

## ABSTRACT

Title of Thesis: GRIEF’S INFERNO: COSTUME DESIGN FOR ROSE XINRAN  
QI’S “GHOST BRIDE”

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

This document is a description of the process of conceiving and implementing the costume designs for the University of Maryland, College Parks production of Rose Xinran Qi’s Master’s dance thesis “Ghost Bride.” The piece explores themes of female grief, anger, entrapment, sensuality, and catharsis through the lens of the Chinese tradition of ghost marriage and Yangsze Choo’s novel *The Ghost Bride*. This document details the original concept, designs, and the development of those designs in conjunction with the choreographer's vision and the rest of the production team. “Ghost Bride” was produced under the constraints of Covid-19 and was the first live production done on stage at the Clarice Performing Arts Center for streaming. The changed production process under covid measures is described in detail. This document also includes images of research, fitting photos, build process photos, and final production photos. “Ghost Bride” was produced at the University of Maryland, College Park’s School of Theatre, Dance and Performance Studies, November 19<sup>th</sup> and 20<sup>th</sup>, 2020, under the direction of Rose Xinran Qi. Choreography by Rose Xinran Qi, scenic design by Aleksandr Shiriaev, lighting design by Eric Pitney, projection design by Taylor Verrett, and sound design by Veronica J. Lancaster.

GRIEF'S INFERNO: COSTUME DESIGN FOR ROSE XINRAN QI'S "GHOST BRIDE"  
By Channing Brooke Tucker

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

2021

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## Dedication

I would like to dedicate this work to the many, many people who have supported me throughout my journey to get where I am today. First and foremost, to my family, who never failed to support me throughout my education and all of my endeavors. To my mom who, while not here to see me through my time in grad school, has been the pillar of my life without which I could never be who I am now. To the friends who I have been blessed to have supporting me throughout all of the interconnected bouts of insanity that can be my life – you know who you are, and I am so lucky to say there are too many of you to list (though, Kellen, you get your special shout out). To my previous mentors, Juliette McCullough, Karin Kopischke, and Keith Pitts, who taught me so much and gave me the foundation as an artist I will build on for the rest of my life. To Kate Zoromski and Kuniko Kanawa, two women who have singularly helped bolster my spirit in the times when I needed it most while leading me to be the best version of myself. To my cohort throughout these years at UMD, who were always there to learn with me and teach me in turns. Austin Conlee, I literally could not have made it through without you and our Tea Times to keep my sanity intact. And, finally, to all of the professors who have taught me at UMD. Helen Huang, I am so grateful for your guidance and patience with me in my journey. The road has been rough and long, but I would not change one inch of it for the world.

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## Chapter 1: Design concept and production process

### *“Ghost Bride” concept and initial process*

Rose Xinran Qi was inspired by a number of personal and cultural themes for the dance piece “Ghost Bride,” but the overarching narrative structure followed the novel *The Ghost Bride* by Yangsze Choo. The novel itself is a dramatization of the Chinese traditional custom of ghost marriage – the practice of wedding the dead. In particular, it looks at the specific circumstance of marrying a living daughter of a poor family to the spirit of a man who died before marriage. The family of the man pays the woman’s family for the marriage in order to settle the spirit of the dead man and prevent him from becoming a vengeful ghost. This provides upward economical movement for the family, but it traps the woman in a sort of inescapable servitude and makes her unable to wed anyone else. Rose took inspiration both from the actual story and tradition themselves, but also from her own personal background coming from a small town in China, where she is faced with family pressure to marry and settle down, as well as her personal grief for the death of her father. The dance piece was meant to not be one literal narrative but a synthesis and exploration of female feelings of entrapment, grief, anger, and eventual catharsis. While the heart of the piece is explicitly feminist and rooted in Chinese traditions, we as a production team were encouraged by Rose to not feel aesthetically beholden to either of those things with our designs. Rose herself was highly interested in exploring integration and conflict – the person who she was in China versus who she is now, all reflected in choreography that blends Western and Eastern traditions of post-modern dance and Chinese classical dance. From the beginning, she always encouraged us to bring our own backgrounds and aesthetic sensibilities to the design process. This fostered an incredible spirit of collaboration that persisted

throughout the production process and made “Ghost Bride” something really special for all of us to work on.

“Ghost Bride” was structured from the beginning as a collection of expressionistic vignettes that capture specific moments and emotions from the *Ghost Bride* narrative. The order and number of these vignettes shifted over the course of production, but the structure provided a backbone to work on for costume design. I treated these vignettes as separate scenes, each with their own tone and costume requirements. Rose was interested in having separate looks for each of these vignettes – under our labor and budget constraints and initial cast size, I knew early on that this would be a challenge, but I went into the design with the intention to eke out as many looks as possible to get the effect. The vignettes in their final order are as follows: The Decision, Memorial of the Deceased One, The Hell, Go Through That Door, Facing the Nether World, I Saw Him, Sensual Spirits, and Veiled Ambition.

### Design Process

Rose and I have known each other since our first year together at TDPS. We began our collaboration in Sara Pearson’s dance collaboration class that pairs MFA dancers and designers in a space aimed at fostering a sense of creative liberty and play. Rose and I hit it off from the start. We quickly realized we share similar interests and aesthetics in heightened drama, classical dance (though in my case, classical Japanese dance), and emotional expressionism. During introductions for the dance collaboration class, Sara had us bring material that summarized our personal aesthetic interests as designers. I decided to bring with me a garment I had made my senior year at my undergraduate school as an honors project – a fully hand painted uchikake<sup>1</sup> based off the Japanese Jigoku Dayū (Hell Courtesan) folktale. Rose was fascinated with the

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<sup>1</sup> Highly formal outer kimono with padded hem worn to trail on the ground.

piece, and I loaned it to her later on for dance research. Little did I expect, she fell in love with it and insisted on finding a way to integrate it into her thesis when she found out I had been given the project. Thus, the birth of the Hell Robe (and mask) that would become the theatrical crown jewel of my “Ghost Bride” costume design.

Rose and I as well as the rest of the design team had an incredibly seamless process throughout the production. We had early on conceptual discussions with Rose that got us pointed in the right direction, and from there our concepts were almost eerily in sync. My initial research had me leaning towards abstract gestural art, mostly in black, white, and red monochromes. I looked at a lot of calligraphic or calligraphy adjacent art, as well as art echoing yin/yang duality that Rose had identified as a core theme. I took a tangent looking at women with very long hair and hair as an expressionist force, which connected with my previous study of Chinese art that treats hair and robes as an extension of a person’s qi, or vital force. Janine Antoni’s performance “Loving Care,” where she covers her hair in black dye and uses it to make sweeping black gestures on the floor, was the ultimate synthesis of calligraphic tendencies and hair. While I ended up not including hair as I had originally conceived (I had some wild ideas of long wigs or fabric head pieces), the concept of hair as choreographic gesture started early on and became integral to the piece. Rose and I worked together to figure out which vignettes would be hair up versus hair down. Most of the dancers had long hair that Rose choreographed to beautiful effect.

My more concrete garment research leaned towards contemporary Chinese minimalist fashion that incorporates traditional elements like crossed collars, sleeve shape, and natural materials. I knew that I had to be economical with design if I wanted each vignette to have a separate look, so I decided almost from the beginning to go with a base and change pieces on top. Rose emphasized the importance of the feminine body and sensuality in the choreography,



so I chose a nude leotard to be the base. To lean into the ghostly aspects of the piece, I decided to work in as many sheer or nearly sheer fabrics as possible. When light shone through them, the form of the dancers' bodies could be seen underneath – the goal was to be tastefully sensual without overtly sexualizing them. Light silks and voiles would float along with the dancers in a ghostly effect. Rose's classical dance training included water sleeves<sup>2</sup>, which she wanted to include either as actual water sleeves or as a similar gesture for the Facing the Nether World vignette. I took inspiration from the wilis in the ballet *Giselle* for Sensual Spirit. As it is the most emotionally open moment, the last time we see the chorus dancers and a sort of apotheosis, I had the dancers stripped down to only their nude leotards and veils.

Rose conceptualized The Hell vignette around our Hell Robe concept, where the dancers would enter the afterlife and be confronted with Yanluo, the King of Hell from the Buddhist tradition. I was familiar with Yanluo iconography from research for the Hell Courtesan uchikake and included some of that research. Rose wanted the robe's form itself to be based on a Tang dynasty style dance, where a dancer wears a daxiushan<sup>3</sup> with an exaggeratedly long train and wraps herself in it. This wrapping choreography would show up in the finale vignette, Veiled Ambition. The train could not be as long as the example I was given, but I did work from the exaggerated daxiushan shape for my robe with a modest three-foot train. I did not want to paint the Hell Robe with figures as I did with my uchikake, aiming for a much more simplified design that looked like the train and sleeves had caught fire. Rose and I were both interested in adding a Yanluo mask to make the reference clearer, conceal the identity of the dancer, and make the character frightening. When researching for masks, I stumbled across depictions of the Buddhist

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<sup>2</sup> Long silk sleeve extensions originating in Chinese Opera that look like rippling water when dancing

<sup>3</sup> "Large sleeved gown," popular during the Tang dynasty

deity Fudō Myōō (Budong Mingwang) that render his face with *tenchigan*<sup>4</sup>, an iconographic trait that depicts him with one eye and fang pointed up and the others down, a mismatch signifying the duality of his being, yin and yang, male and female. One illustration by David Hoang exaggerated the *tenchigan* into a face split between a wrathful deity and a beautiful Boddhisatva. I based my concept for the mask on this illustration, but I decided to make the Boddhisatva half expressly based on Guanyin, the Boddhisatva associated with mercy and compassion, to emphasize the male/female duality. There is a variant of her story that describes her descending to hell to release her good karma into the afterlife to free condemned souls, which fit thematically with The Hell vignette as well.

### Rendering

When I set out to render the show, the research and discussions I had already had with Rose made the process quite painless. Professor Helen Huang's guidance was invaluable in helping me to translate my research into the renderings and providing guidance for some of the finer details. I worked closely with her to find the exact abstract gesture I wanted for the dresses in the Go Through That Door vignette. I preliminarily rendered it with a sweeping ice dyed gesture, but Helen's recommendation to do a calligraphic abstract gesture like my research was a much more heightened idea. The Decision dresses were the easiest to render, as they were based off of Rose's costume decisions that I assisted her with for an early version of "Ghost Bride" choreography done for a shared grad showing at TDPS. I attended in-person rehearsals pre-covid lockdown and made sure to include Rose's choreography in my dance gestures for the renderings. This assisted Rose and the rest of the production team in their visualization for the final piece. Fabric for the long veil in Veiled Ambition and the smaller ones in Sensual Spirits

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<sup>4</sup> Heaven-and-earth-eyes

had to be chosen early, as Aleksandr Shiriaev, the scenic designer, and I identified early on that we wanted the veils and fabric parts of the set to match. Alex was able to get his hands on a number of large fabric samples which allowed the whole design team and Rose to get together in the light lab to play with lights and projections on the fabric. This moment of play was inspiring for all of us, especially with the discovery of a grey theater grade voile that has a magical vanishing effect depending on what direction it is lit from. We came away from the experience fired up to start building things and excited to collaborate with our new material. There were minimal changes between prelims and finals – the ice dye to calligraphic change, a few iterations of Rose’s red solo dress, and the change from long scarves to actual water sleeves for Facing the Nether World. It is, in fact, quite remarkable how close the renderings turned out compared to the final production photos. All of the design areas including costumes had a clear vision and direction that was executed almost precisely as designed.

### Cost out

Going into cost out, I was prepared to roll with the punches for the design. At the time, the cast had eight dancers and a total of twenty-six separate looks. We were originally budgeted \$1,250 for materials cost and 188 hours of labor. I have included fabric painting in dance concert designs in the past at TDPS, and I knew that the Hell Robe and Mask would drain labor hours like no other. I received permission from Helen early on to make the robe and mask myself to try to head off issues – besides, the painting style and mask were so specific that I preferred doing it myself anyway. We had two dancers drop from the cast, but the show was still cost out at \$963 over in materials and 168 hours in labor. I had initially requested two builds for the chorus dancers (Memorial for the Deceased One and Go Through That Door dresses). By dropping one of the requested dress builds, cutting the more intricate version of Rose’s solo dress, personally

taking on the robe and mask builds, and doing some shopping research to reduce materials cost, I was able to reduce cost and get us within reasonable cost out limits. I cut the individualized dress looks in Memorial for the Deceased One and Go Through That Door to one look for all of the dancers which reduced labor hours. The scenic design included large pieces of draped fabric as set pieces; because the fabric was an extremely wide bolt width and ordered in bulk, Alex worked with me to ensure there was plenty of extra fabric for Rose's large veil in Veiled Ambition and the smaller veils in Sensual Spirits which saved a significant amount of money. Going into the draper meeting before the build started, I did preliminary sourcing and found that I could not find existing dresses for the Memorial for the Deceased One dresses (one of the builds I originally cut); however, I could find plenty of sources for the Go Through That Door dresses. The costume shop was flexible and allowed me to switch the build to the wrap dress for Memorial for the Deceased One and make the calligraphy dresses sourced and altered instead. The final numbers still ended up slightly over budget, but the other piece in the concert ended up under enough that the total piece was well within the set budget.

### *Build Process*

#### *Covid-19*

“Ghost Bride” began its process in a manner typical for TDPS dance productions with concept and preliminary meetings – but right before the finals meeting, Covid-19 reached Maryland and permanently changed the course of the rest of the production. When the University shut down in March 2020, we as a team knew that getting the show off of the ground had just become significantly harder. We committed ourselves early on to an attitude of adaptability and dedication to getting as much of our original concept as possible onto the stage. We quickly lost three dancers from the cast due to their own personal reasons and funding and travel issues for

the guest artist. This worked in my favor, as it helped with the budget and labor issues. The costume shop lost a draper, however, and it quickly became apparent that we would not have student labor for the fall, which was not ideal. The university instated a hiring freeze that made over hire unlikely. Productions started getting cancelled or moved completely virtual, and we went through many months uncertain whether “Ghost Bride” would be cancelled entirely or changed to a zoom format as well. During late summer, Rose and we designers met every couple of weeks with updates on new work ideas, potential ideas for a virtual production, and Rose’s communications with TDPS and the dance department on the viability of the show. Shortly before school started, we were confirmed that we were allowed to move forward with a stage production in the Dance Theatre with no live audience to be streamed virtually. All aspects of the production would have to be in line with covid safety requirements that could – and did – frequently change. While my process was greatly impacted by covid, my design was luckily mostly untouched. However, dancers would have to wear masks at all times during the performance. Helen, Rose, and I wanted to find a way to integrate PPE into the design instead of making it feel like an afterthought. Rose and I were interested in Chinese fantasy television drama style chiffon masks. After much trial and error finding a sourced base mask that was both protective and breathable, my cohort helped me sew chiffon veils onto all of the masks.

For costumes specifically, covid hit three main areas hard: first and foremost, how to handle fittings in a safe manner. Fittings conducted normally have the performer, draper, designer, assistant, and sometimes others in personal contact with each other for an extended period of time in a relatively small fitting room. To meet air circulation and social distancing requirements, fittings were moved down to the Kay dressing rooms that had more space and better HVAC. Fittings could not be held back-to-back to give time for the room to recirculate air.

Drapers wore full PPE, and the performers handled their own costumes. We used Google Meets to video conference Helen and others not allowed in person into the fitting. Everyone involved had temperatures checked before entering the space, and all surfaces were sterilized after the fitting was done. We tried to cut down fittings to the absolute essentials, limiting calling in people more than once per option. The time in fittings was limited to 30 minutes or less to prevent extended contact.

The hardest part of fitting covid protocol fell under the second major covid challenge for costumes: clothes quarantine. With information and guidance we had available at the time, covid was said to be transmissible on fabric and soft surfaces from 24-72 hours after contact. This meant that any garment handled by me, handled by a draper, or tried on by a performer had to be quarantined or laundered before it changed hands. For me, it made shopping and fitting options very difficult – any incoming garment I wanted to try had to be quarantined for three days before it could go on a performer. Performers also could not try on the same item, meaning I had to buy options not just in a variety of sizes but also in multiples of the same sizes. To help keep things straight in fittings, garments were tagged with oak tags that had the production, performer's name, and last date the garment was worn recorded. Finally, I experienced a number of shipping issues due to the increase of online shopping during covid. International shipping had been extremely hit or miss, so I could not, for example, purchase water sleeves or any contemporary looking Chinese dance outfits as sourcing options. For my own personal safety, I tried to minimize in-person shopping as much as possible. Despite the difficulties, almost everything was able to be sourced online and arrived in time for tech.

### Fitting changes

There were minimal changes to the design during fittings. Because of the productions cancelled or moved to a purely zoom platform, some labor hours for the costume shop were freed up. This allowed me to hand the build of the Hell Robe base garment back to the shop, leaving me with just the painting and the mask build. I was also able to hand the calligraphy painting on the Go Through That Door dresses back to the shop as well. The original concept of pants for the white water sleeves look in Facing the Nether World (intended to represent masculine yang energy) did not work out, as the options were not as flattering and did not fit in with the rest of the design; I changed the design to a dress leading into tech. The water sleeves also changed from the original design and fabric I had purchased, as Rose needed an almost exact recreation of the water sleeves she used in rehearsal in order to get the specific effects she wanted. Finally, the yardage for the small veils for Sensual Spirits was doubled at Rose's request. Rose wanted to really lean into the heightened drama, and the longer fabric on the sides of the veil enveloped the dancers' bodies more completely.

### Hell Robe and mask

As previously mentioned, I personally took on the labor of painting the Hell Robe and constructing the mask from scratch. The robe itself was an intense build and had to be patterned custom by our shop. This created a strict timeline we had to work from in order to 1) get the robe patterned in mockup, 2) get the robe cut from the real fabric, 3) hand it over to me to paint, 4) return it to the shop to assemble the garment, and 5) get the robe back in time for tech. I had a total of two weeks to completely paint the robe. I painted it in the small design studio in an unassembled form, so I could stretch the entire length of the pattern pieces out for ease of access.

My assistant Stephanie helped with applying resist<sup>5</sup>, but other than that it was a solo job. I went through a number of paint and fabric tests before deciding on Jacquard dye-na-flow silk paints and a water-soluble resist on a 19.5 mm silk crepe back satin. I did extensive visual research for the style of flames I wanted to paint and took time to practice on some extra yardage before committing to the piece. I used pencil to sketch out the rough flame idea and went over those lines in resist. The thicker resist lines helped break up the paint and create more visual movement. Other than the resist through lines, I took a freehand approach to the painting, letting colors bleed mostly as they like. As I marked out the pattern, I made sure that the flames would line up along the seams and that the style and colors stayed consistent, which was quite the undertaking across almost 15 yards of painted area. Once a full body panel was finished, I was able to take the piece into the light lab with Eric Pitney, our lighting designer, and Rose to look at how it was shaping up under lights. This was a highly informative session for both Eric and me. I knew coming out that I had to darken some of the values to help make the paint pop more, and Eric discovered that certain colors of light killed the painting detail entirely. This early collaboration helped iron out lighting ideas going into tech. Once I finished painting the whole robe, I heat set the paint in an industrial dryer according to instructions before washing the resist out on a hand wash cycle and letting the pieces air dry. We did have an unfortunate discovery during assembly with the lining that the silk had not been pre-washed and experienced shrinkage in both the length and width of the fabric during the heat set process. Luckily, the garment was oversized enough that a couple of inches would not interrupt the design. Thanks to the hard work of the stitcher, the completed garment was available in time for the second day of tech without issue.

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<sup>5</sup> Resists create barriers for liquid color areas the dye will not take, forming a negative space.



The mask was a more straightforward process than the robe. I had my sketch early on, and after a few discussions and pointers from our craftsperson I had more ideas about construction and decoration. I originally considered constructing the mask out of thermoplastic, but due to budget considerations and my own comforts with the material I used paper clay instead. Paper clay ended up being the ideal material due to its light weight and natural texture. The base mask was a plastic Halloween mask I purchased from Etsy. I fit the mask on the performer to check for alterations and then reinforced it with many layers of wood glue and papier-maché. This reinforcement was key to preventing the mask from flexing and separating from the paper clay I would later apply on top. I sculpted the paper clay on top of the base, building out the face to carefully match the sketch. Once it was dry, I constructed the crown out of a worbla<sup>6</sup> base. The flames area combination of worbla and cellophane that I warped with a heat gun and then glued on. I made sure to cover the front and back of the crown thoroughly with decoration and used thick gold paint on the flowers, fronds, and worbla flames to help unify the color scheme. After priming the mask, I used primarily dry brush techniques to build up paint layers on the mask. I took care to use heavy contouring and highlights to prevent the shape of the face from being lost on stage. The crown and mask were assembled together along with the cowl. The cowl went through a few iterations over the course of tech, eventually ending up with a few layers of gold lame organza over the black base fabric. I added felt and foam tape to the inside for the performer's comfort and had a large tongue of worbla at the top of the head to stabilize the mask during heavy movement. I originally tried out using LEDs to light up the eye sockets of the mask, but they did not read over the live stream, so they were cut.

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<sup>6</sup> Commercially available thermoplastic

## Tech

Tech was a different beast under covid compliance – as the first full live production at TDPS under our “new normal,” “Ghost Bride” was the guinea pig for on stage streamed production tech. The biggest challenges on the costume front were twofold: first, clothes had to be quarantined or washed between notes. Cycling through trying on various backups was not an option, as I had used in previous tech processes. The Facing the Nether World dress was the only thing I could really play around with changing. We quickly discovered the challenge of stand-ins for Rose to see the choreography – typically in dance concerts the choreographer is allowed to hop in and out of the piece to watch the dancers and give notes. Sometimes the costume is integral to the choreography, such as the water sleeves or the Hell Robe. The first night of tech, Rose had one of the dancers wear her water sleeves so she could watch the piece. Because of covid compliance, Rose could not wear the water sleeves once it had been on the dancer until it had been laundered or quarantined for a sufficient time, so we were forced to move on from the section. The second challenge was the lack of wardrobe. This was a loss keenly felt in the quick changes. The shortest quick change for two dancers was about 30 seconds. Without wardrobe, dancers had to learn how to preset their own costumes and do the quick changes completely unassisted. The production staff took over laundry duties normally left to wardrobe, which was difficult for them as an added task and us in terms of training them to keep proper track of garments laundering instructions and where and when the garments needed to be moved for tech or notes in the shop. Also, I was not allowed to futz with the costumes on the dancers to fix anything, which, as any costumer or wardrobe person could tell you, is almost physically painful to resist.

The most satisfying moment of tech was a profound moment of improvised collaboration with Rose. Rose and I were discussing things that we could do differently if we did the show again with more resources. She expressed interest in having an identical version of the Memorial for the Deceased One dresses in a distressed or shredded version for the I Saw Him vignette. At the time, one of the mockups for the dress was hanging on the rack before us. I had a flash of inspiration and took a pair of scissors to the mockup. We had one of the dancers try the cut-up mockup over the top of the original dress, and the effect was stunning. It added the perfect touch of ghostliness to the look and elevated I Saw Him to truly haunting. Afterwards, I received approval to use the mockups as pieces for the performance (better to ask forgiveness than permission!). I worked with the shop to reinforce the basted seams of the mockup and properly shred and further distress the hems to achieve the right look.

### Reflections

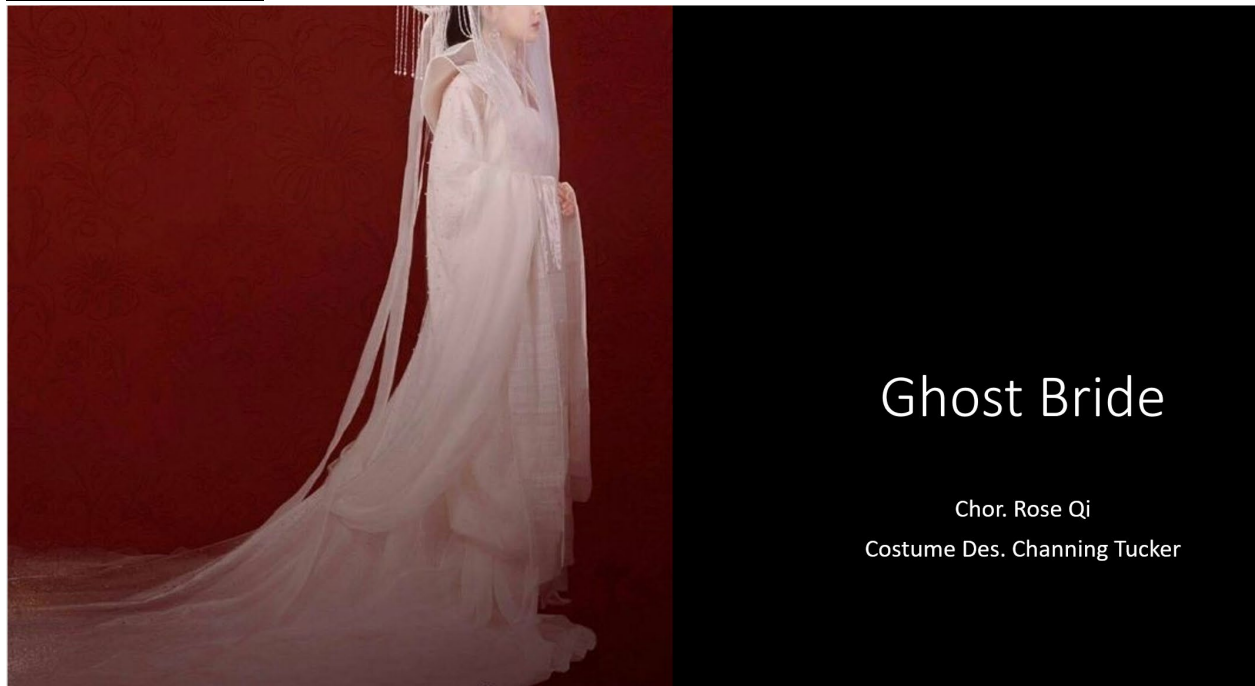
This process was truly once in a lifetime. The collaborative spirit between me, Rose, and the rest of the design team was unmatched. Covid made everything harder, but the intentional attitude of perseverance and good cheer upheld by everyone involved in the production gave us the strength and courage to stick it out and put an amazing production on the stage. I cannot emphasize enough what synergy the design team had. Our moments in the light lab where we had the opportunity to play with our materials and riff ideas off each other were particularly special. I greatly enjoyed our process together and hope that this is only the first of many more collaborations of this team in the future. Consistent communication and a deep understanding of Rose's intentions were at the heart of our production.

For me personally, "Ghost Bride" uniquely suited me as an artist, and I am incredibly grateful to have been given the opportunity to integrate my personal aesthetic so deeply into a

performance. First and foremost, I am myself a dancer. I have a physical sense for what is danceable in a costume and an instinct for fabric movement that are directly tied to my previous dance experience. My theatrical preferences lean towards expressionism, which this piece was built upon. I have extensively researched East Asian cultures and art for most of my life, and I was so excited to finally have the opportunity to bring that experience to a production. Finally, “Ghost Bride” is, at heart, about themes of grief and outside pressure. After the death of my mother and four other close family members in 2018, I have used art as a form of outward expression of my own grief, anger, and pain. I have experienced extensive pressure to perform from my family, from my past educational experiences, and internally from myself throughout my life. When Rose described the themes of “Ghost Bride,” I was deeply moved and invested in her vision. These deep personal connections are not something that line up for every production a designer undertakes – I really felt this was something I could give my all to and bring my own unique perspective. I am so proud of what we collectively accomplished as a team, and I am proud of myself for producing something beautiful during a global disaster. But more than that, I treasure the relationship Rose and I had, and I look forward to the beginning of a new artistic collaboration that I hope to foster for many more years to come.

## Chapter 2: Research

### Research Title Slide



### Abstract calligraphic research



## Emotional research



## Leotard base with sheer overlay research





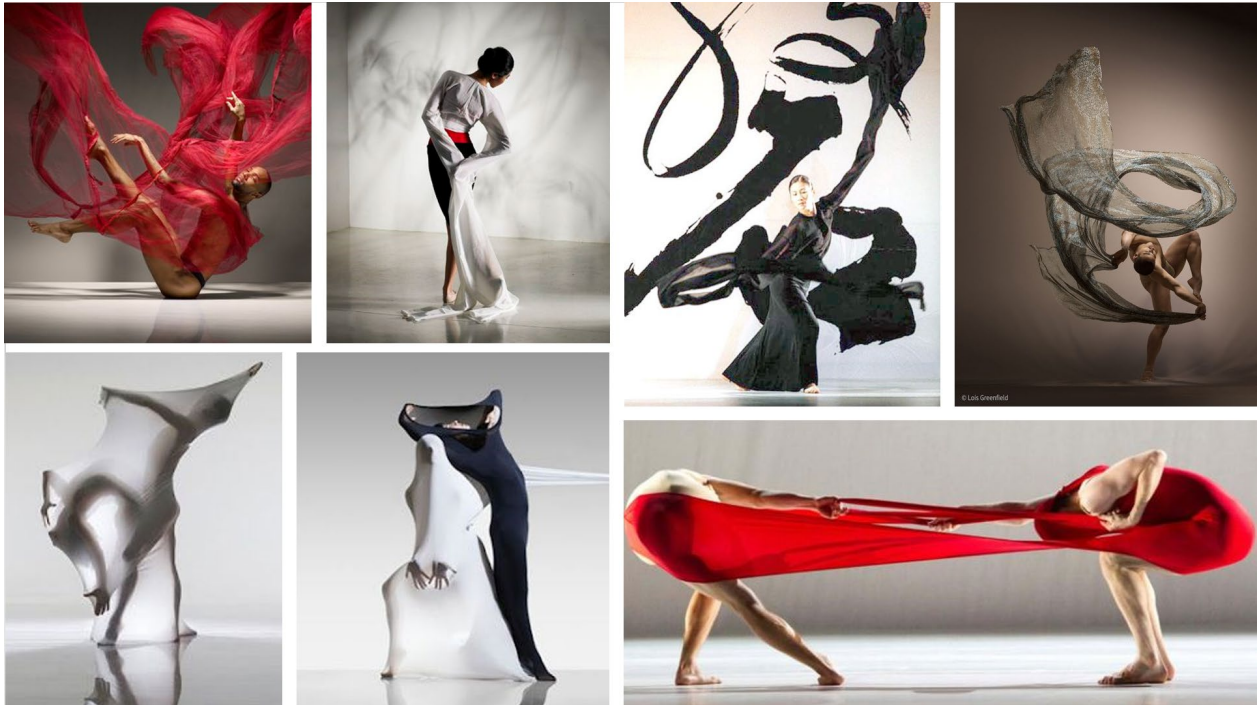
*Contemporary minimalist and Chinese inspired fashion research*



*Hell Robe and mask research*



*Facing the Nether World water sleeves and alternate ideas research*



*Veiled Ambition research*

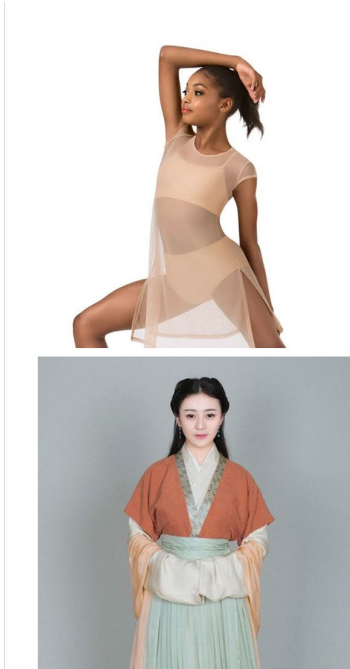




*Sensual Spirits research*



*Final Memorial for the Deceased One research*



Final Go Through That Door research



Final Hell Robe and mask research

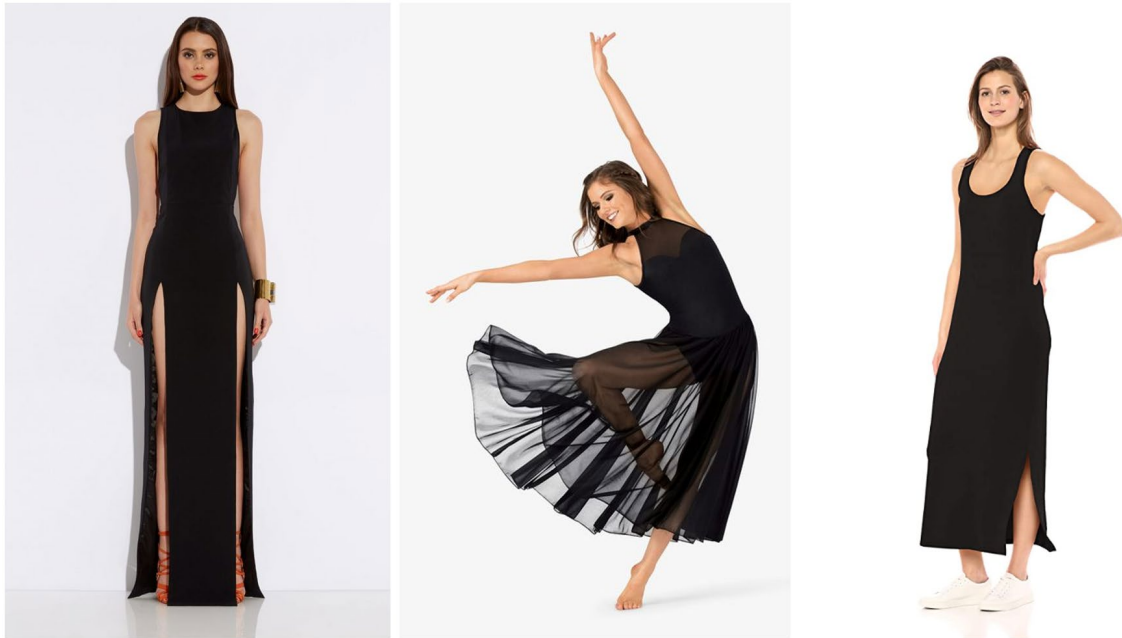




Final Facing the Nether World water sleeves research



The Decision research



*Final Sensual Spirits and Veiled Ambition research*



## Chapter 3: Renderings

### The Decision rendering

The Decision  
Ghost Bride





*The Decision Rose rendering*



Rose's Solo dress preliminary rendering



Memorial for the Deceased One rendering

Memorial for the Deceased One/  
The Decision  
Ghost Bride





Hell Robe rendering

Go Through That Door  
Ghost Bride



Hell mask rendering

Go Through That Door  
Ghost Bride





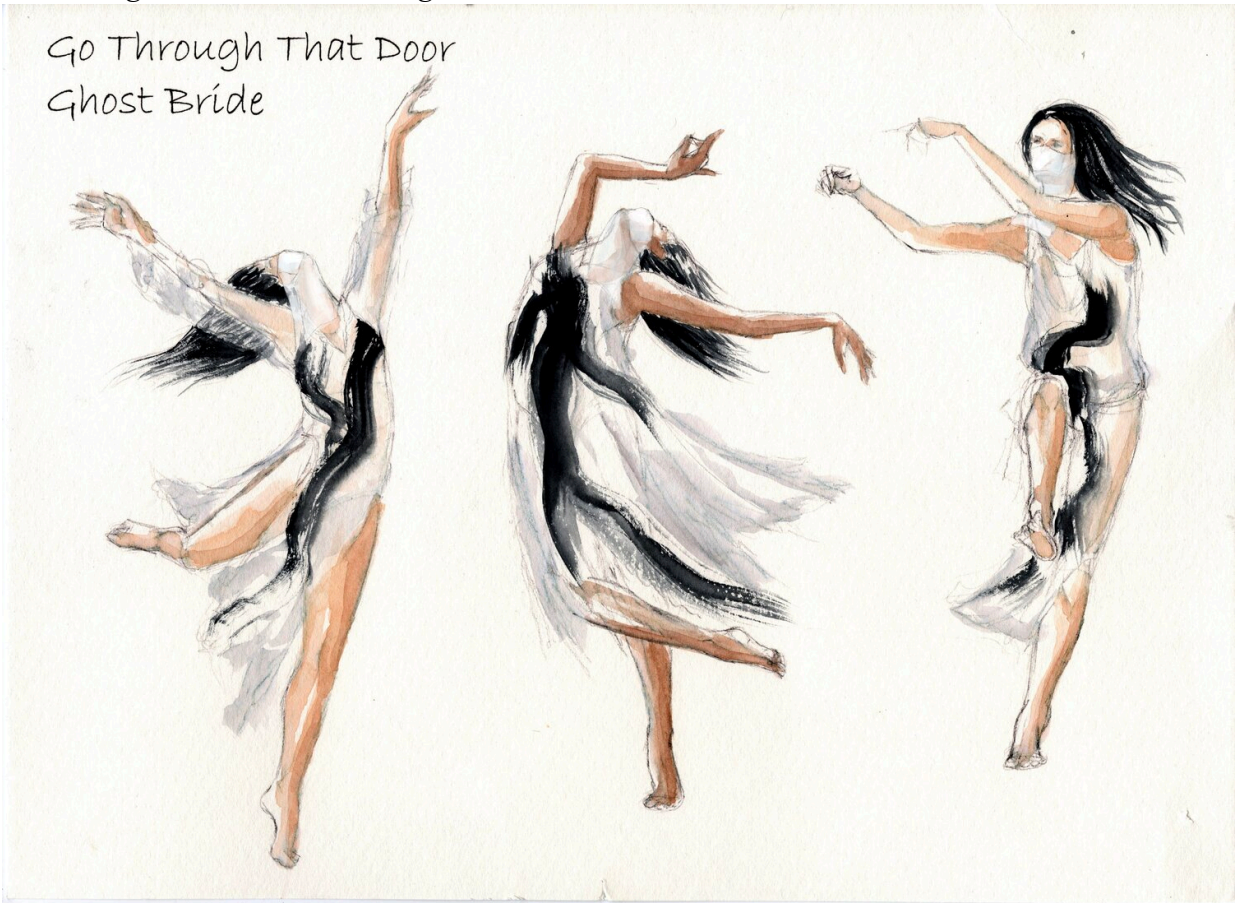
Go Through That Door preliminary rendering

Go Through That Door  
Ghost Bride



Go Through That Door rendering

Go Through That Door  
Ghost Bride



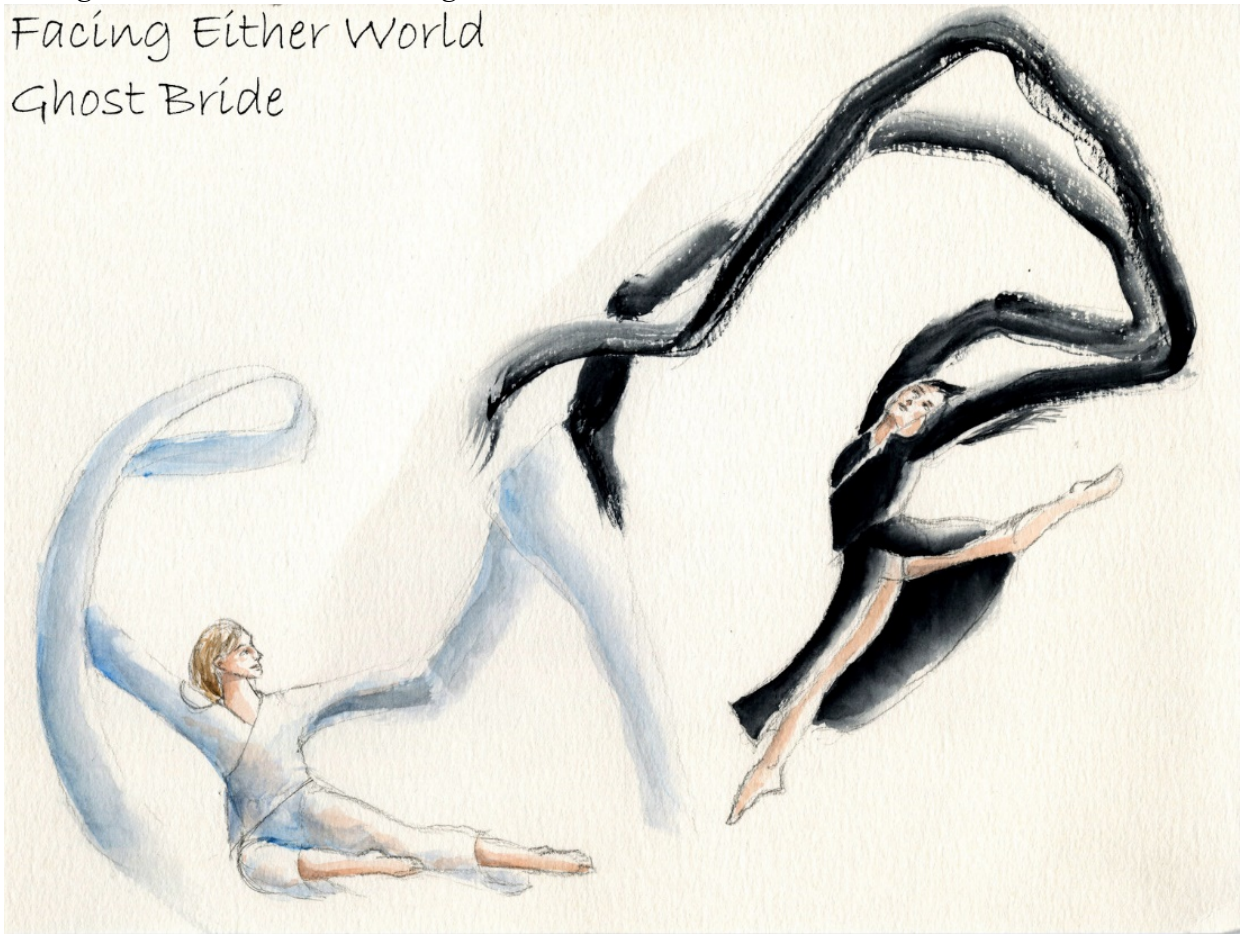


*Facing the Nether World preliminary rendering*

Facing Either World  
Ghost Bride



Facing the Nether World rendering  
Facing Either World  
Ghost Bride





Sensual Spirits rendering

Veiled Ambition

Ghost Bride



# The Decision

- Jersey knit
- Side slit on one side, over the hip





## The Decision/Sensual Spirit

- Same as chorus Decision dresses but with sleeves
- Jersey knit
- Side slit on one side, over the hip
- Sheer sleeves if possible



# Memorial for the Deceased One

- Gentle A-line from armscye
- One layer cotton voile
- Wrap dress, interior and exterior tie at bust
- ¼" bias binding for neckline
- Asymmetrical hem over the knee



## The Hell

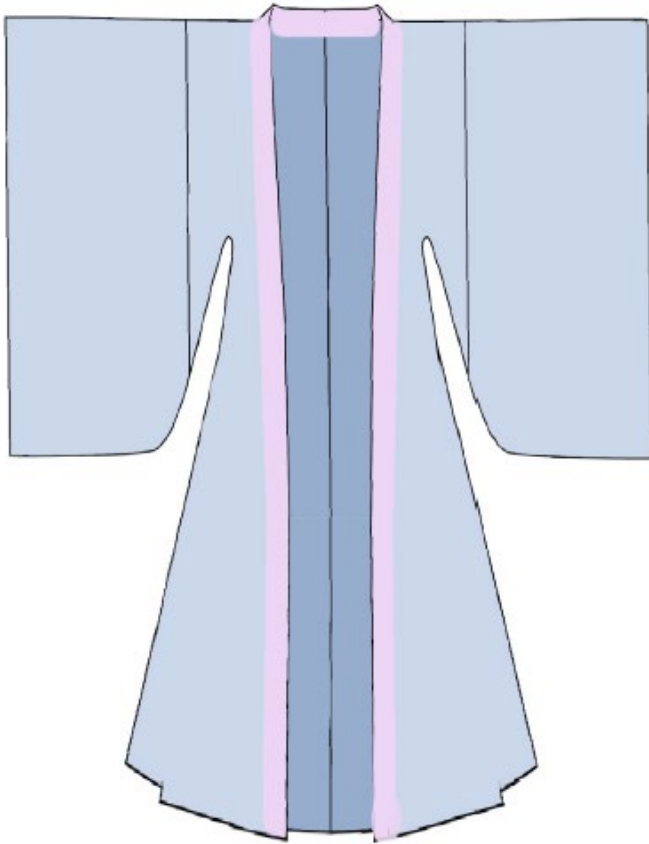
- Silk painting
- Daxiushan pattern base
- 2.5'-3' train
- Sleeve bottom brush floor when arms are down
- Sleeve cover fingertips
- No shoulder seam
- Lined
- 3" collar, same color accent fabric
- 3" band of accent fabric on interior of sleeve
- Worn over Amber's water sleeve shirt and pants





Hell Robe daxiushan build references

## Daxiushan



## Painting Reference





## The Hell

- Paper clay sculpting
- Trailing ribbon behind ears
- Mask stabilized by back elastic and tongue on top



# Go Through That Door

- Silk chiffon
- Tattered hem
- Gentle v neckline with spaghetti straps
- Empire seam with skirt gathered to fullness
- Same dress pattern for all dancers
- Calligraphic gesture unique to each dancer





# Facing the Nether World

- Yin – Rose, water sleeves wrap shirt over Lk 1
- Yang – Amber, water sleeves wrap shirt over pants
- Sleeve length ~3'
- Preferably sleeve extension and sleeve one piece
- Bolero versus bodice
  - Concerns about garment riding up
  - Ballet loops or other rig





## Sensual Spirits/Still here, but not here

- Nude leo base
- Veils on top, matching scenic fabric
- Rectangular, ~2 yds



## Chapter 4: Fitting Photos

Rose Decision Option 1 (used in show)





Rose Decision Option 2



*Rose Solo Option 1 (used in show)*





*The Decision Option 1 (used in show)*

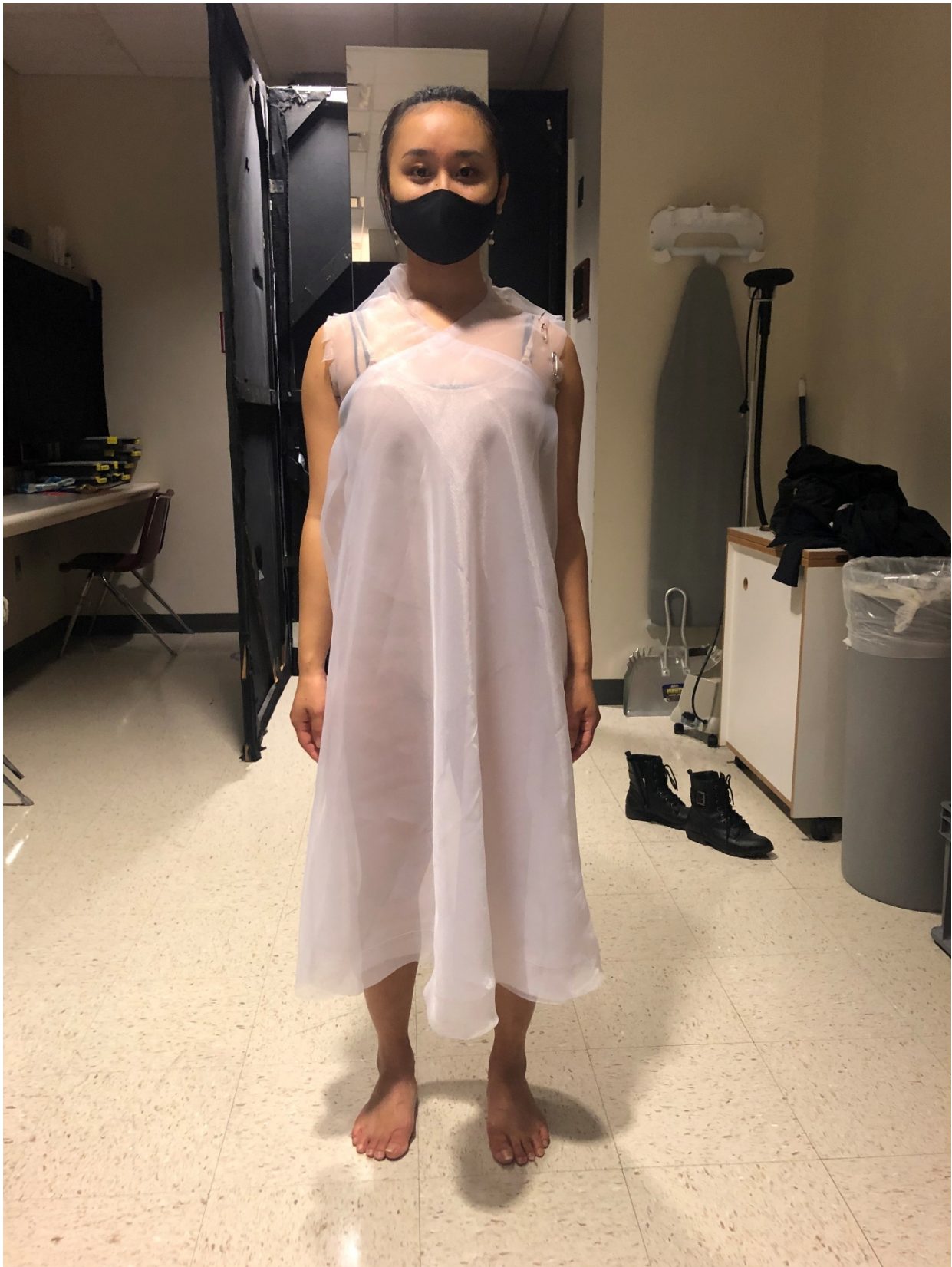


*The Decision Option 2*



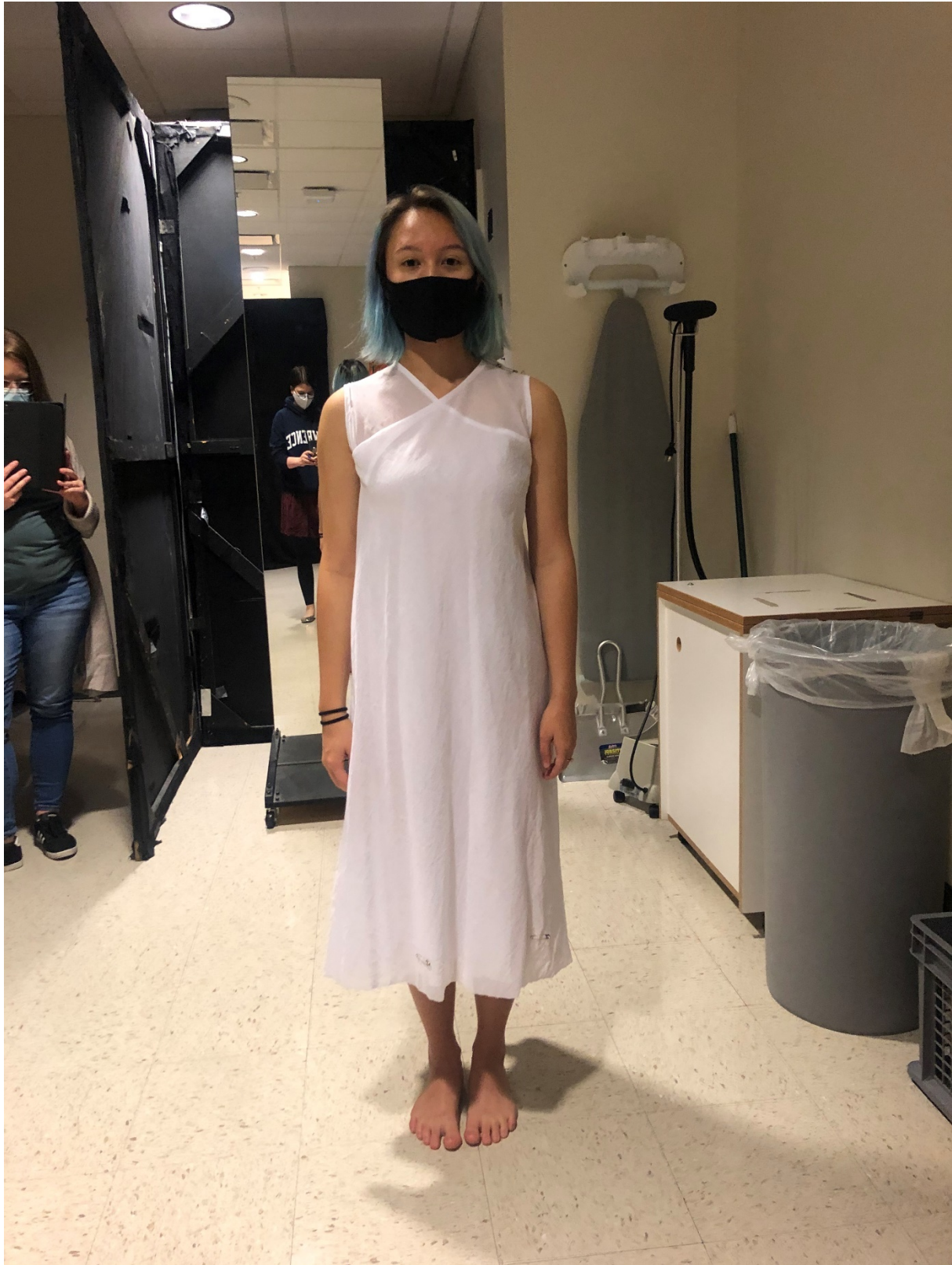


*Memorial for the Deceased One mockup*





*Memorial for the Deceased One final*





*Go Through That Door Option 1 (used in show)*





*Go Through That Door Option 2*

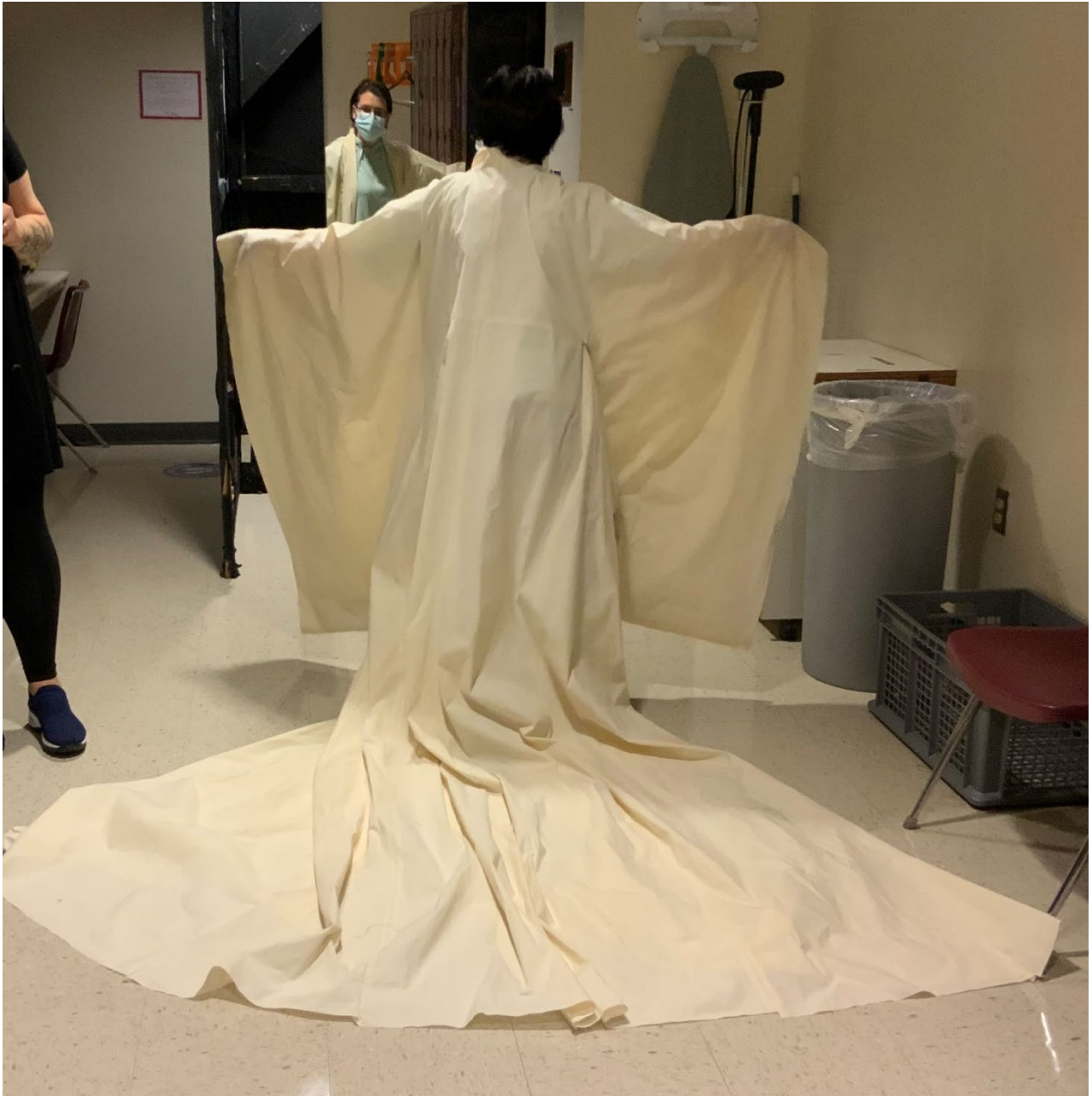




*Go Through That Door Option 3*



*Hell Robe mockup*





*Hell Robe mockup view 2*



*Facing the Nether World water sleeves (Rose)*





*Facing the Nether World water sleeves back view (Rose)*



*Facing the Nether World Amber pants option 1*

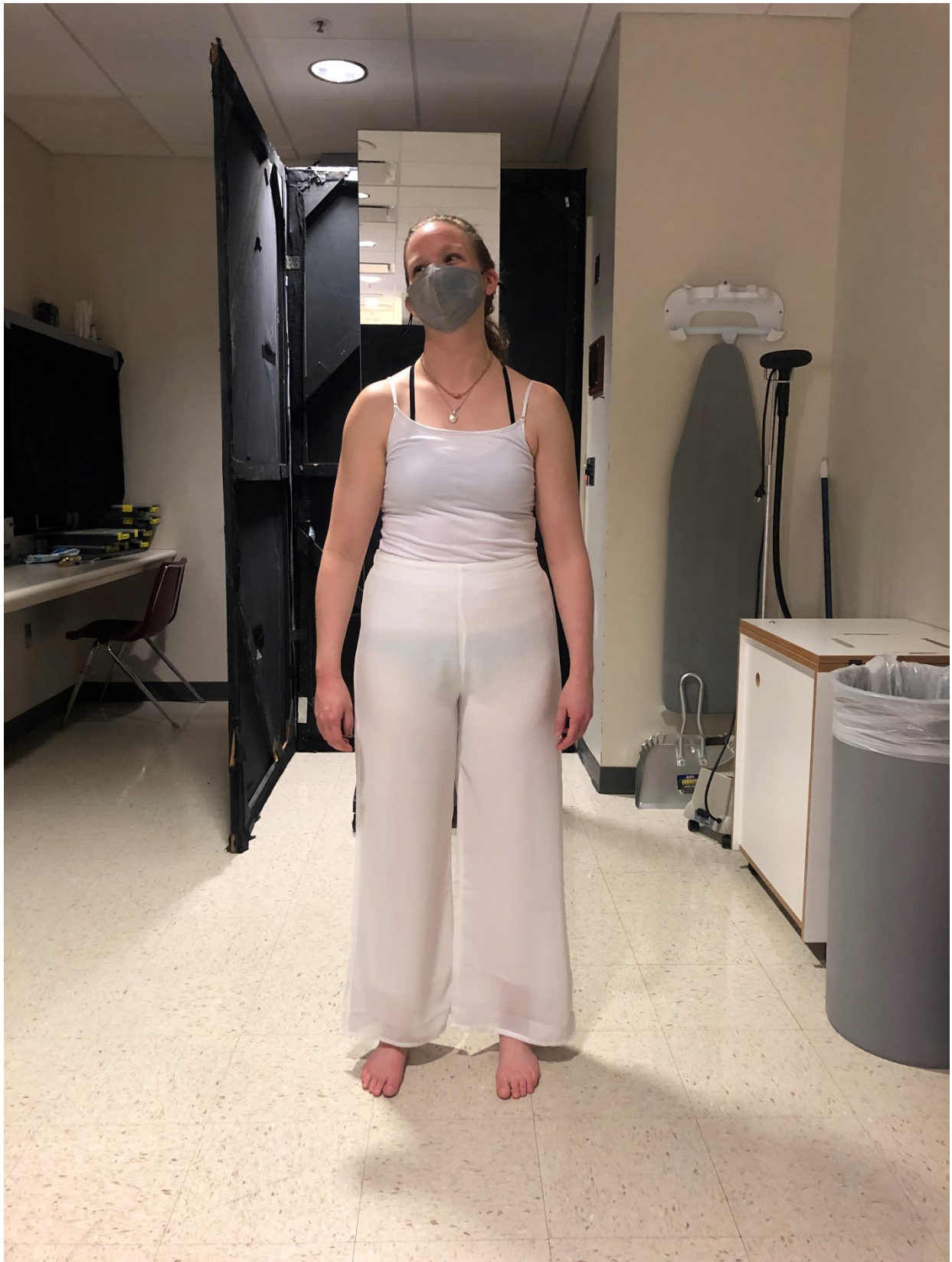




*Facing the Nether World Amber pants option 2*



*Facing the Nether World Amber pants option 3*





*Facing the Nether World water sleeves (Amber)*





*Facing the Nether World water sleeves back view (Amber)*

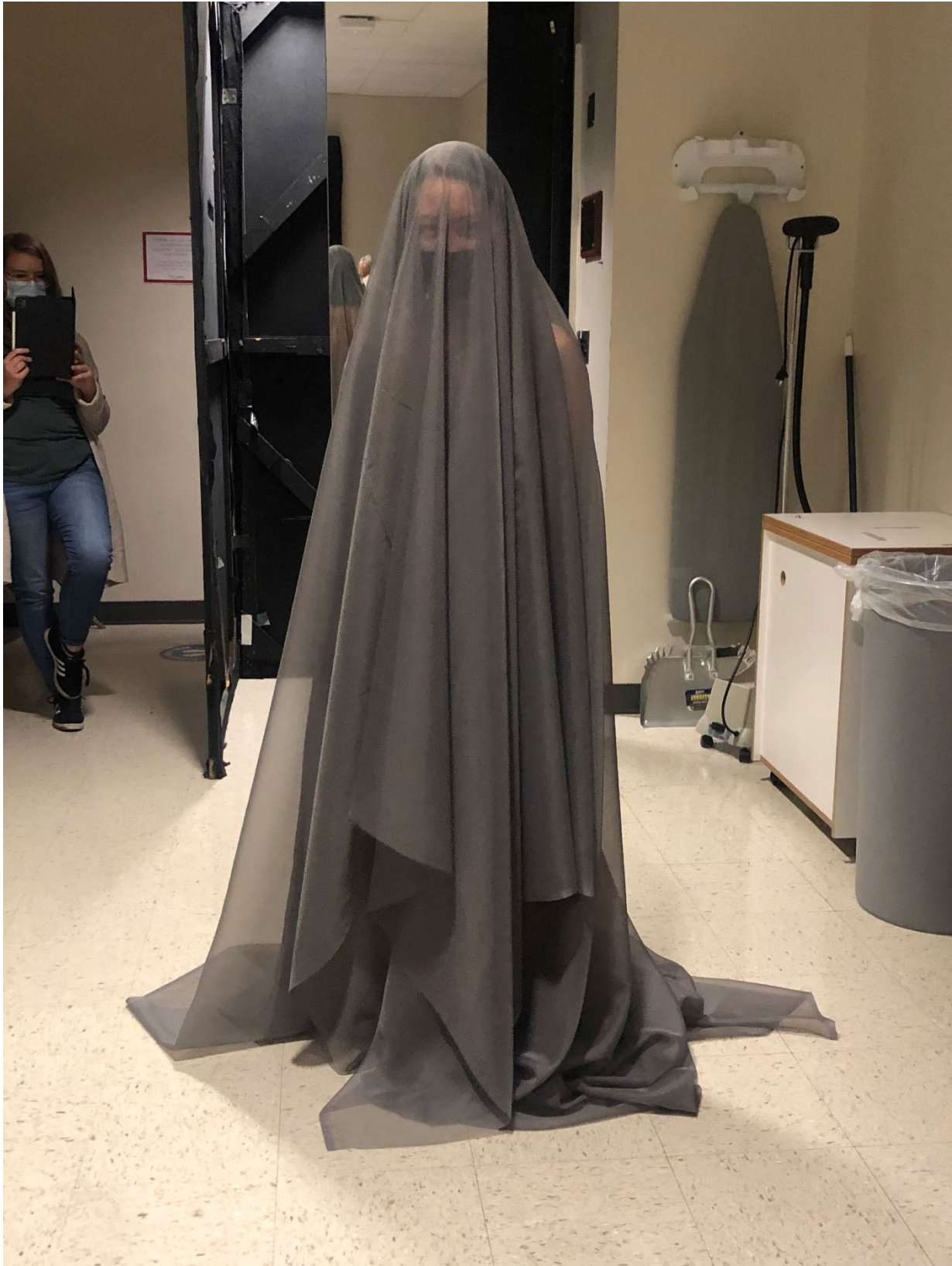


*Sensual Spirits short veil*





*Sensual Spirits long veil (used in show)*



*Scenic/Veil fabric lighting and projection tests*









Go Through That Door calligraphic gesture references













Hell Robe paint test





Hell Robe paint process











*Hell Robe lighting tests*















*Assembled Hell Robe, final*













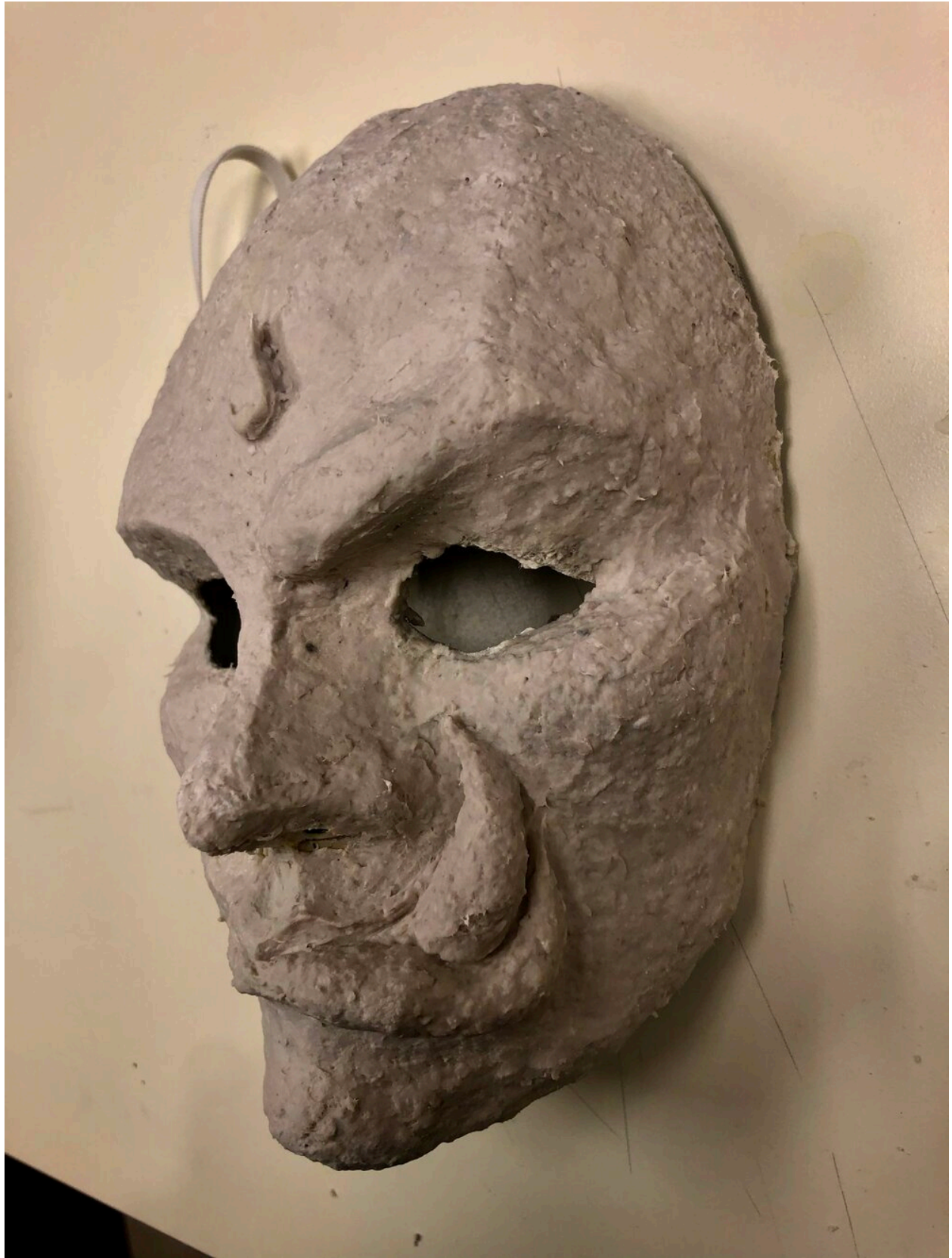


*Hell mask base*



Hell mask process











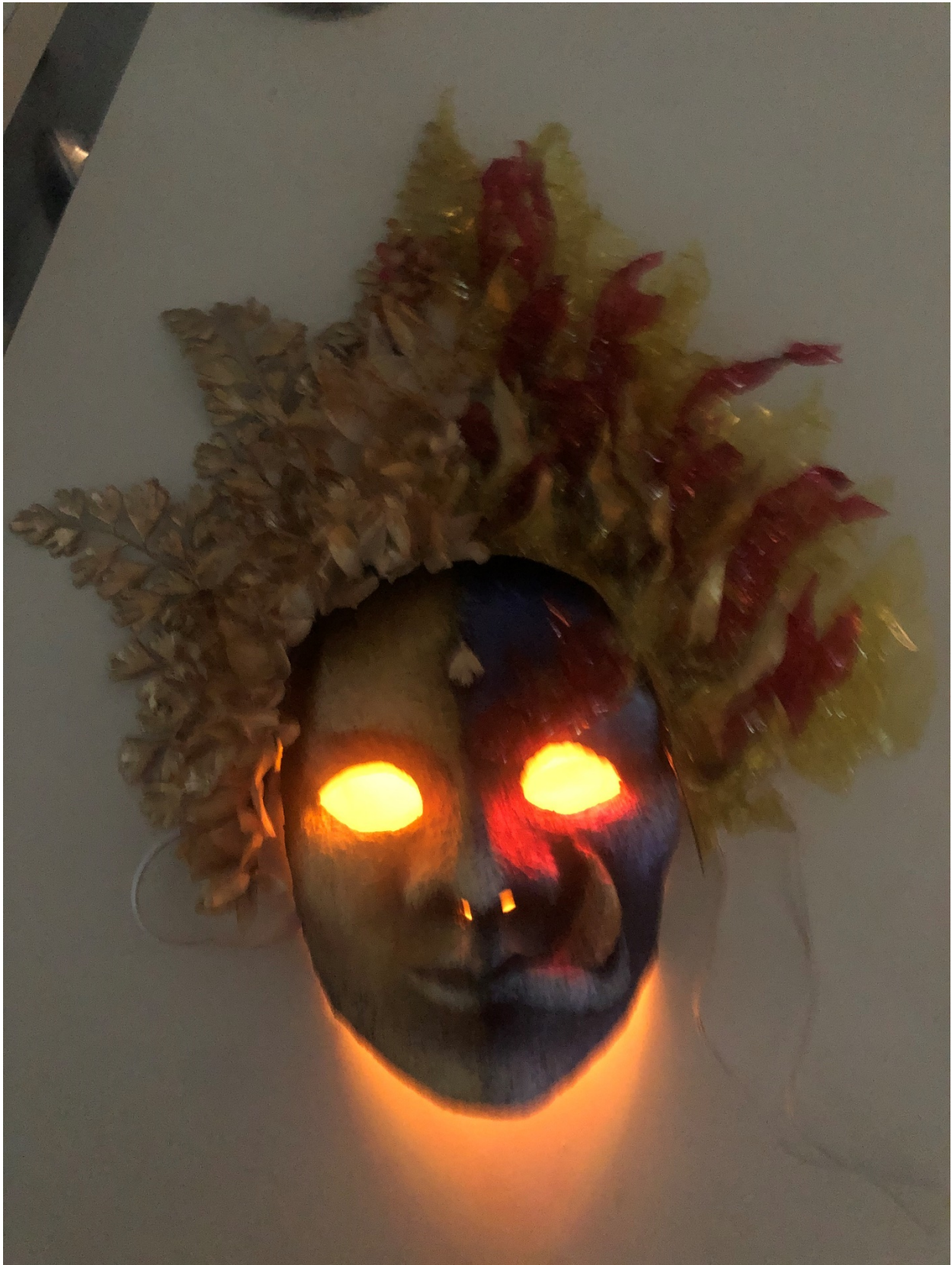








*Hell mask LED test*





*Hell mask first cowl iteration*





*Hell mask final cowl iteration*





## Chapter 5: Paperwork

### Piece List

TDPS		Director: Rose Qi									
Show: Fall Dance Thesis: Ghost E		Costume Designer: Channing Tucker									
Venue: Dance Theatre		Advisor: Helen Huang									
Dancer	Lk #	Costume Piece	Description	Numbered in order of preference							
				Pull	Buy	Thrift	Build	Rent	Mod	Alt	
Rose Qi	1	Dance bra	Nude	1							
		Underwear	Dancers own	1							
		Underwear	Nude, dancers own	1							
		Dress	Black with sheer sleeves and thigh slit								
		Watersleeve top	Black chiffon long sleeve wrap top		2			1			
		PPE mask	Base mask with white chiffon top		1						
	2	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Dress	Red with sheer sleeves and thigh slit	2	1	3				4	
		PPE mask	Same lk1		1						
Amber Daniels	1	Dance bra	Nude	1	2						
		Underwear	Dancers own	1							
		Dance pants	Nude, dancers own	1	2						
		Watersleeve top	White chiffon long sleeve wrap top		2			1			
		Sheer pants	White chiffon pants	1	2	3	4				
		Hell robe	White robe with painted flames					1		2	
		Hell mask	Buddha/demon half and half mask					1		2	
		PPE mask	Base mask with white chiffon top		1						
Cassie Curry	1	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Black dress	Black sleeveless dress with thigh slit	2	1	3					
		PPE mask	Base mask with white chiffon top		1						
	2	Dance bra	Nude	1							
		Underwear	Dancers own	1							
		Leotard	Nude, dancers own	1							
		White dress	White sheer dress with wrap collar	3	2	4	1				
		PPE mask	Same lk1		1						
	3	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Calligraphy dress	White gauze dress with black paint	3	2	4	1				
		PPE mask	Same lk1		1						
	4	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Veil	Sheer gauze veil	1				2			
		PPE mask	Same lk1		1						
Carissa Kwan	1	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Black dress	Black sleeveless dress with thigh slit	2	1	3					
		PPE mask	Base mask with white chiffon top		1						
	2	Dance bra	Nude	1							
		Underwear	Dancers own	1							
		Leotard	Nude, dancers own	1							
		White dress	White sheer dress with wrap collar	3	2	4	1				
		PPE mask	Same lk1		1						
	3	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Calligraphy dress	White gauze dress with black paint	3	2	4	1				
		PPE mask	Same lk1		1						
	4	Dance bra	Same lk1								
		Underwear	Same lk1								
		Leotard	Same lk1								
		Veil	Sheer gauze veil	1				2			
		PPE mask	Same lk1		1						



*Costume Plot*

<b>Ghost Bride</b>	UMD			
Scene	1	2	3	4
Part	The Decision	Memorial for the Deceased One	The Hell	Go Through That Door
Rose Qi	Lk 1, black dress			
Amber Daniels			Lk 1, hell robe and mask	
Cassie Curry	Lk 1, black dress	Lk 2, white mourning dress		Lk 3, calligraphy dress
Carissa Kwan	Lk 1, black dress	Lk 2, white mourning dress		Lk 3, calligraphy dress
Grace Zhang	Lk 1, black dress	Lk 2, white mourning dress		Lk 3, calligraphy dress
Vicki Zhang	Lk 1, black dress	Lk 2, white mourning dress		Lk 3, calligraphy dress



Character/ Scene Plot				
5	6	7	8	9
Facing the Nether World	I Saw Him	Rose and Amber Duet	Sensual Spirits	Veiled Ambition
Lk 1.5, watersleeves		Lk 2, red dress		Lk 1
Lk 1.5, watersleeves, no hell robe/mask		Lk 1, hell robe		
	Lk 3		Lk 4, nude leo with veil	
	Lk 3		Lk 4, nude leo with veil	
	Lk 3		Lk 4, nude leo with veil	
	Lk 3		Lk 4, nude leo with veil	

## Chapter 6: Production photos























































































