ABSTRACT

Title of Document: *DIE FLEDERMAUS*: AN EXPLORATION OF COSTUME DESIGN IDEAS AND PROCESS FOR THE MARYLAND OPERA STUDIO'S 2014 PRODUCTION

Kelsey Lynn Hunt, Master of Fine Arts, 2014

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

The following thesis explores the core artistic concepts, design process, and execution of Kelsey Hunt's costume design for the Maryland Opera Studio's production of *Die Fledermaus*. *Die Fledermaus* opened April 11th, 2014 in the University of Maryland's Kay Theatre. It was directed by Nicholas Olcott with Edward Maclary as conductor and Alcine Wiltz as choreographer. Sets were designed by Paige Hathaway and Lighting was designed by Robert Denton.

DIE FLEDERMAUS: AN EXPLORATION OF COSTUME DESIGN IDEAS AND PROCESS FOR THE MARYLAND OPERA STUDIO'S 2014 PRODUCTION

By

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University of Maryland, College Park, in partial fulfillment
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Dedication

I would like to dedicate this work to those who have supported me along the way. To my parents Hope and Dan Hunt, my Aunts Rhonda Campbell & Dayle Anne Hunt, my endlessly patient husband Drew Barker, Preston Lane, John Wolf, and my mentor Helen Huang.

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Chapter 1: Statement of Concept and Process

Die Fledermaus is a farcical German operetta composed by Johann Strauss II which follows the machinations of Dr. Falke as he enacts a night of revenge upon his friend Herr Von Eisenstein. Traditionally, it is explained in the dialogue that on a prior evening Herr Von Eisenstein and Dr. Falke attended a masquerade party costumed as a butterfly and as a bat, respectively. During this evening of revelry, Dr. Falke drank beyond his limits and Herr Von Eisenstein saw in his friend's condition an opportunity for a prank. Leading Dr. Falke to a local park, Herr Von Eisenstein let him fall asleep there, abandoning him to awaken in polite society ill-attired and thoroughly shamed.

In retribution for this event, Dr. Falke devised a full evening of mistaken identities designed to humble Herr Von Eisenstein. In the opening Act, Eisenstein is preparing to surrender himself to the authorities for an eight-day jail sentence. Dr. Falke convinces him to delay his booking and attend a lavish party being thrown by the perpetually board Russian Prince Orlovsky. The party will be attended by a variety of women working in entertainment and it is intonated that the event will be an opportunity for the two men to dally with women of loose morals. However, Dr. Falk has arranged circumstances so that Herr Von Eisenstein's maid, Adele, will also attend the ball disguised as a budding actress, his wife will attend disguised as a Hungarian Countess, and his wife's former lover will present himself to the jailhouse as Eisenstein himself.

My conversations with director Nicholas Olcott, began with the notion that these privileged men were attending a party intentionally populated with women of a certain sexual availability. The ball was certainly beautiful and sparkling but also wicked and a

bit naughty – a flirtation with forces one wouldn't want to touch their public life. In the course of this initial conversation, Mr. Olcott compared the servers to playboy bunnies and the house of Orlovsky to the Playboy Mansion. This comparison sparked a larger conversation about the desire to place this piece squarely within Art Nouveau. A style known for its grace and sensuality, Nick found it a perfect fit for some of his earliest impulses towards the piece. Additionally, Nick expressed a concern that his lead women were of a certain size and needed the support and complement of a world of graceful curves. I agreed whole-heartedly and assured him that this particular era give us many tools and opportunities to underscore the inherent beauty of all of his performers.

After this initial conversation, all of the designers moved forward on gathering research. Much of my initial work went into exploring the possibilities of the four Orlovsky servers. So many of the initial responses Nick and I connected over in the first meeting seemed to be centered on these women. As the design progressed, these four became representative of the world as a whole – avatars for the entire evening.

The design team's second meeting was held electronically. Set Designer, Paige Hathaway, and myself loaded our images into a Dropbox file so that all team members could respond at the same time. Ms. Hathaway's images were uniformly beautiful but one of them stuck me as particularly strong. An image of an art nouveau café, its composition was not as grand or informative as the others but the colors were deep and lurid. It was a shadowed place where one could indulge their excesses and revel in their baser inclinations - a prime place to cheat on your wife.

In my work, I increasingly find it helpful to identify the environment that characters will move in. This image was a world I could populate, It was a world where

the exuberant strings & high-spirited voices of the score could naturally live. Fortunately, the rest of the design team agreed with me and we took this image on as key reference for our color palette.

Over the next few weeks, I continued to sift through research allowing myself to be influenced by the colors and images the design team connected on in previous meetings. All of the colors in this world were decidedly warm with a luminosity reminiscent of a room lit by the glow of candlelight in the evening. I landed on an aged gold and honeyed green for Orlovsky's server girls. Through my experiments with color, I knew that this particular combination required a deep maroon or brown trim to balance the design.

For Rosalinda as the Hungarian Countess, I decided on a deep red gown with black trim. This is not an unusual choice for the role, however, continuing to work within the color palette I realized this particular version needed to be a warm brick red. I painted this particular plate several times before discovering the most successful rendition included reds with a strong yellow undertone.

I approached the design of Adele and Ida's gowns as a pair. Their connection as sisters would be covered in the dialogue but I could foresee moments in Nick's direction when the two girls would be posed together as a comedic duo and believed some reflection of each other's style would be desirable in these moments. Since Adele's gown was taken from her mistress and Ida's gown was a product of her position as a top ballerina there was little dramaturgical support for these two gowns being similar and yet I saw clear benefits for the storytelling. Director Nick Olcott agreed and the challenge in execution became balancing the design elements of each gown so that they made a

delightful pair when placed side-by-side but did not speak directly to each other when positioned on opposite sides of the stage. Throughout the fit and construction process, I continued to refine my understanding of how these two gowns functioned both with each other as well as the overall world.

I quickly settled on a delicate yellow color for Adele. Her laughing song brims with joie de vivre and her relative naiveté lends her a freshness and lightness that makes her altogether exotic in this world. The emotional quality of butter yellow seemed a natural fit and yet I quickly discovered the gown needed a number of visual counterpoints to work successfully in the larger color world. A beaded and embroidered overlay in green helped shade and tint the gown closer to the servers, while a blue sash added some much needed visual tension to the design, and a bouquet of vintage silk flowers arranged at the hip and neckline introduced visual interest which kept the viewers eye moving over the silhouette. Ida's dress was originally conceived as a lilac variation on Adele's gown. However, in my renderings I found it necessary to shade Ida's lilac gown with maroon until it fit pleasingly into the world of Orlovsky's decadent entourage. While shopping for fabric, it became clear that I had rendered a maroon gown with lilac highlights rather than the lilac gown with maroon shadows I had thought. In truth, I was looking for a gown that could transition between two worlds and the solution to this challenge lay in a cool lilac base of silk faille and an overlay of maroon bobbinet and sequined lace. These fabrics pushed Ida back into Orlovsky's world but distanced her from the lightness of her sister. After many experiments, this was addressed with lace edging, which was dyed to slightly different shades so that it was a cooler tone at the hem and a paler & warmer tone at the edge of the apron. Beading, a pink center motif, and an arrangement of vintage silk

flowers continued to push Ida back towards her sister. This was my most difficult design to realize effectively but, after many rounds of experimentation, I was able to find a version of Ida which could embody all of the seductive weight of her aria "Meine Lippen, sie Küssen so Heissβ" and still transition into the bubbly girlish activity of the sister moments.

At this stage, most of my work was centered around the women of the 2nd Act. This was my way into the piece and the other acts revealed themselves in relation to decisions made about those characters. As the design progressed, it became clear that the ornament of the 2nd act expressed itself in gold bullion, beaded fringe, jeweled motifs, and baubles of metal and glass. I consciously eliminated all decorative elements such as soft flounces, billowing sleeves, ribbons, bows, and delicate white laces. It occurred to me that if the ball of the 2nd act was a place where our characters behave in a manner contrary to their daily public self then the world of Act I should employ all the delicate frippery excluded from the 2nd Act. In Act I, Rosalinda appears in a pale pink corset with a petticoat featuring multiple tiers of lace flounces. She enrobes herself in a dressing gown of cream lace with pink ribbon bows by which she embodies the style of the entire act - a world of traditional femininity. To complete the picture, I avoided solid black in any of the menswear. Dr. Falke arrives in a fawn brown three-piece suit and her husband, Herr Von Eisenstein, in a grey cutaway suit. Both of the men have moments of a darker value, Eisenstein with an olive brocade vest and Dr. Falke with burgundy neckwear and deep brown velvet on his upper collar. Yet, the overall impression remains one of lightness and delicacy – all the politeness of proper society. Even Rosalinda's Chambermaid, Adele, eschews the traditional black servant's uniform and works in a

deep brown gown with flounces at the hem and pink & lace details at the neckline. When the four of these characters gather to the front of the stage to confess their secret longings in song, they make a delightful picture of softness and propriety.

The roles of Alfred and Blind were shared between two performers on alternating nights, Mr. Brian Wallin and Mr. Patrick Kilbride. These gentlemen have distinctly different body types, which led to different characterizations for their shared roles. I was able to present research that informed the essence of these character but allowed myself the freedom to adapt the costume of each performer to their individual style. For example, Brian Wallin's Blind was a long and fragile figure whose comedic quality originated in his uptight rigidity. Patrick Kilbride's version of Blind made use of his natural portliness; leaning back into a wide arch, this Blind was given to sloppy buffoonery. Each performer had an oversized top hat, wide white facial hair and a long overcoat, but the fit and styling of each piece was selected to support the movement and style of each performer's portrayal

Similarly, the roles of Ida and Orlovsky were shared by Ms. Katherine Brandt & Ms. Amanda Tittle on alternating nights. The challenge in execution for these performers lay in the bodies themselves. While each woman had similar measurements on paper, in reality their corseted figures were quite different. Earlier in the process I decided to pad the hips of each of our leading ladies in order to achieve the sinuous line of the 1900's while working with a stock of corsets from a slightly earlier period. In this case, we padded these two performer's corsets to different levels to achieve the same amount of visual contrast in their waist-to-hip ratios. Further, we built two bodices to accommodate the range in their back-waist lengths and differences in the placement of the swell of their

busts. While we were able to use the same skirt for both performers, ballet loops were placed at different points to accommodate lower-body lengths and to aid with their waltzing on-stage.

The Ensemble Men's tuxedos posed a significant budget and labor challenge. For reasons of period accuracy, I was unwilling to compromise the tailcoats for modern tuxedo jackets nor was I willing to accept peaked-label tailcoats. This meant I needed to purchase 11 full men's tuxedos. Additionally, ,the shop could not afford the labor to alter these items and the cost of outside labor for these alterations had to be found in my design budget. I was able to source the tailcoat tuxedos from a merchant who sells used rental stock at reduced rates and alterations were preformed by a local drycleaner. Contemporary rental tuxedos are cut generously and I regret that I could not find the resources or support to address the full fit of these tuxedos. I would have greatly preferred a slimmer fit through the torso for all of the men's eveningwear.

The Ensemble Women's gowns were sourced from five different rental companies. I was keen on maintaining a cohesive quality of color throughout these gowns. Unfortunately, none of the gowns adhered fully to the principals of design I had established for the second act and all of them required extensive alteration and trimming to fit into the world of this design. I was able to use trim to modify or create new style lines onto the garment, trains were hidden to accommodate the waltzes , gathers were removed from the front of skirts and shifted to the back, trim concealed awkward pre-existing design elements, and beading was added to push the gowns into the decadent world of Orlovsky's Ball.

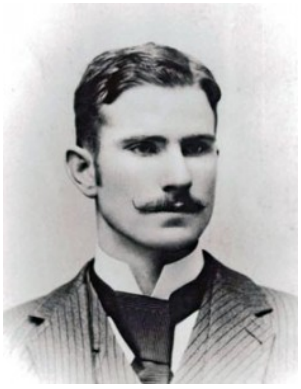
Finally, it should be mentioned that the execution of this design took place during a time of transition for the Center's Costume shop. Early on, I understood myself to be one of the only elements of continuity for this design. To this end, I was unusually active during the cost-out process, creating multiple cost-out documents myself, advocating for the retention of core elements, and exploring a number of creative solutions for labor shortages. Later in the process I would take on a number of smaller craft builds myself, assist the shop with multiple hours of labor by placing and pinning all trim, locate and negotiate with outside drapers, Prepare work for delivery to an outside contractor, perform costume load-in, problem solve wardrobe schedules, initiate the establishment of a laundry protocol, serve as run crew for the initial day of quick-changes, confirm and track shop progress on notes during the build, and generate a master-list of notes prior to tech absent of feedback or documentation from the shop.

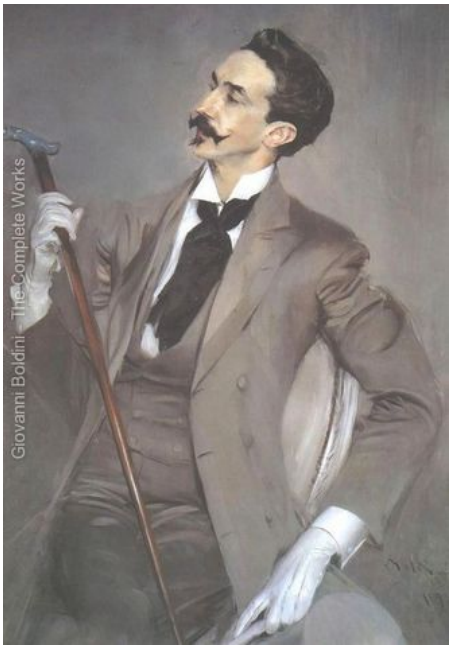
My degree program aims to shape me as a strong visual artist; I am confidant I have achieved this aim and I believe the design for *Die Fledermaus* serves as sound evidence of this achievement. However, I also take from my mentors, an expectation and standard of excellence. I view all efforts on my part to realize this production, both those I anticipated and those I did not, to be a part of that standard of excellence. In short, I am proud of my work on *Die Fledermaus* and credit my mentors for my success.

Chapter 2: Character & Costume Research

The following pages contain research plates presented at design meetings. The images were selected from a larger pool of research gathered throughout the process and arranged in compositions expressing my thoughts about each character.

Eisenstein











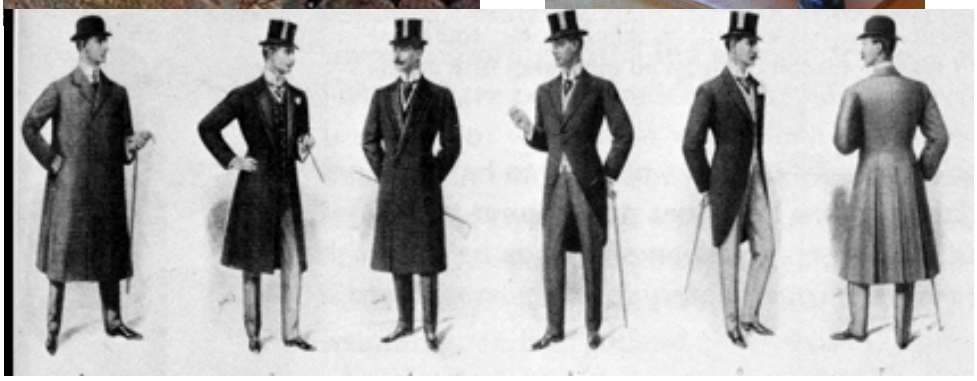




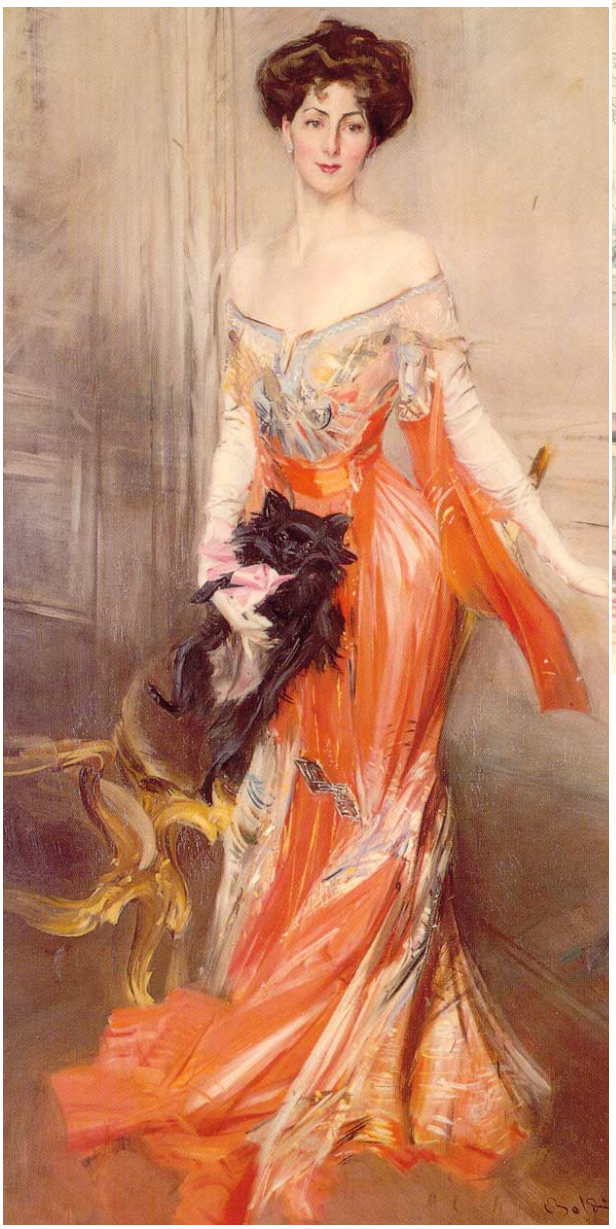
Eisenstein







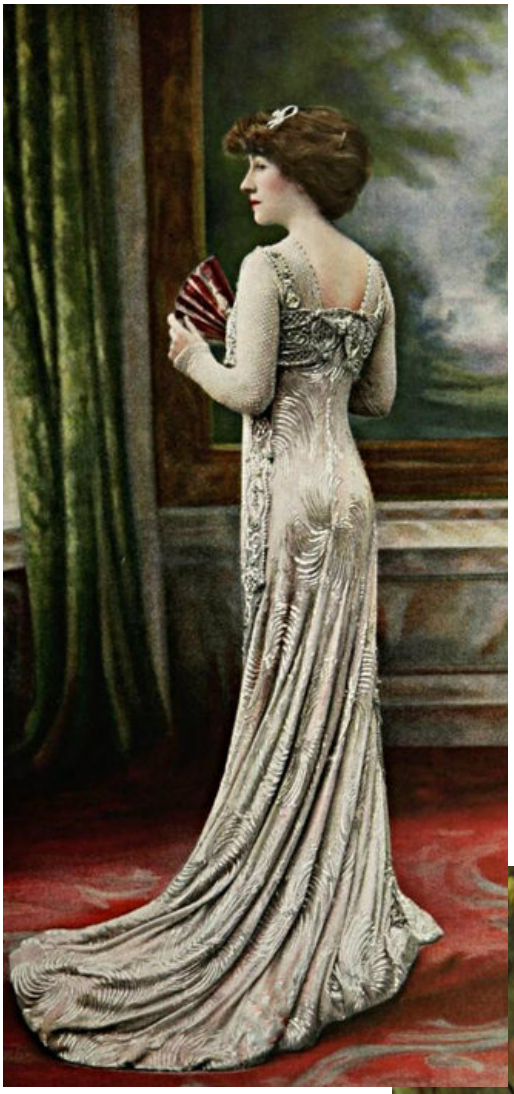
Rosalinda







Rosalinda







Rosalinda







Rosalinda











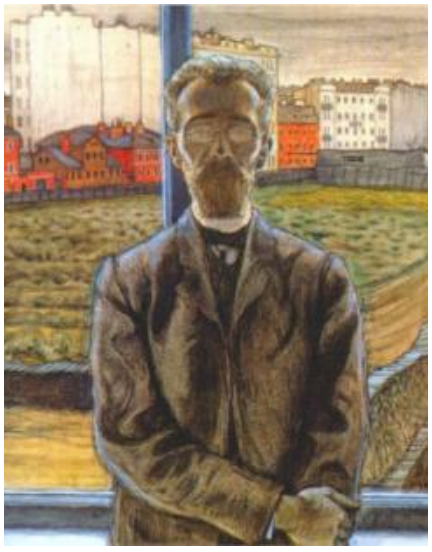


Alfred











Adele









Adele


MABEL EATON
Morrison
HAYMARKET THEATRE
161 West Madison St.
CHICAGO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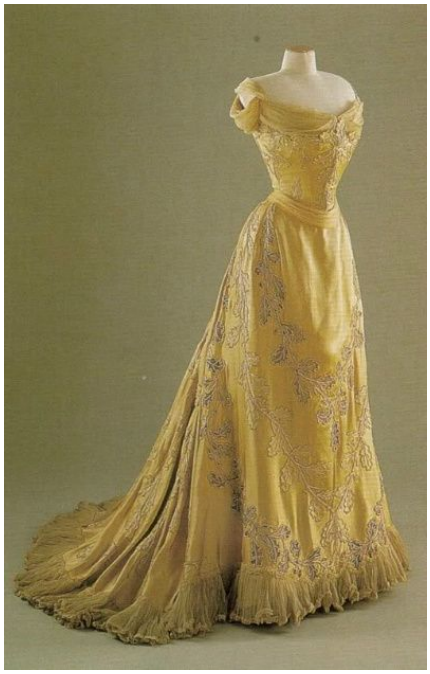




Ida









Blind











Falke













Frank







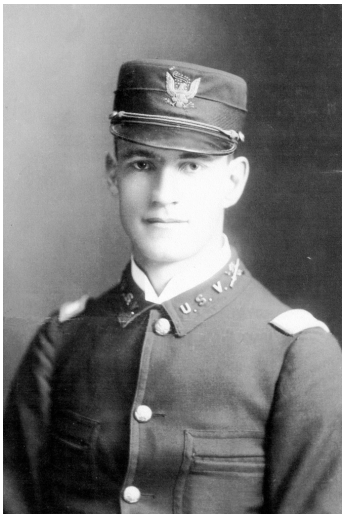


Frosch











Prince Orlovsky







Party Guests





Party Guests













Party Guests



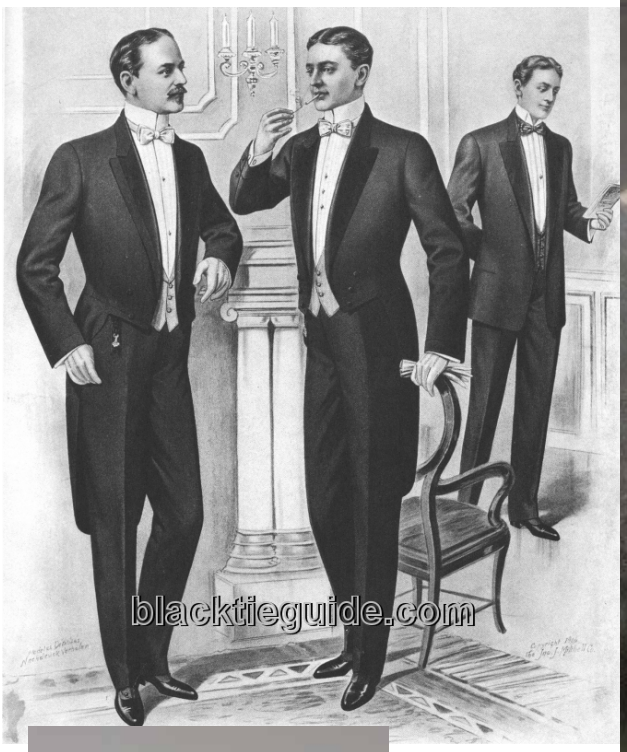








Party Guests



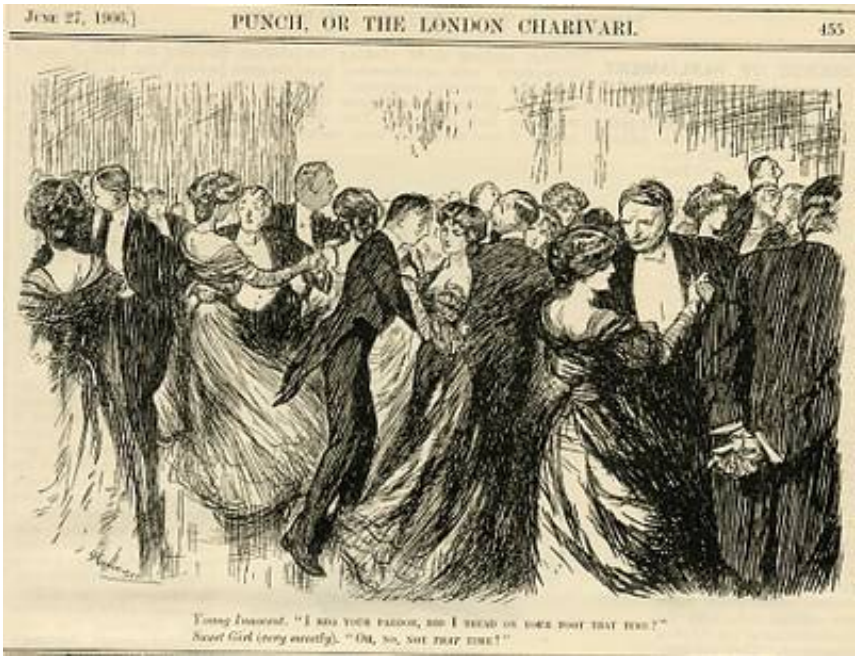






Party Guests





Party Guests



OVERHEARD AT A DANCE.

He. "Ripping Floor this. I love it!"

She (drily). "Then why dance on my Feet?"



JANUARY 17, 1906.] PUNCH, OR THE LONDON CHARIVARI. 41

DUTY FIRST.

Her Ladyship (who is giving a Servants' Ball—to Butler). "We shall begin with a square dance, and I shall want you, Wilkins, to be my partner."

Wilkins. "Certainly, m'Lady; and afterwards I presoom we may dance with 'oom we like?"

Party Servers – Orlofsky's Dancers





Party Servers – Orlofsky's Dancers









Party Servers – Orlofsky's Dancers









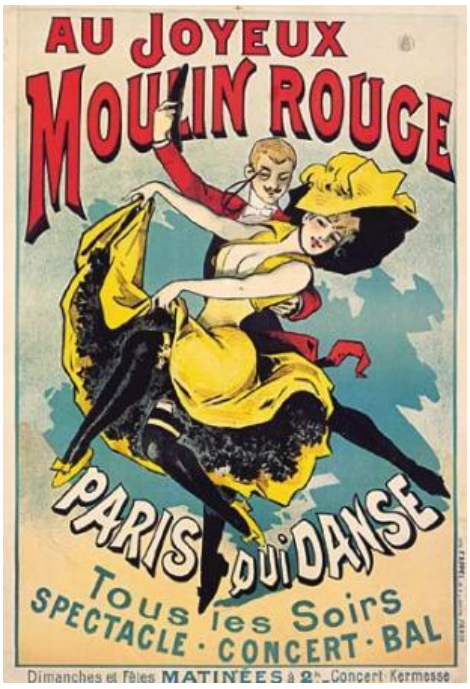
Party Servers – Orlofsky's Dancers



Exposition "Moulin Rouge" Trévarez mars 2006
Le Cancan en 1900







!900's 'Costumes"
















Treglovich Emil
SZEGEDEN.




UN PAPILLON DE PRINTEMPS
UN PAPILLON DE PRINTEMPS
VOL. XX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F. Chromy
KAADEN.






LE DIRIGEABLE



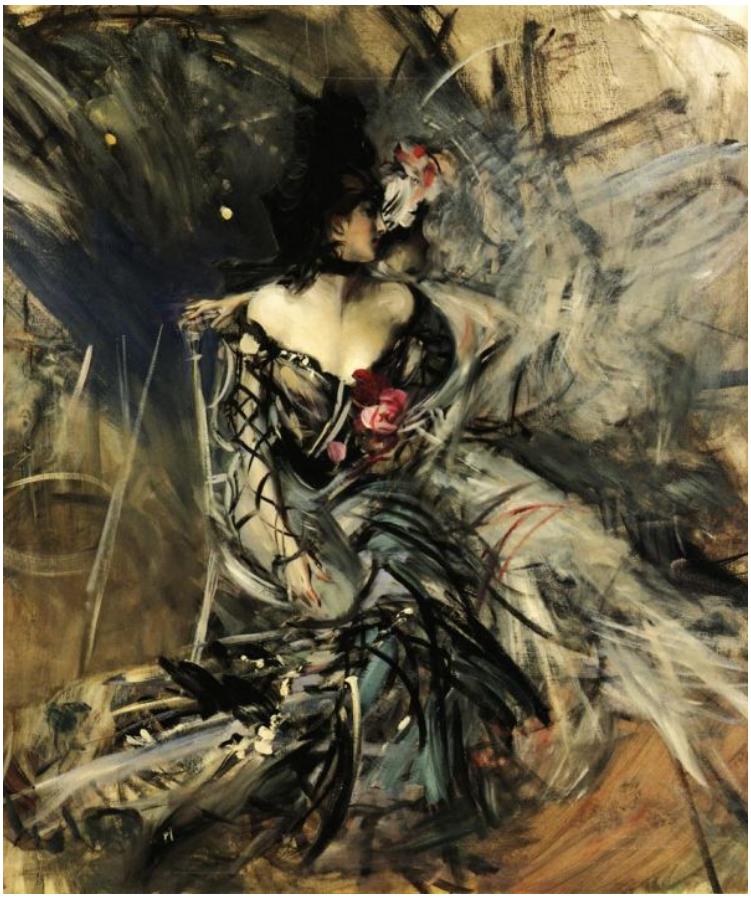









MUSÉE McCORD MUSEUM





Chapter 3: Sketches

The following pages contain the final costume renderings submitted to both the Director and the Costume Shop. The renderings were also used to guide in the selection and alteration of rental items.



Die Fledermaus



Daytime Ensemble

Prologue

Die Fledermaus



Masquerade Ball

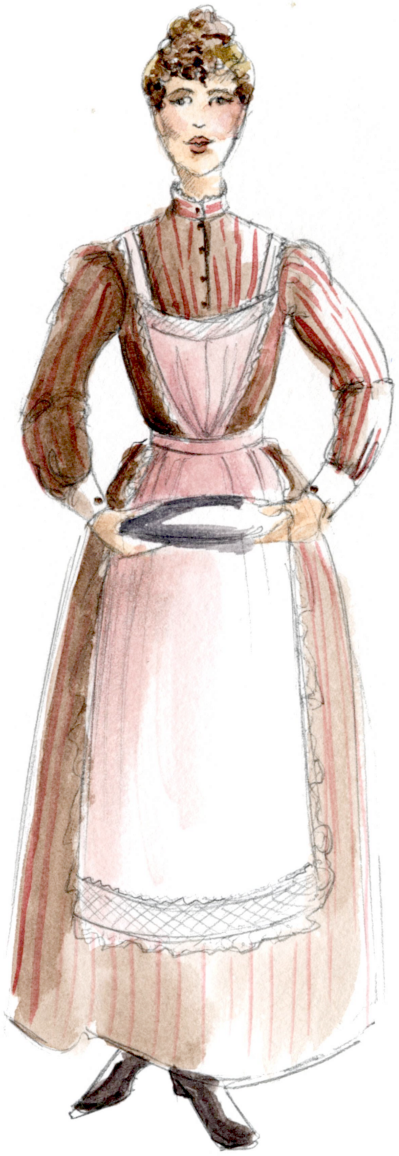
Prologue

Die Fledermaus



Rosalinda

Die Fledermaus



Adele

Die Fledermaus



Alfred

Die Fledermaus



Alfred

Die Fledermaus



Eisenstein

Die Fledermaus



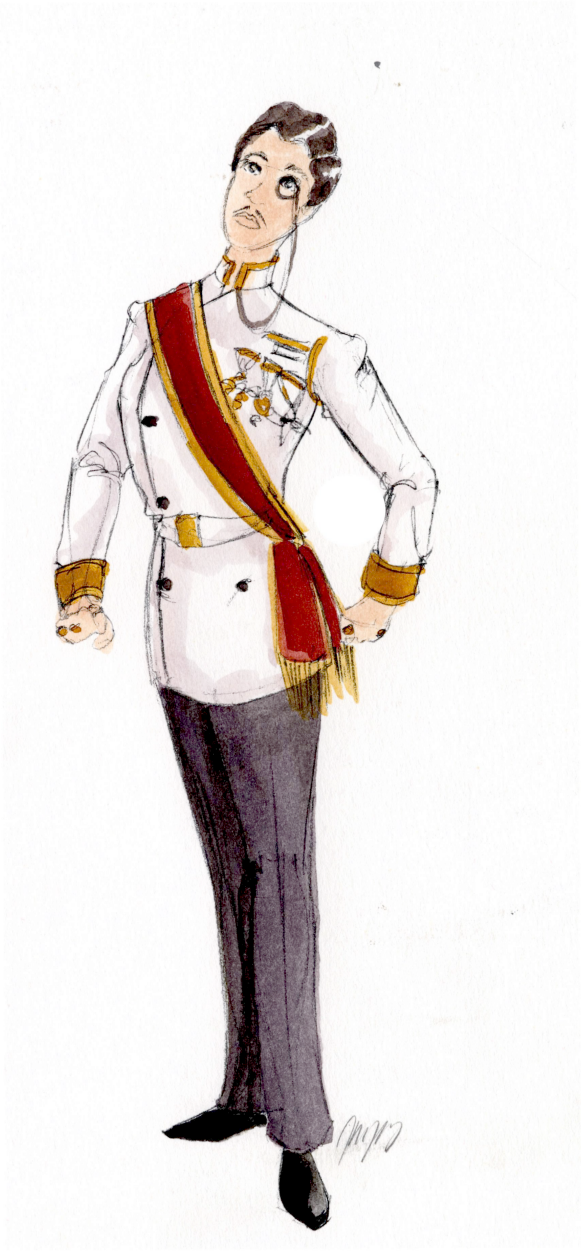
Falke

Die Fledermaus



Blind

Die Fledermaus



Orlovsky

Die Fledermaus



Orlovsky's Servers

Die Fledermaus



Rosalinda

Die Fledermaus



Adele

Die Fledermaus



Ida

Die Fledermaus



Frank

Die Fledermaus



Frosch

Chapter 4: Fitting Photos & Fittings Process

The following images document the fitting process for each performer. Pages 58-62 show items built by the Clarice Smith Performing Arts Center while the subsequent pages show items sourced and altered to fit the design of the production.







Madeline Cain as Rosalinda






Katie Baughman as Adele



Katie Baughman as Adele








Teresa Hitchcock & Alexandra August as Orlovsky's Servers









Amanda Tittle & Katherine Brandt as Ida





Amanda Tittle & Katherine Brandt
as Prince Orlovsky





Alec Donaldson as Herr Von Eisenstein & Keith Browning as Dr. Falke







Alec Donaldson as The Butterfly & Keith Browning as The Bat





Brian Wallin as Blind & Alfred





Patrick Kilbride as Blind & Alfred

The images on this page show the process of selecting looks for the Chorus when appearing in the Prologue. Many hours were spent working on dress forms to discover a cohesive group look from the available resources.





Daywear looks for The Chorus in the Prologue







The Chorus Men in act II tuxedos

Pages 69-72 show the gowns selected for The Chorus Women. The gowns were carefully selected from multiple rental companies to work within the overall color palette. Many of the gowns featured style lines or trimmings that did not fit the principals of the design and much work was done to trim and style these gowns to fit the design world. The following pages show both before and after photos for each gown.





Aryssa Burrs as Ensemble Woman





Suzanne Karpov as Ensemble Woman





Missy Curl as Ensemble Woman





Anna Harris as Ensemble Woman





Amanda Staub as Ensemble Woman

Chapter 5: Piece List & Other Paperwork

The following pages contain various forms of paperwork generated during the design and production process of *Die Fledermaus*.

Fledermaus Costume Piece List

Actor	Role	Look	Costume Piece	Notes	Rehearsal?	Rental?
Alexandra August	Server 4	Act I	Wig			Leanne
			Corset			
			Camisole			
			Cream Short Petticoat			WNO
			Bustle Pad			
			Hair Piece			
			Hosiery			
			Brown Boots		In as of 3/29	
			Amber Earrings			
			Server Skirt			
			Server Bodice			
Katie Baughman	Adele	Act I	Wig			Leanne
			Underbust Corset		In as of 3/29	
			Nude Bra		In as of 3/29	
			Camisole	Retrieve from Kate		
			Hosiery			
			White Petticoat			
			Black Boots			
			Maid's Gown			Guthrie
			Apron	add pocket		Guthrie
		Act II	Yellow Gown w/ Floral Elements Attached			
			Gold & Pearl Earrings			
			Gold Necklace			
			Hair Piece			
Logan Bazan	Server 3	Act I	Wig			Leanne
			Corset			
			Camisole			
			Cream Short Petticoat			WNO
			Bustle Pad			
			Hair Piece			
			Hosiery			
			Brown Boots		In as of 3/29	
			Amber Earrings			
			Server Skirt			
			Server Bodice			
Katherine Brandt	Ida	Act II	Wig	Shared with Tittle		Leanne
			Camisole			
			Corset			
			Petticoat			
			Tie-on Bustle	Shared with Tittle		
			Hosiery			
			Black Boots		In as of 3/29	
			Lilac & Maroon Skirt	Shared with Tittle		
			Lilac & Maroon Bodice			
			Maroon Floral Shoulder Element	Shared with Tittle		
			Green Earrings			
			Hairpiece	Shared with Tittle		Cosi
	Orlovsky	Act II	Undershirt			
			Breast Binder		in as of 3/29	
			Black Socks			
			Black Heeled Shoes		in as of 3/29	
			Black Trousers			
			White Jacket with Medals	Shared with Tittle		Guthrie
			Red Sash	Shared with Tittle		Guthrie
			Monocle		In as of 3/29	
			Man's Wig	Shared with Tittle		Leanne
			Facial hair			Leanne
Aryssa Burrs	Ensemble Woman 7	Prologue	Wig			Leanne
			Camisole			
			Corset			
			Hosiery			
			Black Boots		In as of 3/29	
			Petticoat			WNO
			Lace Bodice with Pink Bow			WNO
			Grey Green Skirt			WNO
			Grey Green Jacket			WNO
			Grey Hat			
		Act II	Purple Gown			TDF
			Blue & Silver Earrings			
			Blue & Silver Necklace			
			Brown Hair Piece			TDF

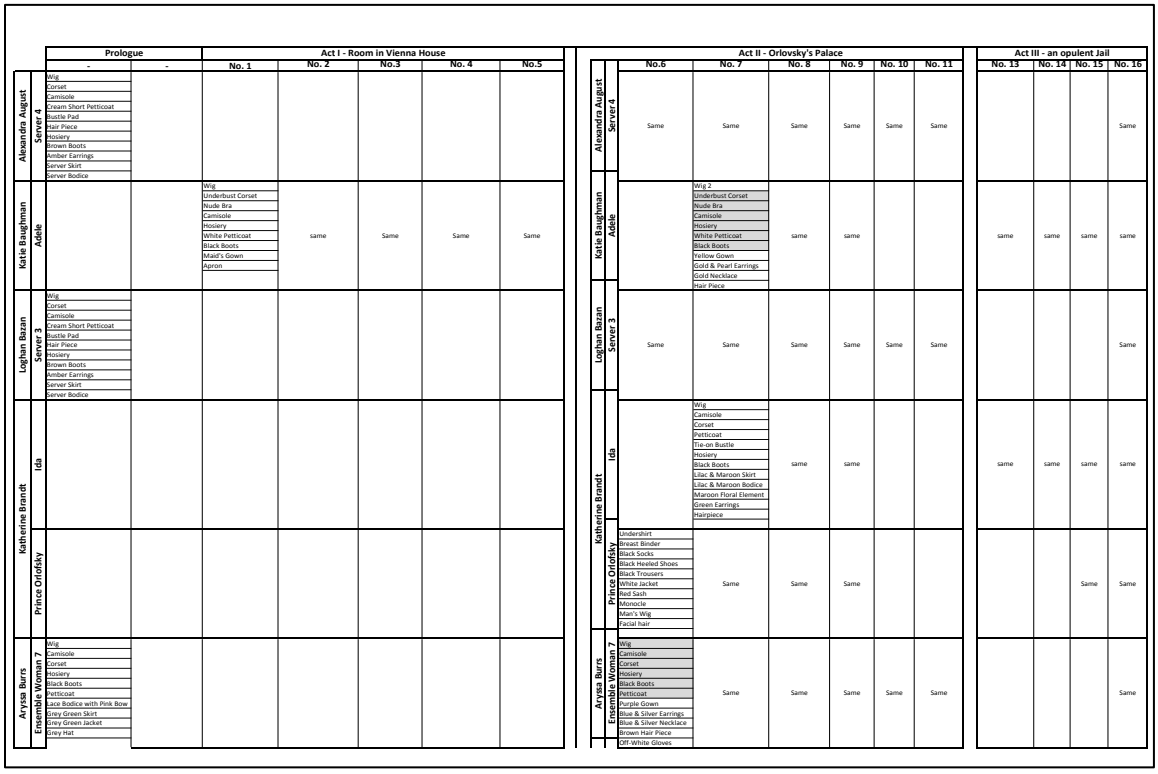
			Off-White Gloves			TDF
Madeline Cain	Rosalinda	Act I	Blonde Wig			Leanne
			Camisole			
			Hosiery			
			Wedding Ring			
			Pale Pink Corset			
			Pale Pink Petticoat			
			Lace Dressing Gown			TDF
			Rhinestone Earrings			
			Rhinestone Necklace			
			Cream Boots		In as of 3/29	
		Act II	White Corset		In as of 3/29	
			White Petticoat			
			Red & Black Gown			
			Black Earrings			
			Black Gloves			
			Black Lace Mask		In as of 3/29	
			Jeweled Crown			Cosi
			Black Boots		In as of 3/29	
		Act III	Black Velvet Capelet			TDF
Missy Curl	Ensemble Woman 1	Prologue	Yellow Cone Hat		In as of 3/29	
			Black Cape		In as of 3/29	
		Act II	Wig			Leanne
			Camisole			
			Corset			
			Petticoat			WNO
			Hosiery			
			Black Boots		In as of 3/29	
			White Gloves			TDF
			Pink Gown			TDF
			Gold Necklace			
			Pearl Drop Earrings			
			White Floral Hair Piece			TDF
Anna Harris	Ensemble Woman 2	Prologue	Feather Headband		In as of 3/29	
			Black Cape		In as of 3/29	
		Act II	Wig			Leanne
			Camisole			
			Corset			
			Petticoat			
			Hosiery			
			Black Boots		In as of 3/29	TDF
			White Gloves			TDF
			Yellow Gown			OSF
			Turquoise Earrings			
			Black & White Hair Piece			TDF
Teresa Hitchcock	Server 2	Act I	Wig			Leanne
			Corset			
			Camisole			
			Cream Short Petticoat			WNO
			Bustle Pad			
			Hair Piece			
			Hosiery			
			Brown Boots		Waiting for Info	
			Amber Earrings			
			Server Skirt			
			Server Bodice			
Suzanne Karpov	Ensemble Woman 6	Prologue	Wig			Leanne
			Camisole			
			Corset			
			Hosiery			
			Black Boots		In as of 3/29	
			Pink & Cream Gown			Cosi
			Purple Skirt w/ Pink Belt			WNO
			Lilac & Cream Hat			
			Parasol			
		Act II	Petticoat			
			Brown Gown			TDF
			Bronze & Red Earrings			
			Yellow Cockade Hair Piece			
			Cream Gloves			
ez	an 4	Prologue	Black Tricorn		In as of 3/29	
			Black Cape		In as of 3/29	
			Wig			Leanne
			Camisole			

Claire Martin	Ensemble Wom	Act II	Corset			
			Petticoat			WNO
			Hosiery			
			Black Boots		In as of 3/29	
			White Gloves			TDF
			Gold Gown			TDF
			Brown and Gold Necklace			
			Black and Gold Earrings			
			Green & Black Hair Piece			TDF
Stephanie Polonio	Ensemble Woman 8	Prologue	Wig			Leanne
			Camisole			
			Corset			
			Hosiery			
			Black Boots		In as of 3/29	
			Petticoat			WNO
			Tie on Bustle			
			White Cotton Blouse			
			Cameo Broach			
			Mauve Skirt			Arlington
			Mauve Shirt Jacket			Arlington
			Straw Hat			
		Act II	Rust Gown			TDF
			Red Earrings			
			Red Necklace			
			Rust Hair Piece			
			White Gloves			
Amanda Staub	Ensemble Woman 3	Prologue	Seascape Topper		In as of 3/29	
			Black Cape		In as of 3/29	
		Act II	Wig			Leanne
			Camisole			
			Corset			
			Petticoat			WNO
			Hosiery			
			Black Boots		In as of 3/29	
			Cream Gloves			TDF
			Green Gown			TDF
			Bronze Earrings			
			Black & White Hair Piece			TDF
Amanda Tittle	Ida	Act II	Wig	Shared with Brandt		Leanne
			Camisole			
			Corset			
			Petticoat			
			Tie-on Bustle	Shared with Brandt		
			Hosiery			
			Black Boots		In as of 3/29	
			Lilac & Maroon Skirt	Shared with Brandt		
			Lilac & Maroon Bodice			
			Maroon Floral Shoulder Element	Shared with Brandt		
			Green Earrings			
			Hairpiece	Shared with Brandt		Cosi
Amanda Tittle	Orlovsky	Act II	Undershirt			
			Breast Binder		In as of 3/29	
			Black Socks			
			Black Heeled Shoes		In as of 3/29	
			Black Trousers			
			White Jacket with Medals	Shared with Brandt		Guthrie
			Red Sash	Shared with Brandt		Guthrie
			Monocle		In as of 3/29	
			Man's Wig	Shared with Brandt		Leanne
			Facial hair			Leanne
Hayley Trevlow	Ensemble Woman 5	Prologue	Wig			Leanne
			Camisole			
			Corset			
			Petticoat			WNO
			Hosiery			
			Blue Button Boots		In as of 3/29	
			Green Lace Skirt			Roundhouse
			Lace Bodice	Add brooch to neck		WNO
			Green Velvet Belt			Roundhouse
			Green Velvet Hat			
			Parasol			
		Act II	Blue Gown			Goodspeed
			Pink & Silver Necklace			
			Pink & Silver Earrings			

			Blue & White Hair Piece			TDF
			White Gloves			TDF
Jaley Turner	Server 1	Act I	Wig			Leanne
			Corset			
			Camisole			
			Cream Short Petticoat			WNO
			Bustle Pad			
			Hair Piece			
			Hosiery			
			Brown Boots		In as of 3/29	
			Amber Earrings			
			Server Skirt			
			Server Bodice			
Keith Browning	Falke	Prologue	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow Tie			
			Tuxedo Shoes		In as of 3/29	
			Short Top Hat		In as of 3/29	
			White Gloves		In as of 3/29	
			Bat Wings		Arrives 4/2	
			Bat Headpiece		Arrives 4/2	
		Act I	Brown Suit Jacket			
			Brown Suit Vest			
			Brown Suit Trousers			
			Stand Collar Dress Shirt			
			Blue & Burgundy Stripe Ascot			
			Brown Cane		In as of 3/29	
			Brown Heeled Shoes		In as of 3/29	
			Maroon Pocket Square			
			Brown Bowler		In as of 3/29	
			Brown Overcoat		In as of 3/29	
Alex Donaldson	Eisenstein	Prologue	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow Tie			
			Tuxedo Shoes		In as of 3/29	
			Short Top Hat		In as of 3/29	
			Pocketwatch		In as of 3/29	
			White Gloves		In as of 3/29	
			Butterfly Wings		Arrives 4/2	
			Butterfly Headpiece		Arrives 4/2	
		Act I	Charcoal Cutaway Coat			
			Charcoal Trousers			
			Gold & Green Vest			
			Black Polka Dot Neckwear			
			Cane		In as of 3/29	
			Tall Tophat		In as of 3/29	
			Black Overcoat		In as of 3/29	
			Pocket square			
			Grey Shoes		In as of 3/29	
			Blind Facial Hair			
			Blind Wig			
Ethan Greene	Ensemble Man 8	Prologue	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Brown Stripe Cutaway Coat			Arena
			Brown Stripe Trousers			Arena
			Blue Patterned Vest			
			Maroon Ascot			
			Brown Shoes		In as of 3/29	
		Act II	Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	

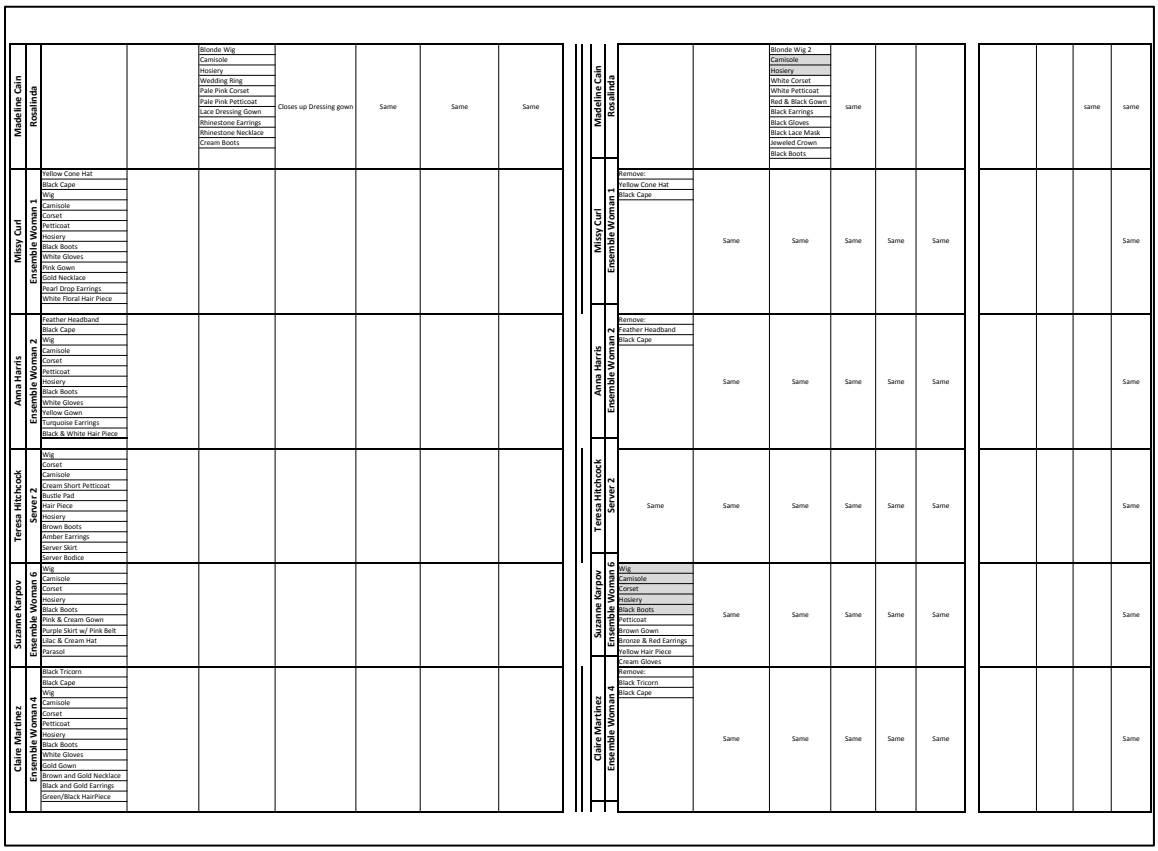
Carl Henegen	Ensemble Man 1	Prologue	Black & Gold Turban		In as of 3/29	
		Act I	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	
Carlos Howard	Ensemble Man 3	Prologue	Large Mortor Board		In as of 3/29	
		Act I	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	
Sammy Huh	Ensemble Man 5	Prologue	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Brown Cutaway Coat			Arena
			Brown Trousers			
			Purple & Brown Vest			
			Purple & Brown Ascot			
			Brown Shoes		In as of 3/29	
		Act II	Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	
Patrick Kilbride	Alfrred	Act I	Facial Hair			Leanne
			Undershirt			
			Black Socks			
			Black Heeled Shoes		In as of 3/29	
			Dress Shirt			Guthrie
			Brown Canvas Jacket			
			Orange Vest			
			Rust Stripe Pants			
			Brown Floral Neckwear	Shared withWallin		
			Green Dressing Gown		In as of 3/29	WNO
			Brown Velvet Nightcap	Shared with Wallin	In as of 3/29	
	Dr. Blind	Act I	Wig			Leanne
			Facial Hair			Leanne
			Black Trousers			Arlington
			Black Vest			Goodspeed
			Black Long Coat			Goodspeed
			Top Hat		In as of 3/29	
			Brown Paisley Neckwear			Guthrie
			Glasses		In as of 3/29	
			Black Gloves		In as of 3/29	
Jim Krabbendam	Frank	Act I	Wig			Leanne
			Facial Hair			Leanne
			Undershirt			
			Black Socks			
			Uniform Trousers			
			Uniform Jacket			
			Black Belt			
			Tall Black Boots		In as of 3/29	
			Glasses			
			White Gloves		In as of 3/29	
			Uniform Hat		In as of 3/29	
			Leggings			
			Long Sleeve Tee Shirt			
		Act II	Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	
			Short Top Hat		In as of 3/29	
			Black Overcoat		In as of 3/29	
	n 4	Prologue	Bishop's Hat		In as of 3/29	
			Undershirt			

Caleb Lee	Ensemble Mar	Act I	Black Socks			
			Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	
John Lescault	Frosch	Act III	Undershirt			
			Black Socks			
			Black Boots		In as of 3/29	
			Uniform Trousers			
			Uniform Jacket			
			Black Belt			
			Pocketwatch		In as of 3/29	
			Uniform Hat		In as of 3/29	
Ian Scott	Ensemble Man 2	Prologue	Chinese Opera Hat		In as of 3/29	
		Act I	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes			
Greg Voiner	Ensemble Man 7	Prologue	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Green Check Jacket			Cosi
			Green Check Vest			Cosi
			Green Check Trousers			Cosi
			Rust Ascot			
			Tuxedo Shoes		In as of 3/29	
		Act II	Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
Brian Wallin	Alfrred	Act I	Facial Hair			Leanne
			Undershirt			
			Black Socks			
			Black Heeled Shoes		In as of 3/29	
			Dress Shirt			
			Green Striped Jacket			Guthrie
			Pink Vest			Guthrie
			Brown Trousers			WNO
			Brown Floral Neckwear	Shared with Kilbride		
			Gold Dressing Gown			WNO
			Brown Velvet Nightcap	Shared with Kilbride		
	Dr. Blind	Act I	Wig			Leanne
			Facial Hair			Leanne
			Black Trousers			Guthrie
			Brown Vest with Velvet Collar			Roundhouse
			Black Frock Coat			Arlington
			Top Hat		In as of 3/29	WNO
			Brown Neckwear			Guthrie
			Glasses			
			Black Gloves	Shared with Kilbride	In as of 3/29	
Logan Weber	Ensemble Man 6	Prologue	Undershirt			
			Black Socks			
			Tuxedo Shirt			
			Blue Check Cutaway Coat			Arena
			Blue Check Vest			Arena
			Blue Check Trousers			Arena
			Brown Ascot			
			Brown Boots		In as of 3/29	
		Act II	Tuxedo Trousers			
			Tuxedo Jacket			
			Tuxedo Vest			
			Tuxedo Bow-Tie			
			Tuxedo Shoes		In as of 3/29	



	Prologue		Act I - Room in Vienna House				
	-	-	No. 1	No. 2	No.3	No. 4	No.5
Alexandra August Server 4	Wig Corset Camisole Cream Short Petticoat Bustle Pad Hair Piece Hosiery Brown Boots Amber Earrings Server Skirt Server Bodice						
Katie Baughman Adele			Wig Underbust Corset Nude Bra Camisole Hosiery White Petticoat Black Boots Maid's Gown Apron	same	Same	Same	Same
Logban Bazan Server 3	Wig Corset Camisole Cream Short Petticoat Bustle Pad Hair Piece Hosiery Brown Boots Amber Earrings Server Skirt Server Bodice						
Katherine Brandt Ida							
Katherine Brandt Prince Orlofsky							
Aryssa Burns Ensemble Woman 7	Wig Camisole Corset Hosiery Black Boots Petticoat Lace Bodice with Pink Bow Grey Green Skirt Grey Green Jacket Grey Hat						

	Act II - Orlovsky's Palace						Act III - an opulent Jail			
	No.6	No. 7	No. 8	No. 9	No. 10	No. 11	No. 13	No. 14	No. 15	No. 16
Alexandra August Server 4	Same	Same	Same	Same	Same	Same				Same
Katie Baughman Adele		Wig 2 Underbust Corset Nude Bra Camisole Hosiery White Petticoat Black Boots Yellow Gown Gold & Pearl Earrings Gold Necklace Hair Piece	same	same			same	same	same	same
Logban Bazan Server 3	Same	Same	Same	Same	Same	Same				Same
Katherine Brandt Ida		Wig Camisole Corset Petticoat Tie-on Bustle Hosiery Black Boots Lilac & Maroon Skirt Lilac & Maroon Bodice Maroon Floral Element Green Earrings Hairpiece	same	same			same	same	same	same
Katherine Brandt Prince Orlofsky	Undershirt Breast Binder Black Socks Black Heeled Shoes Black Trousers White Jacket Red Sash Monocle Man's Wig Facial hair	Same	Same	Same					Same	Same
Aryssa Burns Ensemble Woman 7	Wig Camisole Corset Hosiery Black Boots Petticoat Purple Gown Blue & Silver Earrings Blue & Silver Necklace Brown Hair Piece Off-White Gloves	Same	Same	Same	Same	Same				Same



Madeline Cain Rosalinda			Blonde Wig Camisole Hosiery Wedding Ring Pale Pink Corset Pale Pink Petticoat Lace Dressing Gown Rhinestone Earrings Rhinestone Necklace Cream Boots	Closes up Dressing gown	Same	Same	Same
Missy Curl Ensemble Woman 1	Yellow Cone Hat Black Cape Wig Camisole Corset Petticoat Hosiery Black Boots White Gloves Pink Gown Gold Necklace Pearl Drop Earrings White Floral Hair Piece						
Anna Harris Ensemble Woman 2	Feather Headband Black Cape Wig Camisole Corset Petticoat Hosiery Black Boots White Gloves Yellow Gown Turquoise Earrings Black & White Hair Piece						
Teresa Hitchcock Server 2	Wig Corset Camisole Cream Short Petticoat Bustle Pad Hair Piece Hosiery Brown Boots Amber Earrings Server Skirt Server Bodice						
Suzanne Karpov Ensemble Woman 6	Wig Camisole Corset Hosiery Black Boots Pink & Cream Gown Purple Skirt w/ Pink Belt Lilac & Cream Hat Parasol						
Claire Martinez Ensemble Woman 4	Black Tricorn Black Cape Wig Camisole Corset Petticoat Hosiery Black Boots White Gloves Gold Gown Brown and Gold Necklace Black and Gold Earrings Green/Black HairPiece						

Madeline Cain Rosalinda			Blonde Wig 2 Camisole Hosiery White Corset White Petticoat Red & Black Gown Black Earrings Black Gloves Black Lace Mask Jeweled Crown Black Boots	same					same	same
Missy Curl Ensemble Woman 1	Remove: Yellow Cone Hat Black Cape	Same	Same	Same	Same	Same				Same
Anna Harris Ensemble Woman 2	Remove: Feather Headband Black Cape	Same	Same	Same	Same	Same				Same
Teresa Hitchcock Server 2	Same	Same	Same	Same	Same	Same				Same
Suzanne Karpov Ensemble Woman 6	Wig Camisole Corset Hosiery Black Boots Petticoat Brown Gown Bronze & Red Earrings Yellow Hair Piece Cream Gloves	Same	Same	Same	Same	Same				Same
Claire Martinez Ensemble Woman 4	Remove: Black Tricorn Black Cape	Same	Same	Same	Same	Same				Same

Stephanie Polonio Ensemble Woman 8	Amansa Staub Ensemble Woman 3	Amanda Tittle Ida	Prince Orlofsky	Haley Trevlow Ensemble Woman 5	Jaley Turner Server 1	Keith Browning Dr. Falke	Alec Donaldson Eienstein	Ethan Greene Ensemble Man 8	Carl Henegen Ensemble Man 1	Carlos Howard Ensemble Man 3	Sammy Huh Ensemble Man 5	Alfred
Camisole	Seascape Topper			Wig	Wig	Undershirt	Undershirt	Undershirt	Black & Gold Turban	Large Mortarboard	Undershirt	
Corset	Black Cape			Camisole	Corset	Add:	Add:	Black Socks	Undershirt	Undershirt	Black Socks	Facial Hair
Hosiery	Wig			Corset	Camisole	Bat Wings	Butterfly headpiece	Tuxedo Shirt	Black Socks	Black Socks	Tuxedo Shirt	Undershirt
Black Boots	Camisole			Petticoat	Cream Short Petticoat	Bat Headpiece	Butterfly wings	Tuxedo Trousers	Tuxedo Shirt	Tuxedo Shirt	Brown Cutaway Coat	Black Socks
Petticoat	Corset			Hosiery	Bustle Pad	Bat Chest Piece	Butterfly chest piece	Tuxedo Jacket	Tuxedo Trousers	Tuxedo Trousers	Brown Trousers	Black Heeled Shoes
Tie on Bustle	Petticoat			Blue Button Boots	Hair Piece			Tuxedo Vest	Tuxedo Jacket	Tuxedo Jacket	Purple & Brown Vest	Dress Shirt
White Cotton Blouse	Hosiery			Green Lace Skirt	Hosiery			Tuxedo Bow Tie	Tuxedo Vest	Tuxedo Vest	Purple & Brown Ascot	Brown Canvas Jacket
Cameo Broach	Black Boots			Lace Bodice	Brown Boots			Tuxedo Shoes	Tuxedo Bow-Tie	Tuxedo Bow-Tie	Brown Shoes	Orange Vest
Mauve Skirt	Cream Gloves			Green Velvet Belt	Amber Earrings			Short Top Hat	Tuxedo Shoes	Tuxedo Shoes		Rust Stripe Pants
Mauve Shirt Jacket	Green Gown			Green Velvet Hat	Server Skirt							Brown Floral Neckwear
Straw Hat	Bronze Earrings			Parasol	Server Bodice							Green Dressing Gown
	Black & White Hair Piece											Brown Velvet Nightcap

Intermission

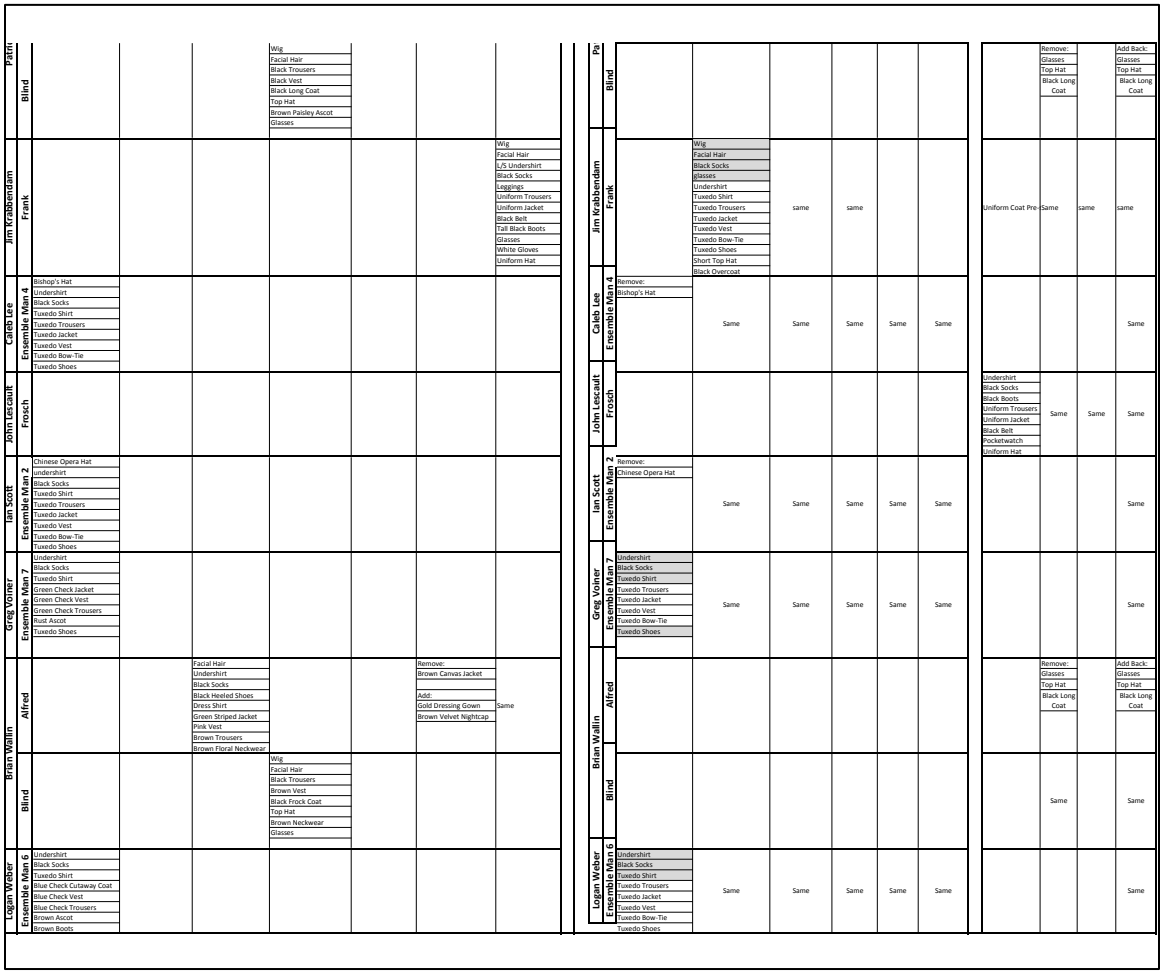
Stephanie Polonio Ensemble Woman 8	Amansa Staub Ensemble Woman 3	Amanda Tittle Ida	Prince Orlofsky	Haley Trevlow Ensemble Woman 5	Jaley Turner Server 1	Keith Browning Dr. Falke	Alec Donaldson Eienstein	Ethan Greene Ensemble Man 8	Carl Henegen Ensemble Man 1	Carlos Howard Ensemble Man 3	Sammy Huh Ensemble Man 5	Alfred
Camisole	Remove:	Wig	Undershirt	Wig	Same	Undershirt	Undershirt	Undershirt	Remove:	Remove:	Undershirt	
Corset	Seascape Topper	Camisole	Breast Binder	Camisole		Black Socks	Black Socks	Black Socks	Black & Gold Turban	Large Mortarboard	Black Socks	Remove:
Hosiery	Black Cape	Corset	Black Socks	Corset		Tuxedo Shirt	Tuxedo Shirt	Tuxedo Shirt			Tuxedo Shirt	Brown Canvas Jacket
Black Boots		Petticoat	Black Heeled Shoes	Petticoat		Tuxedo Trousers	Tuxedo Trousers	Tuxedo Trousers			Tuxedo Trousers	
Petticoat		Tie-on Bustle	Black Trousers	Hosiery		Tuxedo Jacket	Tuxedo Jacket	Tuxedo Jacket			Tuxedo Jacket	Add:
Tie on Bustle		Hosiery	White Jacket	Blue Button Boots		Tuxedo Vest	Tuxedo Vest	Tuxedo Vest			Tuxedo Vest	Green Dressing Gown
Rust Gown		Black Boots	Red Sash	Blue Gown		Tuxedo Bow Tie	Tuxedo Bow Tie	Tuxedo Bow Tie			Tuxedo Bow-Tie	Brown Velvet Nightcap
Red Earrings		Lilac & Maroon Skirt	Monocle	Pink & Silver Necklace		Tuxedo Shoes	Short Top Hat	Tuxedo Shoes			Tuxedo Shoes	
Red Necklace		Lilac & Maroon Bodice	Man's Wig	Pink & Silver Earrings		Short Top Hat	Pocketwatch					
Rust Hair Piece		Maroon Floral Shoulder	Facial hair	Blue/White Hair Piece			Heeled Shoes					
White Gloves		Green Earrings		White Gloves								
		Hairpiece										

Intermission

Stephanie Polonio Ensemble Woman 8	Amansa Staub Ensemble Woman 3	Amanda Tittle Ida	Prince Orlofsky	Haley Trevlow Ensemble Woman 5	Jaley Turner Server 1	Keith Browning Dr. Falke	Alec Donaldson Eienstein	Ethan Greene Ensemble Man 8	Carl Henegen Ensemble Man 1	Carlos Howard Ensemble Man 3	Sammy Huh Ensemble Man 5	Alfred
Same	Same	same	Same	Same	Same	Same	Exchange:	Same	Same	Same	Same	
							Tuxedo Shoes for Heele					
							Same					

Stephanie Polonio Ensemble Woman 8	Amansa Staub Ensemble Woman 3	Amanda Tittle Ida	Prince Orlofsky	Haley Trevlow Ensemble Woman 5	Jaley Turner Server 1	Keith Browning Dr. Falke	Alec Donaldson Eienstein	Ethan Greene Ensemble Man 8	Carl Henegen Ensemble Man 1	Carlos Howard Ensemble Man 3	Sammy Huh Ensemble Man 5	Alfred
Same	Same	same	Same	Same	Same	Same	Remove:	Same	Same	Same	Same	
							Tux Jacket					
							Add:					
							bind's Glass					
							Blind's Hat					
							Blind's					
							Black Long					

Stephanie Polonio Ensemble Woman 8	Amansa Staub Ensemble Woman 3	Amanda Tittle Ida	Prince Orlofsky	Haley Trevlow Ensemble Woman 5	Jaley Turner Server 1	Keith Browning Dr. Falke	Alec Donaldson Eienstein	Ethan Greene Ensemble Man 8	Carl Henegen Ensemble Man 1	Carlos Howard Ensemble Man 3	Sammy Huh Ensemble Man 5	Alfred
Same	Same	same	Same	Same	Same	Same	Same	Same	Same	Same	Same	



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CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

4/26/14

Fledermaus Costume Restore List

Actor	Costume Piece	Restoration Notes	Rental?	Return Date
Alexandra August	Cream Short Petticoat	Remove from Skirt, remove label restore tucks	WNO	4/30/14
Katie Baughman	Maid's Gown	Remove broach at Neck	Guthrie	5/1/14
	Apron	Remove pocket	Guthrie	5/1/14
Logan Bazan	Cream Short Petticoat	Remove from Skirt, remove label restore tucks	WNO	4/30/14
Katherine Brandt	White Jacket with Medals	Remove Medals	Guthrie	5/1/14
	Red Sash	check for damage	Guthrie	5/1/14
Aryssa Burns	Petticoat	remove label, check for damage	WNO	4/30/14
	Lace Bodice with Pink Bow	check for damage	WNO	4/30/14
	Grey Green Skirt	check for damage	WNO	4/30/14
	Grey Green Jacket	check for damage	WNO	4/30/14
	Purple Gown	check for damage, replace sleeves, remove black lace at hem	TDF	4/29/14
	Brown Hair Piece	check for damage	TDF	4/29/14
	Off-White Gloves	check for damage	TDF	4/29/14
Madeline Cain	Lace Dressing Gown	Lace trim may remain, check for damage	TDF	4/29/14
	Black Velvet Capelet	remove snaps on inside, Check for Damage	TDF	4/29/14
Curl	Petticoat	Check for Damage	WNO	4/30/14
	White Gloves	Check for Damage	TDF	4/29/14

Missy	Pink Gown	Remove gold trim at neckline & hem, remove black velvet belt	TDF	4/29/14
	White Floral Hair Piece	Check for Damage	TDF	4/29/14
Anna Harris	Black Boots	Check for Damage	TDF	4/29/14
	White Gloves	check for damage	TDF	4/29/14
	Yellow Gown	Remove Wide Brown trim at hem, remove beading along neckline, remove trim at center back of bodice, release the train of the skirt and remove the huge dart that has been taken in the center-back of the skirt.	OSF	4/30/14
	Black & White Hair Piece	Check for Damage	TDF	4/29/14
Teresa Hitchcock	Cream Short Petticoat	Remove from Skirt, remove label restore tucks	WNO	4/30/14
Suzanne Karpov	Pink & Cream Gown	The pink belt belongs to this dress	Cosi - off-site storage	
	Purple Skirt w/ Pink Belt	Remove pink belt, check for damage	WNO	4/30/14
	Brown Gown	Remove Gold Trim at Hem, leave trim and applique on bodice but remove center-front tassel.	TDF	4/29/14
Claire Martinez	Petticoat	Check for Damage	WNO	4/30/14
	White Gloves	Check for Damage	TDF	4/29/14
	Gold Gown	Check for Damage, re-attached black beaded element to side-front of bodice (should be in "kelsey" drawer)	TDF	4/29/14
	Green & Black Hair Piece	check for damage	TDF	4/29/14
Stephanie Polonio	Petticoat	check for damage	WNO	4/30/14
	Mauve Skirt	check for damage	Arlington	4/30/14
	Mauve Shirt Jacket	check for damage	Arlington	4/30/14
	Rust Gown	Remove gold Trim added to hem. Re-insert corset into gown (should be in ditty bag)	TDF	4/29/14

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Amanda Staub	Petticoat	check for damage	WNO	4/30/14
	Cream Gloves		TDF	4/29/14
	Green Gown	check for damage. remove black beading, velvet tape and black lace from hem. Remove beaded motifs from hips. Release tucking at hips. Remove velvet tape from bodice hem edge. Remove beaded bands from shoulders. Remove beading from front neckline.	TDF	4/29/14
	Black & White Hair Piece	check for damage	TDF	4/29/14
Amanda Tittle	none	none	none	
Hayley Treviow	Petticoat	Check for damage	WNO	4/30/14
	corset	Remove darts at front. Check for Damage	WNO	4/30/14
	Green Lace Skirt	remove green velvet belt.	Roundhouse	4/30/14
	Lace Bodice	Check for damage.	WNO	4/30/14
	Green Velvet Belt	check for damage	Roundhouse	4/30/14
	Blue Gown	check for damage. Replace silver petticoat. Restore train. Remove gold trim from front neckline.	Goodspeed	4/29/14
	Blue & White Hair Piece	check for damage	TDF	4/29/14
	White Gloves	check for damage	TDF	4/29/14
Jaley Turner	Wig	Can we retain this wig, in this style, for portfolio review?	Leanne	
	Cream Short Petticoat	Check for Damage	WNO	4/30/14
	Bustle Pad	Deliver to Kelsey for Portfolio review		
	Hair Piece	Deliver to Kelsey for Portfolio review		
	Brown Boots	Deliver to Kelsey for Portfolio review		
	Server Skirt	Deliver to Kelsey for Portfolio review		
	Server Bodice	Deliver to Kelsey for Portfolio review		

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Keith Browning	None	None	None	
Alex Donaldson	None	None	None	
Ethan Greene	Brown Stripe Cutaway Coat	Check for Damage	Arena	?
	Brown Stripe Trousers	Check for Damage	Arena	?
Carl Henegen	None	None	None	
Carlos Howard	None	None	None	
Sammy Huh	Brown Cutaway Coat	Check for Damage	Arena	?
Patrick Kilbride	Dress Shirt	Check for Damage	Guthrie	5/1/14
	Gold Dressing Gown	Check for Damage	WNO	4/30/14
	Black Trousers	Check for Damage	Arlington	4/30/14
	Black Vest	Check for Damage	Goodspeed	4/29/14
	Black Long Coat	Cheack for Damage	Goodspeed	4/29/14
	Top Hat	Check for Damage	WNO	4/30/14
	Brown Paisley Neckwear	Cheack for Damage	Guthrie	5/1/14
Jim Krabbendam	None	None	None	

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Caleb Lee	None	None	None	
John Lescault	None	None	None	
Ian Scott	None	None	None	
Greg Voiner	None	None	None	
	Green Check Jacket	Check for Damage	Cosi - off-site storage	
	Green Check Vest	Check for Damage	Cosi - off-site storage	
	Green Check Trousers	Check for Damage	Cosi - off-site storage	
Brian Wallin	Green Striped Jacket	Check for Damage	Guthrie	5/1/14
	Pink Vest	Check for Damage	Guthrie	5/1/14
	Brown Trousers	Check for Damage	WNO	4/30/14
	Black Trousers	Check for Damage	Guthrie	5/1/14
	Brown Vest with Velvet Collar	Check for Damage	Roundhouse	4/30/14
	Black Frock Coat	Check for Damage	Arlington	4/30/14
	Top Hat	Check for Damage	WNO	4/30/14
	Brown Neckwear	Check for Damage	Guthrie	5/1/14
Logan Weber	Blue Check Cutaway Coat	Check for Damage	Arena	?
	Blue Check Vest	Check for Damage	Arena	?
	Blue Check Trousers	Check for Damage	Arena	?

* Note: Arena Returns are part of the original *Matchmaker* Package taken out by Aryna Petrashenko. These items have not yet been accepted for return by Arena Stage. They remain in the Laundry room. Until Arena Stage accepts the return of these items they should remain int eh laundry room with the rest of the package.

Notes on Fabric & Trim for Orlovsky Servers:

FABRIC:

_ There are no overlays. There are only two fabrics in the entire dress.

-The Skirt is made of the green fabric. I prefer the slubs in the silk running vertically. However, if there is not enough fabric to accommodate this, I can accept them running horizontal.

- The gold fabric is for the Overskirt Drape, the Bodice and the sleeves.

-The bodice *does* have the ruched surplice front. I've played with this on a form and have decided we need it.

TRIM:

- There are two widths of gold trim. Both of them need to be dyed before use. The small bronze frogs also need to be dyed. Kelsey and Kate will do this one evening this week.

-**Hem of the Skirt**:

-The widest gold trim runs across the bottom hem of the skirt, it should hang off the edge a little. Sections of this wide gold trim are cut and arranged to create vertical motifs – refer to the photos.

- There are two rows of beaded fringe set behind the hem of the skirt. One set hangs at it's maximum length, the second set is placed higher so that the largest bead hangs just above the largest bead of the first set.









- **Hem of the Overskirt Drape**:
  - The narrower gold trim runs across the bottom of the Overskirt Drape.
  -The is one row of beaded fringe set behind the hem of the skirt, it hangs at 1t's full length.



-**Side of Overskirt Drape**:
  -The purple beaded leaf motifs are placed at the base of the side seam of the Overskirt Drape.
  - One tassel is placed at the base of the side seam of the Overskirt Drape,it should hang lower than the other beaded fringe. It is okay if the ribbon tag shows.
  - Three frogs should be placed at equal distances along the side seam of the Overskirt Drape.



-**Bustline**
  - The narrower gold trim lines the back of the neckline, over the shoulders and down to the armcye.

  -A section of the wider gold trim is placed under the bust. This trim is folded to blend smoothly into the narrower trim – see photo.

  - The Bronze Beaded Oval is placed vertically at the center of the ruched portion of the bust.

  -A tassel is placed under the Bronze Beaded Oval, we should not see the ribbon





-Sleeve:



-The narrow gold Trim rings the hem of the sleeve.

- A small brown leaf motif is placed at the top and bottom of the open side seam on the sleeve.

- A tassel is placed at the top and bottom of the open side seam on the sleeve, the ribbon should not show. Not everybody replied

FULL PHOTO OF TRIM PLACEMENT:



Chapter 6: Production Photos

All Photos taken by Stan Barouh

































































Chapter 7: Conclusion

A large amount of the design work for *Die Fledermaus* was preformed over the summer months when the full design team could not be together. However, I believe the design team was particularly successful at connecting despite long distances. I feel confidant saying that I was a key member of this long distance collaboration – able to recognize shared concepts and underscore their importance to the entire group.

I also feel I was particularly successful at maintaining the integrity of the color palette and original spirit of the design once it transitioned to stage. A through investigation of my choices and how they reflect upon all other elements in the show helped me maintain this integrity. As I continued to process the developments of the design in the production process, I continued to refer to the root of my design as established in the selected research. In doing this, I was able to refine and specify my choices. As the "rules of the world" reveled themselves to me, I was able to move forward with confidence in my choices.

Less successful elements of the design include the fit of the ensemble menswear and some of the ensemble men's facial hair. While a fair percentage of these shortcomings may be attributed to a shortfall in time and labor, I acknowledge that I could have advocated for louder and longer over these issues. I also feel Rosalinda's mask was worn more frequently than I anticipated and could have benefited from a lighter, more airy, touch in the design. While, Nick and I had a close working relationship and he often took my suggestions and perspectives, I could not convince him to allow Rosalinda to dispense with the mask during her song. I do wish I had summoned the stamina to address the issue in my design before opening.

Despite these shortcomings, designing *Die Fledermaus* was a rewarding artistic collaboration resulting in a beautiful night of live performance. I sincerely believe the show was a sparkling credit to the School of Theatre, Dance, and Performance Studies, the Design Area, my mentor Helen Huang, and to myself as a Master of Fine Art.