

ABSTRACT

Title of Thesis: PINSTripES, PAJAMAS, AND VANILLA ICE CREAM:
AN EXPLORATION OF 1930s FASHION THROUGH *SHE
LOVES ME*

Doni Rotunno, Master of Fine Arts, 2026

Thesis Directed by: Professor Ivania Stack,
Department of Theatre, Dance, and Performance Studies

This document details the costume design process for *She Loves Me*, written by Joe Masteroff, with music and lyrics by Jerry Bock and Sheldon Harnick. Based on the 1937 play *Parfumerie* by Miklós László, *She Loves Me* centers on the employees of Maraczek's Parfumerie during the 1930s. The University of Maryland's production stayed true to the original 1930s setting, with the costume design focusing on period inspiration, telling a color story through the seasons, and incorporating influences of perfume bottles into the details of the costuming. The University of Maryland's School of Theatre, Dance, and Performance Studies produced this show from October 18th to 25th, 2025. The production was directed by Nick Martin, with contributions from Sophia Tepermeister in scenic design, Mariah Faulkner in lighting design, Doni Rotunno in costume design, Samuel Crawford in sound design, Priscilla Bruce in wig design, Amber Daniels in choreography, and Marci Shegoue in music direction. The stage management team was led by Heather Hernandez, with support from assistant stage managers

Chiso Obichere and Amelia du Bois. This thesis provides a thorough look at the costume design process from initial concept to the final on-stage product, including research, renderings, supporting documentation, fitting photos, and production photos.

PINSTRIPES, PAJAMAS, AND VANILLA ICE CREAM:
AN EXPLORATION OF 1930s FASHION THROUGH *SHE LOVES ME*

by

Doni Rotunno

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 the Fine Arts
2026

Advisory Committee:

Professor Ivania Stack, Co-Chair
Professor Samuel Crawford, Co-Chair
Professor Fatima Quander
Mr. Franklin Labovitz
Mrs. Jennifer Schwartz

©Copyright by

Doni Rotunno

2026

Dedication

I would like to dedicate this work to the people in my life who have always championed my growth as an artist and the person I am today.

To my parents, Kimberlyn and Nicholas Rotunno, for being pillars of support my whole life. Thank you for letting me embrace my passions and follow the path of doing what I love. Thank you to my aunts, uncles, cousins, and grandparents who attended my shows through the years and have always celebrated my artistry.

To my friends: Jennifer Lopez, Lea Russo, Jason Regner, Peyton Taveres, Bailey Hammett, and Francesca Usseglio for being my cheerleaders.

To the mentors, professors, and teachers, specifically Gareth Chapman, Maurice Smith, Terry Baker, Ivania Stack, Frank Labovitz, Steven Simon, Helen Huang, and Karen Kinsley thank you for your belief in me, your dedication, and your guidance.

And finally, thank you to the other members of the graduating M.F.A Design class, Mariah Faulkner and Colin Franz, for whom I couldn't have survived grad school without.

Acknowledgements

Faculty Members:

Jill Bradbury, Department Chair
Ivania Stack
Misha Kachman
Amith Chandrashaker
Andrew Cissna
Susan O'Neil

Creative Team:

Nick Martin, Director
Sophia Tepermeister, Scenic Designer
Mariah Faulkner, Lighting Designer
Sam Crawford, Sound Designer
Eliana Harper, Assistant Costume Designer
Colin Franz, Assistant Costume Designer
Marci Shegogue, Music Director
Amber Daniels, Choreographer
Sierra Young, Intimacy Director
Heather Hernandez, Stage Manager
Chiso Obichere, Assistant Stage Manager, Costumes
Amelia du Bois, Assistant Stage Manager

Production Staff:

Jenn Schwartz, Production Manager
Jen Daszczyszak, Costume Shop Manager
Lisa Burgess, Assistant Costume Shop Manager, Craftsperson
Steven Simon, Costume Draper
MJ Hromek, Costume Draper
Tessa Lew, Costume Tailor

Costume Cohort:

Colin Franz, Johnna Presby, Emil Mendoza, Katie Glenn, Christina Toth, Angeli Novio, and
Anna Sorrentino

Photography:

David Andrews and Sophia Tepermeister

Table of Contents

List of Figures	v
<i>Chapter 1: Concept</i>	1
1.1 <i>She Loves Me</i> , For Your Consideration	1
1.2 Concept Development	1
1.3 Research and Initial Planning	4
1.4 Research Plates	6
<i>Chapter 2: Design</i>	16
2.1 Renderings and Design.....	16
2.2 Finding a Character: The Art of Letting Go.....	20
2.3 Design Plates.....	24
2.4 Cost Out and Revisions	53
2.5 Organization and Prep Work	56
2.6 Fittings	61
2.7 Upcycling: Crafting the 1930s Silhouette from Contemporary Fashion	66
2.8 Unexpected Obstacles: Responding to More Shifts in Casting.....	71
<i>Chapter 3: Tech. Week</i>	71
3.1 Costume Parade	71
3.2 Tech.....	73
<i>Chapter 4: Reflection</i>	78
4.1 Opening	78
Production Photos	80
Bibliography.....	95

List of Figures

Figure 1	Emotional Response and Perfume Bottle Inspiration
Figure 2	Research Plates: Amalia and Georg
Figure 3	Research Plates: Ilona and Kodaly
Figure 4	Research Plates: Sipos and Mr. Maraczek
Figure 5	Research Plates: Arpad and “A Romantic Atmosphere”
Figure 6	Individual Character Palette Tracking
Figure 7	Group Palette Tracking
Figure 8	Excerpt from “The <i>She Loves Me</i> Costume Plan”, Amalia
Figure 9	Excerpt from “The <i>She Loves Me</i> Costume Plan”, Sipos
Figure 10	Fabric Swatch Cards, Ilona
Figure 11	Fabric Swatch Cards, Mr. Marazcek
Figure 12	Cut Amalia Design
Figure 13	Cut Ilona Unravel Dress and Revised Design
Figure 14	Design Plates, Amalia Entrance Look
Figure 15	Design Plates, First Date Look
Figure 16	Design Plates, Amalia “Vanilla Ice Cream”
Figure 17	Design Plates, Amalia “Twelve Days to Christmas”
Figure 18	Design Plates, Georg Opening Look
Figure 19	Design Plates, Georg First Date Look
Figure 20	Design Plates, Georg Act Two
Figure 21	Design Plates, Ilona Opening Look
Figure 22	Design Plates, Ilona “Trip to the Library”
Figure 23	Design Plates, Ilona “Twelve Days to Christmas”
Figure 24	Design Plates, Kodaly Opening Look
Figure 25	Design Plates, Kodaly “Grand Knowing You”
Figure 26	Design Plates, Sipos Opening Look
Figure 27	Design Plates, Sipos Winter Look
Figure 28	Design Plates, Mr. Maraczek Opening Look
Figure 29	Design Plates, Mr. Maraczek Winter Look
Figure 30	Design Plates, Arpad Opening Look
Figure 31	Design Plates, Arpad “Try Me”
Figure 32	Design Plates, Arpad Clerk Look
Figure 33	Design Plates, Customer Trio “Sounds While Selling”
Figure 34	Design Plates, “No More Candy” Customer
Figure 35	Design Plates, Ensemble “Look, Autumn!”
Figure 36	Design Plates, Ensemble “Look, Winter!”
Figure 37	Design Plates, The Head Waiter

Figure 38	Design Plates, The Busboy
Figure 39	Design Plates, Couple One “A Romantic Atmosphere”
Figure 40	Design Plates, Couple Two “A Romantic Atmosphere”
Figure 41	Design Plates, Couple Three “A Romantic Atmosphere”
Figure 42	Design Plates, Carolers “Twelve Days to Christmas”
Figure 43	Partial Cost Out Preliminary Piece List
Figure 44	Partial Costume Plot
Figure 45	Partial Quick Change Breakdown
Figure 46	Draper Packet Excerpt, Amalia
Figure 47	Draper Packet Technical Drawing Excerpt, Amalia
Figure 48	Fitting Photos, Kodaly Suit Build
Figure 49	Fitting Photos Arpad Sweater Vests Journey
Figure 50	Fitting Photos, Ensemble Purple Dress Modification
Figure 51	Fitting Photos, Ensemble Cafe Gown Modification
Figure 52	Fitting Photos, Amalia Pajamas Modification
Figure 53	Final Piece List
Figure 54	Makeup Guides for Performers Portraying Female Characters
Figure 55	Hair Styling Guide for Performers Portraying Male Characters

Chapter 1: Concept

1.1 *She Loves Me*, For Your Consideration....

From the very beginning of my master's education, I have been very vocal about my desire to work on a musical before leaving the program. Due to the way seasons are cycled at the university, the only opportunity I would have to pursue this would be in my final year, as a contender for my thesis design. However, when the initial list of shows under consideration for the season was released, I had many discussions about the musicals being offered, particularly which one was most likely to be chosen and whether they would be viable choices for a student's thesis. I decided to propose a show of my own for consideration and, with the support of my faculty advisor, Frank Labovitz, submitted *She Loves Me* to the Performance Production Committee for the 2025-2026 season. I felt the show had all the components I was looking for in a thesis- it allowed me to explore a time period I had never worked with in realized design, made it so I could explore how fashion evolves over seasons, along with having a wonderful sense of play in its nature that I could channel through design. The show would also give me the opportunity to dive into men's fashion at a level I hadn't yet explored in my realized productions. We received confirmation of the upcoming season in November of 2024, with *She Loves Me* announced as the season's opener.

1.2 Concept Development

The first concept meeting for *She Loves Me* took place in January 2025. The goal of this meeting was to start hearing Director Nick Martin's first thoughts on the show and the elements

he was interested in pursuing. The meeting also served as an opportunity for designers to ask questions about the show's overall vision and early technical questions about the script's logistics. The initial ideas centered on the show's romanticism, visually showcasing the passage of time, and on the space's functionality to meet the perfumerie's needs. Nick also spoke on the show's themes, history, and provided imagery from 1930s perfumeries, cosmetic advertisements, and the almost Wes Anderson-like palette seen in much of Budapest's architecture. With that, we had a solid jumping-off point to begin researching and developing our own designs.

After reading a script, the first thing I usually do is to make an emotional response collage for the piece. For *She Loves Me*, the images included artwork, fashion plates, stills from 1930s films, perfume bottles, and photographs that felt like they captured the essence of the story. After assembly, I found myself drawn to the idea of perfume bottles. When you look at vintage perfume and cologne bottles, you see a wonderful, ornate quality that is rare in modern mass-produced brands. I began collecting imagery of these bottles and assigning them to the characters, considering which styles would reflect their personalities. This became the starting point of my overall concept. Sometimes, when I work on a show, I have one main idea that serves as the foundation of my design. But for this show, I found that my concept evolved into three central ideas that would shape the overall stage picture. The first was to incorporate the aesthetics of the perfume bottles into clothing detailing; the second, to honor 1930s fashion; and the final, to create a color story through the seasons. The blend of these ideas gave me a strong sense of what my point of view would be for this production.

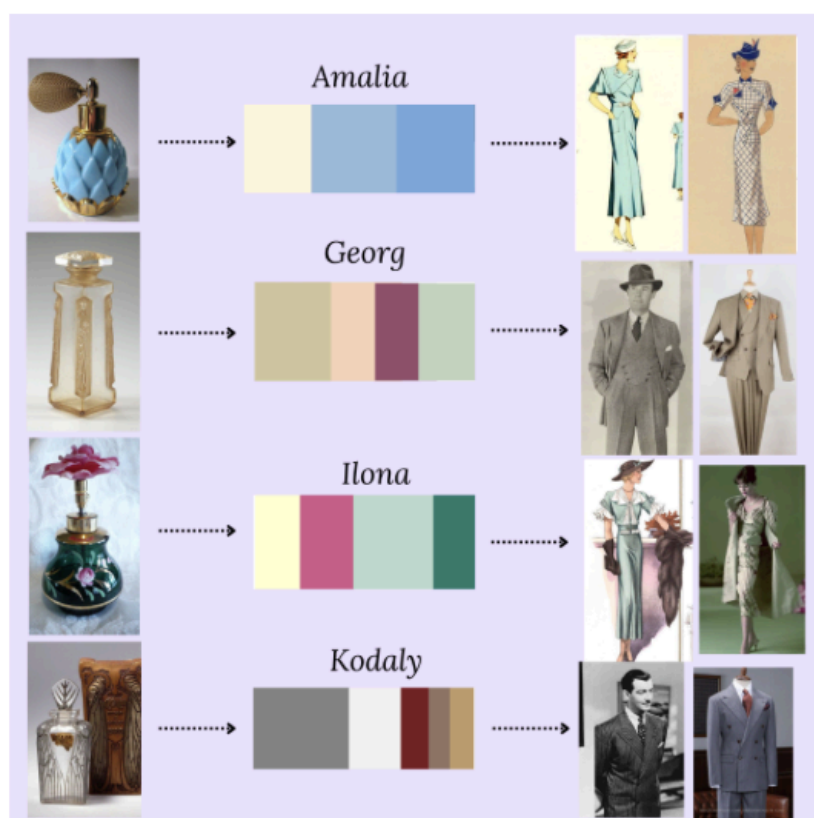


Figure 1: Emotional Response and Perfume Bottles Inspiration

1.3. Research and Initial Planning

I began my research focusing on 1930s fashion. For this, I found fashion plates, clothing catalogs, street photography, and portraiture of people during the time. I also looked at what Hollywood was producing, and watched films such as *Footlight Parade* (1933), *Dancing Lady* (1933), *Bringing Up Baby* (1938), *The Women* (1939), and *The Philadelphia Story* (1940).

While watching, I could see qualities that overlapped among the characters of *She Loves Me*, leading me to use Joan Blondell's stylings as early inspiration for Ilona, Cary Grant for Georg, and Clark Gable for Kodaly. From there, my research broadened, looking at the late 1920s to examine the details of clothes people might still have in their closets, and the early 1940s to examine styles on the horizon. Throughout this, I would go back and reference the cologne and perfume bottles, realizing that some details would match the fashions. Linework and grooves on bottles that looked like seam lines, pleats, and pinstripes, sculptural details that were reminiscent of capelets and ruffled necklines, horizontal trims that felt like dress belts, and patterns that felt like those found on men's ties.

Once I gathered my imagery, I would divide it by character and develop general sections for the ensemble, the Cafe Imperiale, and the Twelve Days to Christmas sequence. It was around this time that I began multiple documents to plan the show's scope and organize design choices. I made a document titled "The She Loves Costume Plan", in which each page was dedicated to figuring out the individual looks a character would have, including accessories and stylings for hair and wigs. I would also work on a document to help flesh out my color story through the seasons part of my concept. I would establish color palettes for each character's journey before organizing by scene to get a feel for what it would look like when all the characters were onstage together. In support of the seasons, I wanted to make sure that when you looked at any particular

sequence, you would clearly understand exactly what time of year it was, and to really emphasize the shift from a vibrant, light summer to a deep, rich winter. With this information, I was able to determine how many times I felt it necessary for a character to change, including which required complete costume changes and which required partial changes. The conclusion was that our central characters would undergo the most significant full costume changes, while our ensemble members would experience more frequent partial changes to reflect how most of them would appear as returning customers at the perfumerie. In the end, between partial and full changes, the cast would have 61 looks throughout the show.

The last step in my initial planning revolved around fabric. I knew I would have the opportunity to build a handful of the garments in the show and wanted to get an early idea of the types of fabrics I would be interested in. Because we were in the rough sketch stage of the design, it would also be an opportunity to introduce the director to the types of colors, textures, and patterns that caught my eye. I used the supply of fabric swatches available at the university to create swatch cards for each character. This was an approach I had never used for a realized design, and I found it extremely helpful in communicating my ideas and preparing me for fabric sourcing.

1.4 Research Plates

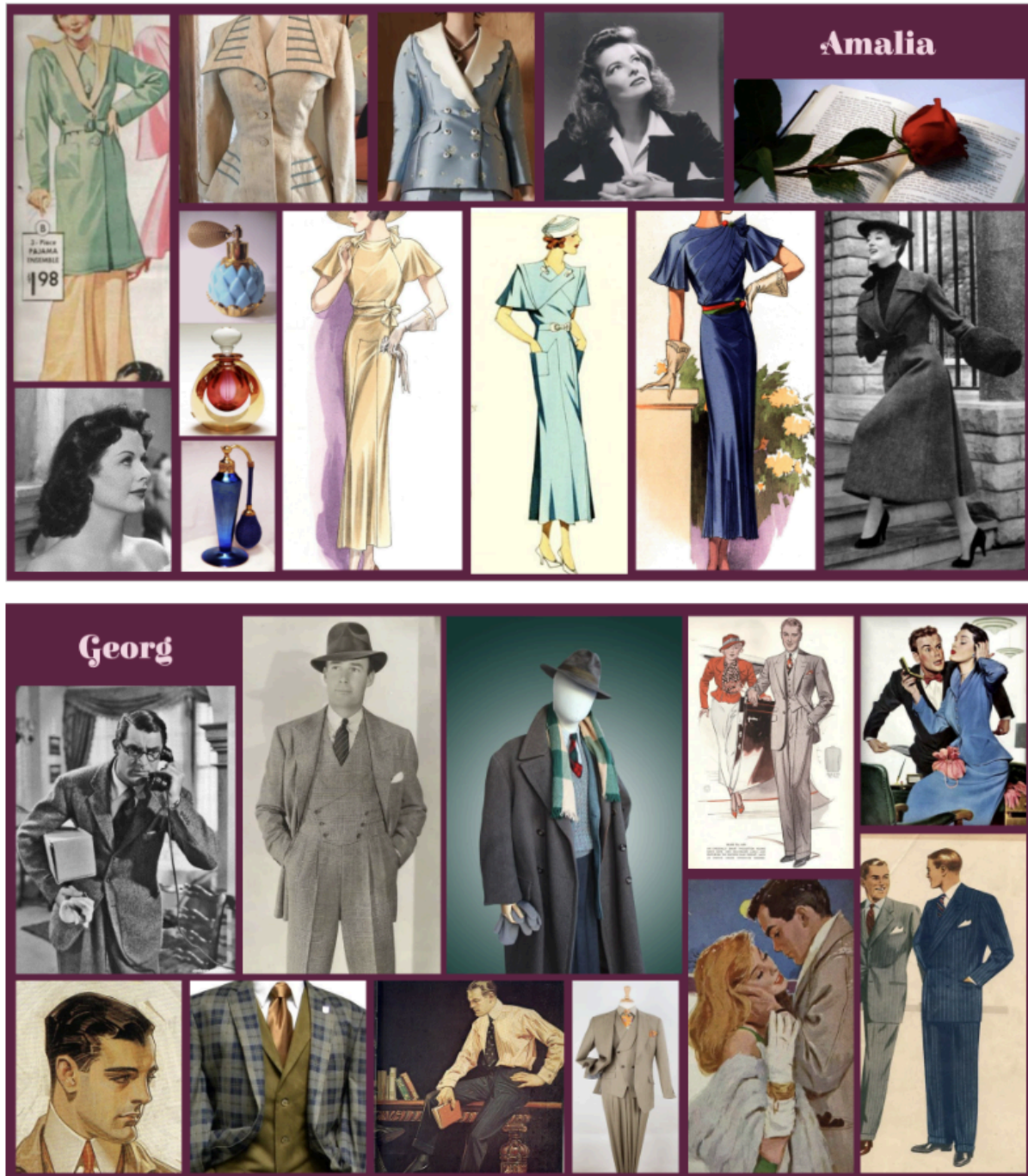


Figure 2: Research Plates, Amalia and Georg



Figure 3: Research Plates, Ilona and Kodaly



Figure 4 : Research Plates, Sipos and Mr. Maraczek



Figure 5: Research Plates, Arpad and "A Romantic Atmosphere"

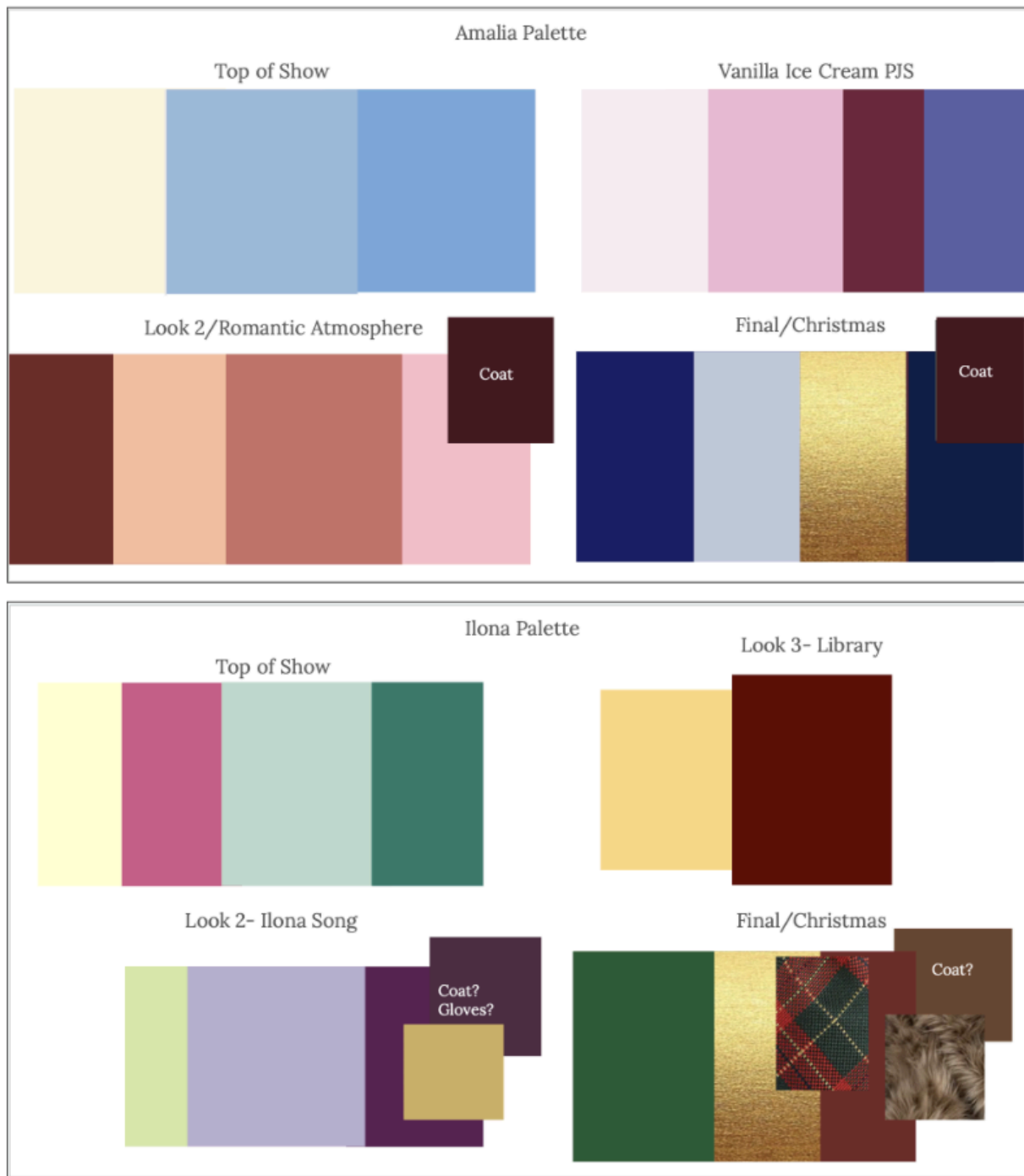


Figure 6: Individual Character Palette Tracking

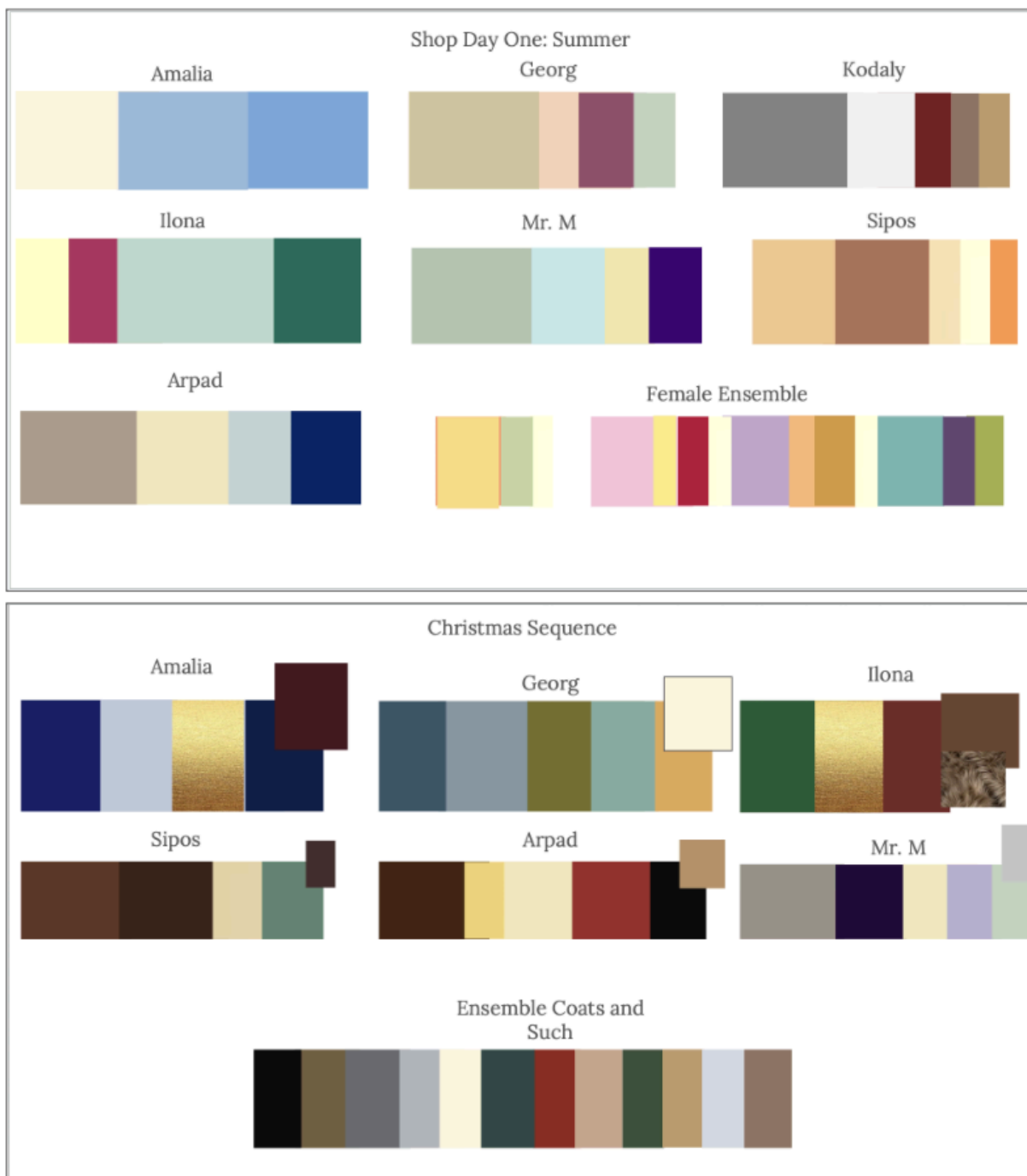


Figure 7: Group Palette Tracking

Amalia

Look 3- Vanilla Ice Cream



Robe lapel



Base Color Robe (left), Lapel Color (right)



Stripes



Quilted robe?



Figure 8: Excerpt from "The She Loves Me Costume Plan", Amalia

Sipos

Act 1- Shop 1 & 2



Jacket doesn't match pants as a suit set

Tie and shirt
situation



Normal vest for top of show
(Or plain textured sweater
vest)



Coat - single
breasted



Sweater Vest for
Day 2

Figure 9: Excerpt from "The She Loves Me Costume Plan", Sipos



Figure 10: Fabric Swatch Cards, Ilona

Chapter 2: Design

2.1 Renderings and Design

The next stage of my process is to combine all my research to render my design. I start with line drawings, which are black and white sketches of all the costumes, before adding color. I tend to present line drawings at first design meetings as a checkpoint to make sure the direction I'm going in aligns with what the director had in mind. For my line drawings, I use the digital drawing app Procreate. I prefer to work on line drawings digitally because it allows me to work faster and make edits, so I don't have to start from scratch with each design change. Typically, I render one character at a time so I can maintain consistency in appearance and continue their clothing progression. For this show, I decided to use digital line drawings but paint by hand with watercolor.

I felt I had to establish a hierarchy for how menswear operated in the show. None of the characters are poor dressers, but I felt some would be more polished than others based on their personality. At the top is the character of Kodaly- the suave charmer, with the confidence of a man a little too obsessed with himself. He would be the most tailored and dress with the most intention. His socks would match his tie, which would also match his pocket square, which would also match the band of his hat. He is in tune with popular fashion, with his suit styles featuring larger lapels and double-breasted styles, always in pinstripe. In the middle of the pack would be Georg, our leading man. He is classic, but with a bit more quirk. My goal for Georg was to first see him in his usual dress, and then, when he changes for his big date, we see him step out of his comfort zone into a style almost Kodaly-like, as he tries to make an impression. From here, when he falls in love with Amalia, I wanted his dressing to blend the two, becoming more fine-tuned, but still maintaining an element of his quirk. Then, at the bottom of my scale is

Arpad, the young delivery boy and wannabe clerk. Arpad is our youngest character, at around 15 or 16. He is the shop's delivery boy, so he is dressed to ride his bike around the city. His outfits would need to be more functional, since the character rides a bike on stage. He is also actively trying to prove himself worthy of the clerk position to Mr. Maraczek, which I felt was an opportunity to showcase his journey through clothing, going from high socks and knickerbockers to tailored pants and a suit jacket.

The womenswear operates a little differently in design. Unlike following a hierarchy similar to the men's, my choices for them were more motivated by maturity and mood. Amalia and Ilona are our only two main female leads, and they present very differently. Ilona is a lot more open, flirtatious, feisty, and mature. Amalia is younger, eager, strong-willed, and more contained. Given the likelihood that our actors would be the same age, or close to it, the design details would help separate their ages. Ilona would often have her collarbone exposed, with overall necklines slightly deeper. She dresses for herself, but also for the gaze of the men she is interested in. The most buttoned-up or covered we would see her is when she is mad at Kodaly, not wanting to be bothered by him, and at the end, for Christmas, when she is securely in a relationship and no longer seeking validation. Her palette is more influenced by her mood. She leans into bright colors while happy in summer, switches to something more muted when she's upset, wears a deep red when she is falling in love, and dresses very festive for Christmas (where she also believes the night will end in a proposal). Amalia, on the other hand, is always rather contained in her outfits. Most of her necklines are rather high up, but to not feel too rigid, there is a softness to the style of dress she wears. Her sleeves are a bit flouncier, the fit isn't always tightly hugging the body, and she often has draped bows and pleats. She leans towards cool

colors but steps out of her comfort zone, like Georg does, when dressing for her big date, embracing a romantic palette of burgundy and copper.

The ensemble operates in a unique way in this show compared to many musicals. It's quite small, totalling eight actors. And, they are not utilized in most of the musical numbers. The female ensemble is showcased more, with three of them getting a song early on in the show. While the male ensemble is not really seen until the cafe sequence and Christmas. Because of this, the trio's number "Sounds While Selling" became an opportunity to showcase summer fashion. For the rest of the show, the ensemble became a sequence of winter coats, changing each time they returned as customers. The goal was for them to have a base that was neutral enough not make them stand out too much, since they are never really being used as a focal point in the scene. But rather give them accessories that can add a pop of color or a pattern to the look, and signify a new day.

The cafe sequence is one of the few times we leave the parfumerie for an extended period. In my conversations with Nick about the cafe, the conclusion was that it was the kind of place people stop at on their night out, whereas for Amalia and Georg, it was the main event of the evening. The ensemble couples up in the cafe and performs the number, "A Romantic Atmosphere". They act as a pretentious blob of chaos and seduction. In my design, I decided to make the men more uniform, all in black tailcoats, white pique vests, and matching bow ties. The women would all be in satin gowns, in different delicate shades of champagne, green, and blue. It was important to me that there was a dress code that aligned with the type of clientele the cafe attracted and with what Amalia and Georg were attempting to fit in with. The standouts at the cafe were the Head Waiter and the Busboy, who are prominently featured in the song and its following scenes. They also act as the audience's first impression of the Cafe Imperiale. The

Head Waiter is incredibly grandiose, while the Busboy is continually a klutz. I knew I wanted both of them in similar-shaped jackets, but styled separately to show a difference in rank amongst the staff. The Head Waiter would wear a bold brocade jacket, whereas the busboy would wear a plain white jacket. They would be tied together with fabric, with the Head Waiter's jacket and the Busboy's cummerbund made from the same material.

The last point of interest I had in my design stage was pursuing moments of costume comedy. I found myself wondering whether there were any comedic moments in the script that could be enhanced with a fun costuming choice. My first idea was to make the four carolers in "Twelve Days to Christmas" incredibly overly festive. Adding oversized wrapping bows, Santa hats, and in-your-face Christmas color combos. The second was to use ensemble members to show the seasons changing. In the song "Three Letters", we transition from summer to autumn to winter over the course of a few minutes. For both season shifts, the character of Arpad exclaims, "Look! Autumn!" and "Look! Winter!". Scenically, the script notates that leaves fall and snow/icicles drop. I proposed that we could add to the moment by having a member of the ensemble come out dressed in the most stereotypical autumnal and winter clothing and be the ones to throw the leaves and the snow. Both ideas were received well, so I was able to move forward with those designs and play. Looking back, I do think some of my choices got lessened as I moved through the fitting and tech process. If I were to redo the process, I would make sure to remember why I made the choices in the first place. Though these ideas did get laughs, I think the carolers could have been pushed even further as I moved through the execution process.

2.2 Finding a Character: The Art of Letting Go

Throughout my time as a designer, I've had to recognize and accept my tendency to hold on to things. I often fall in love with a piece of research or an idea and try to incorporate it into my design, even when it may not belong there. It's something I still fight with, but I do feel that I get better and better with each show. Overall, it's part of learning how to pick your battles and learning how to assess why I feel so strongly about the decision. Theatre has a tendency to throw unexpected obstacles your way, and this doesn't need to be one of them. In developing a character, I found this happening, particularly with my leading ladies. For Amalia, I had a strong sense of the kind of woman she was, but I made the mistake of confusing her strong-willed, confrontational personality with rigidity. This was my main struggle with her opening look. My original sketch was very tight, with a geometric, asymmetrically detailed dress. It was inspired by a piece of research that was very sharp and unique in style, but was maybe a bit too sharp and mature for Amalia. The main feedback I received was that it made her look older than Ilona. In order to do so, I had to let go of that idea and rethink it completely. The redesign leaned into a softness that felt much more true to the character we were creating.

Ilona went through one of the biggest changes in my designs for the show. In line with my interest in costume comedy, I proposed a dress that could unravel during the song "Ilona". In the number Kodaly is trying to win her back, in a sort of cat and mouse style number, until she gives in to his seductions and forgives him by the end of the song. I will admit that I was influenced by the last Broadway production, where a portion of this number featured a big, flashy moment, ending with Ilona in a split, being pulled across the stage by Kodaly. The moment was a standout of the show, and I thought we could fill that space with the costuming. The idea was for her to have trim or layering on her dress that he could grab onto, which could

unravel from the hem to the waistline. She could spin away from him before he could use the now unraveled trim to reel her back into him. In concept, the dress was greenlit, and something the director and choreographer were willing to explore. However, I could never seem to get it to feel right. For it to work, the dress's detailing had to be specific. I tried designing the dress with ruffled or pleated trim, but it often felt too bulky, almost flapper-like, and too young for her. A few days before the final design presentations, I had a conversation with Frank to express that I wanted to cut the idea completely. We had discovered through the music director that the arrangements from the Broadway revival did not match the version in the one we had licensed, so there wasn't the same build in the music to even need a moment. And even though Nick was willing to work on it and see if there was still a place for the dress, the information felt like the confirmation I needed to pull the trigger on cutting the idea. I realized that I had gotten to the point of designing for the sake of the gag, instead of what was right for the character. The new dress would have accessories that Nick could play around with for the number, and the design would be more aligned with the rest of her fashions.

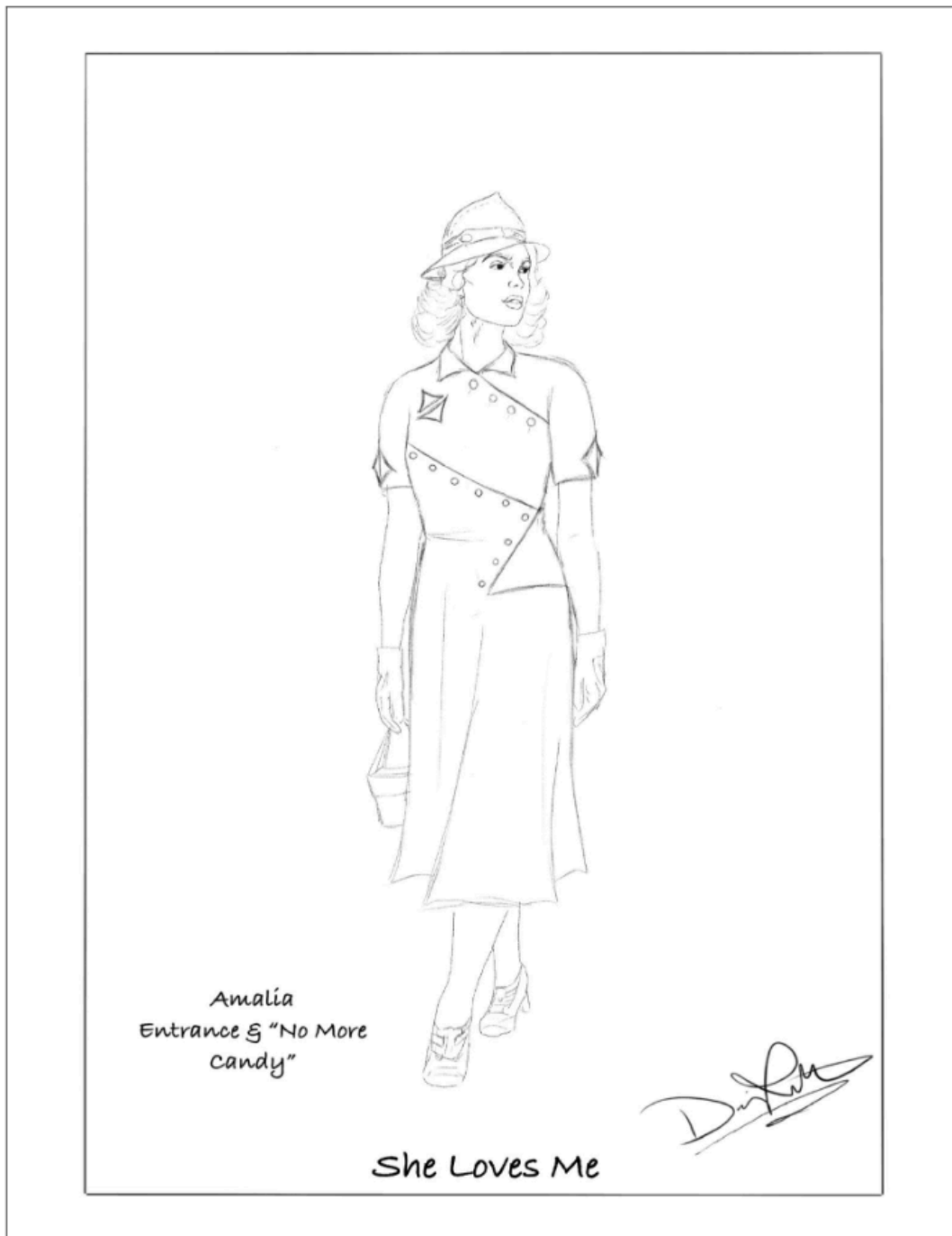


Figure 12: Cut Amalia Design



Figure 13: Cut Ilona Unravel Dress and Revised Design

2.3 Design Plates



Figure 14: Design Plates, Amalia Entrance Look



Figure 15: Design Plates, Amalia First Date Look

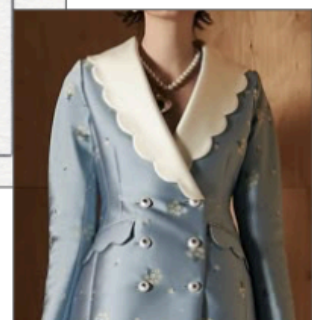


Figure 16: Design Plates, Amalia "Vanilla Ice Cream"



Figure 17: Design Plates, Amalia "Twelve Days to Christmas"



Figure 18: Design Plates, Georg Opening Look



Figure 19: Design Plates, Georg First Date Look

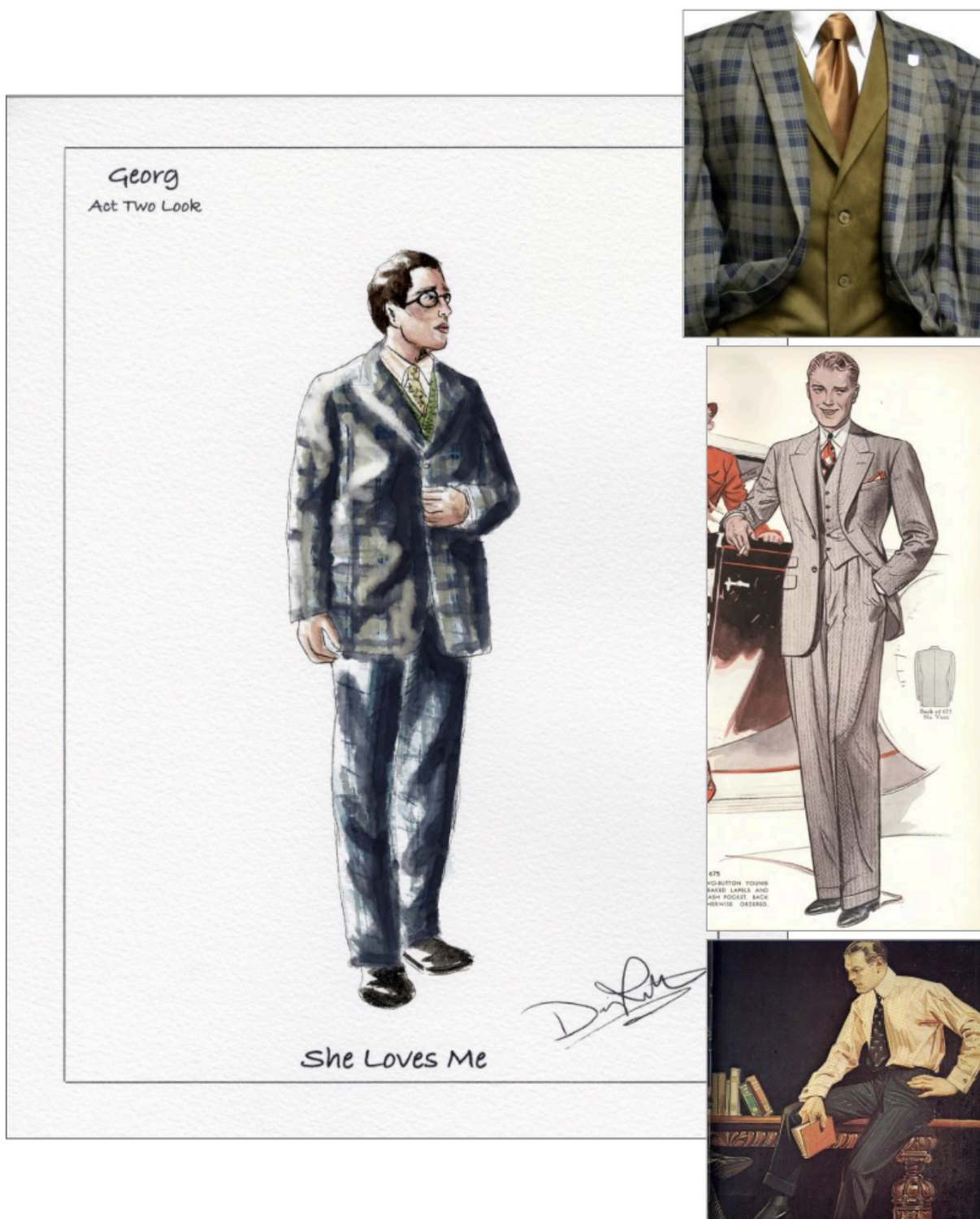


Figure 20: Design Plates, Georg Act Two



Figure 21: Design Plates, Ilona Opening Look



Figure 22: Design Plates, Ilona "Trip to the Library"



Figure 23: Design Plates, Ilona "Twelve Days to Christmas"

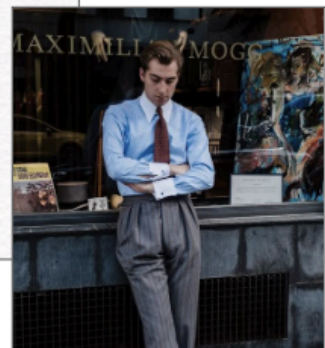


Figure 24: Design Plates, Kodaly Opening Look



Figure 25: Design Plates, Kodaly "Grand Knowing You"



Figure 26: Sipos Opening Look



Figure 27: Design Plates, Sipos Winter Look



Figure 28: Design Plates, Mr. Maraczek Opening Look



Figure 29: Design Plates, Mr. Maraczek Winter Look



Figure 30: Arpad Opening Look



Figure 31: Design Plates, Arpad "Try Me"

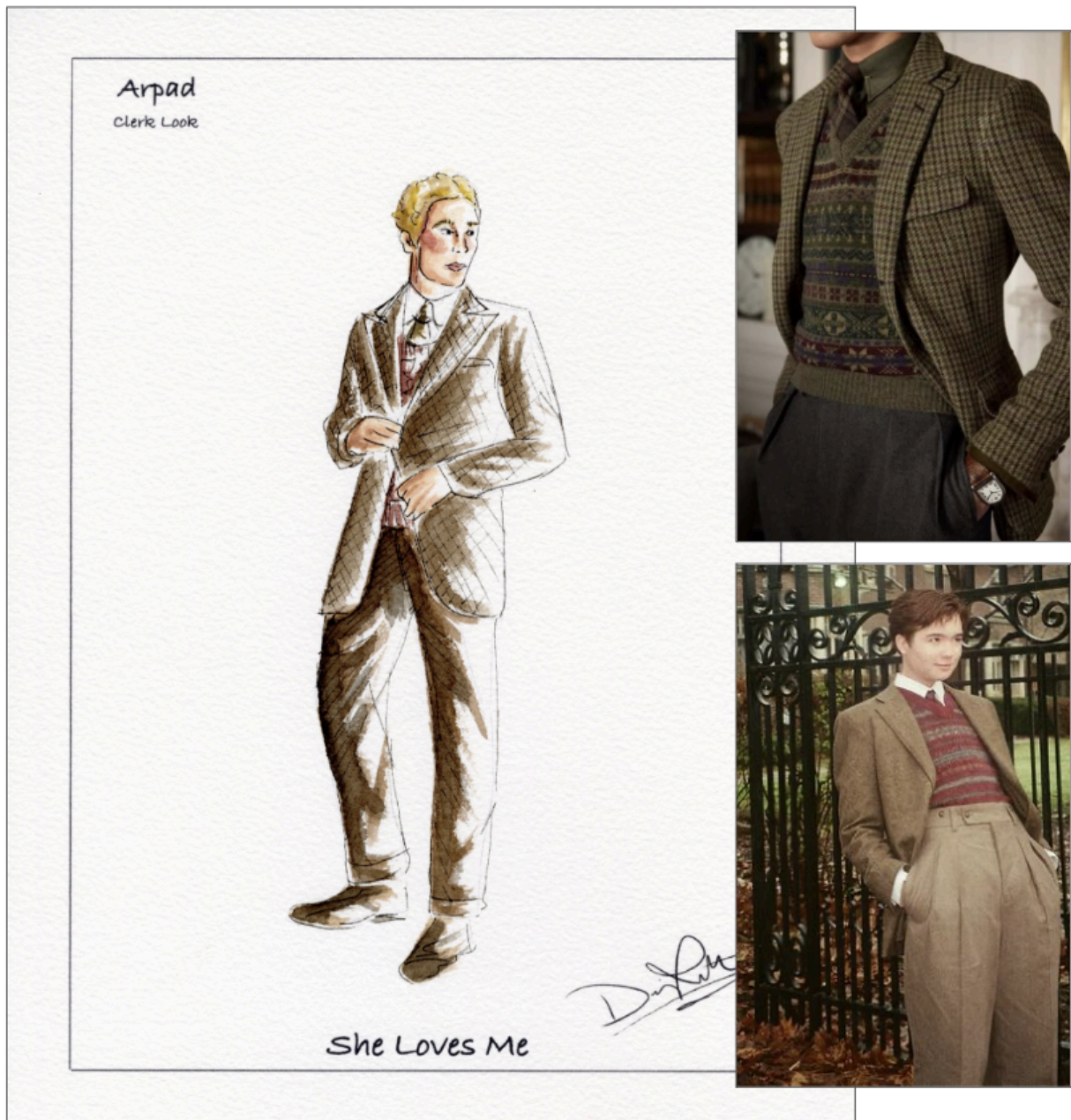


Figure 32: Design Plates, Arpad Clerk Look



Figure 33: Customer Trio "Sounds While Selling"



Figure 34: Design Plates, "No More Candy" Customer



Figure 35: Design Plates, Ensemble "Look, Autumn!"

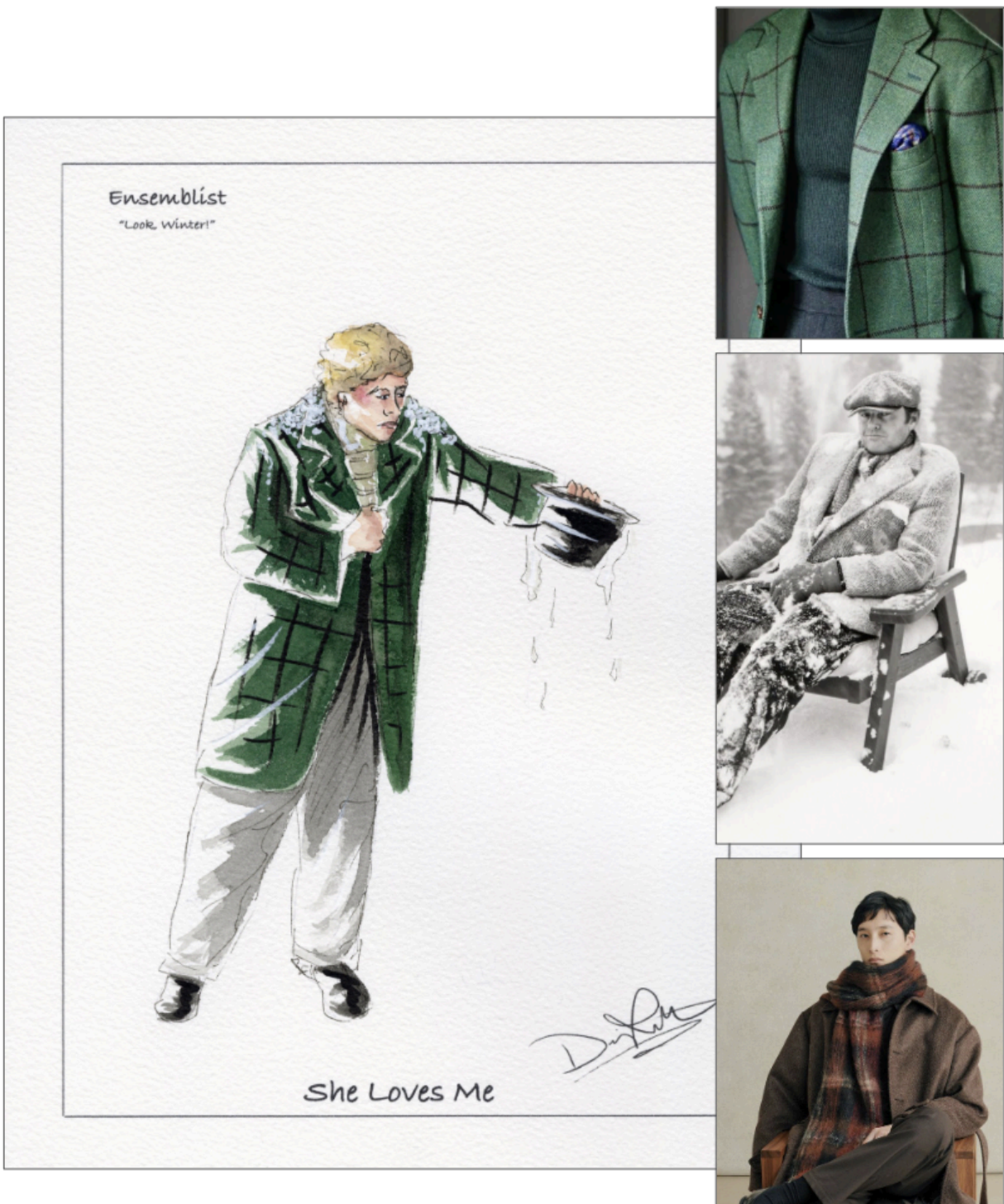


Figure 36: Design Plates, Ensemble "Look, Winter!"

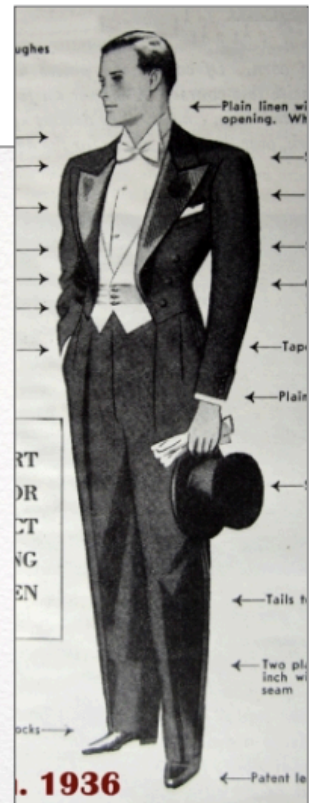


Figure 37: Design Plates, The Head Waiter

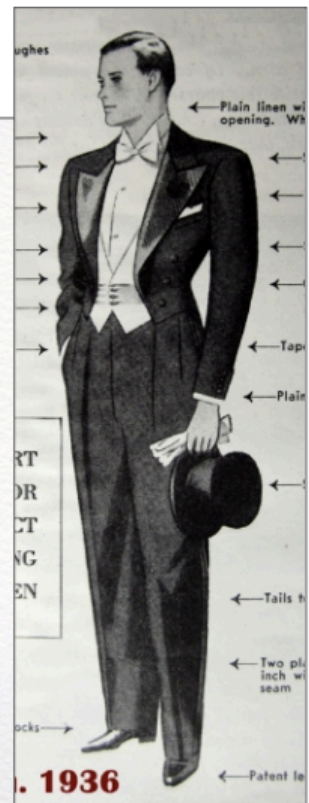


Figure 38: Design Plates, The Busboy



Figure 39: Couple One "A Romantic Atmosphere"



Figure 40: Couple Two "A Romantic Atmosphere"

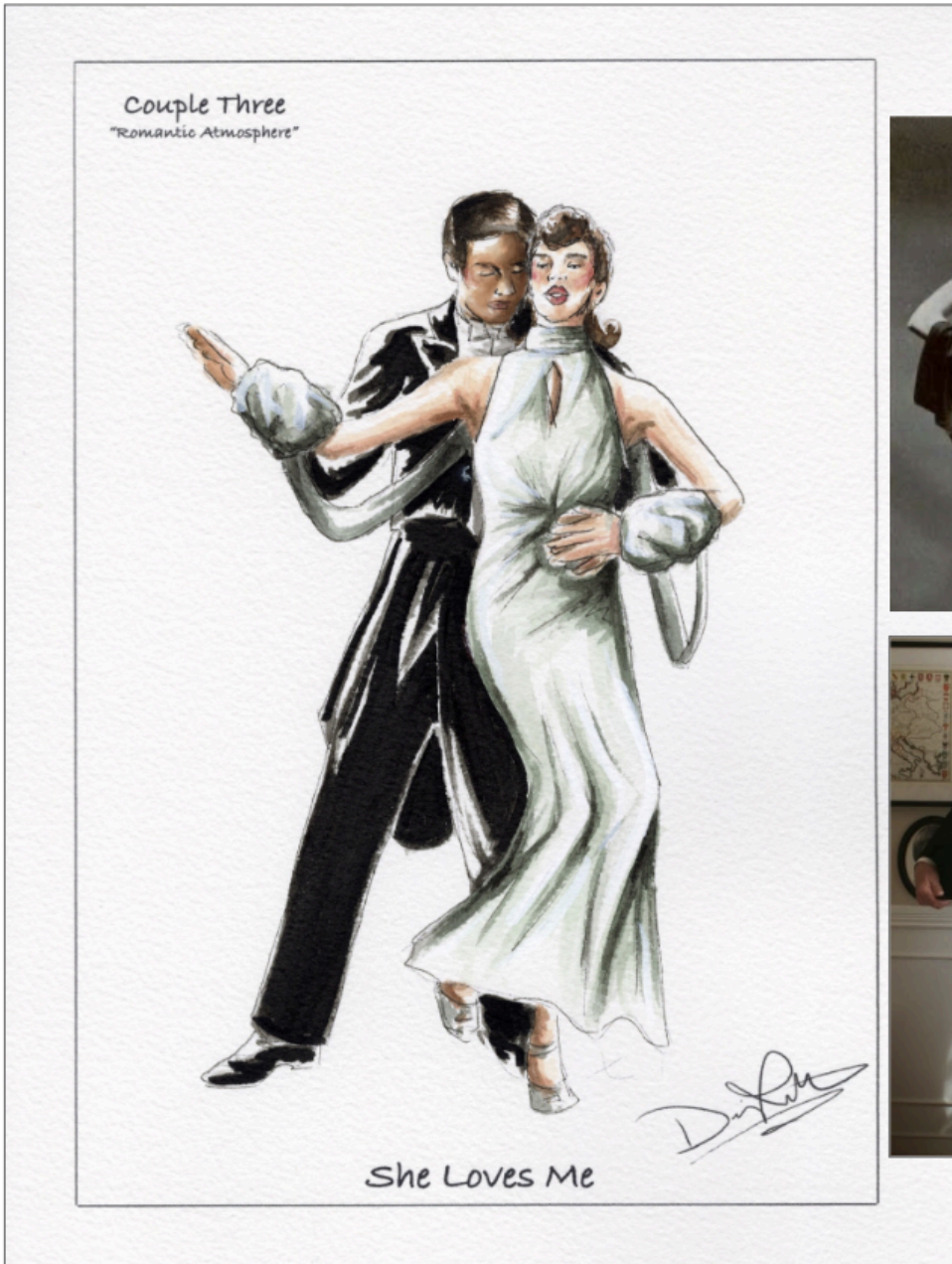


Figure 41: Couple Three "A Romantic Atmosphere"



Figure 42: Carolers "Twelve Days to Christmas"

2.4 Cost Out and Revisions

Following final design presentations, I completed the hand-off of my designs and piece list to the Costume Shop Manager, Jen Daszczyzak, for review. She concluded that for the current designs planned, I would be approximately eight hundred and twenty-five dollars over in materials, and four hundred and thirty-six hours over in labor. I felt pretty confident I could get the budget in a better place through revisions, but labor was a bigger challenge. I went through the cost-out breakdown to see how labor had been allocated to each performer and each item. The main reason labor hours were so high was the number of accessories I had proposed. Originally, for the ensemble, I wanted them to have a new coat and accessories (hat, scarf, purse, gloves, etc.) every time they returned as customers to the perfumerie. They would wear a base look underneath for the duration of the winter scenes, but these would cycle over top. In discussions with Jen about the hours, she said the coats would probably not even be registered as changed by the audience, and that I would have a bigger impact focusing on accessories close to the face, such as scarves and hats. I took that into consideration and began scaling back. By the end of revisions, I was concerned about how much I had cut back to satisfy the shop. Considering the nature of the period, a look wasn't just the dress a woman was wearing; it was the whole ensemble. The consensus among my advisors was to keep an eye on how things progress during fittings and, based on how they go, consider reintroducing items you originally had to cut. After revisions, it was estimated that I was only a little over one hundred dollars over in materials and one hundred hours over in labor, both within a range the shop was more comfortable working with.

Show: She Loves Me				Costume Designer: Doni Rotunno						
Space: The Kay Theater				Faculty Advisor: Frank Labovitz						
Perf.	Character	Lk #	Costume Piece	Description	Pull	Buy	Thrift	Build	Rent	Mod
Emily Davis	Amalia Balash	Undergarments								
			Bra	Nude	1	2				
			Tights	Nude, matching skin tone		1				
			Mic Pac w/belt	Nude	1					
			Wig	Dark Brown		1				
		Look 1 (Entrance/No More Candy)								
			Dress	Light Blue and Cream				1		
			Gloves	Cream	1	2				
			Hat	Cream-with-Blue-Detailing	1	2			3	
			Shoes (Pair #1)	Cream		1				2
			Earrings	Tear Drop Style	1	2				
			Purse	Small, Brown/reddish brown	1	3			2	
		Look 2- Date Night								
			Dress	Pale terracotta color, with double bows				1		
			Gloves	Pale peach						
			Hat	Burgundy with little bow	1	3			2	*
			Shoes (Pair #2)	Dark burgundy		2				
			Earrings	same as before						
			Purse	Burgundy/Reddish-Brown	1	3			2	
			Coat	Burgundy/Wine Color	1	2			3	
		Look 3- Vanilla Ice Cream								
			Pajama Top	Pink and Periwinkle Stripe, matches pants		1		1		*
			Pajama Pants	Pink and Periwinkle Stripe, matches top		1		1		*
			Robe	Wine color with lavender accents		1				*
			Shoes	Period style	1		2			
		Look 4- Christmas								
			Dress	Dark Blue with silver and gold accents		1		1	2	
			Shoes	Same as before (pair #2)						
			Hat	Navy or dark grey? Open to options	1	3			2	
			Purse	Same as before						
			Earrings	Same as before						
			Coat	Same as before						
			Gloves	Same from before Look 1						

Figure 43: Partial Cost Out Preliminary Piece List

Department: TDPS				Director: Nick Martin			
Show: She Loves Me				Costume Designer: Doni Rotunno			
Space: The Kay Theater				Faculty Advisor: Frank Labowitz/ Ivania Stack			
		Scene 1 (#1)	Scene 1 (#2/3)	Scene 1 (#4/5)	Scene 1 (#6-10)	Scene 1 (#11-15)	Scene 2 (#16)
	Location	Outside Maraczek's	Inside Maraczek's	Inside Maraczek's	Inside Maraczek's	Inside Maraczek's	Outside/ Inside Maraczek's
	Songs?	Good Morning, Good Day	Sounds While Selling	Days Gone By	Dialogue	No More Candy	Three Letters /Dialogue
	Page #s	Pgs 1-7	Pgs 7-12	Pgs 12-16	Pgs 16-19	Pgs 19-26	Pgs 26-34
Character	Performer						
Amalia Balash	Emily Davis					Look 1- Blue and Cream Dress w/Accessories	Look 2- Terracotta Dress w/Coat & Accessories
Georg Nowak	Hayden Polsky	Look 1- Khaki Yellow Suit w/Solid Hat	x Same (Hat comes off)	x Same	x Same	x Same	Starts in Look 1, will have a staggered QC into Look 2 w/Coat
Ilona Ritter	Lexie Jones	Look 1- Green/Teal flower Dress w/Accessories	x Same (Hat and gloves comes off in shop)	x Same	x Same	x Same	Look 2 - Steel Blue Dress w/jacket and scarf + Cream Coat and Accessories
Steven Kodaly	Terry Bartlebaugh	Look 1- Ligth Grey Stripe Suit w/Light Grey Hat	x Same (Hat come off)	x Same	x Same	x Same	Starts by putting Coat/Hat/Scarf over Look 1, after quick scene goes and does full change into Look 2 (dark grey stripe suit)
Mr. Maraczek	Cyrus Rassael	Look 1- Blue Grey Suit	x Same (Hat Comes off)	x Same	x Same	x Same	Look 2- Green Suit Jacket w/dark pants + Coat and hat
Ladislav Sipos	Raymond Zajic	Look 1- Tan Jacket w/Light Pants + Hat	x Same (Hat comes off)	x Same	x Same	x Same	Look 2- Keeps Shirt/Jacket, switches pants/vest/tie +Coat and accessories
Arpad Laszlo	Matthew Dietrich	Look 1- Light Blue Sweater Vest w/similar socks	x Same	x Same	* Changes into Look 2		Look 2- Keeps Shirt and Pants. Changes Socks/Tie/Vest- Navy w/Plum/Burgundy Pattern. Wears Hat for Entrance, wears Jacket and scarf for
Ensemble/Trio/ Shopper/Nurse	Lauren Curtiss		Look 1- Yellow Dress w/Caplet + Accessories				Look 2- Autumn Girl Outfit
Ensemble/Trio/ Shopper	Heidi Lehan	Look 1- Pink Dress +Accessories	x Same				
Ensemble/No More Candy/Caroler	Naomi Louie	Look 1- Purple Floral Dress + Accessories			x Same	x Same	

Figure 44: Partial Costume Plot

2.5 Organization and Prep Work

The costume shop would not begin working on *She Loves Me* until mid August, leaving me the summer to prepare. I went on a fabric shopping trip in New York City at the end of May, purchasing all of the fabrics for the approved built items, as well as a handful of detailing trims, buttons, and buckles. I then turned to the university's costume stock to see which items on my piece list would not need to be purchased. I realized on this show that I hadn't been taking advantage of stock as much as I should. I ended up taking a week going through all our stock had to offer, completing an initial pull at the beginning of summer, then returning in August to do a more detailed sorting. This gave me a strong foundation for first fittings and a clearer sense of the direction I needed to take with purchases. It also helped establish where I could allocate more of my budget.

By the time we hit August, I was finalizing my draper packet. The draper packet is a document detailing every look a singular performer will wear on stage. The look will be accompanied by an itemized list of each individual piece, from undergarments to jewelry to mic packs. There will also be research images to accompany the previously rendered sketches, as well as technical drawings and notes for all the builds in the show. When the show is ready to be loaded into the shop, a meeting is scheduled with all the drapers to go over the packet in its entirety. The meeting allows both drapers and designers to ask questions and have a clear plan for what needs to be done as fittings begin.

A curveball thrown our way around this time concerned casting. We had been informed by production that the performer playing Ilona had resigned from the show, and there were ongoing discussions about the performer playing the Head Waiter also stepping down. Both of those characters had costumes that were built, so we had to delay the start of their garments.

Once their replacements had been confirmed, I was lucky that the things I had already bought for Ilona's costumes would work for the new performer, and we had items in stock that would fit the new Head Waiter. With these victories we were still able to begin their fittings after the first rehearsal.

She Loves Me QC Breakdown

* A note for the shop in general- if you are having any of our main named characters leaving the shop (ex. When they are going home for the day), they would realistically have to put their coat and hats/gloves on. So, they will have to make sure they take their things off and put them in their lockers during scene movements/transitions.

Act 1

Three Letters Sequence (Script pg 27-30)

* It will be helpful if Hayden can enter and exit from the same side for this sequence. He will have to do a full suit change, staggered, so the less he has to cross backstage the better.

- Georg
 - Starts in look from scene before, exits as stated in the script after he sings "Autumn's here"- he will need to change his pants and tie, and adding his coat, hat and scarf for when he reenters.
 - Once the song ends, there's some time where he is off before he enters carrying boxes from the workroom in the next scene. He can finish putting on the rest of the suit then.
- Ilona
 - - will change in transition from the scene before.
- Arpad
 - Starts in look from the scene before. Will change after he exits as stated in script after he says "Autumn"- changes vest, tie, socks and hat
- Kodaly
 - Has to do a full suit change. Can do as much as he can during the transition into the scene until his entrance. Needs to at least change pants, shoes, and tie in the first sequence, entering the scene with coat and hat on. Can finish getting changed after he exits after his exchange with Ilona.
- Maraczek
 - Has the transition and first sequence of the scene to change- should be fine
- Amalia
 - Has the transition and first sequence of the scene to change- should be fine
- Sipos
 - Has the transition and first sequence of the scene to change- should be fine
- Autumn Girl
 - Has plenty of time
- Winter Man
 - Has all the time in the world

Ilona (Script pg 55-56)

- Just noting that if Terry is moving around a lot in this number, he is free to take his suit jacket off.
- Ilona will have a little jacket thing as part of her dress that can be taken off by her/Kodaly, as well as a little neckscarf.

Figure 45: Partial Quick Change Breakdown

Character: Amalia Balish
Draper: MJ
Performer: Emily Davis (she/her)

Look: 2
Scene(s): 1.2-1.4 ("Three Letters"- "Dear Friend")

Buy/Pull:

- Base Garments (same as before)
 - Bra -nude
 - Tights - nude/close to skin tone
 - Mic belt/pack- nude
- Burgundy Coat (only worn in outdoor sequences)
- Shoes- Burgundy/ Reddish Brown

Build:

- Dress (see next page)

Modify:

- N/A

Jewelry/Accessories:

- Earrings- Teardrop style, silver (same as before)
- Purse (same as before)
- Gloves- Cream- Faux Leather
- Hat- Burgundy, matching dress

Crafts:

- Hat- would like to add a bow to the hat, there should be enough fabric so it can match the dress fabric.
- Shoes- might need to quick rig



Examples of shoes, gloves, and coat

Figure 46: Draper Packet Excerpt, Amalia

Character: Amalia Balish
Draper: MJ
Performer: Emily Davis (she/her)

Look: 2
Scene(s): 1.2-1.4 ("Three Letters" - "Dear Friend")



Notes:

- Belt should be made out of same fabric as second bow fabric. Belt width is about 2 ½". Has 3 horizontal pleats. Would like it to be attached to the dress and then close in the back with hooks
- Bow should be rigged to stay as is and not have to be re-tied.
- Aiming for skirt length to hit at bottom of calves. Fits closer to hips, and then widens for movement.
- Pleating on skirt, chest, and sleeves are all inset. Pleats should not be wider than ½".
- Dress is a quick-ish in for performer.

Figure 47: Draper Packet Technical Drawing Excerpt, Amalia

2.6 Fittings

I've always felt the least stress during fittings when I have multiple options to play with, which is also highly encouraged by the costume shop. It was important for me to approach fittings with a clear idea of what I liked and wanted for a character, while still keeping an open mind to the ideas offered in the room. I discovered early on the challenge of modern suits. The 1930s suit style is a much wider cut, looser fit, and the pants sit higher on the waist. The purchased modern suits had a much slimmer fit, even though they weren't advertised as such. I found that I would have to specifically source menswear labeled as "classic fit" or "executive fit" in order to capture something closer to 1930s tailoring. A similar issue was discovered in men's knitwear, specifically for Matthew (Arpad) and Raymond (Sipos), whom I had designed wearing different sweater vests as part of their ensembles. The current trend in knitwear is extremely oversized and baggy, so pieces often have excess length that extends beyond the waistline. Whereas in the 30s, knitwear was very form-fitting and cut to a length we would consider a "cropped" style today. To remedy this, I found that I had to shop vintage, discovering that there was a resurgence of this style in 1970s menswear. When I couldn't shop vintage, I had to search for modern cropped sweater vests labeled as women's wear, since it's much more common to find women's wear in a cropped style.

As mentioned previously, delving deeper into menswear and men's tailoring was one of my goals for this show. In support of that, I worked with Tessa, the shop's tailor/drafter, to build suits for Terry, who portrayed the character of Kodaly. Since I had established that Kodaly was the most fashionably ranked of the men, it was important for me to have more control over those details. Also, having previously worked with Terry, I knew it would be easier to build suits for him than to purchase and modify them. Throughout mock-ups, it became a lesson in learning

how to adjust to your performer. I often found that if I matched the original research images for the suits, they would look out of proportion to him, and adjustments to complement him didn't detract from the period's style. It was also during my fittings with Terry that I discovered how much vintage dress shirts enhanced the look. I had pulled a vintage shirt from stock that worked really well on him, and had a uniqueness to its striped pattern that I couldn't find while shopping. I found that shifting from a solid to a pattern shirt added an extra layer of detailing and helped break things up on stage. In seeing the same handful of designs while shopping contemporary, I turned to sites like eBay and Etsy to find other options. I ended up purchasing a variety of dress shirts from the 1970s to 1990s, with varying patterns and sometimes light pops of colors. In secondary fittings, many of the original shirts I fit were swapped out for these, allowing me to mix up to three patterns in one look between the shirt, suit, and tie. Before fittings, I would often play on the dress forms, experimenting with different combinations to rule out ideas before getting into the fitting room.

During the fitting process, I was fortunate to have success with many items from stock. It was because of that that I could pursue shopping for the previously mentioned vintage menswear items. Shopping vintage then extended into women's accessories. Because we were in such a great place, I was able to begin adding back in many of the accessories I had cut from cost out and revisions. So much so that I even opted to get rid of some craft builds our craftsperson, Lisa, was tasked with, and replace them with vintage items. I found I could source hats and purses from the 1930s to the 1960s that would work with the visual I had designed. Some would be enhanced with trims and details to tie them to a look, while others had been preserved in such a way that they didn't need any additional adjustments.

Looking back at the fitting process, I'm proud of the amount of preparation I did. By doing so, it helped me focus and ensured I had many questions answered after the first fittings. I think there's still an element of consistency I could have pushed. For example, deciding on a universal hem length for men's pants as I did for women's dresses. However, one of the biggest takeaways from the fittings was the relationship I had established with the actors. I made sure to check in with them at each fitting and touch base about their staging to ensure they always had a full range of motion in their costumes. I feel like I was also able to gauge their comfort level and early concerns enough to anticipate what I should prepare for in tech (e.g., pulling items in case they want extra coverage or support). Because of this, I think I established trust with the performers, which enabled open communication and less anxieties during tech.



Figure 48: Fitting Photos, Kodaly Suit Build



Figure 49: Fitting Photos, Arpad Sweater Vests Journey

2.7 Upcycling: Crafting the 1930s Silhouette from Contemporary Fashion

Most of the garments that were going to be modified were women's wear, upcycling a contemporary piece to make it feel 1930s. The biggest of those was the summer dress for one of our ensemblists. Three of the ensemblists were part of a trio, each of which had dresses being built. The challenge of the fourth was making sure she fit in with the rest of them, even though she wasn't being built. I cared about her keeping the original pastel purple color I had planned, and was open to the dress having some sort of floral design. I came across a dress on Amazon that I thought could serve as a good base, and matched the color and fabric quality of the other dresses. In fittings, the verdict was that the dress would work and needed alterations to the bodice and neckline. I collaborated with Costume Draper, Steven, to determine my options and followed up with research images for his reference. The issue I faced was that the neckline was bare compared to the other dresses in the sequence, which all had some sort of collar, ruffle, or detailing around it. While the waist had a scrunched elastic style band going across it, which was extremely modern. We used a fabric from stock to add a ruffle to the neckline and reshape the midsection. The last item to pull the look together was a thin, complementary belt, since all the other dresses had a belt to go with their ensembles.

While that was a major modification, we also found that small changes could make a big impact. In fitting two of the gowns for the cafe sequence, changing the necklines and backs of the dresses made a big difference. In the gown Naomi wore, the straps gave it away as contemporary, being spaghetti style with adjustable hardware. Luckily, I had purchased two sizes of the dress, which allowed us to use the matching fabric to make adjustments. Steven and I reviewed the research and decided we could add a front halter illusion, with 2 strips of fabric

attached in the back. This change transformed the dress into making it feel 1930s. We could also take the excess fabric to add to the skirt, helping provide more mobility.

The last outfit that needed adjustment was the look Emily would wear for the scene in Amalia's bedroom. The character isn't feeling well, so she stays home from work, spending the scene in pajamas and a robe. I found a shirt and pants set from Gap that matched the exact stripe color I had rendered, and even though it wasn't pajamas, the fabric and styling could easily read as loungewear. Similar to the gown, I bought an extra set of pants so we could have fabric to use. To make it feel more pajama-like, we switched out the dress shirt style collar for a Peter Pan style with an inset ruffle. We then added a ruffled hem to the pants to match, and removed excess fullness in the shirt back. I had both modern and vintage options for the robe, and unfortunately while the vintage one was beautiful, it wasn't quite the fit I was going for. I was advised that breaking up the fabric of the modern robe could help get it closer to the visual I was drawn to. A diamond pattern was stitched into the sleeve cuffs and front border, giving it a new level of dimension that mimicked vintage quilted robes.

Being able to make these modifications really saved these pieces. I do feel that some items took up as much labor as some of the builds did, making me question if they should have been built in the first place. However, I do recognize that you don't always know how complex a mod will be until it's in front of you. I think there was an assumption that the current styles online would be more accessible to what I was looking for, but many things were simply out of style by the time I was shopping. Nevertheless, once the cast was onstage in these looks, there was no way to tell which ones were contemporary, so I found the upcycling incredibly successful.



Figure 50: Fitting Photos, Ensemble Purple Dress Modification



Figure 51: Fitting Photos, Ensemble Cafe Gown Modification



Figure 52: Fitting Photos, Amalia Pajamas Modification

2.8 Unexpected Obstacles: Responding to More Shifts in Casting

One of the largest shifts in my design occurred a little under two weeks before tech, when the performer playing Mr. Maraczek decided to withdraw from the production. Mr. Maraczek had proved to be one of the hardest characters to shop for. In trying to design him to match the perfumerie's palette, I found that there were few to no options available. If I found something in the right style, it was never the right color, and if I found the right color, it would be the wrong fit. When the performer withdrew, I had finally found a few options close to my original designs. But with his understudy taking over, they would not be a compatible size. I decided the solution to my problem would be to flip his palette. He originally would wear a sage suit for summer, and a deeper purple and navy suit for winter. I found that I could actually find suits that would work if the summer suits were more light blues and greys, and the winter suits were darker greens. At that point, the character would not be as identifiable as matching his shop, but I faced the reality that that was a detail only I would really notice. I acted on these changes rather quickly, which I think contributes to my earlier reflections on learning how to let go. In going with the flow and being open to change, I was able to get the performer fully fit before we began tech.

Chapter 3: Tech. Week

3.1 Costume Parade

Having a costume parade is a common practice at the university. A costume parade entails having the actors get fully into costumes and standing on stage while the designer receives feedback from the director, the shop, and advisors. This allows us to see the larger stage picture and begin getting notes addressed before the formal tech time begins. In this case, it

would also be the first opportunity to see performers in their styled wigs. Most of the notes I received were small things, such as adjusting hem lengths on cuffs and pants, switching out skirts worn under some of the coats, and tacking certain details in place.

One of the larger notes I received from both of my advisors, Ivania Stack and Frank Labovitz, was to switch the order of the suits I had fit for the character of Georg. They both agreed that the suits were correct for the character and fit the performer well, but thought that switching their order would help balance my palette for the second act. This would be something I pursued in tech, and I agreed that the final result would be stronger. One of the main notes I received from the director was that I needed to add more details to my Christmas carolers. While the female carolers leaned into the Christmas tropes at a heightened level, the men didn't commit to the bit as fully. My solution was to bring in detailing to the coats and hats, for example, making an almost brooch-like addition to one of the men, styled with a large Christmas wreath bow.

The biggest standout to me during the parade was Emily's wig as Amalia. The wig was way too dark for her, leaning more toward black than toward a more chocolate or dark brown. It also had a high density, making it feel like a helmet on her head rather than a more natural style. I had a discussion after the parade with the wig designer, Priscilla Bruce, about my concerns, and she also took notes, flagging the same issues. She would be finding a new wig for her by the next evening, so that it could be fit and restyled. Overall, even with my larger notes, everything felt very manageable. I felt a sense of relief and certainty moving into tech, and felt in good standing with the notes given to the shop.

3.2 Tech

I found the tech process for this show pretty smooth. Because of the feedback I received during the costume parade, I felt I could analyze smaller details than I had previously. Though the show does not have many true quick changes, there are a couple of moments we would have to choreograph. I made sure to take time with the wardrobe crew and the performers when we got to the song “Three Letters”- a sequence where we shift through seasons in a matter of a few minutes. The challenge of this sequence was that some performers had to do a staggered quick change: changing the lower half of their outfits, then throwing a winter coat over it to go on stage for a few lines of dialogue, then finishing the rest of the change. The other challenge was scale: the main seven characters were all changing at the same time, splitting the wardrobe crew so they were sometimes helping multiple actors at once. Though there were many moving parts, the first attempt at the change went very well, and after a few more runs, they would all be comfortable with the timing.

I think that the challenge of wigs was my biggest discovery during tech. Because many female characters were wearing hats and pieces that were taken on and off, it would be very easy for the wigs to get disheveled. I worked with Priscilla to add protective nets to more wigs and to switch from bobby pins to hair or hat pins. These changes would mean wigs would need fewer full touch-ups during the run. It was also during tech that we finalized the Amalia wig. A darker brown wig was purchased, cut, and styled to more closely match my original research. Unlike the rest of the wigs, this one had the obstacle of not being able to use protective netting. Even when using a larger netting, it would stiffen the hair too much, losing the bouncy quality we wanted the character to have. And once we got to the finale, we learned that the larger concern for longevity would come from a snowdrop that occurred in the show's last moments. The “snow” was thin

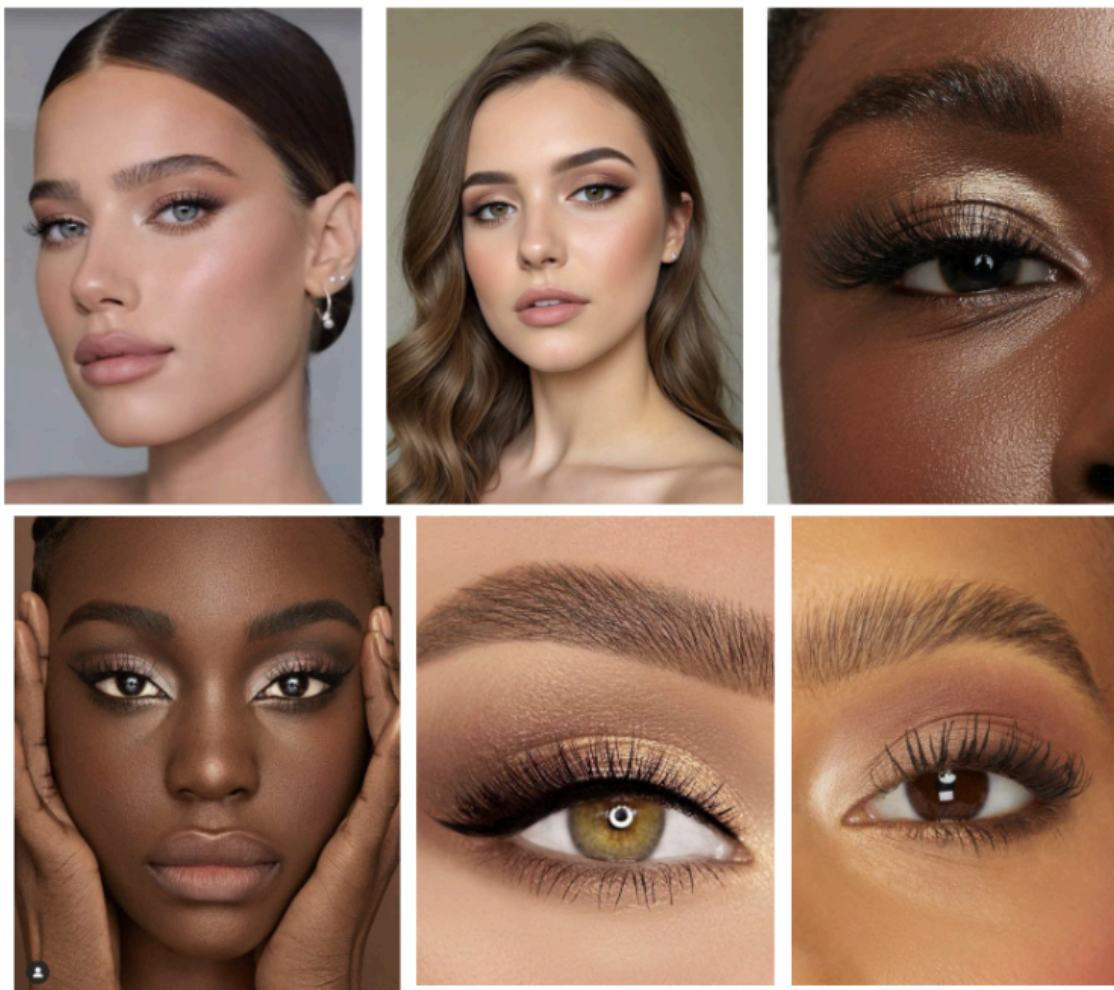
pieces of paper, similar to tissue paper in feel, that would easily get stuck in the wig. Because of this, when she came off stage, the other performers would have to help dust her off before bows, and the crew would have to fully brush out her hair after each show.

I believe that a large reason our tech went so smoothly is that our Assistant Stage Manager for costumes, Chiso, came into it incredibly prepared. Before tech, she and I had met to figure out how to answer any questions or flag anything we were concerned about. Her paperwork was as extensive as mine, and we went into tech with a clear idea of what the tracking backstage would look like. Musicals are no small feat, and the wardrobe crew was managing not only quick changes and costume presets but also assisting the actors with hair prep and wig installations. It was a lot to navigate, and I am incredibly grateful for all of the work they did for this show.

Show: She Loves Me				
Director: Nick Martin			Costume Designer: Doni Rotunno	
Space: The Kay Theater			Faculty Advisor: Frank Labovitz & Ivania Stack	
Perf.	Character	Lk #	Costume Piece	Description
Emily Davis	Amalia Balash	Undergarments (worn full show)		
			Bra	Nude
			Tights	Nude, matching skin tone
			Mic Pac	Lives on back of bra
		Look 1 (Entrance/No More Candy)		
			Dress	Light Blue and Cream w/attached belt
			Slip	Off White, half slip
			Gloves	Cream
			Shoes (Pair #1)	Nude T Strap
			Earrings	Tear Drop Style- Silver w/cut outs
			Hat	Cream Knit
			Purse	Small, Light brown
			Hankerchief	White w/blue Trim (lives in purse)
		Look 2- Three Letters/Date Night		
			Dress	Pale terracotta color, with double bows & attached belt
			Gloves	Nude Leather
			Hat	Burgundy with flower detail
			Shoes (Pair #2)	Dark burgundy
			Coat	Burgundy/Wine Color
			Scarf	Cream Knit with bubble texture
			Purse	Dark Brown Hexagonal
			Hankerchief	Off white w/stripes on edges- lives in purse
			Earrings	same as before
			Slip	same as before
		Look 3- Vanilla Ice Cream		
			Pajama Top	Pink and Blue Stripe with ruffle collar
			Pajama Pants	Pink and Blue Stripe with ruffle on pant hem
			Robe	Dark Purple with diamond stitching details
			Shoe	1 black character shoe- should be preset in bedroom unit
		Look 4- Christmas		
			Dress	Dark Blue with rose brooch
			Shoes	Same as before (pair #2)
			Purse	Same as before (purse #2)
			Earrings	Same as before (silver)

Figure 53: Partial Final Piece List

Makeup Inspiration



Tips

- The goal is to keep the eyes bright, so use lighter matte or shimmer shades in inner corners and inner side of lid.
- Powder, Powder, Powder- The Kay is not forgiving. Expect to have to do a quick setting powder touch up at intermission too.
- Make sure to use blush (palettes available for you to use) so you aren't washed out under stage lights.
- Neutral lipsticks are best- no reds for this show
- Lash or half lash strongly recommended. They can be reused for the run of the show.

Figure 54: Makeup Guides for Performers Portraying Female Characters

Hair Styling Period References

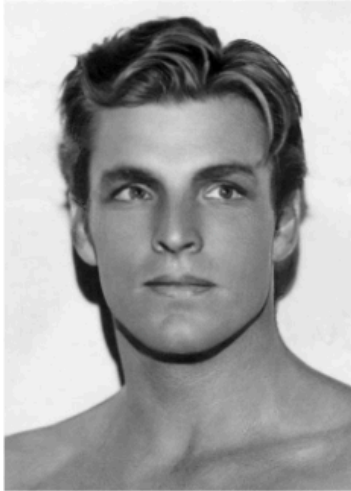


Figure 55: Hair Styling Guide for Performers Portraying Male Characters

Chapter 4: Reflection

4.1 Opening

By the time we reached opening night, all of the notes and nitpicking I had done during tech had come to an end. The opening performance ran smoothly, with an audience that exemplified the story's joy. When I look back at my journey with *She Loves Me*, I feel a lot of pride in trusting my instincts to advocate for the show, for myself, and for the goals I had for my thesis. If I could redo any part of the process, I think I would change how I tackled the cafe sequence, specifically the ensemble costumes. Though I am not upset about how they turned out, I was never fully satisfied with them. Maybe there was a world in which I advocated for some of the gowns to be built so I could achieve a more grand silhouette than what I could find in contemporary garments. I also think putting the men in tuxes instead of tailcoats would have also presented a stronger image. A goal I feel I accomplished was to come out of this design with a much stronger understanding of menswear tailoring, especially since that's always been an insecurity for me in design. Men's costuming often gets a reputation for being less exciting than women's wear, but I think I was able to play with their designs in a way that gave them an extra layer of dimension.

I feel as though *She Loves Me* was truly a culmination of everything I have learned through my graduate school career. I found myself thinking back to past shows and the challenges I faced, and used those lessons in my process. The collaboration I had with the director, designers, and performers made for an experience proving why strong collaboration is so important. In *She Loves Me*, we watch as characters struggle to reveal their identity, fearing the uncertainty of the response. A theme that I feel as artists we understand, as we risk putting

ourselves, our point of view, and our hard work on display to be received and judged by an audience. As a girl who pursued design because she fell in love with musical theatre, working on *She Loves Me* only further assured me that I had chosen the right path and that I will always have a soft spot for a good old-fashioned musical.

Production Photos































Bibliography

Masteroff, Joe. *She Loves Me*. Mayerling Productions Ltd and Jerry Bock Enterprises, 1963.