

## ABSTRACT

Title of Thesis: PERSONAL TOUCHES: DESIGNING THE  
COSTUMES FOR ALAN KNEE'S *LITTLE  
WOMEN: THE MUSICAL*

Ashlynn Ludwlg, Master of Fine Arts, 2022

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

This document is a description of the process of conceiving and implementing the costume design for the University of Maryland's production of *Little Women: The Musical*. Based on Louisa May Alcott's seminal novel, *Little Women: The Musical* by Alan Knee is an adaptation of the timeless story set during the American Civil War. The production featured a blended contemporary take on 1860s New England. This thesis contains the entirety of the costume design process: from initial concepts to the final product, including research, renderings, fitting photos, and production photos. The show was produced by the University of Maryland, College Park School of Theatre, Dance, and Performance Studies from October 28<sup>th</sup>- 31<sup>st</sup>, 2021. The production was directed by Professors Scot Reese and Alvin Mayes, Scenic Design by Sarah Beth Hall, Lighting Design by Michael Winston, and Costume Design by Ashlynn Ludwlg.

PERSONAL TOUCHES: DESIGNING THE COSTUMES FOR ALAN KNEE'S  
*LITTLE WOMEN: THE MUSICAL*

by

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University of Maryland, College Park, in partial fulfillment  
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## Dedication

I would like to dedicate this work to the many remarkable individuals who have guided me along my path. I would especially like to honor those who I have lost, but who continue to guide me: Renee Luttrell, mentor and friend, Paul Gaddis, teacher, Marge Christian, grandmother, and Steve and Tom Christian, uncles. May we all share in these “Days of Plenty.”

To my family, especially to my mom, dad, and brother, who have always been my biggest cheerleaders, even when they were confused about why I didn’t call for weeks at a time. To my partner Cory: my rock, my shoulder to cry on, and my best friend. To my dearest sister, Marissa Andrews, who has seen me through it all.

To Jill Counts, Bryce McDonald, and my family at the Cumberland County Playhouse, who uplifted and inspired me as a budding artist, even during times of immense loss.

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Thank you all- I am forever grateful for every ounce of generosity and grace I’ve experienced on this journey.

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## **Faculty Mentors:**

Helen Huang  
Misha Kachman  
Daniel Conway  
Susan O'Neill  
Andrew Cissna  
Jared Mezzocchi

## **Creative Team:**

Alvin Mayes, Co-Director and Choreographer  
Scot Reese, Co-Director  
Marcy Shegogue, Music Director  
Sarah Beth Hall, Scenic Designer  
Michael Winston, Lighting Designer  
Sam Crawford, Sound Designer  
Stephanie Parks, Cody von Ruden, Becca Janney, and Layali Aljirafi, Costume  
Design Assistants

## **Production Staff:**

Jen Daszczyszak, Costume Shop Manager  
Sue Chiang, Costume Draper  
Steven Simon, Costume Draper  
Tessa Lew, Costume Tailor  
Lisa Burgess, Costume Craftsperson  
Amy VanderStaay, Costume Stitcher  
Macaley Fields, Wardrobe and Wig Supervisor  
Jenn Schwartz, Production Manager  
Bobby Hunter, Assistant Production Manager  
David Andrews, Production Photographer

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# Chapter 1: Statement of Design Concept and Process

## Introduction and Concept

*Little Women: The Musical* is a 21<sup>st</sup> century adaptation of Louisa May Alcott's celebrated novel, *Little Women*. A fast-paced coming-of-age story, the musical follows Jo March on a journey as she recollects her war-time upbringing and navigates the trials of Victorian society as an aspiring female writer with big dreams. The musical, like the novel, follows the March sisters from adolescence to adulthood and paints a picture of four very different young women: Jo, Meg, Beth, and Amy. March gets up to childish antics, creative endeavors, and falls in love. The loss of Beth to scarlet fever flips Jo's life upside down, spurring a passionate transformation of her grief into creative energy.

I prepared for the initial design concept meeting by digging deeper into the cultural legacy of *Little Women* and all of its various adaptations. I was most interested in the different ways that Louisa May Alcott's work had been interpreted by readers over the last 153 years: from an outdated portrait of girlhood to an exploration of feminism in 19th century American domestic life. It is clear that the themes of this beloved story still ring true to many today, prompting me to

examine the material with a 21<sup>st</sup> century lens and a focus on making the characters feel real and relatable to contemporary society.

In the first design concept meeting, the directing team, composed of Professors Alvin Mayes and Scot Reese, discussed their interest in embracing the musical's distinctly presentational quality. The team discussed leaning into the fast pace of the libretto by accomplishing more with fewer elements and the scenic transitions being carried out by the performers. This concept felt ideal for constructing the world of the "*genteel poverty*" of the scrappy, imaginative March family. It quickly became clear that we did not want to create a full period drama, but rather a world that was less concerned with historical accuracy and perhaps included various modern elements. Additionally, the directors suggested viewing several film and television series concerning young women in the 19th century, such as *Anne with an E*, *Little House on the Prairie*, and *Meet Me in St. Louis*. Further aesthetic ideas presented by Professor Reese included flowers, pop-up books, and the simplicity of the Orchard House: Louisa May Alcott's family home.

In consequent meetings, Professor Reese and I discussed various film adaptations of *Little Women*. We both agreed that there was a quality of heaviness and severity to many of the costumes and of Civil War-era fashion itself that did not serve the tone of our production. I suggested that by using less constrictive silhouettes and lighter fabrics, we could help the young characters feel free and unencumbered by their clothing. In another crucial early conversation, Professors Reese and Mayes

expressed their intent to present a racially diverse cast and wanted to make sure our multicultural world was reflected in the design. This early revelation allowed me to start exploring how costumes could play a role in enhancing the sense of family among a group of diverse performers while simultaneously embracing them as unique individuals.

### *Discovering the World: Research*

Moving into costume research, I explored a wide array of art depicting female adolescence and domestic life from both period and contemporary artists (Figure 1). Works of painters including Andrea Koch, John Everett-Millais, and Mary Cassatt acted as references for color and tone. The playful work of Victorian amateur photographer Lady Clementina Hawarden was particularly inspiring. It felt of its era but simultaneously modern in its playful quality.

My curiosity was also piqued in regards to contemporary fashion movements like “rustic chic” and “cottagecore,” which explore domesticity and Victoriana through a 21st century lens (Figure 2). These modern fashion photographs predominantly utilized a mixture of lightweight materials and loosely styled hair coupled with knitted and leather accessories; this provides them with a lively, nostalgic quality. The sense of play and the juxtaposition of new and old elements present in these images became essential to the sensibility I wanted to convey with my costume design.

Alongside style and art research, I gathered a vast amount of documentary research from the 1860s to ground my ideas. I ensured to include a variety of people from diverse classes and races, especially looking at how people of color wore their hair during the period. In these images, I paid particular attention to the structure of women's skirts (Figure 3), examining the contrasting underpinnings required for ladies of disparate classes. I also gathered inspiration for small costume details which could be used to establish individual personalities between each character such as smocking, embroidery, and crochet.

For the male-identifying characters, I admittedly struggled to find the amount of contemporary imagery in comparison to their female counterparts. By sifting through photography of the period, I was able to identify portraiture that embodied the personality of some characters but had considerable trouble finding others. I found that for menswear, the use of textures and specific styling would be the key to sculpting the characters' looks.

At the research meeting, my work was well received by the directors. The main critique I received was that some of the male characters did not quite yet feel fully developed. As a result, I made a point to continue collecting images for them, including specific hair references for people of color. Observing the research of scenic designer Sarah Beth Hall and lighting designer Michael Winston inspired me to continue exploring ideas of color and movement in tandem with theirs.

*Research Plates*



Figure 1: Art Research Plate

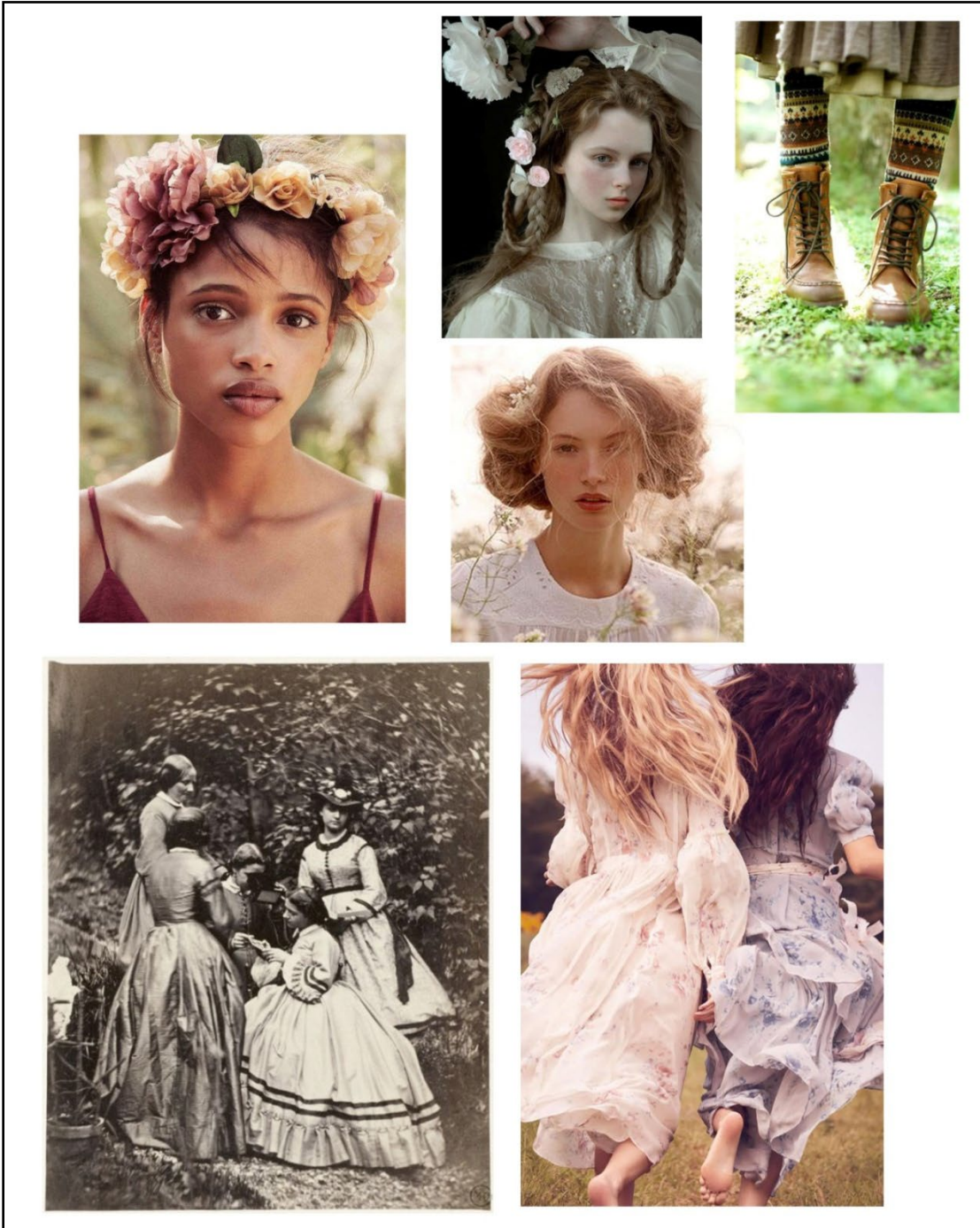


Figure 2: Mood Board Research Plate



Figure 3: Skirt Size and Shane Research Plate



Figure 4: Research Plate for Jo March, Act 1



Figure 5: Research Plate for Jo March, Act 2



Figure 6: Research Plate for Amy March



Figure 7: Research Plate for Meg March

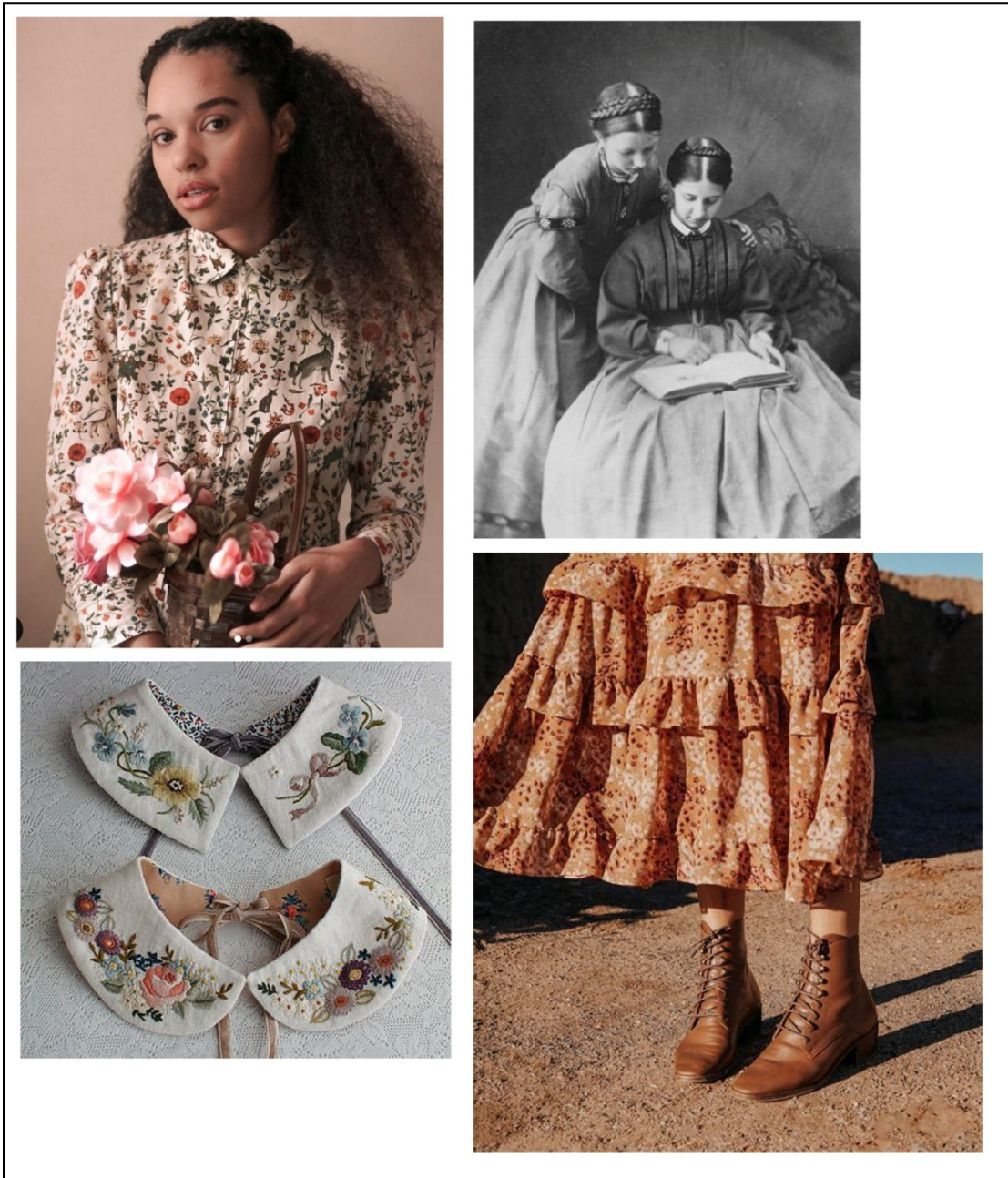


Figure 8: Research Plate for Beth March



Figure 9: Research Plate for Marmee March



Figure 10: Research Plate for Laurie Laurence



Figure 11: Research Plate for Professor Bhaer

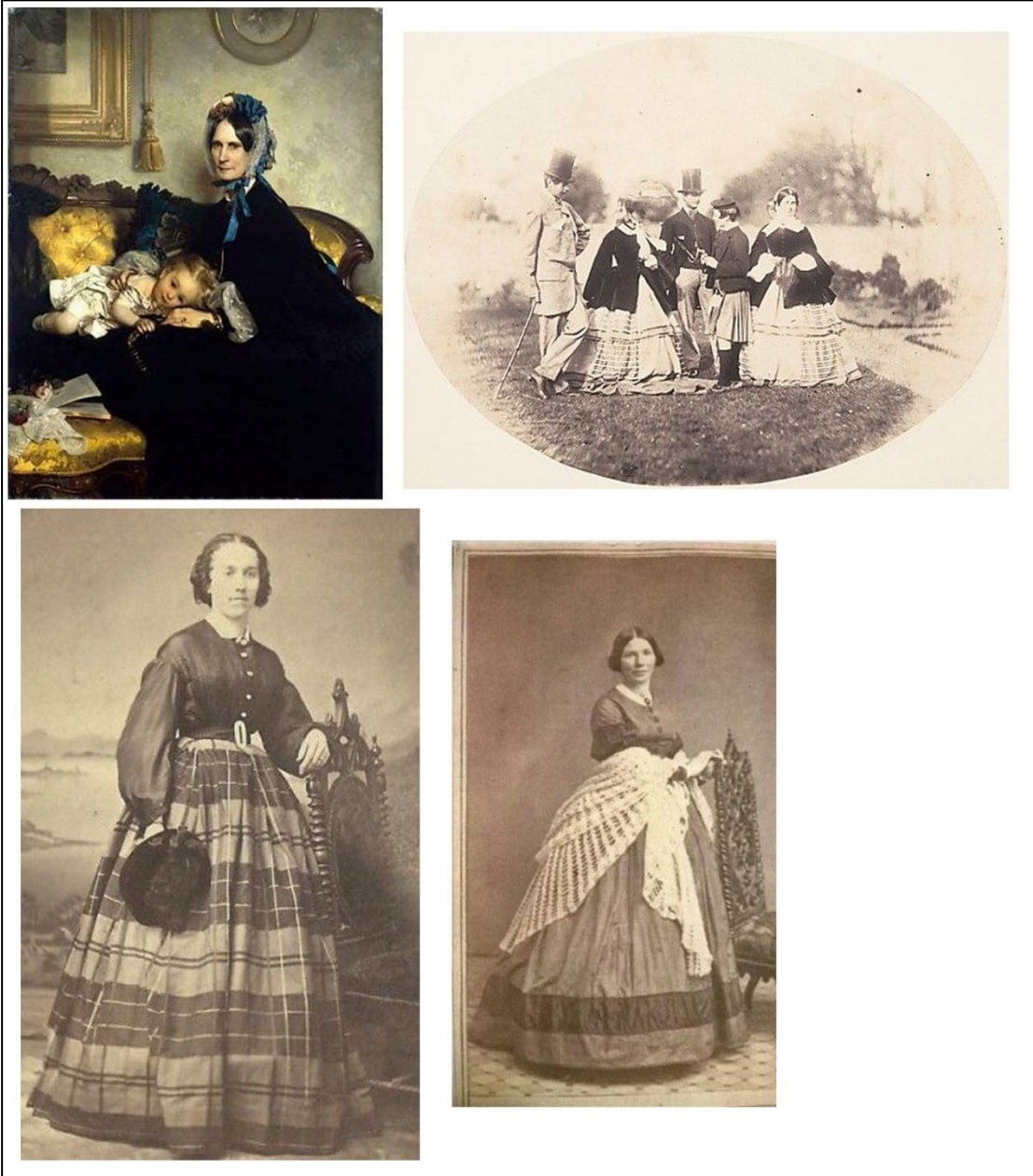


Figure 12: Research Plate for Aunt March (above) and Mrs. Kirk (below)



Figure 13: Research Plate for Mr. Laurence (above) and John Brooke (below)

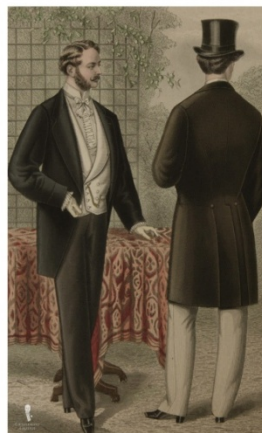


Figure 14: Research Plate for the Ball Scene



Figure 15: Research Plate for Ice Skating (above) and the Cape

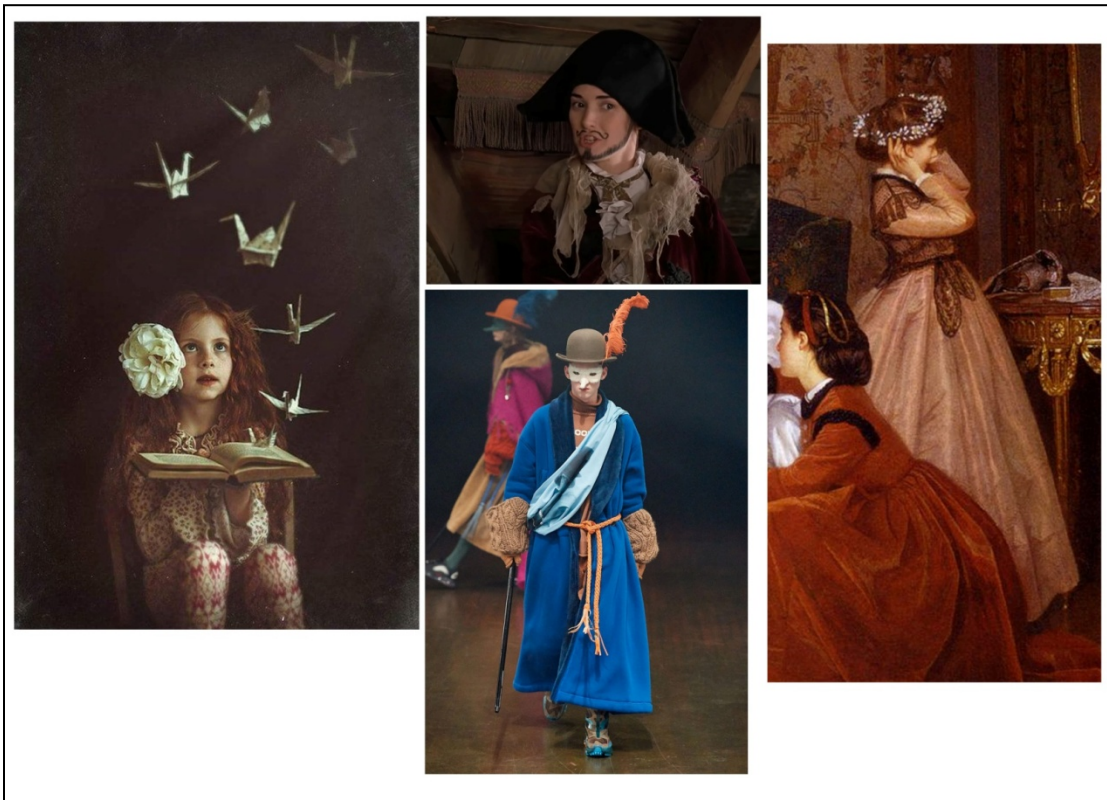


Figure 16: Research Plate for “Weekly Volcano Press”

### Rendering the Characters

As I began rendering the show, I created paperwork identifying each scene's time and location (Figures 66-72). I knew I wanted to use costumes to visually accentuate the passage of time and shift in location. I determined each character needed a base look for the beginning of the play, up until the point Beth dies (Act 1 looks), and a base look for the remainder of the story (Act 2 looks).

I subsequently decided to use my historical research as a guide for proportion and detail, but not be ruled by it. This allowed me to artistically fuse a modern take on Victoriana with historical fashion, using this as a tool to comment on character. I pictured the mature women having wider skirts - more in line with the fashions of the 1860s - whilst the younger generation sported free-flowing skirts that were lighter and could move with them. I also determined that while the mature women would wear corsets, the four March sisters would not; this provided them with a more contemporary posture and freedom of movement.

My process began with sketching Jo's costume, as the show specifically follows her experience and memories. In listening to her first musical number, titled "Better", I knew I wanted to use her costume to punctuate the transition from New York City back into her childhood memories of home in Massachusetts, embracing the hyper-theatricality of our design concept. I designed a wrap dress that could easily

be removed onstage as part of the choreography to reveal her base look beneath (Figure 17).

For her base look (Figure 18), Professor Reese and I decided that pants would help Jo immediately stand out as an unafraid, progressive young woman. Her pants and vest possessed elements of period menswear but were fitted in a way that they felt simultaneously modern. I coupled her sleek but roomy cuffed trousers with a contemporary blouse and boots. After Beth's passing, Jo experiences a huge emotional shift and channels her grief and rebellious energy more deliberately as she learns to navigate society. In her final look, I rendered her in a contemporary wrap cardigan with a printed skirt, cropped to ankle length to show off her shoes and evoke a contemporary take on the working-class Victorian silhouette (Figure 19).

Meg, the oldest of the March sisters, needed to feel the closest to the grown women, while also very much relating to her sisters. I drew her in a blouse that I imagined to be a lightweight, contemporary piece with touches of crochet lace added at the collar, cuffs, and sleeve cap to create a dropped shoulder effect. Her skirt, while closer in fullness to the adults, would have visible belt loops to carry a modern belt (Figure 20). In Act 2, Meg makes the transition into being a wife and mother. I chose to put her in a dress to visually link her to Marmee and Aunt March but rendered a print to echo Jo's Act 2 skirt and keep them tied together (Figure 21).

Moving to Amy, I wanted her Act 1 base costume to feel frilly and feminine, but not new. Being the youngest, her dress would be a hand-me-down that she perhaps decorated with new trim. I put her in a simple floral dress, with a shorter hemline to show off her patterned stockings and boots. A contrast waistband, collar, and ruffles were added as touches specific to young Amy's tastes. I pictured long, loose braids with ribbons emphasizing her physicality and playfulness (Figure 22). In Act 2, Amy undergoes a huge transformation, from a petulant child to a sophisticated and worldly woman. I envisioned her second look to appear fashion-forward by drawing inspiration from the later styles of the 1860s and 1870s. Ultimately, I designed a two-piece ensemble of a bolero and skirt that had more fullness toward the back, with gold and lace trim to showcase Amy's refined tastes (Figure 23). I pictured the blouse and belt as contemporary elements to blend the outfit.

For Beth's look, I gravitated towards the idea of a tiered skirt with multiple fabrics, pulled from modern "rustic chic" research. Her blouse would have embroidered details on her cuffs and collar, additions she would have made, perhaps working while patiently listening to her sisters rehearse their next play. A vest worn open added a softening layer while keeping her arms free for playing the piano (Figure 24).

In contrast to the soft and free silhouettes of the March sisters' Act 1 costumes, my designs for the adult women characters adhered more rigidly to my historical research. For Marmee's costumes, I felt it important that she wore a humble

but well-cared-for ensemble to indicate the unique social status of the March family (. Referencing garments from the 1850s, her dress was intended to have a more bell-shaped skirt: less full and domed than the dresses of the 1860s. I imagined her sprucing this older dress up with the addition of a new collar or buttons. In keeping with the idea of “*genteel poverty*,” this dress would be worn with a corset and crinoline beneath, with the hem just above the floor (Figure 25). For Act 2, I determined that she would wear a softer blouse and skirt combination, in dark colors to hint at her mourning (Figure 26). As a wealthy widow of a higher class, Aunt March’s clothing needed to show off not only her status but also the severity of her character (Figure 27). It was important that her costume would show her social prominence without being too extravagant or boastful amongst her more downtrodden relatives. Mrs. Kirk, the keeper of Jo’s New York City boarding house, wore a long skirt, but without a crinoline because of her more active occupation. Browns and muted greens kept her firmly footed in the more earth-toned world of the city (Figure 28).

Each of the four male characters had a unique personality that I wanted to emphasize in their dress. Laurie, the whimsical and rebellious next-door neighbor, becomes one of the March family in the first act. For his Act 1 base (Figure 29), he fit right into the March household in a boyish cap, colorful vest, and blue frock coat. The choice to have his ensemble coordinate but not be a matching suit evoked a confident and modern sense of style. His uncle, on the other hand, stood out in an insipid black suit (Figure 31).

I pictured John Brooke, a shy romantic tutor, also in a coordinating three-piece ensemble, but in more subdued colors than his pupil Laurie (Figure 32). Lastly, Professor Bhaer was unique among the male characters as an immigrant living in New York City (Figure 33). As an academic, I conceptualized him as having clothes that were textural, and of good quality but well-worn. For all the men, I knew that choosing the right accessories and fit of garments would both help distinguish their sensibilities and add the hint of modernity that I had designed into the women's costumes.

In addition to the Act 1 and 2 base looks, there were various full looks called for in the libretto. For the ball scene (Figure 33), I conceptualized Meg and Jo in simple gowns with added adornments and crinolines that, while wider than those of Aunt March and Marmee, were visually more restrained in scale than what was true to the period.

The Act 2 opener, "Weekly Volcano Press," though not a full costume change, was an important ensemble number (Figure 34). In the song, the group acts out Jo's triumphant story as she reads it to her friends in New York. Professors Reese and Mayes had discussed this wanting to feel like a play that the March sisters had crafted together themselves instead of a fully realized scene. I pictured each character adding various accessories and homemade trimmings on top of their initial baselooks.

For each, I considered what kind of materials they could find around the house to fashion into simple, imaginative costumes.

During the rendering process, significant changes were made between the Preliminary and Final designs. The most major shift was via color. I was inspired by the work of Scenic Designer Sarah Beth Hall (Figure 35), especially her choices in regards to neutral tone, wallpaper pattern, and the colors in the hanging flower drop that would frame the March's world. Moving forward I often referenced the scenic design in relation to my color and print choices. An additional large change came from the official casting announcement. I was able to revisit my design with the actual performers in mind. I carefully considered each actor's skin tone, along with the needs of their character. In choosing colors, I referenced several color guides for various skin undertones, such as the one in *Dressing the Man: Mastering the Art of Permanent Fashion* by Alan Flusser. I also received feedback from Professor Mayes that some of the men were still feeling less developed, as well as notes on the fit of Jo's costume from Professor Helen Huang.

Ultimately, I completely revisited my original color palette and print choices to better play off of the cast and other design areas, moving away from many of the browns, grays, and creams I utilized in my first pass. I embraced a lot of cool and more saturated colors that I hadn't previously considered but that would flatter the complexion of the performers and stand out against the set. I believe that in the end,

the use of brighter colors and more floral patterns in various scales really strengthened the foundation of my costume design.

Later, after the design had solidified, I received a critique from costume designer Alejo Vietti that prompted me to make another significant change. He commented that the “Weekly Volcano Press” costumes did not feel quite theatrical enough for the number, which led me to revisit the music and re-examine my approach. Initially, I had conceived of those looks as being quite simple, as if the girls were just acting out Jo’s story, but in listening to the number and considering that it is the energetic Act 2 opener, the approach did not work in context. The bulk of modifications came from thinking more specifically about materials, pushing the scale of the accessories, and creating more dramatic silhouettes. I also made changes to signal the dramaturgical distinction between Laurie as Rodrigo and Beth as Rodrigo 2. Her hat and accessories would be significantly larger and more elaborate than his, as she is the undeniable heroine in Jo’s story. This was designed to heighten the impact of the news of Beth’s illness that drives Jo for the remainder of Act 2. These revisions ultimately created looks that read more clearly on stage and better matched the emotional tone of the number.

Final Renderings



Figure 17: Jo March, New York Look



Figure 18: Jo March, Act 1 Base Look



Figure 19: Jo March, Act 2 Base Look



Figure 20: Meg March, Act 1 Base Look



Figure 21: Meg March, Act 2 Base Look



Figure 22: Amy March, Act 1 Base Look



Figure 23: Amy March, Act 2 Base Look



Figure 24: Beth March, Base Look



Figure 25: Marmee March, Act 1 Base Look



Figure 26: Marmee March, Act 2 Base Look



Figure 27: Aunt March, Base Look



Figure 28: Mrs. Kirk, Base Look



Figure 29: Laurie Laurence, Act 1 Base Look

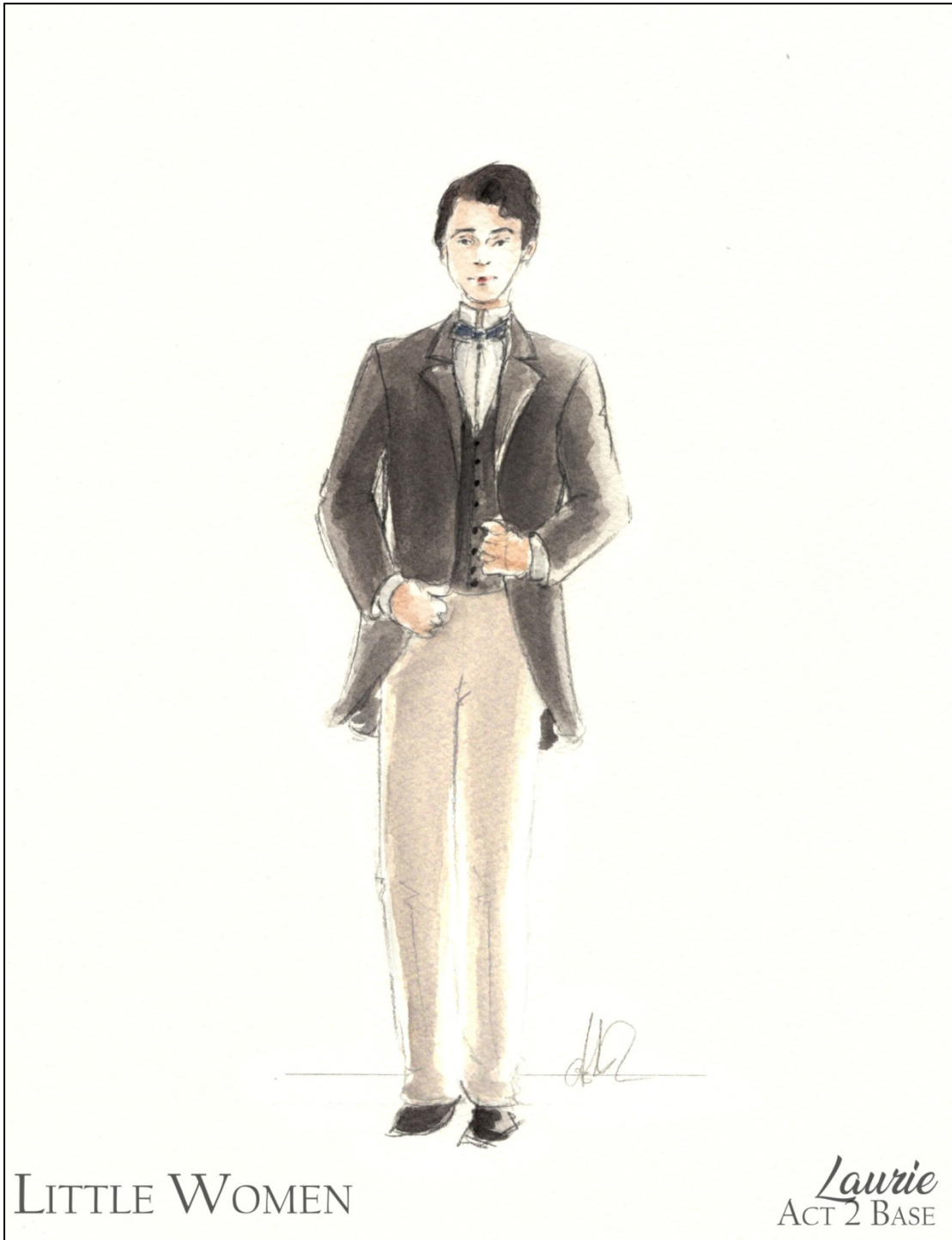


Figure 30: Laurie Laurence, Act 2 Base Look

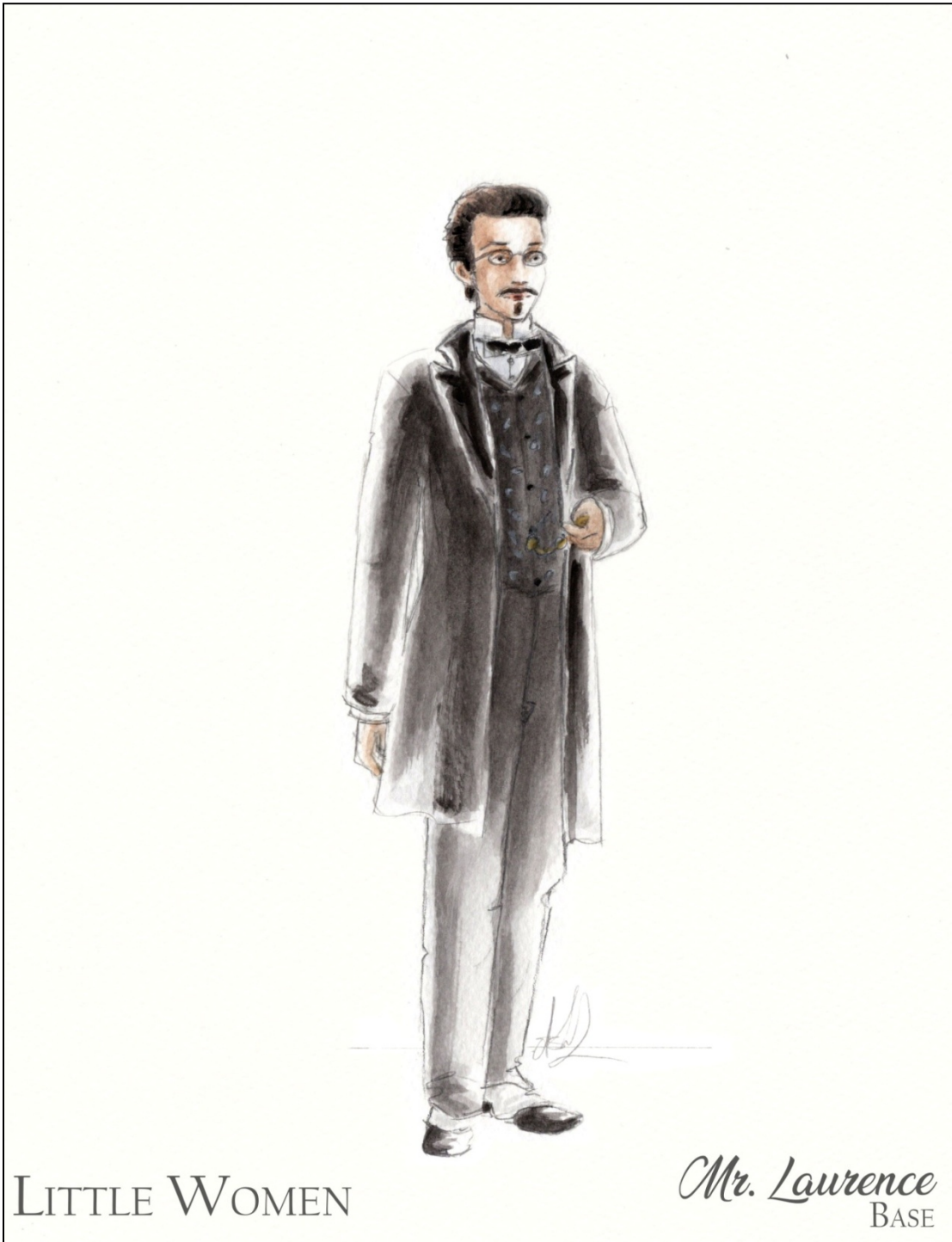


Figure 31: Mr. Laurence, Base Look

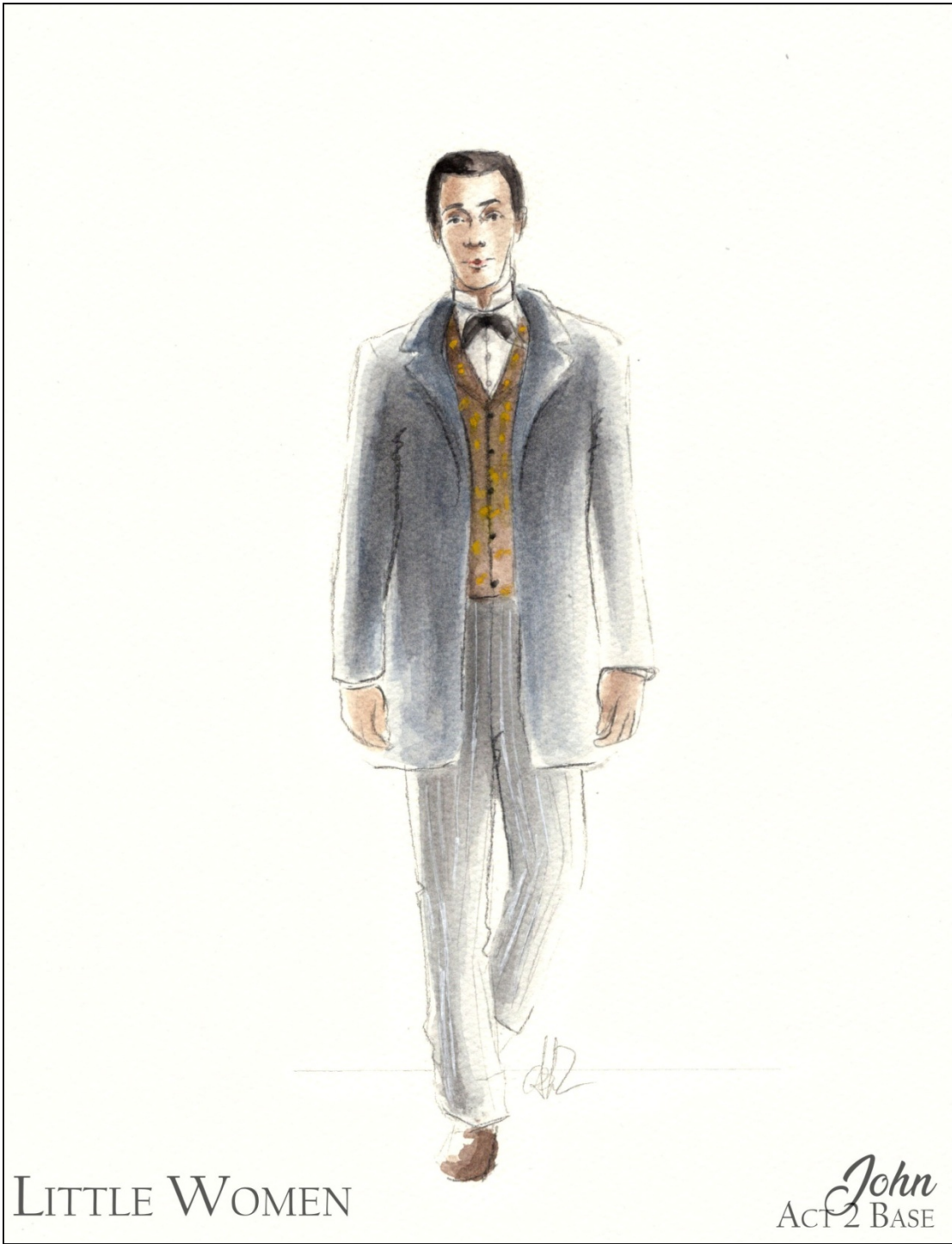


Figure 32: John Brooke, Base Look



Figure 34: Jo and Meg March, Ball Looks



Figure 33: Full Ensemble, "Weekly Volcano Press"

*Scenic Model*



**Figure 35: Full color scenic model by designer Sarah Beth Hall**

## Chapter 2: Production Process

### *Preparing the Way: Pre-Production*

Once the costume design process was solidified, we moved onto the cost out process with the costume shop. Initially, Costume Shop Manager Jen Daszczyszak found the design quite over budget in both materials and labor. In a highly constructive meeting, I was able to let her know that various costs associated with fabric and shoes would be significantly lower than the original estimate as I wanted to use contemporary footwear and modified silhouettes that would use less fabric to achieve. This alleviated potential concerns regarding the materials' budget, but ultimately I had to sacrifice several pieces I was hoping to build to balance the labor (Figures 73-74).

Shortly after the cost out process, the costume shop was able to begin building the custom petticoats necessary for my design ahead of time. Having the opportunity to build custom structural garments literally provided a foundation to build my realized design upon, from the inside out.

The first set of petticoats was for the March sisters (Figure 36). It was important for their skirts to have some understructure to help them not look collapsed

or limp. However, it was equally crucial that the petticoats not add too much stiffness or bulk, which would detract from the free movement I was looking for. While historically the 1860s silhouette often featured very full skirts with a lot of bulky fabric gathered in at the waist, I desired something considerably lighter and less cumbersome that would elongate the body. With the advice of Professor Huang and Draper Steven Simon, I landed on a design that featured a yoke waistband, which would shift the thickness from the gathering of the skirt to below the waist, smoothing and creating a more flattering silhouette. A modest bell shape was created by stiffening the hem with grow tucks. I understood that the hem would need additional support to maintain its shape, but was concerned that the traditional use of horsehair would ultimately prove to be too rigid. Steven aptly suggested using an organza lining in the grow tucks, which would allow for both the structure and freedom of movement I desired.

The second set of underpinnings was crinoline cages for Aunt March and Marmee (Figure 37). One thing I felt was crucial going into this conversation was that both women must be able to sit without significant interference. This led Steven to suggest adopting a crinoline pattern that relied on tapes and had only two steel hoops in a bag at the lower part of the skirt. The overskirt would rest on these vertical tapes and would bend when the performers sat, making the process much less cumbersome. We decided on a modest circumference for the crinoline with a simple one-ruffle petticoat on top. Once Steven began constructing the crinolines, Professor Huang and I became concerned that the width of the crinoline would not be proportionally wide

enough to balance with the performers' waists. It would have required a significant rebuild to make the steel hoop circumference larger at that juncture; however, Steven and I discussed a number of different solutions. He advised on multiple methods of ruffle placement and the construction of the overskirt that could potentially solve the issue if it arose in the production process.

Petticoats and crinolines for the ball scene made up the last set (Figure 38). For these crinolines, we utilized a pattern consisting of five hoops of graduating size. For Jo and Meg's ball gowns, I intended to create a soft, bell-like silhouette with less fullness near the waist: more akin to the 1840s than the dome-like shape of the 1860s. For the petticoats, Steven suggested a ruffled petticoat of organza would softly support the ball gowns without adding the extra weight that I was eager to avoid. As the sets were in the construction process, we made several adjustments to the ruffle placement and hoop size to create the desired silhouette when a stand-in skirt was placed on top.

The final predominant task I encountered prior to the show going into production was choosing fabric for the built garments. During the cost out process, the shop agreed to build or majorly modify around eight full looks, requiring an estimated sixteen fashion fabrics. Travel restrictions in place from the COVID-19 pandemic required this process to happen locally and online, as opposed to visiting New York City's garment district in person.

There were several challenges to selecting fabrics for my design. I was extremely interested in using contemporary, lighter weight fabrics for the younger characters in Act 1, to juxtapose the stiffer, more period-appropriate fabrics of the adults. Additionally, I contemplated heavily altering shopped garments to create Beth's and Amy's Act 1 looks to solidify a more contemporary feel. This desire had to be tempered with the fact that other garments in the show would need to be rented or pulled pieces, and thus the fabric choices had to be balanced with the goal of unifying these two worlds.

In searching for fabrics, I constantly referenced my renderings and the scenic design for the color and scale of the prints. It was important to me to select fabrics that were in line with my concept of a modern take on Victorian fashions; materials that felt interesting and unique to each March family member. Upon completion of my first round of swatching, Professor Huang and I sat down to examine my choices. Much of our deliberation focused around tempering the more contemporary choices to fit with the more historically accurate ones. I selected several fabrics which were visually perfect for the design but were quite stiff off the bolt. She advised experimenting with dry cleaning and washing them with Synthrapol detergent, which worked to soften them to the degree they could be used.

*Sculpting the Show: The Fitting and Building Process*

The build process for *Little Women* began with a draper meeting where I presented my design and any supporting technical information and drawings to the Costume Shop. One of the important discussion points was the shape of the skirts. Professor Huang advised that the best way to achieve the light silhouette I designed was to limit the amount of gathering in the waistbands, opting instead for a gored cut of skirt. As mockups were built, I sourced, rented, and pulled the other pieces for each character. Going into fittings, it was especially valuable to me to have a variety of options available for each element, as well as a strong sense of the fit I wanted to achieve for each garment.

Of all the characters in the show, Jo had the most built looks. Early in the process of fitting the mockups, it became clear that some of my original ideas on fit needed to shift in order to best suit the actress. Professor Huang and I worked together, drawing on fitting photos, to best determine what changes to make. For her Act 1 vest, I concluded that deepening the angle of both the neckline and waistline would help elongate the silhouette to create more flattering line. This alteration was echoed in the New York City wrap dress look (Figures 39-42). I worked with the draper, Tessa Lew, to remove fullness from the sleeve, especially near the waist area. We also opened the neckline as much as possible while still covering the look underneath, giving more negative space around the face and neck. Lastly, Professor

Huang advised that a thicker, yolk-style belt would serve to alleviate some of the visual fullness at the waistline which was emphasized by the thin, straight belt I had rendered. I designed a belt that would dip gracefully in the front and rise in the back to work alongside the performer's build. Due to COVID-19 protocols which reduced fitting times, it took several mock up and fabric fittings for Tessa and me to achieve the ideal tailoring for Jo's base looks and accessories. Ultimately, I was incredibly grateful that we were able to take the time to get the fit right despite the pandemic.

Another challenging look that required revisiting during fittings was Amy's Act 1 base (Figures 47-49). For her contrasting ruffles and collar, I had chosen a light-weight cotton. This was done out of fear that anything softer would look too contemporary against the floral linen of the dress. I also asked the draper, Steven, to make the contrast elements a little on the wider side so that they read well on stage. This, combined with the stiff fabric and the performer's petite frame, created a look that completely overpowered the body in a way that was undesirable. Again with Professor Huang's guidance, I took additional time sketching over the fitting photos via Photoshop, experimenting with different ways to improve the look. Conclusively, I cut the ungainly flounces that ran up each side of the bodice in favor of much smaller flounces at the sleeve cap. Steven and I also determined smaller widths for the cuffs and collar, as well as removed fullness from the sleeve and bodice to slim the silhouette. A line of small covered buttons and lace then completed the aesthetic, acting as details that Amy might have picked out herself.

Marmee's Act 1 dress also presented a challenge. During the first mock up fitting, there were a variety of issues, many of which stemmed from the complexity of the three-tiered sleeve I had drawn. In examining the fitting photos, I and Professor Huang agreed that the sleeve was not going to work. The new sleeve that I sketched was one piece in the same fabric with a cuff. I discussed these changes with draper Sue Chiang and provided quick sketches so that we could make the shift as efficiently as possible. In the next fitting, the sleeve proved more successful and we were able to remove enough fullness to leave negative space around the waist area (Figures 53-54). We also adjusted the waistline to have a more graceful curve down, visually lengthening the silhouette. In the end, I also decided that the peplum I had drawn in the original design was not panning out in the way I envisioned, and simply needed to be cut. This change, paired with treating the fabric with steam to relax it, resulted in a look that was more elegant and unencumbered with bulky details, serving Marmee's character much better.

One of the most exciting and hands-on collaborations I had was with costume craftsperson Lisa Burgess, who took on making many of the specialty pieces for "Weekly Volcano Press." We worked together on elements like the evil Braxton's crown and Amy's troll nose to achieve sturdy items which would hold up to the choreography, while also reaching the scale and homemade quality I hoped for (Figure 55). We also worked together to dip dye an assortment of garments, mainly shirts, from white to other colors. This process was to ensure they did not glow under stage lights as well as create a tone that would flatter the performer's complexion. For

this process, I selected Pantone color chips based on the actor's costume and skin coloration, choosing warm or cool tones depending on whether I desired to contrast or harmonize with their undertones. The garments were subsequently tinted with dye so that they would appear off-white on stage.

The build process for *Little Women* was incredibly rewarding, and despite multiple shifts and delays, we were able to have all costumes to a good point prior to tech. The shop thankfully was able to have the majority of the trims and hems basted to their desired placements for the dress parade. This allowed my advisor, the directing team, and me to have a very clear interpretation of where the costume design was going into tech.

Fitting Photos



Figure 36: Petticoat with yolk for the March sisters.



Figure 37: Crinoline and petticoat for the older women.



Figure 38: Organza petticoats over hoop skirts for the ball.





**Figure 40: Jo Act 1 Base look, mock up fitting with corrections drawn on in Photoshop.**



**Figure 39: Jo Base look, first fabric fitting.**



**Figure 41: (above) Jo New York dress, mock up fitting with fit corrections drawn on in Photoshop.**



**Figure 42: (left) Jo New York dress, first fabric fitting.**



**Figure 44: Jo Act 2 skirt mock up fitting.**



**Figure 43: Jo Act 2 skirt first fabric fitting**



Figure 46: Meg Act 1 Base look, mock up and first fabric fittings.



Figure 45: Meg Act 2 Base look, mock up and first fabric fittings.



**Figure 49: (above right) Amy Act 1 Base first fabric fitting.**



**Figure 48: (above left) Amy Act 1 Base mock up fitting.**

**Figure 47: (left) Amy Act 1 Base with corrections drawn on in Photoshop.**



Figure 50 : Amy Act 2 Dress mock up fitting.

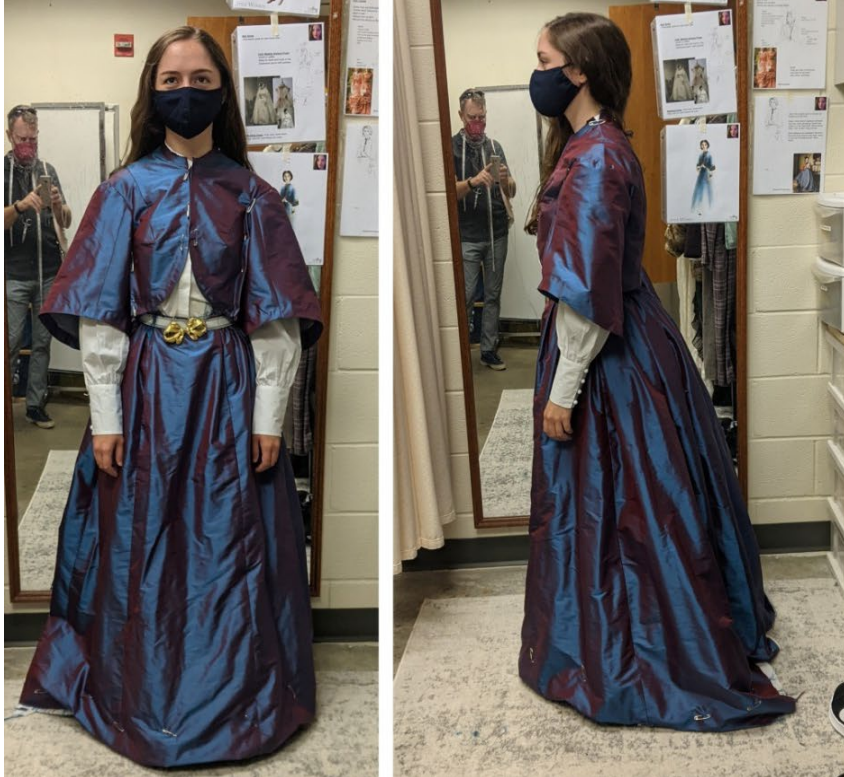


Figure 51: Amy Act 2 Dress first fabric fitting.



**Figure 54: Marmee Act 1 Dress mock up fitting.**



**Figure 53: (left) Marmee Act 1 Dress mock up with alterations drawn on in Photoshop.  
Figure 52: (right) Marmee Act 1 Dress first fabric fitting with new sleeve shape mock up.**



Figure 55: Various process photos for the development of the “Weekly Volcano Press” costume pieces.

### *Finishing Touches: The Tech Process*

The *Little Women* tech began with an entire evening of rehearsal dedicated to a dress parade. During this process, Professors Mayes, Reese, Huang, and I, as well as the entire costume shop considered each costume on the set, from the house. This presented a plethora of challenges in its own right but was essential in finishing the costumes during an incredibly abbreviated tech schedule.

There were quite a few notes throughout the course of the evening, many of which simply required a new option for a garment or a minor shift. One of the key discussions between myself and Professor Huang was inspecting all of the women's skirt hems in relation to one another. By keeping the younger women's hems off the ground and exposing their footwear, my goal was to give them a more contemporary sense of freedom in contrast to their mature counterparts, who were markedly more constricted by their longer, structured skirts.

An additional concern was gauging the effectiveness of tinting the white shirts through the dip dyeing process. Though it was challenging to gain a clear sense of the lighting design during this early rehearsal, we observed that the men's shirts required further saturation. A large shift on this front came from Jo's Act 2 blouse, which I had chosen to dip in an identical lavender tone as her Act 1 top. The cooler tone did

not read well with the costume in general, and Professor Huang proposed that picking up the peachy pink in her skirt fabric would be the right move.

Observing Laurie's Act 1 coat, a piece we constructed, Professor Reese expressed that the way it was hanging felt incorrect for the character. It read less fitted and masculine than the other menswear presented onstage. Due to the late point in the process, we were limited by time and resources as to how much the jacket could change structurally. Professor Huang, the draper (Tessa Lew), and I were successfully able to determine the primary root of the concern: the straight shape of the front edge. The team made plans to adjust it accordingly, presenting a cutaway silhouette to accentuate his vest.

Another subject that stirred conversation was Jo's ball look. Professor Reese articulated he felt that the ball gown and accessories I had selected were too fancy for the character, positing they were not things she would have picked out. I felt strongly that, dramaturgically, Jo would not have been allowed to leave the house underdressed for the ball - especially as she was trying to please Aunt March. While Professor Mayes agreed, I ultimately had to compromise by cutting all the jewelry and decoration from the dress.

Otherwise, Professor Reese and Mayes were pleased with the majority of the costumes. We discussed several styling and accessory changes as we cycled through potential options. Multiple contemporary add-ons I had selected for specific scenes

were cut in favor of more period-friendly pieces, which I admittedly wish had generated further discussion. A few trim and contrast additions I had made were also called into question - particularly a ruffle added to Mrs. Kirk's skirt. I had chosen a print on a light green field to echo the muted green in her bodice, but the value combination simply did not work. Professor Huang also raised concern about the dainty weight of her blouse fabric, which I would later substitute with a more period-appropriate cotton blouse.

Though the dress parade was incredibly strenuous due to the sheer number of costumes we had to view, successfully tackling those notes allowed for the rest of tech to focus on styling and fine-tuning details. Professor Reese suggested adding a change for Laurie to something sportier for the ice skating scene, for which I was able to locate a charming sweater with winter accessories. Over the course of tech, we underwent several changes with Jo's hair, attempting alternative ideas for the moment that she gets her hair cut to sell. I made several amendments to Jo's Act 2 looks, altering the shape of her cardigan and adding an alternative belt to mirror her New York Dress.

In the end, we were able to make the most of a very quick tech process. While there were several topics I wish had been explored in more depth, overall the tech was smooth and proved to be a productive time to polish my design.

## Reflections

Designing the costumes for *Little Women: The Musical* was an incredibly rewarding and informative process. Some of the greatest challenges became what I feel were also the greatest successes. From the beginning, the directing team and I felt it was imperative that each member of this diverse cast felt unique, but that they visually came together as a family. In giving feedback, both Professors Mayes and Reese vocalized that they felt I had achieved honoring each individual performer and character as their own, unique people; a statement which I take as the highest praise. Throughout the process, I strived to achieve this goal by continually adjusting my design to best suit each actor's body type, skin tone, and movement. This often meant revisiting choices I had made during the rendering process and cutting or shifting elements to achieve better results. One of my paramount personal successes was learning to better utilize the fitting process to sculpt the look to the performer and strengthen my design beyond the rendering.

Staying flexible on elements like hem lengths and final options for accessories through most of tech was also extremely helpful. I am incredibly grateful to the costume shop for allowing me to hold off on solidifying those elements until we had a chance to see everything together. With Professor Huang's advice, I was able to use the hem lengths on the skirts as part of the visual storytelling beyond mimicking the

period. Adding accessories and various outerwear pieces throughout the production allowed me to utilize costumes to show the passage of time, but in a way that did not require any extraneous quick changes. Through the tech process, I both cut and added pieces to sculpt this idea of time and seasonal transitions, such as the tech addition of a separate ice-skating outfit for Laurie.

One of the biggest challenges of executing my design of *Little Women* was balancing the feel of the built, rented, and purchased pieces. In accordance with Professor Huang's guidance, I was able to create a model for the weight and patterns of the fabrics I selected, which needed to exist in the same world as what I would find at rental houses. This encompassed everything from the sisters' petticoats to their dresses. It also ruled out some of the more contemporary fabrics I would have enjoyed exploring, but ultimately would not have successfully blended into the world we were creating. I was, however, able to help integrate contemporary bought and thrifted items through the discerning use of trim and dye work.

I feel that my collaboration with scenic designer Sarah Beth Hall was strong throughout the design process. Her scenic design provided both a neutral field and rich accent colors I could pull into my costume design to create a full stage picture. Sarah Beth often approached me to discuss color choices in the props and upholstery. Despite this, I ended up choosing a fabric for Amy's Act 1 dress which was too similar in color and value to the couch upholstery under stage lights. Conversely, I felt unfortunately strained during my conversations with lighting designer Michael

Winston. A large part of this came from not being sure where the lights during tech were in relation to the final product or even when a constructive conversation could occur. I regret not addressing my concerns earlier, as I felt some of the color choices diminished the costumes. Even if there had been a disagreement, I would feel better having at least attempted to have a productive dialogue.

My relationship with directors Professors Mayes and Reese benefited greatly from frequent check-ins, frank discussions, and the use of fitting photos. By staying in constant communication, we were successfully able to work through a lot of questions prior to tech. Despite this, there were still obstacles during our shortened tech process that I wish I had solved earlier. Through brainstorming and open conversation about what was possible, I was able to resolve these issues despite the limitation of time.

Upon reflection, I am incredibly proud of the work I did on *Little Women* and feel it was an amazing opportunity to continue to grow under the mentorship of Professor Huang. Over the course of the process, I was able to showcase both my instincts for color, detail, and playfulness while also enhancing my abilities in rendering, fabric selection, and in the fitting room. There were several trials to navigate throughout the process; however, with Professor Huang's guidance, I gained the skills necessary to overcome them. In the end, I feel I was able to rise to the challenges posed by the production and create a costume design that demonstrates how much I have grown as a designer in my time at the University of Maryland.

*Production Photos*



**Figure 56: The March sisters perform “An Operatic Tragedy.”**



**Figure 57: Marmee reads a letter from Father.**



Figure 58: Marmee sings "Here Alone."



Figure 59: Meg worries about going to the ball in "Delighted."



Figure 60: The sisters and Laurie in "Five Forever."



Figure 61: Jo takes the stage in "Astonishing."



**Figure 62: Jo acts out her newest story to Professor Bhaer and Mrs. Kirk in "Weekly Volcano Press."**



**Figure 63: Amy as the troll and Meg as Clarissa in "Weekly Volcano Press."**



Figure 64: From left to right, Laurie as Rodrigo, Meg as Clarissa, John as Braxton, Amy as the troll, Marmee as the hag, and Beth as Rodrigo 2 in "Weekly Volcano Press."



Figure 65: Beth and Jo at the Cape.



Figure 66: Amy and Laurie announce their engagement in "Most Amazing Thing."



Figure 67: Jo introduces Meg to Professor Bhaer.

# Chapter 3: Supplemental Paperwork

## Costume Plot

<b>Little Women the Musical</b> ACT ONE Kay Theater, University of Maryland Fall 2021 Costume Designer: Ashlynn Ludvig Advisor: Helen Huang							
<b>Costume Plot</b>	<b>Act</b>	1					
	<b>Scene</b>	1					
	<b>Song</b>	#00 Overture	#01 Operatic Tragedy	#02 Better	#03 Our Finest Dreams	#03a Transition	#03b Letter
	<b>Setting</b>	Boarding House, Jan '65		Boarding House- March Attic Xmas '63		March Parlor	
	<b>Pages</b>	8	9	13	14	18	23
<b>Character(s)</b>							
Jo March		L1.1	X	L1.1/1.2	X+ props	X+jacket/hat	X
Professor Bhaer		L1.1	X				
Amy March				L1.1	X+ props	X	X
Meg March			L1.1 (Clarissa)	X	X+props	X	X
Beth March				L1.1	X+ props	X	X
Marmee March						L1.1 (outwear)	X
Mr. Laurence						L1.1 (outwear)	
Laurie Laurence			L1.1(Rodrigo)			L1.2 (outwear)	
Aunt March/ Mrs, Kirk		X					
Mr. John Brooke			L1.1 (Braxton)				

Figure 68: Costume Plot, Act 1, Part 1.

	2		3					
#4 Here Alone	#04a Transition	#05 Could You	#05a Transition	#7 Delighted Reprise	#7a Moffat Underscore	#8 Take a Chance on Me	#9 Take a chance Transition	#10 Better Reprise
	Aunt March's House, Jan '64		March Parlor, Feb '64	Moffat House			March Parlor, same night	
24	26	28	31	37	40	42	44	49
				X				
	L1.3	X	L2 (ball-patch)		X	X	X	X (rmvs hoop)
			L1.2 (Big gown, fan)				L2 (Nightgown)	
			L2 (ball)	X	X		X	
			L1.2				L2 (Nighthgown)	
X			L1.2				X	
				L2 (ball)	X	X	X	
	L1.1	X						
				L2 (ball)	X		X	

Figure 69: Costume Plot, Act 1, Part 2.

	4			5/6		7		
#10a Concord Transition		#11 Off to Massachusets	#12 Five Forever	#13 Transition	#14 More Than I Am	#14a Transition to Attic	#15 Take a Chance Reprise	#16 Antonishing
Ice Skating Pond/ March Parlor	March Parlor			Sun Porch. March House, Spring '65		Attic, Weeks Later May '65		
50	52	52	57	60	66	69	72	73
L1.4 (outerwear)		X	X	x(hair change)	X	L1.5	X	X
L1.3 + Skates		X (Wet)	X	L1.4	X			
		L1.2	X	L1.3	X			
L1.3	X	X	X	L1.4	X	X		
				L1.3				
L1.1 (removes outerwear)	X	X		L1.1				
L1.2		X	X	L1.2		L1.3	X (ring)	
				L1.2(outerwear)				
				L3 (Uniform)	X			

Figure 70: Costume Plot. Act 1, Part 3.

<b>Little Women the Musical</b> ACT TWO Kay Theater, University of Maryland Fall 2021 Costume Designer: Ashlyne Ludwig Advisor: Helen Huang							
<b>Costume Plot</b>	<b>Act</b>	2					
	<b>Scene</b>	1		2			3
	<b>Song</b>	#17 Entr'acte	#18 Weekly Volcano Press	#18a NYC to Concord Transition	#19a Jo to Prof. Bhaer Trans.	#20 How I Am	#20a To the Beach
	<b>Setting</b>	Boarding House, June '65			March House/ Boarding House		Beach, Cape Cod, Sept '65
	<b>Pages</b>	75	77	88	92	92	94
<b>Character(s)</b>							
<b>Jo March</b>		L1.1	X	X		X	L1.6 (Beach)
<b>Professor Bhaer</b>		L1.2	X		X	X	
<b>Amy March</b>			L1.5X (Troll)				
<b>Meg March</b>			L1.1 (Clarissa)		L1.1X		
<b>Beth March</b>			L1.5(Rdrgo 2)		L1.1X		L1.6(Beach)
<b>Marmee March</b>			L1.4 (Hag)				L2.1 (beach)
<b>Mr. Laurence</b>			L1.2(Knight)				
<b>Laurie Laurence</b>			X (Rdrgo)				
<b>Aunt March/ Mrs. Kirk</b>		L2 Mrs. Kirk	X				
<b>Mr. John Brooke</b>			1.1(Braxton)				

Figure 71: Costume Plot, Act 2, Part 1.

	4								
#21 Some Things are Meant To Be		#22 The Most Amazing Thing	#22a To the Attic	#23 Days of Plenty	#24 The Fire Within Me	#24a After The Fire Within Me	#24b Professor Bhaer Entrance	#25 Small Umbrella	#26 Volcano Reprise
	March Parlor, Winter '65		Attic			Day of Wedding '66			
96	98	103	107	108	109	111	114	117	122
X	L3.1	X	X	X	X	L3.2 (Wedding)	X	X	X
							L1.3(traveling)	X (umbrella)	X
	L3.1 (Back Europe)	X				L3.2(holding Wedding dress)			
	L3.1	X				L3.2 (Wedding)	X		
X									
			L2.2	X		L2.3 (Wedding)		X	
	L3.1	X				L3.2 (Wedding)			
	L1.3	X				L1.4 (Wedding)		X	
						L3 (Wedding)			

Figure 72: Costume Plot, Act 2, Part 2.

Costume Piece List


Performer	Character Name	Look	Piece	PREFERENCE	Buy	Pull	Thrift	Build	Modify	Rent		
	Jo March	1.2 Act 1 Base	Bra/longline	Pull/Buy	2	1						
		*Quick In/Out	Cami	Pull/Buy	2	1						
		*2 Mic pacs!	Base blouse	Buy	2	1	3					
			Base vest	Build	2		3	1				
			Base pants	Build	2		3	1				
			Tie	Pull/Buy								
			Socks	Pull	2	1						
			Boots	Pull	2	1						
		1.1 NYC look *Quick out	Period wrap style dress w/ belt	Build					1	2	3	
		1.3 w/ Aunt March	Add jacket/wrap	Pull/Buy	2	1	3					
		1.4 Ice Skating	Hat	Pull	2	1						
			Coat	Pull/Buy	2	1					3	
			Gloves	Pull	2	1	3					
			Scarf	Pull	2	1	3					
		When Marmee Leaves	Removes outerwear (A1 Base) (Hair cut moment)	-								
		1.5 Act 1 Finale	Add jacket/wrap	Pull/Buy	2	1	3					
			Change ties?	Pull	2	1				3		
		1.6 Beach	beach hat	Pull/Buy	2	1	3					
			Shawl/wrap	Pull	2	1	3					
		2 The Ball *Quick In	Petticoat	Build					1			
			Crinoline	Build					1			
			Dress *has tear/gets patched	Rent	2					3	1	
			Shoes	Pull/Buy	2	1	3					
			Jewelry	Pull/Buy	2	1	3					
			Hair decoration	Build	1					2		
		3.1 Act 2 Base	Petticoat	Build					1			
		*Quick In	Skirt	Build	2				1		3	
			Blouse	Pull/Buy	2	1	3					
			Boots	Pull/Buy	2	1	3					
			Tie/Neckwear	Pull/Buy	2	1	3					
	Jacket/ Blazer	Buy/Modify	1		2			3				
3.2 Wedding	Shawl/wrap/bolero	Pull	2	1	3							
	Jewelry	Pull	2	1	3							

Figure 73: Costume Piece List Part 1



Karena Foley		Amy March	1.1 Act 1 Base	Longline/bra	Pull	2	1	3			
				bloomers/pettipants	Pull	2	1	3			
				Cami	Pull	2	1	3			
				Petticoat	Build				1		
				Dress	Build/Modify				1	2	3
				Tights	Buy	2	1	3			
				Boots	Pull/Buy	2	1	3			
				Jewelry	Pull	2	1	3			
				Oversized ball gown	Pull/Rent	3	1				2
				Fan (props?)	Pull	2	1	3			
			1.2 Ball	Coat	Pull/Buy	2	1	3			
				Hat	Pull	2	1	3			
				Mittens	Pull	2	1	3			
			1.3 Skating	*goes down to bloomers adds Jo's jacket							
				1.4 Marmee leaving	Add shawl, jacket	Pull/Buy	2	1	3		
			1.5 Troll WVP	Glasses with nose	Pull-Modify	3			1	2	
				Ratty fur stole, capelet	Pull-Modify	2	1	3			
			2 After the Ball	Hat or some headgear	Pull-Modify	2	3				
				Nightgown or robe	Buy	2	1				3
				slippers	Buy	2	1	3			
3.1 Back From Europe	A1 Undergarments	-									
	Blouse	Pull/Buy	2	1	3						
	Skirt	Build	3			1		2			
	Jacket	Build	3			1		2			
	Belt	Pull/Modify		1	2	3					
	Hat	Pull	3	1				2			
3.2 Wedding	Gloves	Pull	2	1	3						
	Wedding dress (carried) *white flow	Pull/Rent		1	3			2			
	Wrap or robe/shawl	Pull/buy	2	1	3						
Carolina Tomasi		Meg March	1.1 Act 1 Base	Longline/bra	Pull	2	1	3			
				Cami	Pull	2	1	3			
				Petticoat	Build						
				Tights	Pull	2	1	3			
				Blouse w/ crochet details	Buy-Modify	3	2			1	
				Crochet collar	Pull/Buy	2	1	3			
				Skirt	Build	3			1		2
				Belt	Pull	2	1	3			
				Shoes, flats	Pull	2	1	3			
				Hair decoration	Pull	2	1	3			
			Clarissa Add-ons	Robe/gown	Pull	3	1				2
				Sash	Pull		1	3		2	
				Combs	Pull/Buy	2	1	3			
			1.2 Ice Skating	Shawl or wrap (gives to Knight)	Pull/Buy	2	1	3			
				Amulet/necklace w/ jewel	Pull/Buy	2	1	3			
			1.3 Marmee Leaves	Small wrap/apron	Pull/Buy	2	1	3			
				Shawl or jacket	Pull/Buy	2	1	3			
			2 The Ball	Petticoat	Build				1		
				Crinoline	Build				1		
				Dress	Rent						
Shoes	Pull	2		1	3						
Jewelry	Pull	2		1	3						
Hair decoration	Build/Modify	2		1	3						
3.1 Amy's Return	A1 Undergarments	-									
	Dress w/ crochet details	Build	2			1		3			
	Headwrap or snood	Pull/Buy	2	1	3						
3.2 Wedding	Shoes	Pull	2	1	3						
	Jewelry	Pull	2	1	3						
	Jewelry	Pull	2	1	3						
	Add apron	Pull	2	1	3						

Figure 74: Costume Piece List Part 2



Amanda Yasuda		Beth March	<b>1.1 Act 1 Base</b>	Longline/bra	Pull	2	1	3			
			bloomers/pettipants	Pull	2	1	3				
			Cami	Pull	2	1	3				
			Petticoat	Build				1			
			Blouse w/ embroidered collar	Pull/Buy-Modify							
			Skirt- long patchwork	Buy-Modify	2		3		1		
			Tights	Pull	2	1	3				
			Boots	Pull	2	1	3				
			Jewelry/hair decoration	Buy-Modify	3	1				2	
			Wrap, shawl	Pull/Buy	2	1	3				
			Sleeveless bodice	Pull/Buy	2	1	3				
			Jacket/wrap	Pull/Buy	2	1	3				
			Bicorn Hat with feather	Pull	3	1				2	
			Vest	Pull	2	1	3				
			Belt	Pull	2	1	3				
			Sunhat	Pull/Buy	2	1	3				
			Wrap or kimono robe	Pull/Buy	2	1	3				
			<b>2 After the Ball</b>	Nightgown and/or robe	Buy	2	1	3			
			slippers	Pull/Buy	2	1	3				
			cap or headwrap?	Pull/Buy	2	1	3				
Jordan Embrack		Marmee March	<b>1.1 Coming in (A1 Base + Outerwear)</b>	Wig- black updo w/ snood	Pull/Buy	2	1				3
			Bra	Pull	2	1					
			Corset?	Pull/Buy	2	1				3	
			bloomers/pettipants	Pull	2	1	3				
			Snood	Pull	2	1	3				
			Camisole	Pull	2	1	3				
			Petticoat	Build	2	1	3				
			Crinoline	Build	2	1	3				
			Dress	Rent	3			1		2	
			Crochet collar	Buy	2	1	3				
			Undersleeves	Rent	3			1		2	
			Black boots/Shoes	Pull	2	1	3				
			Cape/Jacket	Pull/Rent	2	1	3				
			Gloves	Pull	2	1	3				
			Bonnet	Modify/Rent				3	1	2	
			<b>1.2 Base (Before the ball)</b>	Removes outerwear	-						
			Add apron	Pull	2	1	3				
			<b>1.3 To DC</b>	Cape/Jacket (matching set?)	Pull/Rent	2	1	3			
			Bonnet (rpt)	-							
			Gloves	Pull	2	1	3				
			<b>1.4 Hag WVP</b>	Add tatty shawls	Pull	1	2	3			
			Headwrap	Pull	2	1	3				
			Distressed Fingerless Gloves	Pull	2	1	3				
			Babushka type scarves	Pull	2	1	3				
			<b>2.1 Beach</b>	Girabaldi shirt	Buy/Modify	2	1	3			
			Tie or brooch	Pull	2	1	3				
			Skirt	Build/Rent	3			1		2	
			Belt	Build	3	2		1			
			Beachy shawl (tucked in to belt)	Pull	2	1	3				
			Pariso? (in hand)	Pull-Props?	2	1	3				
<b>2.2 Act 2 Base</b>	Remove beach accessories	-									
<b>2.3 Wedding Day</b>	Apron OR Lace shawl?	Pull	2	1	3						
Hair wrap?	Pull	2	1	3							

Figure 75: Costume Piece List Part 3

Ally Sweiderk		Aunt March	1.1 Aunt March Base	Wig or Fall, updo	Pull	2	1				3	
				Bra	Pull	2	1					
				Corset?	Pull	2	1	3				
				bloomers/pettipants	Pull	2	1	3				
				Camisole	Pull	2	1	3				
				Petticoat	Pull/Rent							
				Crinoline	Build				1			
				Dress	Rent	2	3				1	
				Shoes	Pull	2	1	3				
				Jewelry	Pull	2	1	3				
				1.2 Marmee Leaving	Add muff	Pull? Rent?	3	2				1
					Cape/Overcoat	Pull/Rent	3	1				2
					Bonnet	Pull/Rent	3	2				1
				1.3 Return from Europe	Nice capelet/bolero	Pull/Rent	3	2				1
Matching Hat	Pull/Rent	1					3	2				
1.4 Wedding Day	Remove cape (back to base)	-										
	Jewelry	Pull/Buy	2	1	3							
Katie Rees		Mrs. Kirk	1 Mrs. Kirk	Longline/bra	Pull	2	1	3				
				bloomers/pettipants	Pull	2	1	3				
				Cami	Pull	2	1	3				
				Tights or socks	Pull	2	1	3				
				Petticoat	Pull	2	1	3				
				Shirtwaist/blouse	Pull/Rent	2	1	3				
				Skirt	Pull/Rent	3	1				2	
				Boots	Pull	2	1	3				
				Belt	Pull	2	1	3				
				Apron	Pull	2	1	3				


Performer	Character Name	Look	Piece	Buy	Pull	Thrift	Build	Modify	Rent	
Jake Schwartz		1.1 Opening	undershirt	Pull	2	1	3			
			dress shirt	Pull/Buy	2	1	3			
			Vest/Pants brown	Build	3			1		2
			Jacket black/charcoal	Pull/Buy	1			2		3
			Tie	Build	2	1	3			
			socks	Pull	2	1	3			
			Shoes	Pull	2	1	3			
		1.2 WVP	Glasses	Pull	2	1	3			
			Scarf	Pull	2	1	3			
			New Tie	Build	2	1	3			
			New vest	Buy/Rent	3	1				2
			Remove jacket	-						
			Add overcoat	Pull/Rent	3	1				2
		1.3 Traveling	Hat	Pull	2	1	3			
Scarf	Pull		2	1	3					
Umbrella (props?)	-		2	1	3					
1.1 Base with Outerwear	Facial hair- sideburns, mustache, beard		Pull/Buy	2	1				3	
	undershirt		Pull	2	1	3				
	dress shirt	Pull/Buy	2	1	3					
	suit, dark 3 piece	Pull/Rent	3	1				2		
	Tie	Pull/Rent	2	1	3					
	Socks	Pull	2	1	3					
	Shoes	Pull	2	1	3					
	Overcoat	Pull/Rent	2	1	3					
	Hat	Pull	2	1	3					
	1.2 Knight	Tunic w/ patch	Modify	3	1				2	
"chainmail" cowl		Pull? Buy	3	1				2		
Gloves w/ gauntlet		Pull/Modify	3	1				2		
Belt		Pull	2	1	3					

Figure 76: Costume Piece List Part 4


<p>Anton Van De Moter</p>  <p>Laurie Laurence</p>	1.1 Rodrigo over base	Undershirt	Pull	2	1	3		
		Dress shirt	Buy	2	1	3		
		Vest	Pull/Rent	3	1			2
		Pants	Pull	2	1	3		
		Tie	Pull	2	1	3		
		Tricorn hat	Pull/Rent	2	1			3
		Boots	Pull	2	1			3
		Cape	Pull/Rent	2	1			3
		Remove cape/hat, boots	-					
		Add Jacket	Build	3			1	2
	1.2 Base with outerwear	Scarf	Pull	2	1	3		
		Hat	Pull	2	1	3		
		Shoes/boots	Pull	2	1	3		
		Removes outerwear	-					
	1.3 Base no outerwear	Black formal suit (tails)	Pull/rent	3	1			2
		White vest	Pull/rent	3			1	2
	2 Ball	White dress shirt	Pull/rent	2	1	3		
White tie		Pull/rent	2	1	3			
Dress shoes		Pull/Buy	2	1	3			
Suit, 3 piece dark (maybe contrast ve		Buy/Rent	3	1			2	
Muted tie		Pull	2	1	3			
3.1 Back from Europe	Nice hat (in hand)	Pull	2	1	3			
	Spats	Pull/Buy	2	1	3			
	Remove coat	-						
3.2 Wedding Day	Roll up sleeves	-						
	undershirt	Pull	2	1	3			
1.1 Braxton (over base)	Dress shirt	Pull	2	1	3			
	Vest	Pull/Rent	2	1	3			
	Pants	Pull	2	1			3	
	Doublet	Pull	3	1			2	
	Ruff	Pull	2	1	3			
	Top hat	Pull	2	1	3			
	Boots	Pull	2	1	3			
	Remove costume pieces	-						
	JACKET	Build/Rent	3		1		2	
	2 Ball	Black formal suit (tails)	Pull/rent	3	1			2
White vest		Pull/rent	3	1			2	
White dress shirt		Pull/rent	2		3	1		
White tie		Pull	2	1	3			
Dress shoes		Pull/Buy	2	1	3			
3 Union Uniform	Jacket	Rent	2				3	
	Pants	Rent	2				3	
	Hat	Rent	2				3	
	Sam Brown Belt	Pull/Rent	2	1			3	

Figure 77: Costume Piece List Part 5



