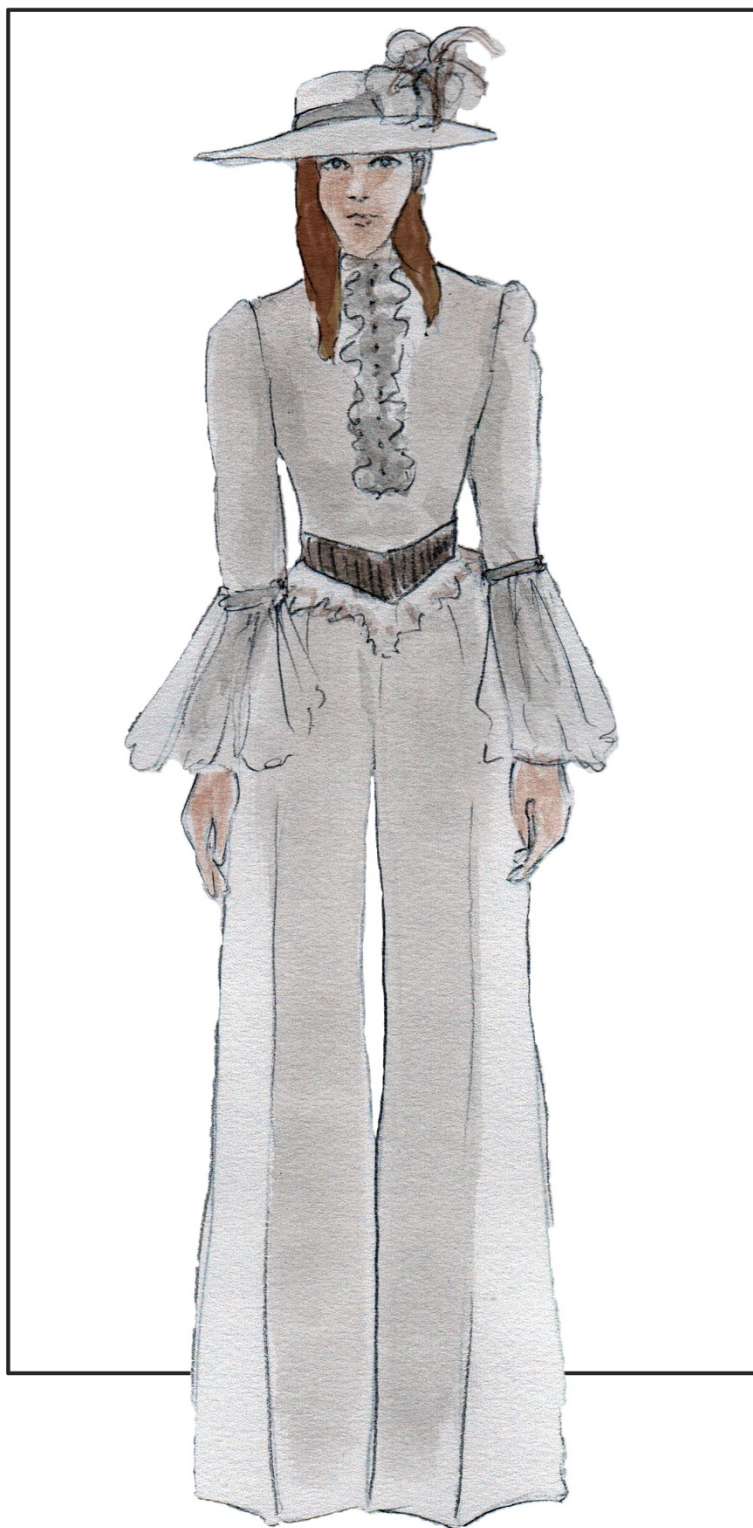


Shook  
Morgan



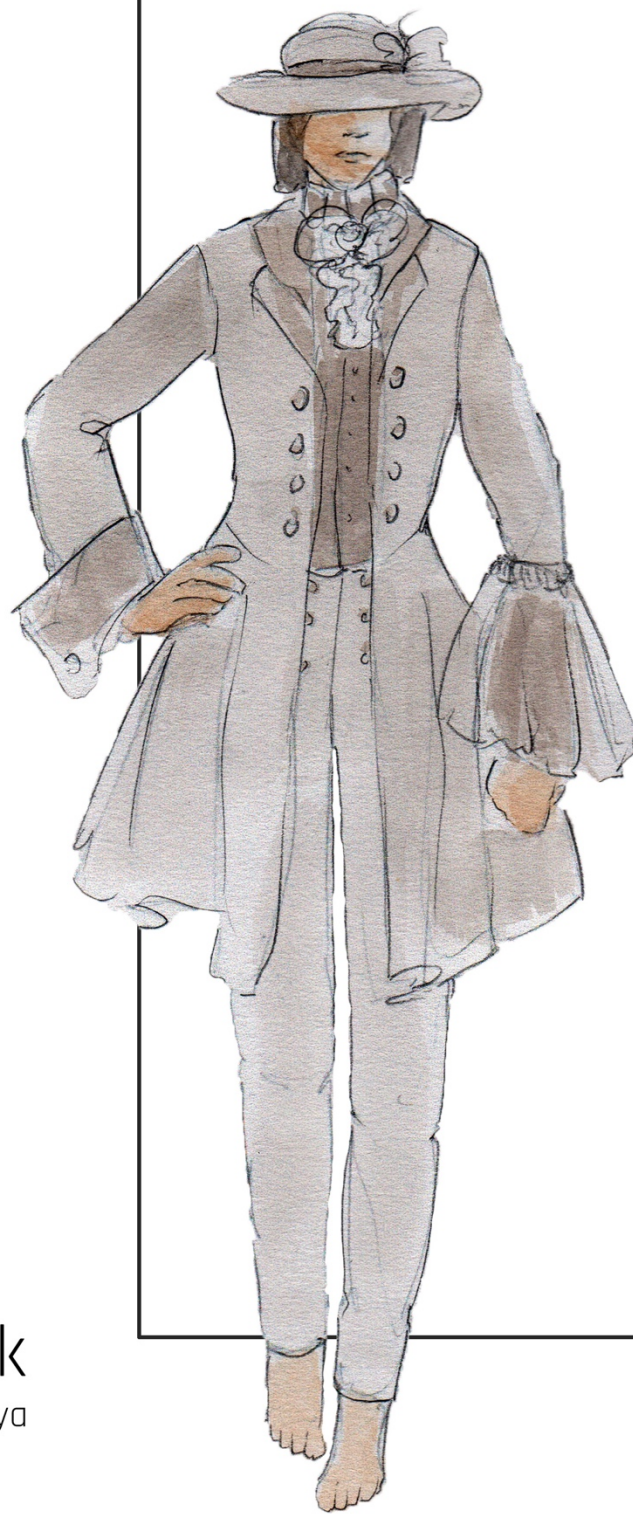
Shook  
Reyna



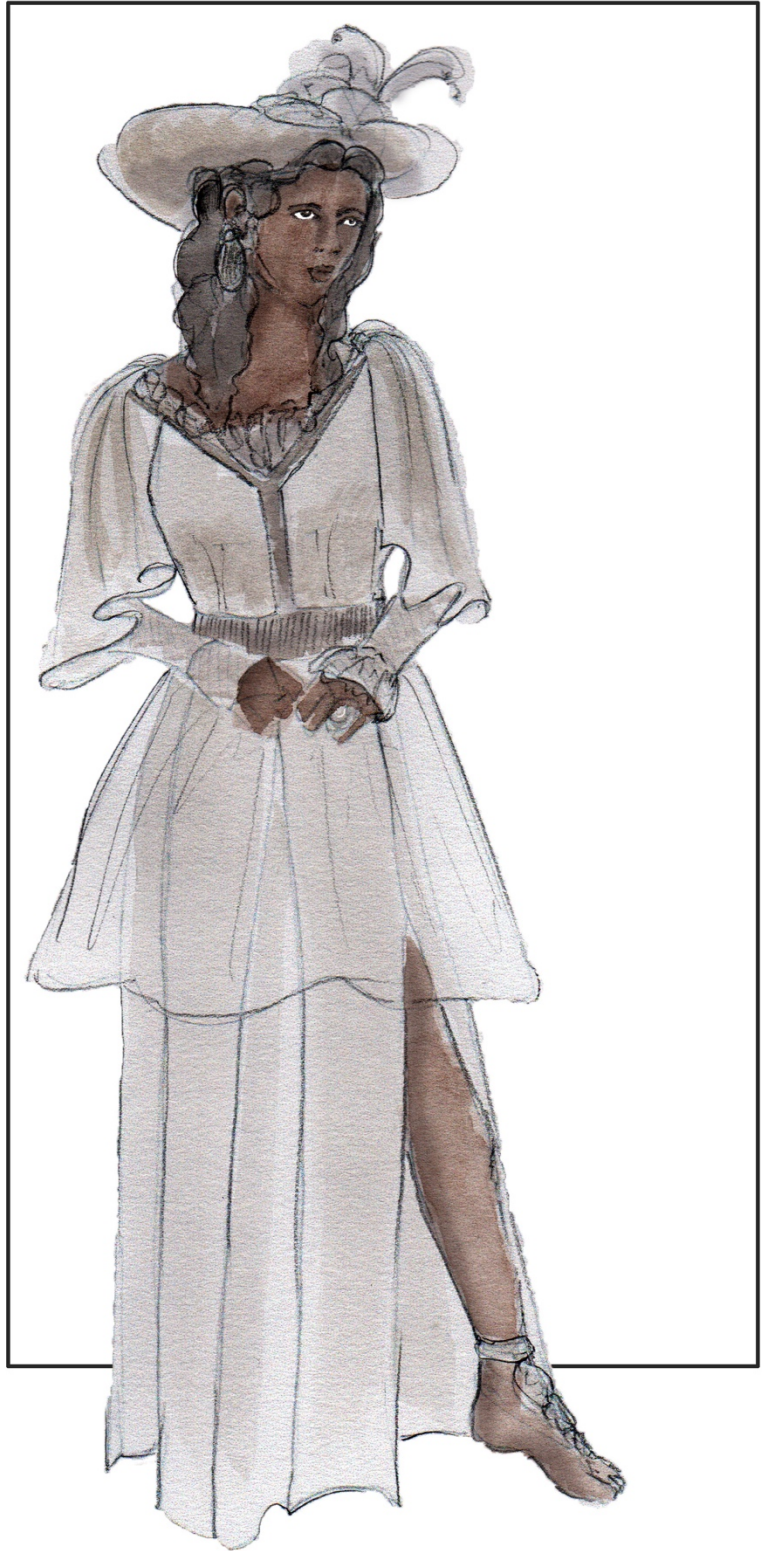


Shook  
Shaina

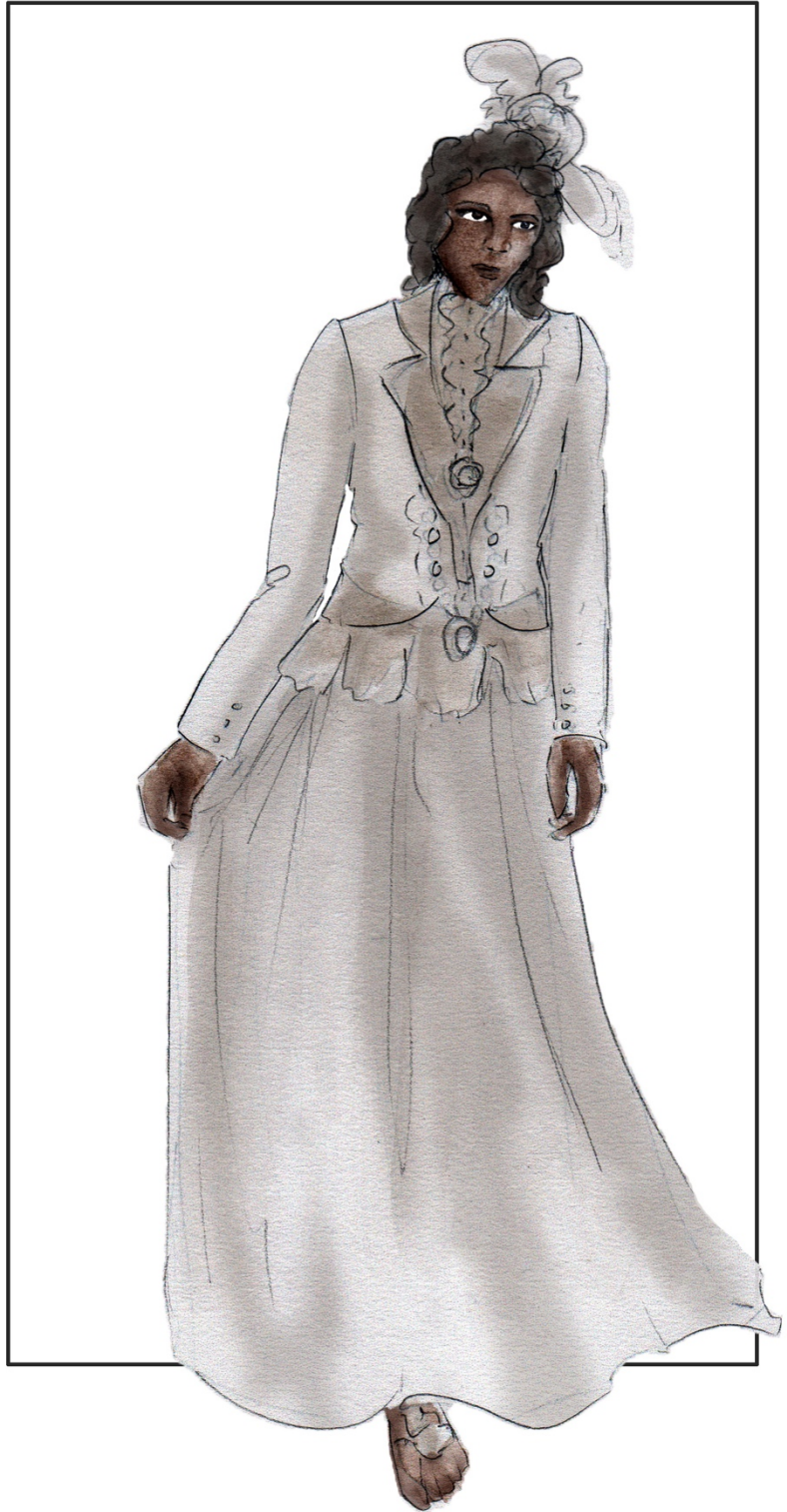




Shook  
Vannya

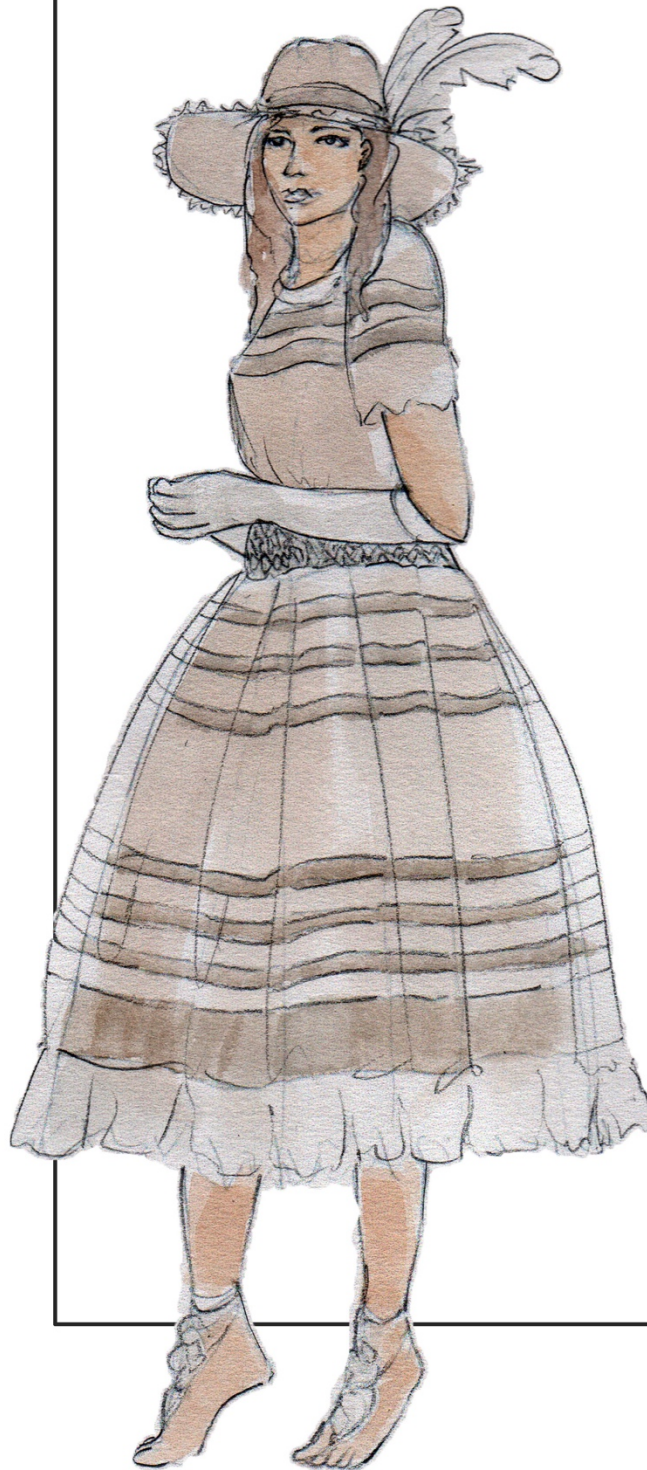


Shook  
Georgina



Shook  
Gabrielle





Shook

Erin

## Chapter 5: Costume Fitting Photos

The following photos were taken at the end of each final fitting with the dancers for the costume design of *Shook*. Director/Choreographer Latefia Bradley was in the room for each fitting to give feedback and her own insight on how each costume looked.



**Vanya Cisneros**  
Costume Alteration by the  
University of Maryland costume shop







**Georgina Gabbidon**  
Costume Alteration by the  
University of Maryland costume shop





**Gabrielle Tharkur**  
Costume Alteration by the  
University of Maryland costume shop







**Nicole Sneed**  
Costume Alteration by the  
University of Maryland costume shop







**Reyna Fox**  
Costume Alteration by the  
University of Maryland costume shop





**Morgan Anderson**  
Costume Alteration by the  
University of Maryland costume shop







**Jerrell Slade**  
Costume Alteration by the  
University of Maryland costume shop





**Rose Qi**  
Costume Alteration by the  
University of Maryland costume shop







**Amber Chabus**  
Costume Alteration by the  
University of Maryland costume shop







**Erin Lenahan**  
Costume Alteration by the  
University of Maryland costume shop





**Shaina Patel**  
Costume Alteration by the  
University of Maryland costume shop







**Kristen Castenada**  
Costume Alteration by the  
University of Maryland costume shop





**Adrian Gusky**  
Costume Alteration by the  
University of Maryland costume shop







**Laurie Dodge**  
Costume Alteration by the  
University of Maryland costume shop





**Cierra Phillips**  
Costume Alteration by the  
University of Maryland costume shop



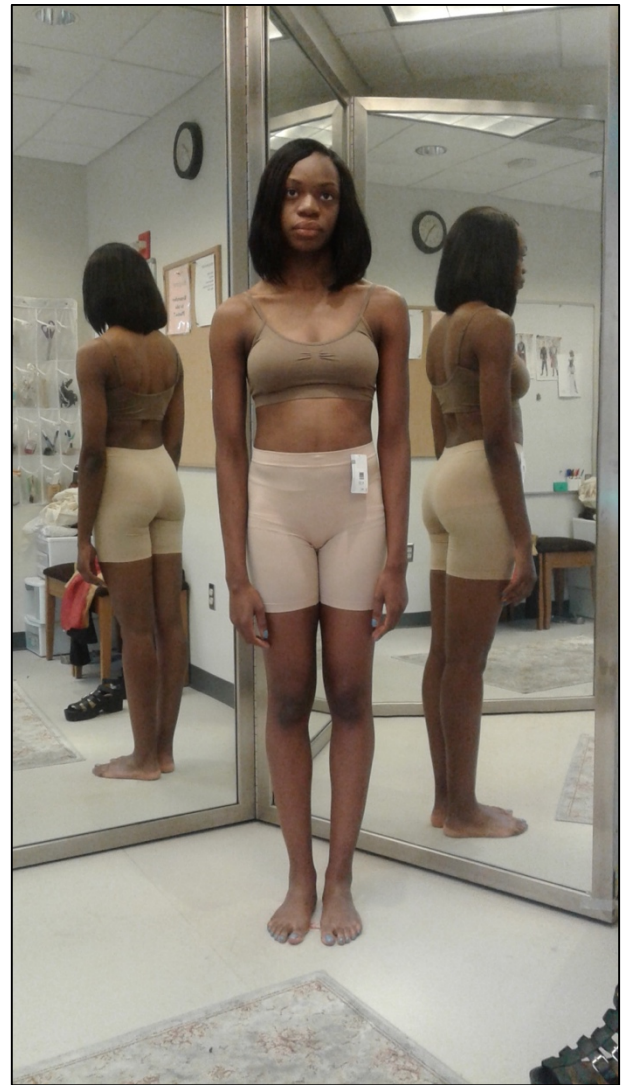


### Selected “Transformation” Fitting Photos

The following photos were taken at the end of each final fitting with the dancers for the costume design of *Shook*. Director/Choreographer Latefia Bradley was in the room for each fitting to give feedback and her own insight on how each costume looked. For the most part, she was very pleased with how they were looking even in the first round of fittings. These photos are selections from the undergarment looks for the “transformation”, or what we later called “the reveal”.



**Georgina Gabbidon**  
Costume Alteration by the  
University of Maryland costume shop





**Shaina Patel**  
Costume Alteration by the  
University of Maryland costume shop







**Erin Lenahan**  
Costume Alteration by the  
University of Maryland costume shop





**Gabrielle Tharkur**  
Costume Alteration by the  
University of Maryland costume shop







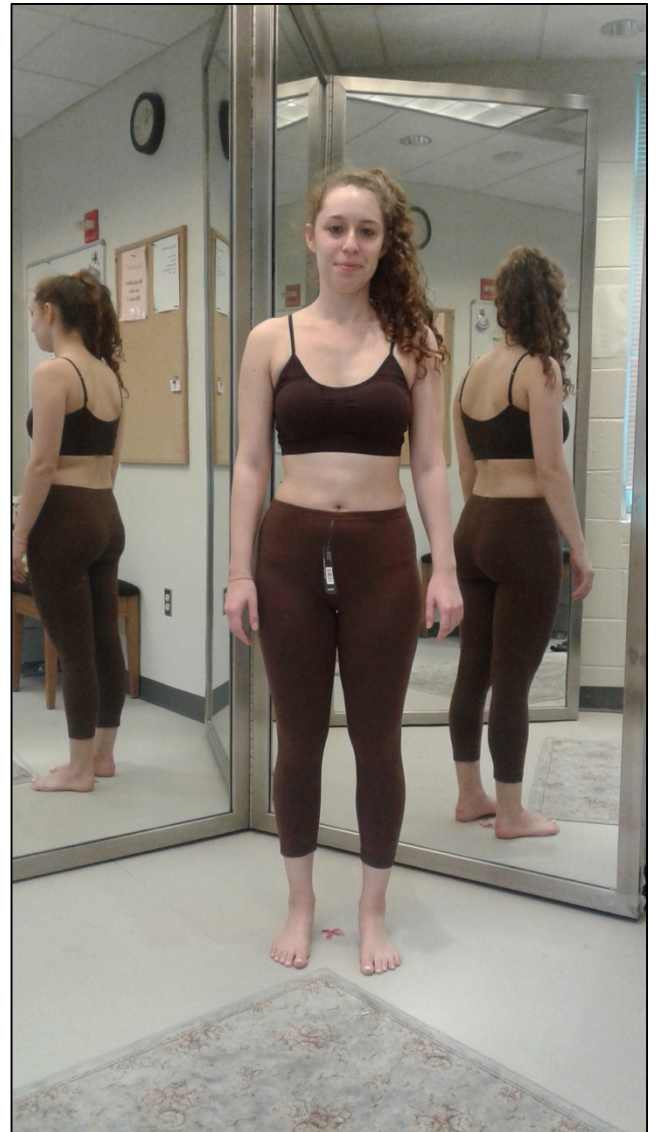
**Amber Chabus**  
Costume Alteration by the  
University of Maryland costume shop







**Reyna Fox**  
Costume Alteration by the  
University of Maryland costume shop



## Chapter 6: Production Photos

The following production photographs were taken during the final dress rehearsal by photographer Geoff Sheil. Director/Choreographer Latefia Bradley was very happy with how the piece turned out and we were both extremely pleased with the costume design in the end.

















































## Chapter 7: Costume Paperwork

The following documents are various forms and charts that were used to communicate to the University of Maryland costume shop and wardrobe crew. This paperwork was used to keep track of all the costume pieces in an organized manner. The piece list is a dressing list and piece list combined, as it details which piece is worn together and notates shared pieces. The shopping list was created for source tracking in case the choreographer purchased costumes after strike. The costume ledger was used during the shopping process to keep track of the costume budget.

### Piece List

| Department: TDPS  |           |      |               | Choreographer: Latefia Bradley          |      |     |        |       |      |     |     |
|-------------------|-----------|------|---------------|---|------|-----|--------|-------|------|-----|-----|
| Show: Shook       |           |      |               | Costume Designer: Jeannette Christensen |      |     |        |       |      |     |     |
| Space: Kogod      |           |      |               | Faculty Advisor: Helen Huang            |      |     |        |       |      |     |     |
| Performer         | Character | Lk # | Costume Piece | Description                             | Pull | Buy | Thrift | Build | Rent | Mod | Alt |
| Bella Hayes       | Performer | 1    | Bra           | Nude                                    | x    | x   |        |       |      |     |     |
|                   |           |      | Underwear     | Nude dance short                        | x    | x   |        |       |      |     |     |
|                   |           |      | Head piece    | Ivory fascinator                        | x    | x   | x      |       |      |     |     |
|                   |           |      | Necklace      | ivory lace choker                       | x    | x   | x      |       |      |     |     |
|                   |           |      | Dress         | Ivory, ruffles                          | x    |     | x      |       |      | x   |     |
|                   |           |      | Pants         | Ivory, sheer capri                      | x    |     | x      |       |      | x   |     |
|                   |           |      | Shoes         | Ivory lace beach sandal                 |      | x   |        |       |      |     |     |
|                   |           |      |               |   |      |     |        |       |      |     |     |
|                   |           | 2    | Bra           | Same as L1                              |      |     |        |       |      |     |     |
|                   |           |      | Underwear     | Same as L1                              |      |     |        |       |      |     |     |
| Amber Chabus      | Performer | 1    | Bra           | Nude                                    | x    | x   |        |       |      |     |     |
|                   |           |      | Underwear     | Nude dance pant                         | x    | x   |        |       |      |     |     |
|                   |           |      | Head piece    | Ivory fascinator                        | x    | x   | x      |       |      |     |     |
|                   |           |      | Gloves        | Ivory, wrist length                     | x    | x   | x      |       |      |     |     |
|                   |           |      | Dress         | Ivory, ruffles & buttons                | x    |     | x      |       |      | x   |     |
|                   |           |      | Shoes         | Ivory lace beach sandal                 |      | x   |        |       |      |     |     |
|                   |           |      |               |   |      |     |        |       |      |     |     |
|                   |           | 2    | Bra           | Same as L1                              |      |     |        |       |      |     |     |
|                   |           |      | Underwear     | Same as L1                              |      |     |        |       |      |     |     |
|                   |           |      |               |   |      |     |        |       |      |     |     |
| Georgina Gabbidon | Performer | 1    | Bra           | Nude                                    | x    | x   |        |       |      |     |     |
|                   |           |      | Underwear     | Nude dance short                        | x    | x   |        |       |      |     |     |
|                   |           |      | Head piece    | Ivory wide brim hat                     | x    | x   | x      |       |      |     |     |
|                   |           |      | Jewelry       | Earrings/ring                           | x    |     |        |       |      |     |     |
|                   |           |      | Dress         | Ivory, layered ruffles                  | x    |     | x      |       |      | x   |     |
|                   |           |      | Shoes         | Ivory lace beach sandal                 |      | x   |        |       |      |     |     |
|                   |           |      |               |   |      |     |        |       |      |     |     |
|                   |           | 2    | Bra           | Same as L1                              |      |     |        |       |      |     |     |
|                   |           |      | Underwear     | Same as L1                              |      |     |        |       |      |     |     |
|                   |           |      |               |   |      |     |        |       |      |     |     |

|              |           |           |             |                              |            |   |   |  |  |  |   |  |  |
|--------------|-----------|-----------|-------------|------------------------------|------------|---|---|--|--|--|---|--|--|
| Emma Coyle   | Performer | 1         | Bra         | Nude                         | x          | x |   |  |  |  |   |  |  |
|              |           |           | Underwear   | Nude dance short             | x          | x |   |  |  |  |   |  |  |
|              |           |           | Head piece  | Light brown bowler           | x          | x | x |  |  |  |   |  |  |
|              |           |           | Wrist cuffs | Ivory, ruffled, button       | x          | x |   |  |  |  |   |  |  |
|              |           |           | Ankle cuffs | Ivory, ruffled, button       | x          | x | x |  |  |  |   |  |  |
|              |           |           | Top         | Ivory, chiffon crop top      | x          |   | x |  |  |  | x |  |  |
|              |           |           | Skirt       | Ivory, chiffon               | x          |   |   |  |  |  | x |  |  |
|              |           |           | Shoes       | Barefoot                     |            |   |   |  |  |  |   |  |  |
|              |           |           |             |                              |            |   |   |  |  |  |   |  |  |
|              |           |           | 2           | Bra                          | Same as L1 |   |   |  |  |  |   |  |  |
|              |           | Underwear | Same as L1  |                              |            |   |   |  |  |  |   |  |  |
|              |           |           |             |                              |            |   |   |  |  |  |   |  |  |
| Dee Dee Ling | Performer | 1         | Bra         | Nude                         | x          | x |   |  |  |  |   |  |  |
|              |           |           | Underwear   | Nude dance short             | x          | x |   |  |  |  |   |  |  |
|              |           |           | Head piece  | Ivory, wide brim hat         | x          | x | x |  |  |  |   |  |  |
|              |           |           | Belt        | Light brown cumber bun       | x          | x |   |  |  |  |   |  |  |
|              |           |           | Top         | Ivory, chiffon ruffled shirt | x          |   | x |  |  |  | x |  |  |
|              |           |           | Pants       | Ivory palazzo style          | x          | x | x |  |  |  | x |  |  |
|              |           |           | Shoes       | Barefoot                     |            |   |   |  |  |  |   |  |  |
|              |           |           |             |                              |            |   |   |  |  |  |   |  |  |
|              |           |           | 2           | Bra                          | Same as L1 |   |   |  |  |  |   |  |  |
|              |           |           |             | Underwear                    | Same as L1 |   |   |  |  |  |   |  |  |
|              |           |           |             |                              |            |   |   |  |  |  |   |  |  |
| Nicole Sneed | Performer | 1         | Bra         | Nude                         | x          | x |   |  |  |  |   |  |  |
|              |           |           | Underwear   | Nude dance short             | x          | x |   |  |  |  |   |  |  |
|              |           |           | Head piece  | Ivory, mini top hat          | x          | x | x |  |  |  |   |  |  |
|              |           |           | Jacket      | Ivory tail coat              | x          |   | x |  |  |  |   |  |  |
|              |           |           | Belt        | Light brown cumber bun       | x          | x |   |  |  |  |   |  |  |
|              |           |           | Top         | Ivory, ruffled shirt         | x          |   | x |  |  |  | x |  |  |
|              |           |           | Neck piece  | Large bow tie                | x          | x | x |  |  |  |   |  |  |
|              |           |           | Pants       | Ivory pantaloons             | x          | x | x |  |  |  | x |  |  |
|              |           |           | Shoes       | Ivory beach sandal           |            | x |   |  |  |  |   |  |  |
|              |           |           |             |                              |            |   |   |  |  |  |   |  |  |
|              |           |           | 2           | Bra                          | Same as L1 |   |   |  |  |  |   |  |  |
|              |           |           |             | Underwear                    | Same as L1 |   |   |  |  |  |   |  |  |

|                 |           |   |            |                               |   |   |   |  |  |  |   |  |
|-----------------|-----------|---|------------|-------------------------------|---|---|---|--|--|--|---|--|
| Erin Lenahan    | Performer | 1 | Bra        | Nude                          | x | x |   |  |  |  |   |  |
|                 |           |   | Underwear  | Nude dance short              | x | x |   |  |  |  |   |  |
|                 |           |   | Head piece | Ivory wide brim hat           | x | x | x |  |  |  |   |  |
|                 |           |   | Gloves     | Opera length, ivory           | x | x | x |  |  |  |   |  |
|                 |           |   | Dress      | Ivory, lace & ruffles         | x |   | x |  |  |  | x |  |
|                 |           |   | Shoes      | Ivory lace beach sandal       |   | x |   |  |  |  |   |  |
|                 |           |   |            |                               |   |   |   |  |  |  |   |  |
|                 |           | 2 | Bra        | Same as L1                    |   |   |   |  |  |  |   |  |
|                 |           |   | Underwear  | Same as L1                    |   |   |   |  |  |  |   |  |
|                 |           |   |            |                               |   |   |   |  |  |  |   |  |
| Morgan Anderson | Performer | 1 | Bra        | Nude                          | x | x |   |  |  |  |   |  |
|                 |           |   | Underwear  | Nude dance short              | x | x |   |  |  |  |   |  |
|                 |           |   | Head piece | Ivory fascinator              | x | x | x |  |  |  |   |  |
|                 |           |   | Gloves     | Mid opera length, ivory       | x | x | x |  |  |  |   |  |
|                 |           |   | Jewelry    | Silver/pearl ring             | x |   |   |  |  |  |   |  |
|                 |           |   | Bodice     | Ivory, peplum & ruffles       | x |   | x |  |  |  | x |  |
|                 |           |   | Skirt      | Ivory, horsehair hem          | x |   | x |  |  |  | x |  |
|                 |           |   | Shoes      | Ivory lace beach sandal       |   | x |   |  |  |  |   |  |
|                 |           |   |            |                               |   |   |   |  |  |  |   |  |
|                 |           | 2 | Bra        | Same as L1                    |   |   |   |  |  |  |   |  |
|                 |           |   | Underwear  | Same as L1                    |   |   |   |  |  |  |   |  |
|                 |           |   |            |                               |   |   |   |  |  |  |   |  |
| Shaine Pate     | Performer | 1 | Bra        | Nude                          | x | x |   |  |  |  |   |  |
|                 |           |   | Underwear  | Nude dance short              | x | x |   |  |  |  |   |  |
|                 |           |   | Head piece | Ivory wide brim hat           | x | x | x |  |  |  |   |  |
|                 |           |   | Necklace   | Ruffled choker                | x | x |   |  |  |  |   |  |
|                 |           |   | Gloves     | Opera length, ivory           | x | x | x |  |  |  |   |  |
|                 |           |   | Dress      | Ivory, lace & ruffles         | x |   | x |  |  |  | x |  |
|                 |           |   | Shawl      | Ivory wrap, attaches to dress | x |   |   |  |  |  | x |  |
|                 |           |   | Shoes      | Barefoot                      |   |   |   |  |  |  |   |  |
|                 |           |   |            |                               |   |   |   |  |  |  |   |  |
|                 |           | 2 | Bra        | Same as L1                    |   |   |   |  |  |  |   |  |
|                 |           |   | Underwear  | Same as L1                    |   |   |   |  |  |  |   |  |
|                 |           |   |            |                               |   |   |   |  |  |  |   |  |



|                   |           |   |            |                              |   |   |   |  |  |   |  |
|-------------------|-----------|---|------------|------------------------------|---|---|---|--|--|---|--|
| Gabrielle Tharkur | Performer | 1 | Bra        | Nude                         | x | x |   |  |  |   |  |
|                   |           |   | Underwear  | Nude dance short             | x | x |   |  |  |   |  |
|                   |           |   | Head piece | Ivory fascinator             | x | x | x |  |  |   |  |
|                   |           |   | Jacket     | Ivory, baroque blazer        | x |   | x |  |  |   |  |
|                   |           |   | Top        | Ivory, ruffled shirt         | x | x | x |  |  |   |  |
|                   |           |   | Skirt      | ivory, long, light weight    | x |   | x |  |  | x |  |
|                   |           |   | Shoes      | Ivory beach sandal           |   | x |   |  |  |   |  |
|                   |           |   |            |                              |   |   |   |  |  |   |  |
|                   |           | 2 | Bra        | Same as L1                   |   |   |   |  |  |   |  |
|                   |           |   | Underwear  | Same as L1                   |   |   |   |  |  |   |  |
|                   |           |   |            |                              |   |   |   |  |  |   |  |
| Brittney Goodman  | Performer | 1 | Bra        | Nude                         | x | x |   |  |  |   |  |
|                   |           |   | Underwear  | Nude dance short             | x | x |   |  |  |   |  |
|                   |           |   | Head piece | Ivory, large brim hat        | x | x | x |  |  |   |  |
|                   |           |   | Jacket     | Ivory tail coat              | x |   | x |  |  |   |  |
|                   |           |   | Vest       | Light brown single breasted  | x | x |   |  |  |   |  |
|                   |           |   | Top        | Ivory, ruffled shirt         | x |   | x |  |  | x |  |
|                   |           |   | Neck piece | Large bow tie                | x | x | x |  |  |   |  |
|                   |           |   | Pants      | Ivory, high waisted, buttons | x | x | x |  |  | x |  |
|                   |           |   | Shoes      | Barefoot                     |   |   |   |  |  |   |  |
|                   |           |   |            |                              |   |   |   |  |  |   |  |
|                   |           | 2 | Bra        | Same as L1                   |   |   |   |  |  |   |  |
|                   |           |   | Underwear  | Same as L1                   |   |   |   |  |  |   |  |
|                   |           |   |            |                              |   |   |   |  |  |   |  |
| Vanya Cisneros    | Performer | 1 | Bra        | Nude                         | x | x |   |  |  |   |  |
|                   |           |   | Underwear  | Nude dance short             | x | x |   |  |  |   |  |
|                   |           |   | Head piece | Ivory fascinator             | x | x | x |  |  |   |  |
|                   |           |   | Jacket     | Ivory blazer                 | x |   | x |  |  |   |  |
|                   |           |   | Top        | Ivory, ruffled shirt         | x |   | x |  |  | x |  |
|                   |           |   | Skirt      | Ivory, light weight, long    | x |   | x |  |  | x |  |
|                   |           |   | Drape      | Light brown skirt swag       | x | x | x |  |  |   |  |
|                   |           |   | Shoes      | Barefoot                     |   |   |   |  |  |   |  |
|                   |           |   |            |                              |   |   |   |  |  |   |  |
|                   |           | 2 | Bra        | Same as L1                   |   |   |   |  |  |   |  |
|                   |           |   | Underwear  | Same as L1                   |   |   |   |  |  |   |  |
|                   |           |   |            |                              |   |   |   |  |  |   |  |

## Final Piece List

| Department: TDPS |           |      | Choreographer: Latefia Bradley          |                            |
|------------------|-----------|------|---|----------------------------|
| Show: Shook      |           |      | Costume Designer: Jeannette Christensen |                            |
| Space: Kogod     |           |      | Faculty Advisor: Helen Huang            |                            |
| Performer        | Character | Lk # | Costume Piece                           | Description                |
| Rose Xin Ran Qi  | Performer | 1    | Bralette                                | Nude                       |
|                  |           |      | Leggings                                | Nude                       |
|                  |           |      | Underwear                               | Nude Invisible brief       |
|                  |           |      | Hat                                     | Ivory wide brim hat        |
|                  |           |      | Dress                                   | Ivory, embroidered         |
|                  |           |      | Pants                                   | Ivory, sheer               |
|                  |           |      | Shoes                                   | Barefoot                   |
|                  |           |      |   |                            |
|                  |           | 2    | Bralette                                | Same as L1                 |
|                  |           |      | Underwear                               | Same as L1                 |
|                  |           |      | Leggings                                | Same as L1                 |
|                  |           |      |   |                            |
| Amber Chabus     | Performer | 1    | Bra                                     | Nude                       |
|                  |           |      | Underwear                               | Nude Invisible brief       |
|                  |           |      | Dance short                             | Nude                       |
|                  |           |      | Hat                                     | Ivory large brim           |
|                  |           |      | Dress                                   | Ivory, ruffles long sleeve |
|                  |           |      | Petticoat                               | Tan, lace trimmed hem      |
|                  |           |      | Shoes                                   | Barefoot                   |
|                  |           |      |   |                            |
|                  |           | 2    | Bra                                     | Same as L1                 |
|                  |           |      | Underwear                               | Same as L1                 |
|                  |           |      | Dance short                             | Same as L1                 |
|                  |           |      |   |                            |

|                   |           |   |             |                              |
|-------------------|-----------|---|-------------|------------------------------|
| Georgina Gabbidon | Performer | 1 | Bra         | Nude                         |
|                   |           |   | Underwear   | Nude Invisible brief         |
|                   |           |   | Dance short | Nude                         |
|                   |           |   | Hat         | Ivory wide brim hat          |
|                   |           |   | Dress       | Ivory, lace/cotton vintage   |
|                   |           |   | Shoes       | Barefoot                     |
|                   |           |   |             |                              |
|                   |           | 2 | Bra         | Same as L1                   |
|                   |           |   | Underwear   | Same as L1                   |
|                   |           |   | Dance short | Same as L1                   |
|                   |           |   |             |                              |
| Erin Lenahan      | Performer | 1 | Bra         | Nude                         |
|                   |           |   | Underwear   | Nude Invisible brief         |
|                   |           |   | Dance short | Nude                         |
|                   |           |   | Head piece  | Ivory fascinator             |
|                   |           |   | Gloves      | Blush cotton                 |
|                   |           |   | Dress       | Ivory, sheer, lace           |
|                   |           |   | Skirt       | Blush pink, pleated          |
|                   |           |   | Shoes       | Barefoot                     |
|                   |           |   |             |                              |
|                   |           | 2 | Bra         | Same as L1                   |
|                   |           |   | Underwear   | Same as L1                   |
|                   |           |   | Dance short | Same as L1                   |
|                   |           |   |             |                              |
| Shaina Pate       | Performer | 1 | Bra         | Nude                         |
|                   |           |   | Underwear   | Nude Invisible brief         |
|                   |           |   | Body suit   | Nude                         |
|                   |           |   | Hat         | Ivory, wide brim hat         |
|                   |           |   | Top         | blush pink, chiffon high-low |
|                   |           |   | Pants       | Ivory palazzo style          |
|                   |           |   | Shoes       | Barefoot                     |
|                   |           |   |             |                              |
|                   |           | 2 | Bra         | Same as L1                   |
|                   |           |   | Underwear   | Same as L1                   |
|                   |           |   | Body suit   | Same as L1                   |
|                   |           |   |             |                              |



|                   |           |   |             |                             |
|-------------------|-----------|---|-------------|-----------------------------|
| Jarrel Slade      | Performer | 1 | Undershirt  | Nude tank                   |
|                   |           |   | Underwear   | Nude dance brief            |
|                   |           |   | Boxer       | Nude cotton                 |
|                   |           |   | Jacket      | Ivory, sleeveless tail coat |
|                   |           |   | Shirt       | Blush, billowy sleeves      |
|                   |           |   | Neck piece  | ivory jabot/cravat          |
|                   |           |   | Pants       | khaki linen, rope tie       |
|                   |           |   | Shoes       | Barefoot                    |
|                   |           |   |             |                             |
|                   |           | 2 | Undershirt  | Same as L1                  |
|                   |           |   | Underwear   | Same as L1                  |
|                   |           |   | Boxer       | Same as L1                  |
|                   |           |   |             |                             |
| Gabrielle Tharkur | Performer | 1 | Bralette    | Nude                        |
|                   |           |   | Body Suit   | Nude Short one piece        |
|                   |           |   | Underwear   | Nude Invisible brief        |
|                   |           |   | Head piece  | Ivory fascinator            |
|                   |           |   | Shirt       | Ivory, chiffon, ruffle      |
|                   |           |   | Jacket      | Ivory, baroque blazer       |
|                   |           |   | Dress       | Ivory, chiffon long         |
|                   |           |   | Shoes       | Barefoot                    |
|                   |           |   |             |                             |
|                   |           | 2 | Bra         | Same as L1                  |
|                   |           |   | Underwear   | Same as L1                  |
|                   |           |   | Body Suit   | Same as L1                  |
|                   |           |   |             |                             |
| Vanya Cisneros    | Performer | 1 | Bra         | Nude                        |
|                   |           |   | Underwear   | Nude Invisible brief        |
|                   |           |   | Dance short | Nude                        |
|                   |           |   | Jacket      | Ivory, baroque print        |
|                   |           |   | Shirt       | Ivory, with ruffled front   |
|                   |           |   | Pants       | light blush, suit pants     |
|                   |           |   | Shoes       | Barefoot                    |
|                   |           |   |             |                             |
|                   |           | 2 | Bra         | Same as L1                  |
|                   |           |   | Underwear   | Same as L1                  |
|                   |           |   | Dance short | Same as L1                  |
|                   |           |   |             |                             |
|                   |           |   |             |                             |

|                 |           |   |             |                          |
|-----------------|-----------|---|-------------|--------------------------|
| Morgan Anderson | Performer | 1 | Bra         | Nude                     |
|                 |           |   | Underwear   | Nude Invisible brief     |
|                 |           |   | Body suit   | Nude                     |
|                 |           |   | Head piece  | Ivory fascinator         |
|                 |           |   | Wrist cuffs | Ivory, ruffles           |
|                 |           |   | Top         | Ivory, chiffon capelette |
|                 |           |   | Dress       | Ivory chiffon, pink lace |
|                 |           |   | Shoes       | Barefoot                 |
|                 |           |   |             |                          |
|                 |           | 2 | Bra         | Same as L1               |
|                 |           |   | Underwear   | Same as L1               |
|                 |           |   | Dance short | Same as L1               |
|                 |           |   |             |                          |
| Nicole Sneed    | Performer | 1 | Bra         | Nude                     |
|                 |           |   | Underwear   | Nude Invisible brief     |
|                 |           |   | Dance short | Nude                     |
|                 |           |   | Hat         | Ivory, wide brim hat     |
|                 |           |   | Jacket      | Ivory coat, fur collar   |
|                 |           |   | Dress       | Off white, lace trim     |
|                 |           |   | Shoes       | Barefoot                 |
|                 |           |   |             |                          |
|                 |           | 2 | Bra         | Same as L1               |
|                 |           |   | Underwear   | Same as L1               |
|                 |           |   | Dance short | Same as L1               |
|                 |           |   |             |                          |
|                 |           |   |             |                          |
| Reyna Fox       | Performer | 1 | Bra         | Nude                     |
|                 |           |   | Leggings    | Nude                     |
|                 |           |   | Underwear   | Nude Invisible brief     |
|                 |           |   | Head piece  | Ivory fascinator         |
|                 |           |   | Jacket      | Ivory, ruffle cardigan   |
|                 |           |   | Pants       | tan bloomers             |
|                 |           |   | Top         | blush, ruffled shirt     |
|                 |           |   | Shoes       | Barefoot                 |
|                 |           |   |             |                          |
|                 |           | 2 | Bra         | Same as L1               |
|                 |           |   | Underwear   | Same as L1               |
|                 |           |   | Body suit   | Same as L1               |
|                 |           |   |             |                          |

## Shopping List

| Department: TDPs  |           |      | Choreographer: Latefia Bradley          |                             |                        |
|-------------------|-----------|------|---|-----------------------------|------------------------|
| Show: Shook       |           |      | Costume Designer: Jeannette Christensen |                             |                        |
| Space: Kogod      |           |      | Faculty Advisor: Helen Huang            |                             |                        |
| Performer         | Character | Lk # | Costume Piece                           | Description                 | Source                 |
| Rose Xin Ran Qi   | Performer | 1    | Bralette                                | Nude                        | <a href="#">Amazon</a> |
|                   |           |      | Body suit                               | Nude, short                 | <a href="#">Amazon</a> |
|                   |           |      | Underwear                               | Nude dance short            | <a href="#">Amazon</a> |
|                   |           |      | Dress                                   | Ivory, ruffles              | UMD Stock              |
|                   |           |      | Gloves                                  | Ivory lace                  | UMD Stock              |
|                   |           |      | Pants                                   | Ivory, sheer capri          | UMD Stock              |
|                   |           |      | Shoes                                   | Barefoot                    |                        |
|                   |           |      |   |                             |                        |
|                   |           | 2    | Bra                                     | Same as L1                  |                        |
|                   |           |      | Underwear                               | Same as L1                  |                        |
|                   |           |      | Body suit                               | Same as L1                  |                        |
| Amber Chabus      | Performer | 1    | Bra                                     | Nude                        | <a href="#">Jockey</a> |
|                   |           |      | Underwear                               | Nude dance pant             | <a href="#">Amazon</a> |
|                   |           |      | Dance short                             | Nude outer layer            | <a href="#">Jockey</a> |
|                   |           |      | Head piece                              | Ivory fascinator            | <a href="#">Amazon</a> |
|                   |           |      | Skirt                                   | Ivory, ruffles & buttons    | <a href="#">Amazon</a> |
|                   |           |      | Petticoat                               | Tan, ruffled                | UMD Stock              |
|                   |           |      | Shirt                                   | Ivory, ruffles, long sleeve | UMD Stock              |
|                   |           |      | Shoes                                   | Barefoot                    |                        |
|                   |           |      |   |                             |                        |
|                   |           | 2    | Bra                                     | Same as L1                  |                        |
|                   |           |      | Underwear                               | Same as L1                  |                        |
|                   |           |      | Dance short                             | Same as L1                  |                        |
|                   |           |      |   |                             |                        |
| Georgina Gabbidon | Performer | 1    | Bra                                     | Nude                        | <a href="#">Jockey</a> |
|                   |           |      | Underwear                               | Nude dance short            | <a href="#">Amazon</a> |
|                   |           |      | Dance short                             | Nude outer layer            | <a href="#">Jockey</a> |
|                   |           |      | Head piece                              | Ivory fascinator            | <a href="#">Amazon</a> |
|                   |           |      | Dress                                   | Ivory, lace/cotton vintage  | UMD Stock              |
|                   |           |      | Shoes                                   | Barefoot                    |                        |
|                   |           |      |   |                             |                        |
|                   |           | 2    | Bra                                     | Same as L1                  |                        |
|                   |           |      | Underwear                               | Same as L1                  |                        |
|                   |           |      | Dance short                             | Same as L1                  |                        |



|                 |           |   |             |                              |                        |
|-----------------|-----------|---|-------------|------------------------------|------------------------|
| Erin Lenahan    | Performer | 1 | Bra         | Nude                         | <a href="#">Amazon</a> |
|                 |           |   | Underwear   | Nude dance short             | <a href="#">Amazon</a> |
|                 |           |   | Dance short | Nude outer layer             | <a href="#">Jockey</a> |
|                 |           |   | Hat         | Ivory wide brim hat          | <a href="#">Amazon</a> |
|                 |           |   | Dress       | Ivory, sheer lace            | <a href="#">Amazon</a> |
|                 |           |   | Shoes       | Barefoot                     |                        |
|                 |           |   |             |                              |                        |
|                 |           | 2 | Bra         | Same as L1                   |                        |
|                 |           |   | Underwear   | Same as L1                   |                        |
|                 |           |   | Dance short | Same as L1                   |                        |
| Shaina Pate     | Performer | 1 | Bra         | Nude                         | <a href="#">Amazon</a> |
|                 |           |   | Underwear   | Nude dance short             | <a href="#">Amazon</a> |
|                 |           |   | Body suit   | Nude outer layer             | <a href="#">Amazon</a> |
|                 |           |   | Hat         | Ivory, wide brim hat         | <a href="#">Amazon</a> |
|                 |           |   | Top         | Ivory, chiffon ruffled shirt | <a href="#">Amazon</a> |
|                 |           |   | Pants       | Ivory palazzo style          | <a href="#">Amazon</a> |
|                 |           |   | Shoes       | Barefoot                     |                        |
|                 |           |   |             |                              |                        |
|                 |           | 2 | Bra         | Same as L1                   |                        |
|                 |           |   | Underwear   | Same as L1                   |                        |
|                 |           |   | Body suit   | Same as L1                   |                        |
| Morgan Anderson | Performer | 1 | Bra         | Nude                         | <a href="#">Jockey</a> |
|                 |           |   | Underwear   | Nude dance short             | <a href="#">Amazon</a> |
|                 |           |   | Dance short | Nude outer layer             | <a href="#">Jockey</a> |
|                 |           |   | Hat         | Light brown bowler           | <a href="#">Amazon</a> |
|                 |           |   | Wrist cuffs | Ivory, ruffled, button       | UMD Stock              |
|                 |           |   | Top         | Ivory, chiffon crop top      | Rainbow                |
|                 |           |   | Dress       | Ivory, chiffon               | <a href="#">Amazon</a> |
|                 |           |   | Shoes       | Barefoot                     |                        |
|                 |           |   |             |                              |                        |
|                 |           | 2 | Bra         | Same as L1                   |                        |
|                 |           |   | Underwear   | Same as L1                   |                        |
|                 |           |   | Dance short | Same as L1                   |                        |
| Nicole Sneed    | Performer | 1 | Bra         | Nude                         | <a href="#">Jockey</a> |
|                 |           |   | Underwear   | Nude dance short             | <a href="#">Amazon</a> |
|                 |           |   | Dance short | Nude outer layer             | <a href="#">Jockey</a> |
|                 |           |   | Hat         | Wide brim with Feathers      | Amazon                 |
|                 |           |   | Jacket      | Ivory coat, fur collar       | <a href="#">QVC</a>    |
|                 |           |   | Dress       | Off white, lace trim         | <a href="#">Amazon</a> |
|                 |           |   | Shoes       | Barefoot                     |                        |
|                 |           |   |             |                              |                        |
|                 |           | 2 | Bra         | Same as L1                   |                        |
|                 |           |   | Underwear   | Same as L1                   |                        |
|                 |           |   | Dance short | Same as L1                   |                        |

|                   |             |            |             |                                   |                        |
|-------------------|-------------|------------|-------------|-----------------------------------|------------------------|
| Reyna Fox         | Performer   | 1          | Bra         | Nude                              | <a href="#">Amazon</a> |
|                   |             |            | Leggings    | Nude                              | Amazon                 |
|                   |             |            | Underwear   | Nude dance short                  | <a href="#">Amazon</a> |
|                   |             |            | Head piece  | Ivory fascinator                  | <a href="#">Amazon</a> |
|                   |             |            | Jacket      | Ivory, ruffle cardigan            | <a href="#">Ebay</a>   |
|                   |             |            | Pants       | ivory bloomers                    | UMD Stock              |
|                   |             |            | Top         | Ivory, ruffled shirt              | UMD Stock              |
|                   |             |            | Shoes       | Barefoot                          |                        |
|                   |             |            |             |                                   |                        |
|                   |             | 2          | Bra         | Same as L1                        |                        |
|                   |             |            | Underwear   | Same as L1                        |                        |
|                   |             |            | Body suit   | Same as L1                        |                        |
|                   |             |            |             |                                   |                        |
| Jarrel Slade      | Performer   | 1          | Undershirt  | Nude tank                         | UMD Stock              |
|                   |             |            | Underwear   | Nude dance brief                  | <a href="#">Amazon</a> |
|                   |             |            | Dance short | Nude outer layer                  | <a href="#">Amazon</a> |
|                   |             |            | Hat         | Ivory, small top hat with feather | <a href="#">Amazon</a> |
|                   |             |            | Jacket      | Ivory, sleeveless tail coat       | <a href="#">Amazon</a> |
|                   |             |            | Shirt       | Ivory, chiffon sleeveless         | UMD Stock              |
|                   |             |            | Neck piece  | ivory jabot/cravat                | UMD Stock              |
|                   |             |            | Pants       | Ivory balloon pants               | <a href="#">Amazon</a> |
|                   |             |            | Shoes       | Barefoot                          |                        |
|                   |             |            |             |                                   |                        |
|                   |             | 2          | Undershirt  | Same as L1                        |                        |
|                   |             |            | Underwear   | Same as L1                        |                        |
|                   | Dance short | Same as L1 |             |                                   |                        |
|                   |             |            |             |                                   |                        |
| Gabrielle Tharkur | Performer   | 1          | Bralette    | Nude                              | <a href="#">Amazon</a> |
|                   |             |            | Body Suit   | Nude Short                        | <a href="#">Amazon</a> |
|                   |             |            | Underwear   | Nude dance short                  | <a href="#">Amazon</a> |
|                   |             |            | Head piece  | Ivory fascinator                  | <a href="#">Amazon</a> |
|                   |             |            | Shirt       | Ivory, chiffon, ruffle            | UMD Stock              |
|                   |             |            | Jacket      | Ivory, baroque blazer             | UMD Stock              |
|                   |             |            | Dress       | Ivory, chiffon, ruffle            | <a href="#">Amazon</a> |
|                   |             |            | Shoes       | Barefoot                          |                        |
|                   |             |            |             |                                   |                        |
|                   |             | 2          | Bra         | Same as L1                        |                        |
|                   |             |            | Underwear   | Same as L1                        |                        |
|                   |             |            | Body Suit   | Same as L1                        |                        |
|                   |             |            |             |                                   |                        |
| Vanya Cisneros    | Performer   | 1          | Bra         | Nude                              | <a href="#">Jockey</a> |
|                   |             |            | Underwear   | Nude dance short                  | <a href="#">Amazon</a> |
|                   |             |            | Dance short | Nude outer layer                  | <a href="#">Jockey</a> |
|                   |             |            | Head piece  | Ivory, large brim hat             | Amazon                 |
|                   |             |            | Jacket      | Ivory tail coat                   | <a href="#">Amazon</a> |
|                   |             |            | Shirt       | Ivory, with ruffled front         | UMD Stock              |
|                   |             |            | Pants       | Ivory, high waisted, buttons      | UMD Stock              |
|                   |             |            | Shoes       | Barefoot                          |                        |
|                   |             |            |             |                                   |                        |
|                   |             | 2          | Bra         | Same as L1                        |                        |
|                   |             |            | Underwear   | Same as L1                        |                        |
|                   |             |            | Dance short | Same as L1                        |                        |
|                   |             |            |             |                                   |                        |

### Costume Budget Ledger

| <i>Shook</i>                    |                       | <b>Costume Ledger</b> |                    |                 |
|---------------------------------|-----------------------|-----------------------|--------------------|-----------------|
| Designer: Jeannette Christensen |                       | Theater:              |                    |                 |
| <b>Company</b>                  | <b>Item(s)</b>        | <b>Date</b>           | <b>Amount Paid</b> | <b>Returns</b>  |
| Amazon                          | Hat                   | 8.11.17               | <b>\$11.64</b>     |                 |
| Amazon                          | Undergarments         | 8.25.17               | <b>\$104.69</b>    |                 |
| QVC                             | Jackets               | 8.25.17               | <b>\$84.66</b>     |                 |
| Amazon                          | Dresses               | 8.25.17               | <b>\$155.80</b>    |                 |
| Amazon                          | jackets/skirts        | 8.25.17               | <b>\$186.98</b>    |                 |
| Jockey                          | undergarments         | 8.28.17               | <b>\$101.76</b>    |                 |
| Jockey                          | Bralettes             | 8.28.17               | <b>\$120.84</b>    |                 |
| Ebay                            | Jackets               | 8.28.17               | <b>\$66.94</b>     |                 |
| Amazon                          | Dresses/undergarments | 8.28.17               |                    | <b>\$101.89</b> |
| Amazon                          | Undergarments         | 8.28.17               |                    | <b>\$17.59</b>  |
| Amazon                          | Pants/tops            | 8.28.17               | <b>\$106.22</b>    |                 |
| Amazon                          | Pants                 | 8.28.17               | <b>\$28.99</b>     |                 |
| Amazon                          | Undergarments         | 8.28.17               | <b>\$117.76</b>    |                 |
| Amazon                          | Undergarments         | 8.28.17               | <b>\$110.94</b>    |                 |
| Amazon                          | Dress/skirt           | 8.28.17               | <b>\$51.96</b>     |                 |
| UMD                             | Consumables           | 8.31.17               | <b>\$75</b>        |                 |
| Amazon                          | undergarments         | 8.31.17               | <b>\$20.98</b>     |                 |
| Amazon                          | tops/pants            | 8.31.17               | <b>\$84.57</b>     |                 |
| Amazon                          | top                   | 9.3.17                |                    | <b>\$16.99</b>  |
| Target                          | overlay               | 9.3.17                | <b>\$20.81</b>     |                 |
| Amazon                          | Fascinators           | 9.3.17                | <b>\$70.95</b>     |                 |
| Amazon                          | Hats                  | 9.3.17                | <b>\$125.79</b>    |                 |
| Amazon                          | Bras                  | 9.5.17                | <b>\$34.54</b>     |                 |
| Amazon                          | Bras                  | 9.8.17                | <b>\$16.99</b>     |                 |
| Amazon                          | Pants                 | 9.11.17               | <b>\$40.98</b>     |                 |



|                     |               |          |                 |            |
|---------------------|---------------|----------|-----------------|------------|
| Amazon              | Fascinators   | 9.13.17  | \$20.99         |            |
| Amazon              | lace stuff    | 9.13.17  | \$97.74         |            |
| Amazon              | Shirts        | 9.20.17  | \$83.12         |            |
| Rainbow             | Tops          | 9.22.17  | \$63.50         |            |
| Amazon              | Pants/tops    | 9.28.17  |                 | \$33.94    |
| Amazon              | Fascinator    | 9.28.17  |                 | \$14.99    |
| Amazon              | Hats          | 9.28.17  |                 | \$13.98    |
| Amazon              | Pants         | 10.4.17  |                 | \$16.99    |
| Amazon              | Overlay       | 10.4.17  |                 | \$23.98    |
| Target              | Hair supplies | 10.8.17  | \$12.06         |            |
| Amazon              | Pants         | 10.9.17  | \$19.99         |            |
| Amazon              | Pants         | 10.10.17 |                 | \$14.99    |
| Amazon              | skirt         | 10.12.17 |                 | \$33.79    |
|                     |               |          |                 |            |
|                     |               |          |                 |            |
| Total Spent/Return: |               |          | \$2,037.19      | \$289.13   |
|                     |               |          |                 |            |
|                     |               |          | Total Budget    | \$1,800    |
|                     |               |          | Hair/Makeup     | \$150      |
|                     |               |          | Total Spent     | \$1,748.06 |
|                     |               |          | Total Remaining | \$201.94   |

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