

ABSTRACT

Title of Document: COSTUME DESIGN FOR ENCHANTED
APRIL

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Dance, and Performance Studies

The following thesis explores the costume design process and execution for the production *Enchanted April*. Included in this document is an explanation of the design approach, images from costume and character research, fabric swatches for constructed costumes, process photos and production photos. The production of *Enchanted April* studied in this paper was produced by the University of Maryland and opened on October 8, 2010. K.J. Sanchez directed the production, the set was designed by J.D. Madsen, the lighting was designed by Ariel Benjamin, and the sound was designed by Neil McFadden.

COSTUME DESIGN FOR ENCHANTED APRIL

By

Chelsey A. Schuller

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University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Advisory Committee:
Professor Helen Huang, Chair
Associate Professor Brian MacDevitt
Assistant Professor Misha Kachman

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Dedication

I would like to dedicate this thesis to my family, my friends, and my teachers who have supported me along the way. To my parents William and Kathleen, my brother Zach, and my sister Amelia who never once questioned my decision to pursue costume design and continue to support my work to this day. To my husband, Eric, who always encourages me to reach for my dreams in so many ways and constantly offers his support without hesitation. To my friends who have tolerated not seeing me for months on end and still remain the truest of friends. And, lastly, to my teachers who have continued to mentor me and push me towards realizing a potential I had never even considered possible.

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Chapter 1: Concept Statement

Enchanted April is a beautiful tale of self-discovery that chronicles the story of four women as they regain their love of life. The play begins in post World War I London, England surrounded by an oppressive atmosphere. The setting is immensely oppressive for Lotty Wilton and Rose Arnott who are also under the thumb of a society that imposes strict rules for women, one of which is duty to their husbands. As the story unfolds Lotty and Rose grow bolder to the point of disobeying their husbands and abandoning the suffocating grasp of London for a month of sunshine in Italy with two complete strangers, Lady Caroline Bramble and Mrs. Graves. In the warm unrestricted rays, the two new adventurers and their companions slowly begin to recover the bloom of life. By the end of the play, the four women blossom into full beauty of spirit as they are finally able to come to terms with their lives. The concept for the costume design centered on this idea of the women emerging from a constricted, suffocating bud and blooming into vibrancy and life.

Initial conversations with the director K.J. Sanchez also followed along the same lines of restriction and oppression becoming openness and freedom as the play progressed. One challenge for me as the costume designer was the sheer magnitude of the play in terms of different settings and changes in day and time. The first act alone covered eight different locations over the span of months. Because the scenes had to move so quickly, we did not want them to become bogged down with costume changes. However, K.J. and I still wanted a way to illustrate the changes in time. The solution was for Lotty and Rose to wear the same dress for the entire first act, but to

change their coats and hats to signify a new day. Some of the changes still had to be pared down once we got into technical rehearsals, but the overall effect was successful. For the second act, the scenes became longer and K.J. and I both agreed that complete costume changes were needed to help show the progression of time – especially since the location would remain the same for the whole act.

The development of Lotty and Rose's clothing was a balancing act. We had to see their differences, while still being able to see how these two women could become good friends. K.J. also felt that it was important for us to maintain some level of consistency in the detail and styling of the costume designs for each character as the play progressed. This idea translated into fluttery collars and ruffles for Lotty, and high modest collars and long sleeves for Rose. The breaking down of these elements was one tool used to show the inner changes of heart happening to these women.

Lady Caroline Bramble's costume design underwent many changes. She is used to a high-paced glamorous life, and decides to escape to Italy with Lotty and Rose to rest and recover from her husband's untimely death. We began with the idea that her look became one of simple elegance once she arrived in Italy to signify the fact that she no longer had to put on a show for anyone, namely men. As the design process continued, K.J. wanted to continue pushing Caroline's glamour. Eventually, her clothing became a sort of elaborate shield she hid behind, most especially from her travel companions. Her costumes became high fashion, and were made of rich silks. Once we are able to see past her defense we realize that she is a lonely soul looking for love and peace of mind, a revelation that might not have been as powerful if we had decided to stick with the original plan of simplicity for the second act.

Mrs. Graves, the final companion on the journey to Italy, seems rather cynical and cantankerous at first, but she reveals herself as a discerning and loyal friend by the end of the play. Her costume design supported this through a softening of fabrics and a lightening of layers as the play progressed. It was important that Mrs. Graves always maintained a sense of elegance. She is, after all, a well-to-do educated woman who has seen the world. I tried to achieve that by keeping her designs fairly simple with a few elegant details in terms of trims and accessories.

Though the play focuses on these four women, the men are also to be considered. In the beginning of the play, the two husbands are seen as the misunderstanding oppressors whom Lotty and Rose must escape. The one exception is Wilding, the Italian villa's owner. I approached his costume as if he were our first glimpse of Italy. At first he wore tan pants with a white shirt and ascot, but we eventually changed his shirt to a mauve tint, which pulled him further into the world of London while still giving him visual warmth. K.J. and I had several discussions about Wilding's progression. While the rest of the characters come to the villa as an escape, it is home for him. However, it is a home where his parents are no longer alive that holds memories of his struggle to recover from the trauma of the war. As such, I designed his second act costume to be comfortable but somewhat more restricted initially. However, like everyone else he eventually drops his guard under the peaceful influence of the Italian villa. Even Mellersh and Frederick, the husbands of Lotty and Rose, fall under the magic of San Salvatore. They have relinquished their roles as the all-knowing providers and begin to listen and understand their wives.

The final scene of the play is an evening dinner party. K.J. and I both agreed that this scene should be a glamorous event where we finally see a complete blossoming of the women. To achieve this I put the men in full tuxes and the women in rich evening gowns. I stepped away from the previous pastel palette of Italy and painted the women in rich jewel tones of elegant fully blossomed flowers. And so the play ends like a fairytale, displaying the four traveling companions in vibrant, confident hues finally at peace with their lives.

Chapter 2: Costume Research



























Chapter 3: Costume Sketches

Preliminary Sketches:

Lotty Wilton
1,i



Enchanted April

Lotty Wilton
I, iv ; I, vii



Enchanted April

Lotty Wilton
I,iii



Enchanted April

Lotty Wilton
II,i



Enchanted April

Lotty Wilton
II,ii



Enchanted April

Lotty Wilton
II, III



Enchanted April

Lotty Wilton
II, iv



Enchanted April

Rose Amott
1911



Enchanted April

Rose Arnott
I, ii



Enchanted April

Rose Arnott
II,i



Enchanted April

Rose Amott
II, ii



Enchanted April

Rose Arnott
II, III



Enchanted April

Rose Arnott
II, iv



Enchanted April



Caroline
I, v

Enchanted April

Caroline
II,i



Enchanted April

Caroline
II,ii



Enchanted April

Caroline
II, III



Enchanted April



Caroline
II,iv



Enchanted April



Mrs. Graves
I,vi



Enchanted April

Mrs. Graves
II, i



Enchanted April

Mrs. Graves
II, ii



Enchanted April

Mrs. Graves
II,iii



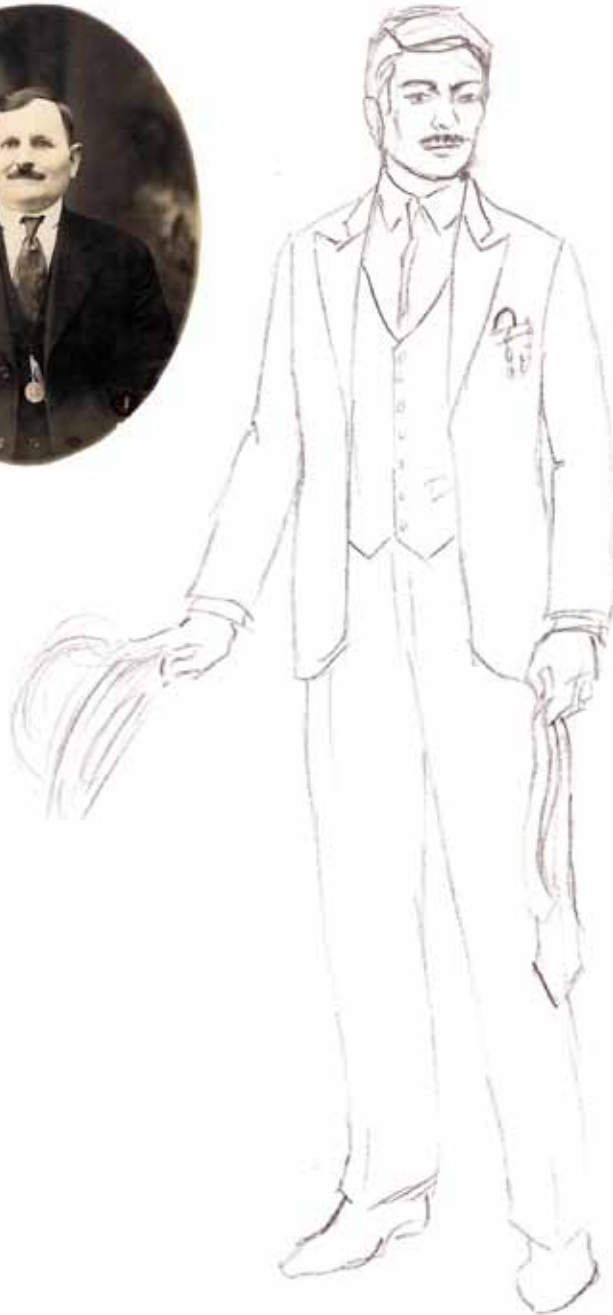
Enchanted April

Mrs. Graves
II, iv



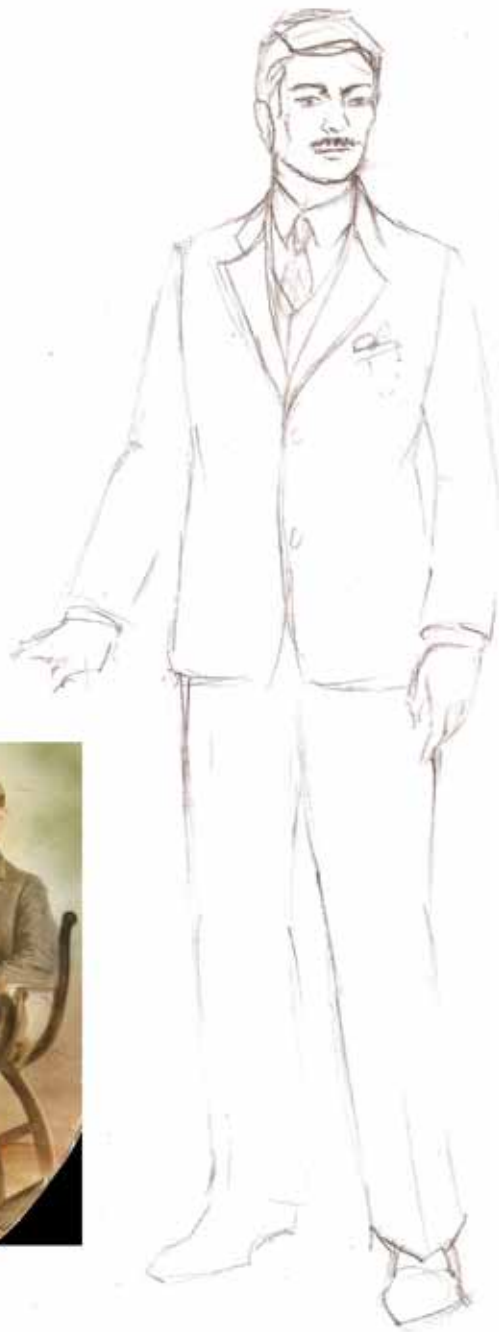
Enchanted April

Mellersh Wilton
I, i



Enchanted April

Mellersh Wilton
I,ii



Enchanted April



Mellersh Wilton
II,iii



Enchanted April

Mellersh Wilton
II, iv



Enchanted April

Frederick Arnott
I,iii



Enchanted April

Frederick Arnott
II,iii



Enchanted April

Frederick Arnott
II, iv



Enchanted April

Antony Wilding
I,vii



Enchanted April

Antony Wilding
II,ii



Enchanted April

Antony Wilding
II, iv



Enchanted April

Costanza
Il, i



Enchanted April

Costanza
II,iv



Enchanted April

Revised Preliminary Sketches:



Lotty Wilton
Act I, i



Enchanted April

Lotty Wilton
Act I



Enchanted April

Lotty Wilton
Act II, i



Enchanted April

Lotty Wilton
Act II, ii



Enchanted April

Lotty Wilton
Act II, iii



Enchanted April

Lotty Wilton
Act II, iv



Enchanted April

Rose Arnott
Act I



Enchanted April

Rose Arnott
Act I



Enchanted April

Rose Arnott
Act I, i



Enchanted April

Rose Amott
Act II, i



Enchanted April

Rose Arnott
Act II, ii



Enchanted April

Rose Arnott
Act II, iii



Enchanted April

Rose Arnott
Act II, iv



Enchanted April

Caroline Bramble
Act I, v



Enchanted April

Caroline Bramble
Act II, ii



Enchanted April

Caroline Bramble
Act II, i



Enchanted April

Caroline Bramble
Act II, iii



Enchanted April

Caroline Bramble
Act II, iv



Enchanted April

Mellersh Wilton
Act I, ii



Enchanted April

Mellersh Wilton
Act II, iii



Enchanted April

Mellersh Wilton
Act II, iv



Enchanted April

Frederick Arnott
Act I, iii



Enchanted April

Frederick Arnott
Act II, iii



Enchanted April

Frederick Arnott
Act II, iv



Enchanted April

Antony Wilding
Act I



Enchanted April

Antony Wilding
Act II, iii



Enchanted April

Antony Wilding
Act II, iv



Enchanted April

Costanza
Act II



Enchanted April

Costanza
Act II, iv



Enchanted April

Chapter 4: Color Renderings



Lotty Wilton
(Chelsie Lloyd)
Act I



Enchanted April

Lotty Wilton
(Chelsie Lloyd)
Act I



Enchanted April

Lotty Wilton
(Chelsie Lloyd)
Act II, i



Enchanted April

Lotty Wilton
(Chelsie Lloyd)
Act II, ii



Enchanted April

Lotty Wilton
(Chelsie Lloyd)
Act II, iii



Enchanted April

Lotty Wilton
(Chelsie Lloyd)
Act II, iv



Enchanted April

Rose Arnott
(Catherine Jones)
Act I



Enchanted April

Rose Arnott
(Catherine Jones)
Act I



Enchanted April

Rose Arnott
(Catherine Jones)
Act I



Enchanted April

Rose Arnott
(Catherine Jones)
Act II, i



Enchanted April

Rose ARnott
(Catherine Jones)
Act II, ii



Enchanted April



Rose Amott
(Catherine Jones)
Act II, iv



Enchanted April

Caroline Bramble
(Whitney Pynn)
Act I, v



Enchanted April

Caroline Bramble
(Whitney Pynn)
Act II, i



Enchanted April

Caroline Bramble
(Whitney Fynn)
Act II, ii



Enchanted April



Caroline Bramble
(Whitney Pynn)
Act II, iii

Enchanted April

Caroline Bramble
(Whitney Fynn)
Act II, iv



Enchanted April

Mrs. Graves
(Ruth Watkins)
Act I



Enchanted April

Mrs. Graves
(Ruth Watkins)
Act II, i



Enchanted April

Mrs. Graves
(Ruth Watkins)
Act II, ii



Enchanted April

Mrs. Graves
(Ruth Watkins)
Act II, iii



Enchanted April

Mrs. Graves
(Ruth Watkins)
Act II, iv



Enchanted April

Mellersh Wilton
(James Sakamoto-Wengel)
Act I, ii



Enchanted April

Mellersh Wilton
(James Sakamoto-Wengel)
Act I, viii



Enchanted April

Mellersh Wilton
(James Sakamoto-Wengel)
Act II, iii



Enchanted April

Mellersh Wilton
(James Sakamoto-Wengel)
Act II, iv.



Enchanted April

Frederick Arnott
(Jonathan Berenson)
Act I, III



Enchanted April

Frederick Arnott
(Jonathan Berenson)
Act i, viii



Enchanted April

Fredenck Amott
(Jonathan Berenson)
Act II, iii



Enchanted April

Fredenck Arnott
(Jonathan Berenson)
Act II, iv



Enchanted April

Antony Wilding
(Thony Mena)
Act I



Enchanted April



Antony Wilding
(Thony Mena)
Act II, iv



Enchanted April

Costanza
(Olivia Brann)
Act II, i-iii



Enchanted April

Costanza
(Olivia Brann)
Act II, iv



Enchanted April



London

Servant
(Collin Baker, Shane O'Loughlin,
Gabriella Yacyk, and Kate Trapani)



Italy



Enchanted April

Chapter 5: Costume Design Plot/Piece List

Enchanted April Rough Costume Plot Costume design by Chelsey Schuller

Character	I									II									I#	II#
	1	2	3	4	5	6	7	8	9	1	2	3	4							
Lotty Wilton	x	x		x	x	x	x	x	x	x	x	x	x						4	4
Mellersh Wilton		x						x				p.54	x						2	3
Rose Arnott	x		x	x	x	x	x	x	x	x	x	x	x						4	4
Frederick Arnott			x					x				p.50	x						2	2
Caroline Bramble					x						x	x	x	x					1	4
Antony Wilding							x					x	x	x					1	3
Mrs. Graves						x					x	x	x	x					1	4
Constanza											x	x	x	x					0	2
																			15	26
																				41

- Sc. 1 London - afternoon - raining - Ladies Club
- Sc. 2 London - that evening - raining - Wilton home
- Sc. 3 London - that evening - raining - Arnott home
- Sc. 4 London - Sunday after church - raining - Church
- Sc. 5 London - late morning - raining - Lady Bramble's house
- Sc. 6 London - same day? - raining - Mrs. Grave's house
- Sc. 7 London - same day? - raining - Mr. Wilding's house
- Sc. 8 London - that evening - raining - Wilton and Arnott homes
- Sc. 9 Train to Italy - late evening in April - raining
-
- Sc. 1 Italy - early morning - sunny - Wilding's castle
- Sc. 2 Italy - late morning 9 days later - sunny - Wilding's castle
- Sc. 3 Italy - next afternoon - sunny - Wilding's castle
- Sc. 4 Italy - that evening for dinner - Wilding's castle

Actor	Character	Look	Garment	Pull	Buy	Build
Chelsie L.	Lotty Wilton	1	Green dress			
			Hose (Repeat in all Looks)			
			Brown fem oxford shoes			
			Wedding ring (Repeat in all Looks)			
			Earrings			
		1a	(add to Look 1)			
			Brown coat			
			Brown Hat			
			Gloves (repeat for Look 1b)			
		1b	(add to Look 1)			
			Dark Green "Sunday - best" coat			
			Green Clouche "Sunday - best" hat			
			Gloves			
		2	White nightgown			
			Wedding ring			
		3	Swimsuit			
			Wedding ring			
		4	White summer dress w/ blue sash			
			White straw hat			
			Hose			
			White canvas fem oxford shoes			
			Wedding ring			
			Earrings			
		5	Evening gown			
			Hose			
			Gold t-strap heels			
			Red feather hair accessory			
			Wedding ring			
			Necklace			
			Bracelet			
			Earrings			
	Rose Arnott	1	Navy dress			
			Hose (Repeat in all Looks)			
			Black fem oxford shoes			
			Wedding ring (Repeat in all Looks)			
			Cross necklace (Repeat in Look 2, 3, 4)			
			Earrings			
		1a	(add to Look 1)			
			Plain black coat			

					Grey hat			
					Gloves (Repeat in Look 1b)			
					1b (add to Look 1)			
					Black shawl collar "Sunday-best" coat			
					Black "Sunday - best" hat			
					Gloves			
					2 Blue nightgown			
					Slippers			
					Wedding ring			
					Cross necklace			
					Shawl			
					3 Off-white stripe dress			
					Hose			
					Shoes (Repeat in Look 4)			
					Wedding ring			
					Cross necklace			
					Bracelet			
					4 White short sleeve cotton dress			
					Blue slip			
					Wedding ring			
					Cross necklace			
					Shoes			
					5 Evening dress			
					Hose			
					Teal heels			
					Rose hair accessory			
					Wedding ring			
					Cross necklace			
					Earrings			
Whitney P.	Caroline Bramble	1 Hostess gown						
		Pale pink heels (repeat in Look 4)						
		Rings						
		Bracelet						
		Earrings						
		Necklace						
		Wearing wig all looks						
		2 Gold/teal kaftan dress						
		Hose (Repeat all Looks)						
		Teal sandals						
		Ring (Repeat in Look 3,4,5)						
		3 Yellow/green summer dress						

Ruth W.	Mrs. Graves		Hose			
			Yellow two-tone fem oxfords			
			Ring			
		4	Lavendar drape dress			
			Hose			
			Pale pink heels			
			Ring			
			Necklace			
		5	Pink/blue beaded net evening dress			
			Hose			
			Silver heels			
			Rhinestone headpiece			
			Ring			
			Necklace			
			Bracelet			
		1	Blue/grey blouse			
			Grey skirt			
			Black lace shawl			
			Black lace cap			
			Hose			
			Black short boots			
			Earrings			
			Wedding ring			
			Brooch			
		2	Paie mauve blouse			
			Tan w/ black stripe skirt			
			Tan/black sweater jacket			
			Large light grey hat			
			Hose (repeat in Look 3, 4, 5)			
			Black fem oxfords (repeat in Look 3)			
			Earrings			
			Wedding ring			
			Brooch			
		3	Blue stripe cotton dress			
			Tan shawl			
			Belt			
			Hose			
			Black fem oxfords			
			Earrings			
			Ring			
			Necklace (repeat in Look 4)			
		4	Grey/blue crepe dress			
			Fabric belt			

		3	Dark brown suit jacket			
			Dark brown suit pants			
			Brown vest			
			White button-up shirt			
			Undershirt			
			Suspenders			
			Blue Tie			
			Black Socks (repeat in Look 4)			
			Brown Shoes			
			Brown bowler			
			Wedding band			
			Watch			
		4	Nude briefs			
			Rigged towel			
		5	Black tux jacket			
			Black tux pants			
			Black evening vest			
			White tux shirt			
			Suspenders			
			Bow tie			
			Black Socks			
			Black shoes			
			Wedding band			
	Frederick Arnott	1	Warm grey suit jacket			
			Warm grey suit pants			
			Warm grey vest			
			White button-up shirt (repeat in Look 2)			
			Undershirt (repeat in Look 2,3,4)			
			Suspenders			
			Dark red tie			
			Black Socks (repeat in Look 2)			
			Black Shoes (repeat in Look 2, 4)			
			Grey fedora			
			Wedding band (repeat in Look 2, 3, 4)			
		2	Grey pinstripe suit jacket			
			Grey pinstripesuit pants			
			Grey pinstripe vest			
			White button-up shirt			
			Undershirt			
			Suspenders			
			Green pattern tie			
			Black socks			
			Black Shoes			
			Wedding band			

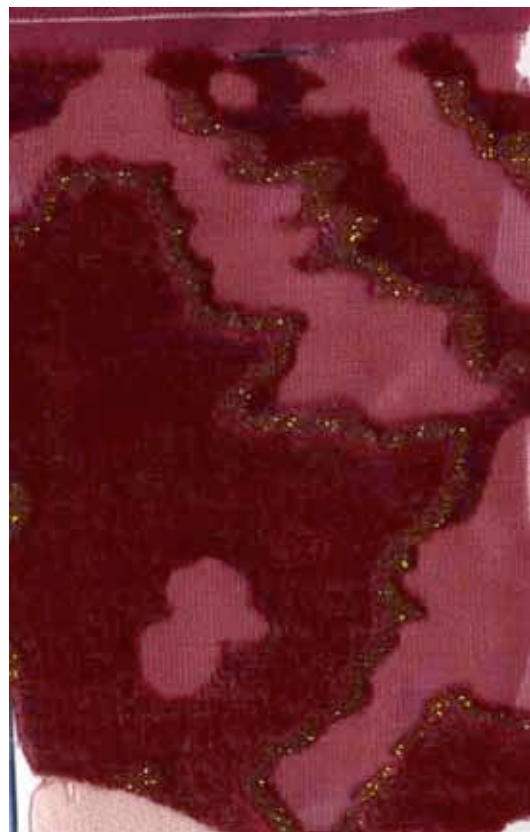
		3	Tan suit jacket			
			Tan suit pants			
			Tan vest			
			White button-up shirt			
			Undershirt			
			Suspenders			
			Red pattern tie			
			Socks			
			Brown Shoes			
			Tan cap			
			Wedding band			
		4	Black tux jacket			
			Black tux pants			
			Black evening vest			
			White tux shirt			
			Suspenders			
			Bow tie			
			Black socks			
			Black shoes			
			Wedding band			
	Antony Wilding	1	Button-up shirt w/ rolled up sleeves			
			Suspenders			
			Tan pants			
			Navy ascot			
			Ascot pin			
			Socks (repeat in Look 2)			
			Brown shoes (repeat in Look 2)			
			Undershirt (repeat in Look 2,3)			
		2	Button-up shirt			
			Navy paisley suspenders			
			Dark tan pants			
			Grey ascot			
			Ascot pin			
			Textured tan jacket			
			Socks			
			Brown shoes			
			Undershirt			
		2a	(Remove jacket from Look 2)			
		3	Black tux jacket			
			Black tux pants			
			Black evening vest			
			White tux shirt			
			Suspenders			
			Bow tie			

			Socks			
			Black shoes			
Kate T.	London Servant	1	White blouse			
			Black skirt			
			Hose (repeat in Look 2)			
			Black shoes			
Gabby Y.	London Servant	1	White blouse			
			Black skirt			
			Hose (repeat in Look 2)			
			Black shoes			
Lisa B.	Italy Servant	1	White blouse			
			Tan skirt			
			Hose (repeat in Look 2)			
			Work shoes			
			Apron			
Madeline W.	Italy Servant	1	Blouse			
			Brown skirt			
			Hose (repeat in Look 2)			
			Work shoes			
			Apron			
Sarah L.	Italy Servant	1	Blouse			
			Brown skirt			
			Hose (repeat in Look 2)			
			Work shoes			
			Apron			
Collin B.	London Servant	1	White button up shirt			
			Black vest			
			Black pinstripe pants			
			Black shoes			
			Black cap			
Shane O.	London Servant	1	White button up shirt			
			Charcoal vest			
			Charcoal pants			
			Black shoes			
Drew K.	Italy Servant	1	Light tan button up shirt			
			Tan pants			
			Tan suspenders			
			Brown boots			
			Hat?			

Chapter 6: Costume Fittings Photos







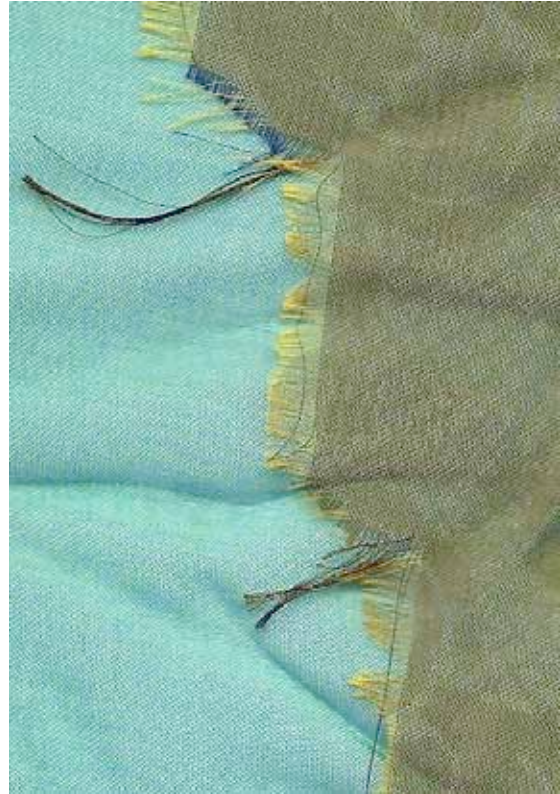




The fitting photo to the right shows the first idea for Rose's Act 2, Scene 3 costume. The change into this costume was very quick, so we planned to simply have the actor remove the long sleeve blouse from the previous costume to reveal a different blouse underneath. However, the end result felt very mismatched and did not seem to be a drastic enough change. Fortunately, a transition scene had been added giving the actor enough time to completely change dresses. Therefore, we decided to change this look completely to the off-white dress with blue trimming pictured on the left. Unfortunately, this dress was actually a vintage dress from the period and began to rip during dress rehearsals, forcing us to find another dress. The replacement dress is very similar in style, and can be seen in the production photo section of this document.









In the fitting photo above you can see the first wig option we tried for Lady Caroline. When we got to dress rehearsals, we felt that the wig was too obviously synthetic. As the actor could not cut her hair due to a previous commitment, we had to either create a sleek enough hairstyle or find another wig. Our attempts at a hairstyle were not quite successful, but fortunately we had ordered the first wig in dark brunette as well. We tried the brunette wig in rehearsals and it worked so well that we decided to use it in the show it since it felt more real while adding a certain level of mystery and mood to the character. The new wig can be seen in the production photos in this document.













In the script, the dress that Costanza wears in the left picture is meant to be the same dress that Mrs. Graves has worn in the scene before. We decided to build just one dress fitted to the actor that played Mrs. Graves and have Olivia Brann, the actor playing Costanza, put the dress on during the scene change. The dress was a little big for Olivia, but that worked well with the idea that the dress was borrowed from Mrs. Graves.



Chapter 7: Production Photos





























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