

ABSTRACT

Title of Thesis: COSTUME DESIGN FOR ANTIGONE
Alexa Duimstra, Master of Fine Arts, 2018

Thesis Directed By: Professor Helen Huang, Department of Theatre,
Dance, and Performance Studies

This document details the process of conceiving and executing a costume design for *Antigone*, a classical Greek tragedy written by Sophocles and adapted by Brendan Kennelly. This document includes research images, original sketches, costume renderings, fitting photos, and images of the completed production. This production was produced by the University of Maryland School of Theatre, Dance and Performance Studies and ran from October 6-14, 2017 under the direction of Professor Lisa Nathans.

COSTUME DESIGN FOR ANTIGONE

By

Alexa Duimstra

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment of the
requirements for the degree of Master of Fine Arts 2018

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Dedication

To my family, who have encouraged me my whole life and particularly the last three years. To the friends I have made along the way. And to the faculty who made this possible.

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Chapter 1: Process

CONCEPT

In our first concept meeting for *Antigone*, the director, Professor Lisa Nathans, informed the design team of her plan for the upcoming production. Her main focus was exploring the facets of the characters of Creon and Antigone. Specifically, she planned to divide the roles of Creon and Antigone between three actors representing the Id, Ego, and Superego of the characters. The creative challenge at this stage was that Professor Nathans had not yet divided the script according to which aspects of Antigone and Creon would be saying which lines, nor did she have descriptions of the individual facets of these characters. Her intention was to determine the personality of the Id, Ego, and Superego of both Antigone and Creon in rehearsal in collaboration with the actors. As the design process involved firmer deadlines, these underlying characteristics were choices I had to make myself and trust that I would be able to adjust them as necessary during fittings and dress rehearsals.

In our first design meeting, Professor Nathans stated that she was not interested in portraying a specific time period, which is an ambitious target for costumes. We are accustomed to seeing many different styles of buildings on the same block or street because we don't tear down and build new ones every ten years just because architectural styles evolve. Apparel, in contrast, shifts much more fluidly and completely and can tie a show to a time and place even when that outcome is sought to be avoided.

Knowing that classical Greek chitons were not the goal was a start, but more specifics were necessary before I could start trying to build a world from scratch. As "timeless" is an insubstantial descriptor of style, I asked Professor Nathans if she considered *Antigone* to be a story that happened, or a story that would happen. She said "yes." I had hoped for a more specific answer so I could understand what real-life time periods or imagined future aesthetics inspired her, but at least from this answer I learned she did not have a particular visual language in mind. It fell to me and the scenic

designer, Matthew Buttery, to build a timeless and placeless world to hold this play in a way that would still convey meaning to the audience. The prospect of this challenge was both exciting and intimidating.

After our initial meeting, the design team got together on our own to talk through the themes and to try to define the most important aspects of Antigone and Creon. We knew a clear picture of the two opposing forces was necessary for all of us in order to move forward, and as Professor Nathans intended to determine these tensions during rehearsals for the actors, it was up to the designers to define them as a team for the sake of our process. Together, we brainstormed lists of archetypes that we thought the two characters most strongly embodied. The two that resonated with us were “Firebrand” for Antigone and “Tyrant” for Creon. I also met with Matthew Buttery to try to find a common jumping off point for our interpretations of the word “timeless.”

Fortunately, we were very much on the same page about what the world needed to be. Both of us had a strong sense of a stark, fascist, military dictatorship headed by Creon, which made the 1930s and 1940s our base time period. Matthew Buttery’s set was inspired by the architecture of the Third Reich. While the combination of brutalism and the classical influences already present in the source material was enough of a melting pot for the scenery, I had to add a few more things to the mix for costumes to get the ambiguous period look we were aiming for. With my costumes, I aimed to blend together Greek and Roman clothing with classically influenced fashion from the 1930s and 1940s and of the modern runway, at least for the women. Classical drapery does not mix very well with the kind of military uniforms one expects of a fascist dictatorship, and that was an instance where I thought it better to remain within the realm of the audience’s expectations. As so little of the world was defined in relation to reality, I thought military uniforms that were only a slight tweak away from predictable would be the best way to get the impact I desired.

DESIGN

Starting from a mostly blank slate was equal parts exhilarating and daunting. Exhilarating in that I was not bound by any existing constraints of historical fashion and daunting for the exact same reason.

The first step in my design process was research. Even though I was building a world from scratch, I wanted it to have its foundations in reality. For each character I wanted to have a reference from each of my sources to look at while I was sketching. I assembled research plates that were an even mix of Greek and Roman sculptures, and classically inspired clothing of the 1930s to 1940s and today. While I drew, I treated my research like colors I was mixing. With each sketch I did, I blended my inspirations together in different proportions to see what felt right. I did numerous rough sketches trying to find the right balancing point between my inspirations.

The first sketch I felt really satisfied with was of Antigone (Figure 7.1). It was a blend of a couple different research images I had been drawn to, with a mid-calf-length skirt and a hood coming from a swath of fabric across the chest that could be worn up or left to hang down. It also had an extremely asymmetrical waistband, which was my attempt to separate the silhouette from all the various sources I had drawn upon.

To differentiate between the three Antigones, I first used skirt shape. I gave Antigone Superego, the more maternal and mature aspect of the character, a long sweeping skirt. For Antigone Ego, the balancing point and visible aspect of the character, a mid-calf skirt and for Antigone Id, the brash and childish side, a shorter skirt made of a stiffer material with a more sculptural form. In reviewing these early concepts with the design team and Professor Nathans, this was deemed to be too much variety in silhouette, so I started to consider how else I could address the issue of them being separate but the same in clothing form. My initial thought for color was red for all of them, with a more subdued rose for Superego and a more strident red for Id. Doing color thumbnails I found that this approach read as flat and boring, so I started experimenting

with ombré dye effects. Eventually I landed on one that felt right, which was splitting the color of flame across the three Antigones. This concept fit in beautifully with the discussions we had had as a group labeling Antigone as the firebrand and it also cooperated with lighting designer Brandi Martin's concept of the opposing forces of Creon and Antigone being represented by blasting fluorescents and flickering flame respectively.

As I had made the decision almost as soon as the process started that Creon was a military dictator, I knew that Creon, Haemon, and the two guards would be in uniform. This meant that my military uniform design would be onstage most of the time in one form or another. I did sketches of a range of different styles, some stark and sleek and some covered in military decor, trying to find a shape that would say "fascist military dictatorship" without tying me to a specific regime (Figure 7.2). There was also the challenge of rank. I needed to show three different levels of authority with Creon, Haemon, and the guards. Whatever my design choice, it would need to translate across these levels of formality.

I ended up choosing a double breasted coat with only one row of buttons with a sliver of contrasting color going from the opening of the jacket to the opposite shoulder and a sash of the same contrast. Here again, I found that asymmetry was the most effective way to break from history. I had found a couple images of coats with a single row of off-center buttons, but they were from military inspired fashion lines rather than military history, so I felt the design was appropriately distanced from reality. I also knew fairly early on that I wanted Creon Ego to wear a cape. I imagined he would spend a considerable amount of time storming in and out of scenes with it billowing behind him, and to me he seemed the kind of character who would need an obvious symbol of his new authority. It also seemed to me to be the best way to signify which of the three Creons was the one that ought to draw the most focus.

The next decision concerned color. Because I wanted the guards to step effortlessly in and out of the chorus with only the addition or removal of a costume piece, I decided very early on that they would be in tan. For Creon and Haemon, the choice was less simple. I ended up creating a digital rendering of Creon Ego (Figure 8) so that I could efficiently experiment with color combinations by adjusting the relevant layers. The options I ended up liking the most from my experiments were white, army green, and navy. I ended up choosing navy because it felt like the midpoint of the color options. Green felt like it tied the play too closely to World War II Europe and white was one step too many towards space military.

For Ismene and Eurydice (p. 31-32), I continued to experiment with ways of incorporating classical drapery into a 1930s silhouette. Ismene ended up with a deep cowl neckline and pleats down the front of her skirt and Eurydice with a sash over her shoulder that blossomed into added fullness in the skirt at her waist. Then there was again the question of color. Eurydice was in a purple aimed to link her to her husband. Ismene was in light blue during the first iteration of the designs to contrast with Antigone's fiery hues. However, after I decided on navy for the color of the military uniforms, I realized that my color choice put Ismene on Creon's side, so I changed it to a dusty rose, making her part of Antigone's camp, only more subdued. In retrospect, these designs were probably the least successful in terms of blending the various influences I was mixing, leaning too far into the 1930s and lacking any of the odd asymmetries that helped pull out the other characters.

I knew from the beginning that I wanted one defining element of clothing to unify the chorus. As there would be six actors who would be stepping out of the chorus to play different roles throughout the production, I also wanted it to be easily removable. In early discussions with Professor Nathans we discussed the nature of the chorus and what their reality was in comparison with the reality of the play. We briefly discussed masks in the first meeting, but Professor Nathans was concerned that masks would have a negative

impact on the voice. Hoods were the logical next step as they helped with unity and anonymity while being easy to remove. They were also the item necessary to pull whatever else the chorus members ended up wearing into the liminal time and place where the rest of the cast lived. In addition to being unified by the element of the hoods, I wanted the chorus to have a cohesive color palette. In meetings with the design team, we discussed the interplay between the set, costumes, lights and projections. As the chorus was onstage most of the time, but not always the center of attention, I wanted them to be able to blend in or stand out from Matthew's set depending on how they were lit. Bearing this in mind, I opted for shades of tan and beige that were a similar value to the set. As the named cast members were in darker valued clothing, they would stand out from the walls and projections, while the chorus would be able to blend into the walls and become a projection surface as necessary.

Tiresias was a trickier character to design than I had expected because he was the only named male character who was not in a military uniform. In a more traditionally period show, I might have put him in a suit jacket or some sort of overcoat, as that seemed like the appropriate level of formality for the character. But introducing a normal suit jacket into the world felt like a breach of the rules I had made in my design thus far. In the end I drew something asymmetrical and ill-defined, put a drape over the top of it and hoped that I had given myself enough information to make the costume happen in real life.

It wasn't until the end of my design process that I realized that some of the most influencing factors on my design were things that I was carrying around in my head that had never made it as far as the research plates. When I started the design process for *Antigone*, Professor Huang was working on a production of *The Winter's Tale* at Oregon Shakespeare Festival, and her designs were inspired by traditional Chinese clothing, all in shades of grey with a dramatic slash of yellow from the opening of the coats to the shoulder. This was the subconscious inspiration for my military uniform. Similarly, the

inspiration for the color of my Antigones was a costume from *Star Wars: The Phantom Menace*, the costumes of which are so deeply embedded in my design DNA that it took me an embarrassingly long time to realize I was referencing anything at all.

EXECUTION

Not long into the process, practicality demanded consideration. The play had been budgeted out for an estimated cast of fifteen. The proposed concept of three Antigones and three Creons meant that the cast would be sixteen at the bare minimum, and that with the chorus being composed of no one but the actors who played the guards, attendants, and the girl who leads Tiresias. It also meant that the named roles had gone from six, which would have been well within the the time budget of the shop to make, to ten, which made in-house construction no longer possible.

Over the course of the process, the chorus ballooned from the proposed six to twelve to seventeen. In addition to casting three people as Creon, Professor Nathans cast two actors as Haemon to play the role on opposite nights. This left me with seven people in military dress. The unfortunate thing about uniforms is that, in order convey the sense of a military unity and precision, they need to be uniform. And as my uniforms were purposely not of a distinct time or place, this meant either building them or buying and modifying them. Unfortunately, with seven uniforms, building them would mean not building anything else, so buying ended up being the best option. I had realized between final design presentations and cost out, that what I had designed was not too far removed from Union uniforms of the civil war, navy double- breasted and with a stand collar. The main differences were the red slash and the lack of decorative buttons, which were easy enough changes to make. With that in mind, I ordered Union uniforms from a place called Tuxedo Wholesaler, which builds custom suits. Because of the size of the cast, even with additional budget added, I was obliged to choose one of their stock fabrics rather than

purchasing my own for a fully customized build, even though I knew that stock fabric was likely to be a disappointingly flat polyester.

I ordered a swatch in advance, and sure enough, the fabric was as textureless and synthetic as they come, but at least it was navy and the uniforms were being built to order, which would ideally save me a lot of shop hours. Unfortunately, this was not the case, as they were not truly “custom” but rather built from a basic sloper and pulled only to the chest measurement of the actor in question, so that significant alterations were still required by our shop, which they managed admirably. To make matters worse the fabric that the uniforms were made from was a different dye lot than the swatch I had received (already a bluer navy than I had hoped for) and was more of a dark royal blue.

I reached out to the lighting designer, Brandi Martin, as soon as I realized the color I was dealing with, hoping she might be able to help mute down the blue and make Creon look less like a Disney prince. We met in the light lab with the uniforms, and she tested out the gels she was intending to use in her plot. Because we did this, we found out before she submitted her plot that one of the gels she had been intending to use for Creon’s light turned the uniforms a blue more suited to a comic musical than a tragedy. Unfortunately, the light that suited the fabric of the uniforms best was the amber color that had been slated for Antigone, which turned them the exact slate grey toned navy I had hoped they would be in the first place. In the end, lighting was able to mitigate my problem most of the time, but the color we were dealing with meant that Brandi Martin could not simultaneously tell the story she needed to tell with the lights while also color correcting the blue of the uniforms. Nevertheless, I greatly appreciate the efforts she made to troubleshoot the issue

There were some decisions about the uniforms that I hadn’t answered definitively before fittings started. My original intention was for them to have a red stripe down the leg of the pants and a red band around the sleeves as well as some military accessories such as medals and name plates and a tassel trim on the sashes. However, after seeing

the cut, texture and color of the uniforms we were dealing with, I decided that these details were too fussy and that it was better to leave the uniforms as stark and gestural as possible. I believe this was the right decision. These details were intended to give the uniforms a feel of greater realism, which is a moot point with characters divided into three pieces. The design was stronger for being made with bold strokes.

I planned for Creon Id to echo the look of the soldiers with jump boots rather than riding boots and a shorter uniform coat. I had likewise planned for Creon Superego to be the more subdued version of Creon Ego, namely, the exact same costume only without the ostentatious cape. Unfortunately for this plan, the actor who played Creon Superego, Eric Jefferson, had size 14 feet, which was out of the size range of the boots Creon Ego and Haemon wore. I managed to find a pair of riding boots that did fit him, however, he neglected to wear them in rehearsal because he found them uncomfortable and did not inform me of this until about a week before opening. I ended up putting him in dress shoes, which was happily a more successful choice. My gut instinct from the beginning was that Creon Id was a soldier who kicked down doors, Creon Ego was a leader who glorified in his authority for its own sake and Creon Superego was an elder statesman and a mediator. I am not sure if this was clear from the design or if it was only clear to me as the designer, but it was an attempt to separate and define the facets of the character.

Upon seeing the uniforms on stage for the first time, some changes needed to be made. For one, Haemon blended in too much with the crowd of Creons, something I should have anticipated, but didn't. At Professor Huang's suggestion I switched out the color of his sash and accent to grey. I had worried that this would spoil the military unity I had designed, but the contrast made the whole design stronger and lessened the chance of confusing the characters.

The Antigone, Ismene and Eurydice dresses were all built and also dyed in house. It had been my original intention to find fabrics that were the right color for all of them and only do the ombré dyeing in house. The fabric shopping trip to New York

proved how difficult it was to find the right fabrics in the right weights and colors, especially for the spectrum of the three Antigones. After our first round of looking, Professor Huang advised me to get the fabrics that I needed in white and have them dyed to the exact color that I wanted rather than settling for approximations. Together we combed through the fabric stores looking for as much textural variety as we could find. We discovered a textured silk patterned with white-on-white abstract shapes that may have been hearts or may have been leaves, and two crinkled silks of different weights for the Antigones. We also found two different patterned crinkled silks for Eurydice. The fabric we purchased for the Antigone bodices ended up developing an even more interesting pebbled texture after being washed but still retained its shine.

The design for Antigone Ego changed considerably during the fitting process and ended up changing the other Antigones as well. April Monu, the actor who played Antigone Ego, had her hair styled in very substantial twists. The first attempt to fit her into a mockup of a hooded dress resulted in either a hood full to bursting with her twists or with her hair crowding her face (Figure 9.1). I was unsure of what to do and ended up grabbing a scarf that I had pulled for other reasons and experimented with how else I might be able to get the effect that I desired. In my second mockup fitting with Professor Huang, she pointed out that the scarf I had pinned as a stand in hood was really beautiful when left to hang (Figure 9.4). The idea of draping it as a hood for the first scene stuck around until the first dress rehearsal before it became clear that the fabric was too flimsy to do so in an elegant manner. This challenge resulted in the trailing scarves that were part of all the Antigones, and I think it was a good addition to the design.

This idea of the hanging scarf also ended up being used for Eurydice, when my original idea of a cross body drape fell short of my imaginings. She ended up with a cowl that echoed both Ismene's dress and the hood cowls of the attendants (Figure 62).

The chorus was another challenge. The renderings I had done the previous school year were more about energy than specific instructions for particular items of

clothing, especially items of clothing that existed in the nebulous space between the 1930s and “timeless.” Preparing over the summer, it finally hit me just how much time the chorus spent onstage, despite the fact that I’d been looking at the relevant paperwork for months. I started to worry that my ideas wouldn’t pull themselves together in the way I’d hoped. This concern was only deepened by the fact that there were seventeen members total and the resources I had left to deal with them were limited. As soon as I was back at school, I started pulling, grabbing everything that felt right in terms of color, texture, shape and period non-specificity. Not wanting to wait until I could get actors in for fittings, and knowing how important it was that I see the chorus as a whole rather than in pieces, I used the dress forms to make myself a mock chorus and to look at the balance of colors, shapes and time periods as a group. It was a relief when I started to see my renderings taking life on the dress forms, realizing that Professor Huang had been correct in telling me that the energy of the drawing was the most important aspect, and that as long as I followed that, I would be true to my design. The costume shop was instrumental in this process. I struggled to find a place to purchase the kind of hoods the design needed, so the shop ended up building all of them rather than the eight that were planned. To make the process more efficient, I designed four different styles of cloaks and one tube hood cowl, so the mockups only needed to be made once. I then dyed the hoods myself with the assistance of my classmate, Benjamin Weigel, making most of the hoods that were the same style in different colors from each other for greater variety.

Professor Nathans and I had discussed the idea of a barefoot chorus on a few occasions before the rehearsal process started, and by the time I started pulling, she was leaning heavily towards the idea. In my first trip to the light lab with Brandi Martin, I ended up trying on one of the costumes so that she could get an idea of how the hoods would affect the way light played off faces. Walking around barefoot in the skirt, blouse and hood felt right, and stopping by rehearsal, Professor Nathans agreed with me that it was

the right choice. It also streamlined the few moments when members of the chorus entered the sand and water pits.

Even after my initial round of fittings, I continued to play with the dress forms, having a full chorus dress parade twice before the one with the actors. The first one I used to determine what colors the hoods and scattered pieces of white clothing should be dyed (Figures 37.1-37.2). The second I used to reflect on my dye choices and adjust them as necessary (Figures 38.1-38.2). The one thing that should have become apparent to me in this process, but didn't until the actual dress parade, was the amount of finessing it took to get the hoods to sit in the way that I wanted them to. All of my images from those mock dress parades featured hoods that had been carefully styled into the right structure. I even wore one around the costume shop while I set up my dress parade to determine how well they stayed in place. They were made of silk noile, which has a considerable amount of grip and tooth as well as a beautiful drape, so I felt like they would stay in place as they were. Unfortunately, as a costume designer, I had an unrealistic expectation of the amount of attention that the average actor would be paying to their clothes. When the real dress parade came around, the cloaks morphed into shapeless swathes rather than the more structured drapery I had arranged them into on the forms. This issue, combined with the fact that Professor Nathans had started to see the chorus as a group of high status senators rather than the people of Thebes, meant that there was a moment where it looked as though the whole chorus would need to be redesigned. Fortunately, it ended up being a series of small changes: replacing a few shirts and blouses with others that looked more polished and less rustic, and stitching the desired folds in the cloaks into place as well as adding snaps so they would hook onto the actor's base looks in a consistent and attractive way.

The last pieces of the puzzle to fall into place was Tiresias. My rendering for Tiresias was pretty open to interpretation. In my first fitting, I put him in dress pants, low boots, a long sweater, a hood I'd found in stock that echoed the look of the chorus

members, and a blindfold. While there was nothing technically wrong with this look, and it was true to the rendering, it fell flat onstage, particularly with the the ethereal and supernatural lighting and projection design that were going on around it. He was also blocked to enter the water pit, and the process of removing his shoes and rolling up his pant legs to avoid getting them wet and tracking water around the stage, killed the movement of the scene. Bearing all these things in mind, I pulled together a new outfit, this time with a more structured jacket over the sweater and pants that were short enough that they didn't need to be rolled up (Figures 57-59). It was a small change but it made all the difference and brought my design to the level that all the other aspects of design were in that moment. I also changed the costume for the girl leading Tiresias from a button up blouse and skirt to a diaphanous white dress that she wore with a long loose vest for all the scenes when she was in the chorus.

REFLECTIONS

The most positive aspect of the process was the collaboration with my fellow designers. The lack of specific directives from above meant that we turned to each other for guidance more frequently than any process I had previously been a part of. This collaboration carried through from the concept and design phases to the execution where I was able to turn to my teammates for solutions to problems that arose that I could not solve myself. This was where I grew most as an artist and a collaborator. Coming from a fine arts background, developing ideas and rendering them has always been the easiest aspect of my process. My previous inclination was to take the directorial concept and run with it on my own rather than engaging in conversations with my fellow designers. This production, being more nebulous in nature, required me to collaborate more as a team and enriched my designs as a result.

This process was not without its challenges. For one, it was Professor Nathans first time working with a design team, which meant a lot of freedom at the beginning of the process, but a phase of last-minute adjustments at the end when she had developed

her ideas enough to have an opinion on the initial design decisions. This was especially the case with the chorus. I thought that my renderings for this show as a whole were successful in presenting the designs I eventually delivered, in terms of color, texture and general energy. With the chorus, this meant that the design I executed was a concept Professor Nathans had left behind by the time of the dress parade. Fortunately, I had the flexibility to adapt and work with the resources we had to shape the chorus to fit the new idea and it helped me learn to maintain professionalism in the face of changes.

Another difficulty was that the opera-sized cast was not matched by opera-scale resources, so the chorus was in large part determined by what could be pulled together out of stock, with purchased pieces coming at the end to fill in holes. While I think this added a sense of age and history to the costumes, it was also a little cobbled together in places. Navigating the obstacles that arose during the process taught me a lot about troubleshooting issues while maintaining cohesion in my design.

The other casting challenge was the triple Antigone and Creon. I am still not sure if I handled the divisions in the most effective way, but I am also unsure of how else I would have designed the three without more firm answers during the conceptual stage.

Overall, the process went as well as could be expected considering we were building a production around a theme without a strong connection to the script. It allowed for the exploration of different styles and gave the design team the opportunity to mix together disparate elements to build a world of our own. I was pleased with my ability over the course of the production to adapt to the challenges presented, handle them in a professional manner, and at the end of the day feel that I still delivered a well-thought out design approach that I was satisfied with.

Chapter 2: Costume Research
Plate 1: Antigone



Figure 1.1



Figure 1.2



Figure 1.3



Figure 1.4



Figure 1.5

Plate 2: Ismene



Figure 2.1



Figure 2.2



Figure 2.3



Figure 2.4

Plate 3: Eurydice



Figure 3.1



Figure 3.2



Figure 3.3



Figure 3.4

Plate 4: Military



Figure 4.1



Figure 4.2



Figure 4.3



Figure 4.4

Plate 5: Chorus



Figure 5.1



Figure 5.2



Figure 5.3



Figure 5.4

Plate 6: Other Inspiration



Figure 6.1



Figure 6.2

Chapter 3: Costume Renderings
Sketches, Antigone and Creon



Figure 7.1



Figure 7.2

Uniform Color Tests

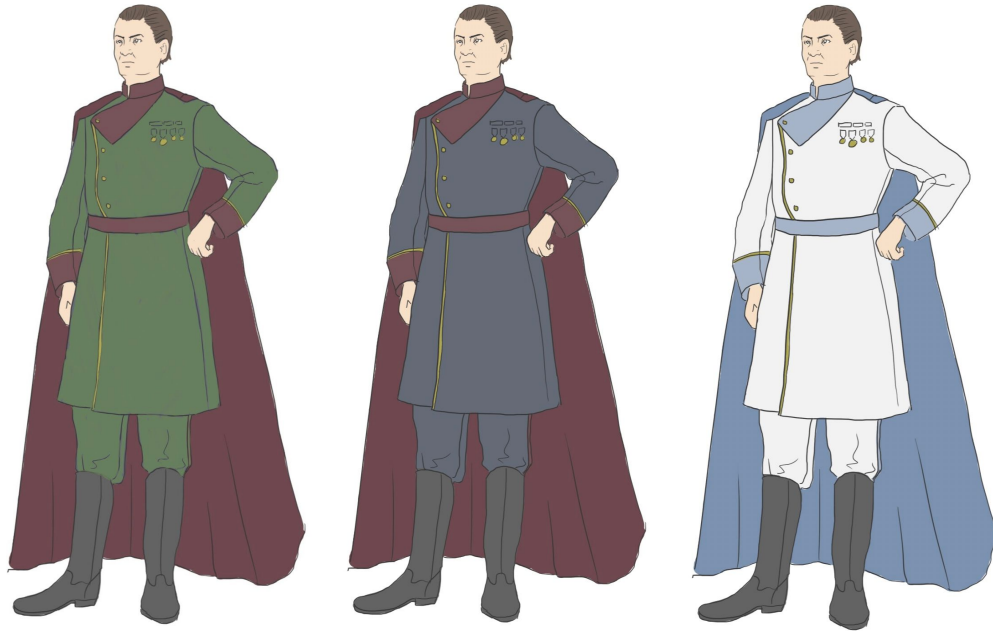


Figure 8





ANTIGONE ID
MOLLY BOYLE

ANTIGONE SUPEREGO
KAREN DOLLE





CREON ID
RADCLIFFE ADLER

CREON SUPEREGO
ERIC JEFFERSON



HAEMON
IVAN CARLO/MIKEY GREENBLATT



GUARDS
ALEX BEVERIDGE AND JUSTIN ALSTON



ISMENE
SARAH HIRSCH



EURYDICE
BRIANA DOWNES



TIRESIAS
ANDREW SAUNDRY

GIRL
MARIA VIERA



ATTENDANTS

MAUREEN ROULT, SAMARA BROWN AND KATIE GALLAGHER









Chapter 4: Costume Plot and Piece List

Actor	Act, Scene Page #:	1.1 Page #1-7	1.2 Page #7-8	1.3 Page #8-16	1.4 Page #16-17	1.5 Page #17-30	1.6 Page #30-31	1.7 Page #31-39	1.8 Page #39-40	1.9 Page #40-45	1.10 Page #45-50	1.11 Page #50-51	1.12 Page #51-55	1.13 Page #55
Actor	Character													
April Mous	Antigone Ego	x				x				x				
Molly Boyle	Antigone Id	x				x				x				
Karen Delle	Antigone Supergo	x				x				x				
Sarah Hirsch	Ismene	x				x								
Ken Johnson	Creon Ego					x		x		x	x			x
Radhiffe Adler	Creon Id			x				x		x	x			x
Eric Jefferson	Creon Supergo			x				x		x	x			x
Van Carter	Haemon							x						
Miley Greenblatt														
Alex Beverage	First Guard			x		x								
Andrew Sandry	Tiresias										x			x
Maria Viera	Girl/Chorus										x			x
Justin Abston	Second Guard/Chorus												x	
Bilana Downes	Eurydice												x	
Katie Callagher	Attendant 1/Chorus												x	x
Maureen Roulit	Attendant 2/Chorus												x	x
Samara Brown	Attendant 3/Chorus												x	x
	Chorus													
Justin Abston			x	x	x	x	x	x	x	x	x	x	2nd Guard	x
Matt Armstrong			x	x	x	x	x	x	x	x	x	x		x
Alex Beverage			x	x	x	1st Guard	x	x	x	x	x	x		x
Jamie Bokman			x	x	x	x	x	x	x	x	x	x		x
Samara Brown			x	x	x	x	x	x	x	x	x	x	Attendant	Attendant
Logan Dechter			x	x	x	x	x	x	x	x	x	x		x
Ben Fish			x	x	x	x	x	x	x	x	x	x		x
Diamond Fisher			x	x	x	x	x	x	x	x	x	x		x
Katie Callager			x	x	x	x	x	x	x	x	x	x	Attendant	Attendant
Christina Preziosi			x	x	x	x	x	x	x	x	x	x		x
Maureen Roulit			x	x	x	x	x	x	x	x	x	x	Attendant	Attendant
Kyle Starling			x	x	x	x	x	x	x	x	x	x		x
Margot Treve			x	x	x	x	x	x	x	x	x	x		x
Maria Viera			x	x	x	x	x	x	x	x		Girl	x	x
Allieall Wasserman			x	x	x	x	x	x	x	x	x	x		x
Monique Wingo			x	x	x	x	x	x	x	x	x			
Cabrva Wroble			x	x	x	x	x	x	x	x	x	x		x

Production Services Costume Pieces List				
Department: TPDS			Director: Lisa Nathans	
Show: Antigone			Costume Designer: Alexa Duimstra	
Space: Kay Theatre			Faculty Advisor: Helen Huang	
Actor	Character	Look 1	Pieces	Description
Jaime	Chorus		Shirt	Taupe, short sleeved
Bokeman			Skirt	Tan
			Cloak	Terra cotta
			Bra	
Molly	Antigone Id	Look 1	Bodice	Red, one shouldered
Boyle			Skirt	Red to maroon ombré
			Shoes	Orange
			Bra	
Samara	Chorus	Look 1	Dress	Pink beige
Brown	Attendant		Tube hood	Pink beige
			Hair wrap	Pink beige
			Slip	White
			Shoes	Pink beige
			Bra	
Karen	Antigone	Look 1	Bodice	Yellow
Dolle	Superego		Skirt	Yellow to red ombré
			Shoes	Orange
			Bra	
Briana	Eurydice	Look 1	Dress	Periwinkle
Downes			Shoes	Taupe
			Bra	
Diamond	Chorus	Look 1	Shirt	Sleeveless, brown
Fisher			Skirt	Pleated, beige
			Cloak	Pink beige
			Bra	
Katie	Chorus	Look 1	Dress	Beige, short sleeved
Gallagher	Attendant		Tube hood	Beige
			Tank top	Beige
			Shoes	Tan
			Bra	
Sarah	Ismene	Look 1	Bodice	Rose, cowl necked
Hirsch			Skirt	Rose, pleated front
			Shoes	Purple
			Bra	

April	Antigone Ego	Look 1	Bodice	Orange with dangling hood/scarf
Monu			Skirt	Orange to red ombré
			Shoes	Orange
			Bra	
Maureen	Chorus	Look 1	Dress	Taupe, 3/4 length sleeves
Roult	Attendant		Tube hood	Taupe
			Shoes	Brown
			Bra	(Actor's own)
Margot	Chorus	Look 1	Shirt	Parchment, 3/4 sleeves
Trouve			Skirt	Beige, gathered
			Hood scarf	Pink beige
			Tank top	Beige
			Bra	
Maria	Chorus	Look 1	Shirt	Parchment, sleeveless button up
Viera	Girl		Skirt	Taupe, pleated
			Tube hood	Parchment
			Shoes	Brown, woven top
			Bra	
Abigail	Chorus		Shirt	Off white, button up
Wasserman			Skirt	Beige, pleated
			Hood	Tan
			Bra	
Monique	Chorus	Look 1	Shirt	Tan
Wingo			Skirt	Taupe
			Hood scarf	Terra cotta
			Bra	
Radcliffe	Creon Id	Look 1	Coat	Blue, short with red slash
Adler			Sash	Red
			Pants	Blue
			Boots	Black jump boots
			Undershirt	
			Socks	
Justin	Chorus	Look 1	Coat	Khaki with red slash
Alston	2nd Guard		Pants	Khaki
			Belt	Brown
			Boots	Tan combat boots
			Cloak	Terra cotta
			Socks	
			Undershirt	
Matt	Chorus	Look 1	Shirt	Pink beige, pleated front
Armstrong			Pants	Taupe
			Hood	Terra cotta
			Undershirt	

Alex	Chorus	Look 1	Coat	Khaki with red slash
Beveridge	1st guard		Pants	Khaki
			Belt	Brown
			Boots	Tan combat boots
			Cloak	Beige
			Socks	
			Undershirt	
Ivan	Haemon	Look 1	Coat	Blue, short with red slash
Carlo			Sash	Red
			Pants	Blue
			Boots	Black riding boots
			Undershirt	
			Socks	
Logan	Chorus	Look 1	Tunic	Terra cotta, sleeveless
Dechter			Jacket	Parchment
			Pants	Beige
			Cloak	Pink beige
			Undershirt	
Ben	Chorus	Look 1	Shirt	Beige, line embroidery
Fish			Pants	Brown
			Cloak	Terra cotta
			Undershirt	
Eric	Creon	Look 1	Coat	Blue, long with red slash
Jefferson	Superego		Sash	Red
			Pants	Blue
			Boots	Black, mid calf height
			Undershirt	
			Socks	
Ken	Creon Ego	Look 1	Coat	Blue, long with red slash
Johnson			Sash	Red
			Cloak	Blue with red lining
			Pants	Blue
			Boots	Black riding boots
			Undershirt	
			Socks	
Christian	Chorus	Look 1	Shirt	Bone, three buttons
Preziosi			Pants	Brown
			Cloak	Beige
			Undershirt	

Andrew	Tiresias	Look 1	Shirt	Red and white patterned
Saundry			Sweater	Maroon, long
			Hood	Reddish brown
			Pants	Dark brown
			Shoes	Brown ankle boots OR sandals
			Socks	
			Undershirt	
Kyle	Chorus	Look 1	Shirt	Bone, weird neckline
Starling			Pants	Taupe
			Hood scarf	Terra cotta
			Undershirt	
Gabrys	Chorus	Look 1	Shirt	Tan
Wronka			Pants	Brown
			Hood	Beige
			Undershirt	

Chapter 5: Fitting Photos

Antigone Ego: April Monu



Figure 9.1



Figure 9.2

Antigone Ego: April Monu



Figure 9.3



Figure 9.4

Antigone Ego: April Monu



Figure 9.4

Antigone Id: Molly Boyle



Figure 10.1



Figure 10.2

Antigone Superego: Karen Dolle



Figure 11.1



Figure 11.2

Creon Ego: Ken Johnson



Figure 12.1



Figure 12.2



Figure 12.3

Creon Id: Radcliffe Adler



Figure 13.1



Figure 13.2

Creon Superego: Eric Jefferson



Figure 14.1



Figure 14.2

Eurydice: Briana Downes



Figure 15.1



Figure 15.2

Ismene: Sarah Hirsch



Figure 16.1



Figure 16.2

Haemon: Ivan Carlo



Figure 17.1



Figure 17.2

Tiresias: Andrew Saundry



Figure 18.1



Figure 18.2

Chorus/First Guard: Alex Beveridge



Figure 19.1



Figure 19.2

Chorus/Second Guard: Justin Alston



Figure 20.1



Figure 20.2

Chorus/Attendant: Maureen Roul



Figure 21.1



Figure 21.2

Chorus/Attendant: Samara Brown



Figure 23

Chorus/Attendant: Katie Gallagher



Figure 24.1



Figure 24.2

Chorus/Girl: Maria Viera



Figure 25

Chorus: Margot Trouve



Figure 26

Chorus: Diamond Fisher



Figure 27

Chorus: Gabrys Wronka



Figure 28

Chorus: Abigail Wasserman



Figure 29

Chorus: Kyle Starling



Figure 30

Chorus: Logan Dechter



Figure 31

Chorus: Jamie Bokeman



Figure 32

Chorus: Christian Preziosi



Figure 33

Chorus: Monique Wingo



Figure 34

Chorus: Ben Fish



Figure 35

Chorus: Matt Armstrong



Figure 36

Dress Form Dress Parade: Deciding Dye Colors



Figure 37.1



Figure 37.2

Dress Form Dress Parade: Reflecting on Dye Decisions



Figure 38.1



Figure 38.2



Figure 38.3



Figure 38.4

Chapter 6: Production Photos



Figure 39



Figure 40



Figure 41



Figure 42



Figure 43



Figure 44



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53



Figure 54



Figure 55



Figure 56



Figure 57



Figure 58



Figure 59



Figure 60



Figure 61



Figure 62



Figure 63

Bibliography

[Pinterest Gallery](#), accessed 11/26/2017:

<https://www.pinterest.com/alexaduimstra/antigone/>