

## ABSTRACT

Title of Dissertation: MACHINAL: RESURRECTION; THE DESIGN AND REDESIGN OF THE SOPHIE TREADWELL PLAY FOR A DIGITAL MEDIUM

Madison Ann Booth, Master of Fine Arts, 2021

Dissertation directed by: Professor Helen Q. Huang, Department of Theatre, Dance, and Performance Studies

In this document is a description of the process of researching and developing the costume designs for the University of Maryland, College Park production of *Machinal*. This thesis contains the entire design and re-design process, from initial concepts for the stage production, to design development of the digital production. Also included are research plates, fitting photos, crafts development photos, and final production screenshots. *Machinal* was written by Sophie Treadwell in 1928 and is a recontextualization of the actual 1925 court case of Ruth Snyder. *Machinal* was produced at the University of Maryland, College Park's School of Theatre, Dance, and Performance Studies, February 20<sup>th</sup> and 28<sup>th</sup>, 2021, under the direction of Professor Brian MacDevitt. Costume Design by Madison Booth, Lighting Design by Jacob Hughes, Set Design by Rochele Mac, Media Design by Devin Kinch, Sound Design by Roc Lee, Choreography by Kendra Portier, and Dramaturgy by Lindsey Barr.

MACHINAL: RESURRECTION; THE DESIGN AND RE-DESIGN OF THE  
SOPHIE TREADWELL PLAY FOR A DIGITAL MEDIUM

by

Madison Ann Booth

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Advisory Committee:  
Professor Helen Q. Huang, Chair  
Head of MFA in Design, Mikhail Kachman  
Scenic Professor, Daniel Conway

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## Dedication

I would like to thank all of the rock star individuals that made this process possible. I would like to thank my professor Helen Q. Huang who provided ongoing feedback, guidance, and suggestions throughout the development of this show. To Jen Daszczyszak and the rest of the costume shop team for rolling with the punches alongside me, keeping everyone safe with constantly updating COVID-19 safety protocols, and assisting in shipping, fittings, and sourcing. I would like to specifically thank Lisa Burgess for offering support and constant ideas to solve craft challenges and literally make magic out of cardboard for me. Lastly, I would like to dedicate this thesis most of all to my father, Ellis Booth, who passed away this December due to complications with COVID-19. He was constantly supportive of his “artsy” daughter, and never turned down an opportunity to see a theatre show with me. I can only hope to continue to allow him to live on through my actions and my art.

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## Chapter 1: Statement of Design Concept and Process

### ***About the Play and Concept***

*Machinal* is an expressionistic take on the infamous 1927 Snyder-Gray court case – in which Ruth Snyder later became the first photographed victim of the electric chair. This is one of the first examples of a sensationalized court case and was such a coveted event that one Chicago reporter, Tom Howard, snuck a camera into the execution room on his leg in order to get a shot of Snyder. He succeeded, and his photo stands as a haunting example of societal voyeurism.

The play follows Helen, the Young Woman, who begins as a stenographer in a big city and quickly catches the attention of her boss. The two marry, going off on their honeymoon, after which the young woman gives birth to a baby girl. The Young Woman then finds herself in a speakeasy with her old friend from work and a few interested gentlemen, and she ends up having relations with one of them later that evening. After this encounter, the woman seems to regain some of her joie de vivre, deciding to free herself by murdering her husband with stones from a bowl of lilies that she took from the Lover's apartment. She's arrested and subjected to a vicious trial in which the prosecution villainizes her as the defense desperately tries to preserve her character. The Young Woman is convicted, her coveted hair shorn, and she faces the electric chair, crying out for her mother.

Professor Brian MacDevitt gathered the design team – me, Rochele Mac (set designer), Jacob Hughes (lighting designer), and Devin Kinch (media designer) to read the play aloud. He was very interested in maintaining a breakneck pace to portray that the young woman was pulled along through these societal milestones against her will – to marriage, childbirth, and homemaking. Professor MacDevitt wanted to find ways to bridge the gap between 1928 and 2020 and shared that the Young Woman’s monologues and the pacing of the play drew him to panic attacks and the modern phenomenon of anxiety accelerated by an increase in technology usage. Professor MacDevitt was interested in exploring the idea of compression and expansion within the play, creating moments of calm between the moments of panic. He wanted to embrace abstract expressionism by developing an environment in which the Young Woman would feel so pressured that it was critically necessary for her to attempt to escape. Professor MacDevitt also felt very strongly about telling the story from the viewpoint of the woman. He wanted to romanticize moments like ‘Intimate’ and encouraged the team to see films like *Pennies from Heaven* and look at art installations by artists such as Anne Hamilton to find softness within the machine.

## ***Research***

I began researching this play by looking at the clothing worn by metropolitan women in the 1920s and 30s. 1927-31 is a specific time period for clothing in terms of silhouette. Professor MacDevitt and I discussed early on that we didn't want the audience to feel too overwhelmed by the period but that the costumes needed to be the primary time indicator. Because of this, we decided to target the mid-1930s instead for silhouette and detail. Silhouettes were a little more decided by then, with lowered hems and body-skimming lines. I also looked at office photographs and job training films in order to get an idea of how the women would dress at the office. Professor MacDevitt loved the imagery of the women typing in what felt like endless rows of desks. This idea of multiplication carried into the tiles on the set and the blocking of the scenes.

A few meetings into the conceptual development of the show, the entire design team was faced with an important question – did the show need to be set in a specific time period? We had several discussions with Lindsey Barr, our dramaturg, about how particular dialogue set the play very firmly in a dated era. However, the Young Woman faces issues that have been topics of debate throughout the 20<sup>th</sup> century. There was a sense of anonymity or genericism with how Treadwell named her characters that was supported by timeless costumes. We ultimately agreed on a timeless aesthetic with hints of the publication period.

I come from a fashion design background, and I often like to look at trends and what is happening in runway shows to bring a contemporary feel to my design approach. I found Monse, a New York-based brand that for several years has been creating clothes with lots of blazers that look like a mens' suit has been ripped open, flipped inside out, and sewn back together. Alexander McQueen, Thom Browne, Hussein Chalayan, and Balenciaga are just a few others who in recent years have experimented with exaggerating the female form within the traditional parameters of menswear. I felt strongly that this idea was a solid visual metaphor for the patriarchal systems that the ensemble was constantly subjected to. I also found research related to sustainable fashion – regular people who had altered menswear that was worn out or ill-fitting into dresses or vests. A new, more avant-garde concept began to form.

### ***Character Design***

The Young Woman starts the play in a nondescript brown overcoat and gloves. The coat is a direct reference to the one worn by Ruth Snyder, as seen in some of the courtroom photography. Professor MacDevitt wanted the Young Woman to feel like a musical ingénue. While the scene shifts, she sheds her outer layers and is in a bias-cut dress in a soft periwinkle with pleated sleeves and collar. In the 'Honeymoon' scene, she takes off her dress to reveal a pale blue slip with her garter set underneath. I wanted her to feel very vulnerable since it's her honeymoon night, and she isn't thrilled about consummating her marriage with her stranger husband. In 'Maternal' she changes to an oversized, desaturate blue hospital gown to show her fragility. In 'Intimate' the Young Woman has changed out of the dress, slip, and garter into a

softer 1930s baby blue tap pants and bullet bra set. A big part of this scene is a choreographed dressing towards the end. The moment is supposed to symbolize the Young Woman dressing as the idealized female figure. I researched some of the undergarments of the late 1920s to explore the concept of physical and emotional restraint with clothing. I found several iterations of a similar garter belt that had many of straps and buckles, which reminded me of a straitjacket. I brought this to Professor MacDevitt, and we thought through the idea of choreographing a moment right after 'Intimate' where the Young Woman could be pulled around and re-restrained by the confining undergarments she was expected to wear out in the world. 'The Law' I found research from the period that indicated that prison wear for women at the time consisted of simple dresses. From one of these images, I developed a drop waist dress with undersleeves and a pleated skirt.

After discussing monochromatic costumes for the ensemble, Professor MacDevitt mentioned the band The Talking Heads and their lead singer David Byrne, famous for his comically oversized suits. The team had talked several times about where to add small moments of humor into the show, partly because the rest of it is so emotionally heavy, but also because of our ongoing idea of breath moments that are a little lighter and almost ironic. Professor MacDevitt also knew that he wanted to start the show with an opening dance number, and costuming the entire ensemble in grey, ill-fitting suits and white button-downs was a way of showing a solid aesthetic at the top of the show while showing the conformity of the world that the audience was about to enter. The Husband is such a character, a man that overshadowed the Young Woman while

also trying to be overtly charming and smooth in order to keep her attention. I ran with the idea of the giant suit for the Boss, first designing a typical grey, double-breasted suit set. With each character's appearance in a new scene, the suit would be more oversized until the Husband's head and hands were comically small compared to his frame.

'The Office' is the scene that we also meet one of the more comedic characters of the play, the Filing Clerk. He interjects the conversation with his rhythmic "Hot Dog!" and we wanted him to feel the part of the clown with a comically wide tie and oversized visor bill. The Adding Clerk is more serious and business-like, though he wears a vest made of suit ties in varying shades of grey and white. The stenographers wore different iterations of the same idea: skirt suit sets with asymmetric or reversed jackets. I referenced Jean Harlow with her bouncy hair and long silhouette for the Telephone Girl, who is the flirtiest character in the play. She also felt like the one ensemble member most separated from the machine world, so I designed a dress made of pants with gores in a paisley print akin to the lining of a suit jacket and t-strap shoes. She then switches to a feminine take on oxford bags for the speakeasy scene to show her fashionable, modern side.

In 'At Home' The Mother makes fun of the Young Woman and her obsession with the upkeep of her hands, indicating that she did not often take care of her own self. We wanted the Mother to feel like she never went outside, that she was always in her house clothes, waiting for the Young Woman and later the Husband to come home

with the money and groceries. I pulled much inspiration from Sears and Roebuck catalog ads from the 1920s and 30s, as well as Susan Sarandon movies from the 1980s and 90s in which she had frizzy wild red hair, which was used for wig inspiration.

The abstraction of perception continues into 'Maternal'. The Doctor stands out in the play as one of the authoritative male figures to hold the Young Woman's life in their hands. I wanted to emphasize their corruption by flipping their canonical uniforms backward. In addition, I added extra plackets to the front of the Doctor's lab coat. Since the nurses in this scene are the only people genuinely concerned for the Young Woman's health, I flipped their aprons to indicate their involvement in the hospital establishment but kept the silhouette and scale of the rest of the costume as normal.

From my background research on Sophie Treadwell and her childhood in California, I speculated that she could have encountered someone like the First Man. I wanted to find this man that she had probably come across in her travels, a young adult male jaded by the hustle of city life who moved out west to live out the new American dream. Then I came across images of young John Steinbeck, who immigrated to California as a young boy and worked summers as a ranch hand and had that early 20<sup>th</sup> century "California cool" factor that I was looking for. I was attracted to a specific portrait of him laid back in an armchair with wind-swept hair. I liked his casual t-shirt and sport coat combination, which I incorporated into the First Man's costume. I also referenced Southwestern artists in the First Man's color palette,

placing him in indigo, peach, and a dusty gray-green from of one of Maynard Dixon's sunset paintings.

In 'The Law' I had the Judge wearing his robes backward, as with the Doctor. The reporters wore suit jackets that were made of overlapped, separate suits with contrasting pockets and patterns and oversized press cards. Originally Professor MacDevitt wanted both lawyers cast as male, but I suggested adding another layer to the story by casting both as women. For the Prosecution Lawyer, I looked at conservative female news commentators like Tomi Lahren and Ann Coulter and designed a dress made of men's pants with a knit wrap top underneath to feel more conservative and almost as if she were weaponizing her femininity. The Defense Lawyer, on the other hand needed to feel calm yet confident and comfortable in her femininity. I used Marlene Dietrich and Lauren Bacall as inspiration and added an additional lapel to one side of the suit jacket, throwing it slightly off-balance while using the pinstripe to unify the look.

In 'The Machine,' I reversed the Priest's cassock and added buttons down the center front of the garment to emphasize the switch in direction. For the Matron, I chose to use an oversized men's overcoat to mimic the same silhouette as a matron photo from the 1930s that I found in my research. For the Barbers, I chose a runway image of a white button-down with multiple lapels on one side and applied this concept to the traditional short white uniform from the 1920s/30s.

Overall, the design team had landed at a strong aesthetic. Throughout the design process, my advisor Helen Q. Huang challenged me to re-evaluate my rules for the design of the production. She was right that a show with such a stylistic choice needed to have strict rules for how each character would reflect the central concept of the reconstructed menswear. Before the team discussed final designs, the University of Maryland ordered all classes and operations to continue online due to the rapidly advancing COVID-19 pandemic.

## Chapter 2: Adapting the Concept for Digital Production

In the spring of 2020, it became apparent that theatre might not be on traditional stages when Broadway shut its doors on March 12<sup>th</sup>. By the time the University shut down and the end of the semester was approaching, the *Machinal* team had to face the reality that we would not be presenting this show on the Kay stage in October. When we reconvened in August, our hearts broke all over again when we were told that *Machinal* wouldn't be happening on stage at all. It was truly disheartening to realize that a project we had been working on for eight months wasn't going to be realized and our stage production joined the ranks of many theatrical endeavors that were lost to the exacerbating COVID-19 pandemic. Nevertheless, theatre designers are resilient, and as Helen Q. Huang has mentioned several times, the design program at the University of Maryland prepares us to do anything.

### ***Process & COVID-19 Safety Protocol***

Several factors surrounding the planning of the virtual production required me to revisit the overall aesthetic of the design. Due to the University's safety protocols advised by the CDC and the state of Maryland, the occupancy limit of the costume shop was lowered, and the drapers were on a rotating schedule so that no more than two were in the costume shop at any given day. This meant that my 870 labor hours decreased to 385. Instead of beginning the build in August for an October premiere, we were now starting the build in January for a February premiere. We didn't have time for all of the reconstruction that I was interested in doing. We were also

restricted by production management to only fitting and building the costumes for the Young Woman.

We had a new safety process for fittings. The costume shop manager rented out one of the rehearsal spaces in the building to have more space for separating during fittings. The room had been divided into two sections, one side for the drapers, myself, my assistant and one side for the performer, the costumes, and fitting supplies. With the costume shop manager on Google Hangouts, the draper and I would conduct contactless fittings for the actor playing the Young Woman with my assistant operating the camera. We talked the actor through pinning and measuring themselves in the mirror. I think one thing that significantly improved this process was the ability to have a “pre-fitting” on the dress from with the draper. We discussed fit issues and talked through what we wanted to look at specifically with the actor before the fitting. This way, after all of the introductions with the actor to the new fitting space and format, we could conduct the fittings in a more streamlined fashion. Once the costumes and crafts items were built and pulled, I coordinated pickup times with stage management and organized costume kits with the help of my assistants.

### ***Research and Development***

Professor MacDevitt and I met to discuss the new direction for the costumes. We found common ground in that the digital shows we had seen that felt tired and forced, and there wasn't a joy of theatre that's so apparent in live productions. We talked about German abstract expressionist films such as *The Cabinet of Dr. Caligari* and

*Metropolis* and how productions in that style had a purposeful DIY feel. We also discussed the original production of *Shockheaded Peter*, a 1999 Off-Broadway play that combines pantomime and puppetry elements to tell the story of a children's book by Heinrich Hoffman. I expressed my interest in the meta-theatrical makeup and analog methods of storytelling. Professor MacDevitt was inspired to run with it, discussing ways to incorporate a feeling of "low tech" theatre with the rest of the team, knowing that in actuality, we would be using more tech than ever before. I recognized early on that this new *Machinal* was not going to be the original show that we had all planned, but more like the experiment of a few mad scientists trying and testing new ways of telling the story.

Media designer Devin Kinch had been working over the summer on new software that would enable him to superimpose two actors in the same digital space with the use of Isadora and green screens. Jacob Hughes sourced lighting instruments that could be shipped to the performers' homes and programmed with multiple channels to create several different lighting looks. Rochele selected props to be sent to actors and used her half-scale model of the set to film the scene transitions. None of us had extensive film experience but we all had to change the way we thought about design, in particular how it would be viewed by an audience.

I referenced several fashion editorials, *Dr. Caligari*, and performance artists such as Joe Black and Leigh Bowery to piece together a research plate for the makeup design. Professor MacDevitt wanted the cast to feel as involved in the production development as much as possible since they were unable to be physically together

during rehearsals and tech. We decided to present the research to them and have them design their own makeup based on their characters. We also decided that the Young Woman, the Mother, the Boss, and the First Man would not be wearing intense makeup since they were the most real-feeling characters in the play. In the Young Woman's world, they stood out as being more tangible than some of the other more extreme characters.

For the ensemble costumes, I wanted to use as much of what the cast had as possible. Starting in December, I took the modified piece list and shopped the performers' homes, recording what pieces they or their family members owned. From there, I sourced what I needed to fill in the gaps. I also had every ensemble performer in some form of an oversized suit jacket as a way of re-imagining the original menswear concept and fulfilling Professor MacDevitt's desire for a unified look for the opening dance number.

When reworking the overall costume design for the digital production, I spent a lot of time thinking about Professor MacDevitt's concept that the audience was experiencing everything through the Young Woman's perspective. I also wanted to lean more into the grotesque and emphasize the ugliness of the world that the Young Woman was being forced to operate in. As part of the low-tech theatre idea, I decided to make some of the exaggerated pieces with cardboard. I worked with Lisa Burgess, the crafts artisan, to first develop cardboard prototypes of the growing suits, the visor for the Filing Clerk, the vest for the Adding Clerk, and the head mirror for the Doctor.

I was interested in incorporating mask work as a way to enhance the close-up shots that can be achieved using Zoom. The first idea for a mask was stuffed nylon that vaguely resembled the musculature of the face, built out of recycled hosiery with varying skin tones. This mask was a potential idea for the stage production, but Professor MacDevitt and I agreed that it felt better in the new digital world that we were experimenting with. I took inspiration from the show *The Twilight Zone* and female sculptors such as Anne Bothuon and Rosa Verloop, who use similar materials to manipulate the face structure. For the other two mask ideas, I wanted the visual to be disturbing but flexible enough to fit in any of the scenes since we were figuring out exact placement in rehearsal. For the second style, I used vintage Halloween masks that were cut in half, reinforced, and attached to regular fabric PPE masks. The third design referenced Gareth Pugh's Spring/Summer 2016 collection with nylon masks that felt bank robber-like and loud makeup painted on the front. I liked the tie-in to the other nylon masks and made the makeup monochromatic in order to fit in with the rest on the costuming.

Another area of development with the digital production was the use of some pre-filmed moments. This allowed Devin the opportunity to play with some dramatic overlays in certain scenes, diversify transitions, and also solved the intimacy issues in the play. Because the Young Woman and the First Man couldn't be together on stage, Professor MacDevitt and the choreographer Kendra Portier developed a dance performed by a dance graduate and her partner. By then, the 'Intimate' scene had

evolved from a bed of flowers to moving white fabric, making the scene feel very dreamlike. The rhinestoned undergarments created a very soft sparkle on both of the dancers on film. We also filmed a few other moments in silhouette for transitions and some of the spoken-but-not-seen roles. I created looks from the costume stock for the singing mother in the 'At Home' scene and a dancing couple for the transition into 'Prohibited'. For the shoot, my colleague Austin Blake Conlee designed and styled the wigs for the Young Woman. On the shoot day we wore PPE masks, visors and maintained a distance of six feet from the dancers while instructing them how to adjust the costumes and place the wigs from afar. We worked our way through the shots, ending at the scene where the Young Woman's head was shaved.

### ***Transitioning to Black and White***

Another development in the digital production was the change to a completely black and white picture, which happened during the rehearsal process. Every member of the design team had some element of film noir in their stage production research, and as Devin and Jacob worked to key the actors out of the green screens for the digital production, the dark pixels that occasionally showed up during the process reminded them of the flickering of old movie film. It made sense to all of us, and we felt like it helped to enhance the story in this digital medium. This meant that the Young Woman wouldn't be in color anymore, but after several tests on Zoom using the black and white filters, we found that the print of her dress was still reading as a dainty floral. Most of the costumes had been shipped to the actors before the final decision. I had to do my best to adjust the contrast in black and white by shipping additional items or pulling others from the actors' personal belongings. I also worked with

Devin and Jacob in tech to adjust the contrast on some of the costumes with light and exposure.

### ***Tech During a Pandemic***

One thing that made tech a lot easier for costumes was the use of Zoom and its capabilities. Stage management opened up breakout rooms for each area during tech, creating a virtual dressing room for me to meet with the cast and answer any questions regarding the performers' costumes, hair, or makeup. I used this feature during the start of tech to walk each actor through a basic makeup tutorial and answer any questions about hair. I showed them each product in their makeup kit and what it was used for, as well as proper removal and skincare techniques. As tech went on, Jacob and I observed that some actors bounced a lot of light in their makeup, and some didn't. To compensate for this, we had several actors increase the amount of shading on their faces and necks to bring their faces out and add more dimension to their features. The Zoom chat feature was also beneficial during tech because it allowed me to direct message an actor and give them a note in a matter of seconds, which was much easier even than a regular tech process. They knew that, for the most part, they had the knowledge of the entire design team at their fingertips and could get our help in a matter of keystrokes.

The only major edit that I made after the design run was to the Young Woman's dress for 'The Office' and 'At Home.' Professor Helen Q. Huang suggested that because of being in black and white, the Young Woman's pleated sleeves and collar on her day dress appeared very luxurious, something that didn't make sense with her humble

upbringing. I was able to have the performer use the simpler rehearsal dress that she was given to wear during the first two scenes before she marries the Husband and assumedly has more money for the finer things.

We did lose some tech time due to inclement weather, and the opening delayed to the matinee on Sunday, February 28<sup>th</sup>. Due to the schedule change, two performers had to serve as stand-ins for several roles. I worked with those actors to find items they already owned that would work for their new characters.

### ***Reflections***

I came into the graduate program at the University of Maryland knowing that I had good instincts, experience with fabrics and construction, and a willingness to learn. I had also expressed to my advisor, Helen Q. Huang, that I was resilient and could handle anything thrown at me. Those qualities were put to the test during the development of *Machinal*. At the beginning of my graduate career, I was proud of my work but lacked the confidence to speak up about my ideas or to question ones that I didn't necessarily agree with. I can say that all of my experiences in the program, including assisting Helen Q. Huang and my independent design opportunities, provided me with the ability to advocate for myself on *Machinal* more than I've ever done before. I made many suggestions in the process of both the stage show and the digital performance that stuck throughout development, including the monochromatic ensemble, the low-tech theatrical style, and the avant-garde makeup. I also had productive conversations with Professor MacDevitt about the feminist themes in the play and how those affected the audience's perception of the Young woman's male

counterparts. Combined with cast discussions, we revisited the roles of the Husband and the First Man, making the former less of a threat than the latter.

There were definitely things I would have done differently if I could experience the process again. There were COVID-related factors outside of my control that were addressed as they came up, like labor delays and increased safety protocol in the costume shop and fittings. I had several moments where I had to pause to process new updates and developments concerning pandemic-related changes, and I was able to take time, breathe, and strategize how to move forward with all of the brilliant people who helped me along the way. Given extra lead time I would have worked with Lisa to push more of the contrast on the masks and cardboard costume pieces in order to help them stand out in black and white on screen. I also would have had more of the crafts items in rehearsal earlier so that the cast could have more time to work with them. I would have worked with the actors more on their makeup to increase the contrast on all of them and help them to have a more cohesive level in each design. I do think the energy of this pandemic-era production kept everyone motivated and positive throughout the process.

With *Machinal* being such an experimental piece of theatre, I think there was much less pressure, at least for me, to create what I thought was the “perfect” production. I took the opportunity to treat this show like an intellectual playground, experimenting with different concepts and ideas that didn’t all make it to the final presentation.

Professor MacDevitt helped to encourage an energy of play in the room that made me

feel comfortable to speak up and ask questions about the storytelling. I suggested puppets, and we tried puppets. They didn't make it to the final cut, but the designs were complete, allowing me to work more with the props department and crafts, and since we had finished puppets we were able to interrogate the idea to its fullest. This was a practice that happened several times for this show, and I'm very grateful for being part of those opportunities. Creating a massive digital work like this show was a feat in and of itself, and I couldn't be prouder of myself and my colleagues for what we managed to accomplish given all of the extraneous circumstances.

I have never been more in sync with a creative team in my time as a costume designer. Because we were doing so much of the work remotely, we learned during the fall that having separate conversations wasn't going to help any of us. During the winter, we tried to have weekly meetings to discuss any updates or changes as a group so that we were on the same page going into tech. Being in the same room during tech helped all of us emotionally, I think, as it was the first time we had been at a tech table in nearly ten months, and there was so much privilege in being able to be masked, distanced, and working in a theatre space again. Being able to project Devin's computer feed onto the big screen in the Kay theatre also helped us to work through any issues that were happening in real-time, and with more eyes on the footage, we could try different suggestions as they came up.

I genuinely feel that *Machinal* became the culmination of three years of personal and professional growth. I had worked to curate my voice and learn when and how to use


it. I reached out to my fellow designers more than ever to collaborate and test ideas, celebrating both achievements and failures. I also honed my patience and adaptability, taking each challenge we were faced with and working out new solutions as the show developed. I've learned so much from this program, and I think *Machinal* was the best result of that.

## Chapter 3: Research for Stage Production

### Concept Meeting Research

#### *Ruth Snyder*

- Born March 27, 1895
- Swedish mother, Norwegian Father(changed his name to Brown)
- Suffered from epilepsy and other health conditions from a young age
- Always had a taste for finer things
- Worked for a telephone co.
- Married telephone customer Albert Schneider (1915), a small man obsessed with deceased fiancé
- Convinced him to change his name to Snyder(more American)
- Met Judd Gray, married corset salesman(1925)
- Takes out several insurance policies on Albert
- Tries to kill Albert several times, finally does so with the help of Judd(March 20, 1927)
- Trial turns into muddy media he-said-she-said
- Both are sentenced to death and placed in Sing-Sing Prison
- Chicago Tribune reporter Tom Howard captures photo of Ruth in electric chair with use of sing,e-use cammera strapped to ankle (January 12, 1928)



#### *Sophie Treadwell*

- Born October 3, 1885
- Stern, disciplinarian father of Mexican descent who left the family, leaving them impoverished
- Attended Berkeley, grew interested in theatre and writing, started working for San Francisco Examiner (1902-1906)
- Starts experiencing nervous conditions and other mental health issues in college
- Tries Vaudeville in LA after graduation
- Is a recognized war correspondent for WWI
- Marries sports writer William O. McGeehan
- Moves to NYC with husband(1915)
- Joins Lucy Stone League
- Has brief affair with Maybard Dixon (1916 - 1919)
- Has 7 plays produced on Broadway (1922 - 1941)
- Writes novels after last Broadway show flops
- Husband dies (1933)
- Adopts German Boy
- Is an experienced traveler, owning homes in America, Europe, and Mexico
- Dies February 20, 1970




Figure 1: Dramaturgical Research on Ruth Snyder and Sophie Treadwell

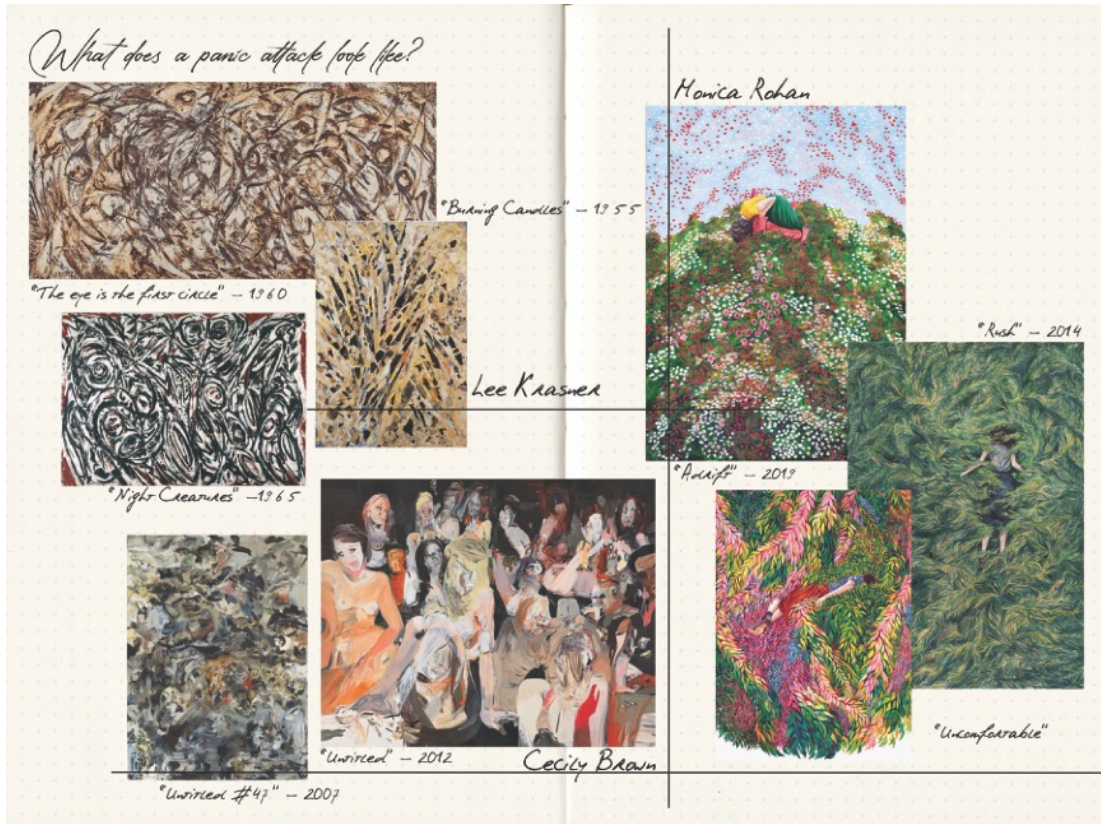


Figure 2: Visualization of Panic attack; artwork by Lee Krasner, Cecily Brown, and Monica Rohan



*Figure 3: 1930's Clothing research*





Figure 5: Emotional Research; art by Nina Leen and Maria Farmer

Modern/Vintage Womenswear Combinations

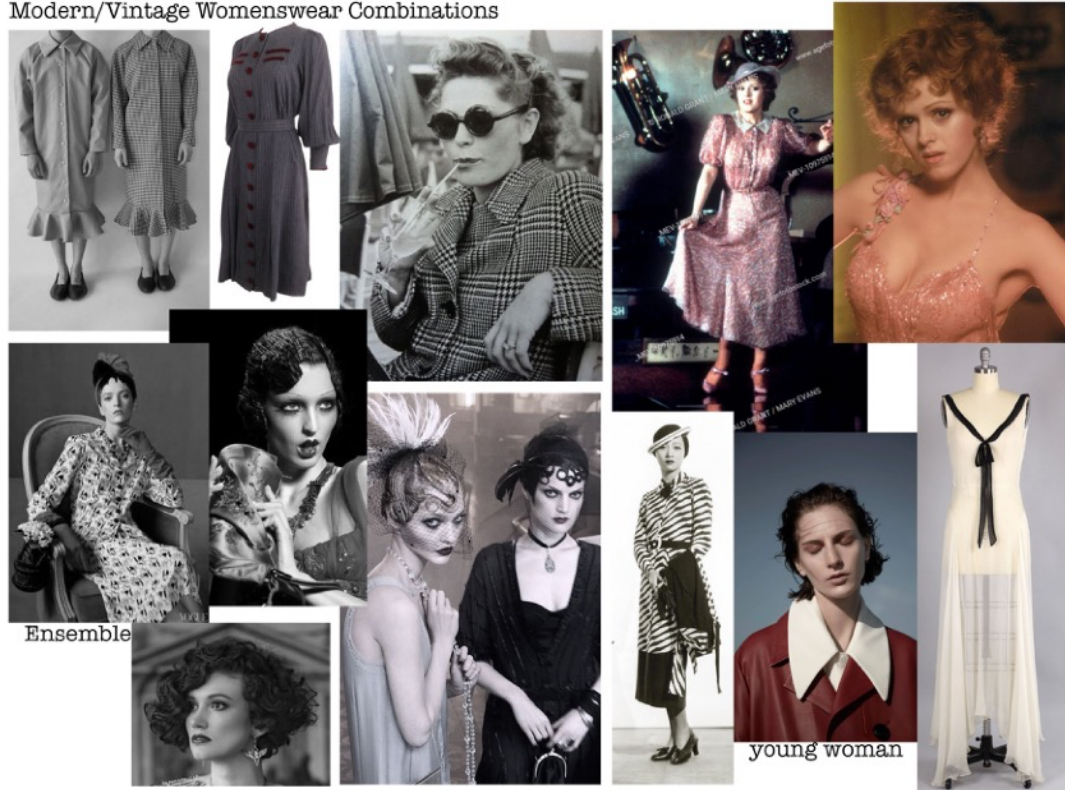


Figure 6: Women's Period Mashup Research

Modern/Vintage Menswear Combinations



*Figure 7: Men's Period Mashup Research*

## *Final Stage Production Research*



*Figure 8: Reconstructed Menswear Research*

Men & Women Ensemble Research



Figure 9: Reconstructed Menswear Research for Ensemble

# Chapter 4: Renderings for Stage Production

## Final Renderings

Episode 1: To Business



Figure 10: Episode 1 Costume Renderings

Episode 1: To Business



Figure 11: Episode 1 Costume Renderings: Continued

Episode 2: At Home



Figure 12: Costume Rendering for the Mother

Episode 3: Honeymoon



Figure 13: Costume Renderings for Episode 3

Episode 4: Maternal



Figure 14: Costume Renderings for Episode 4

Episode 5: Speakeasy

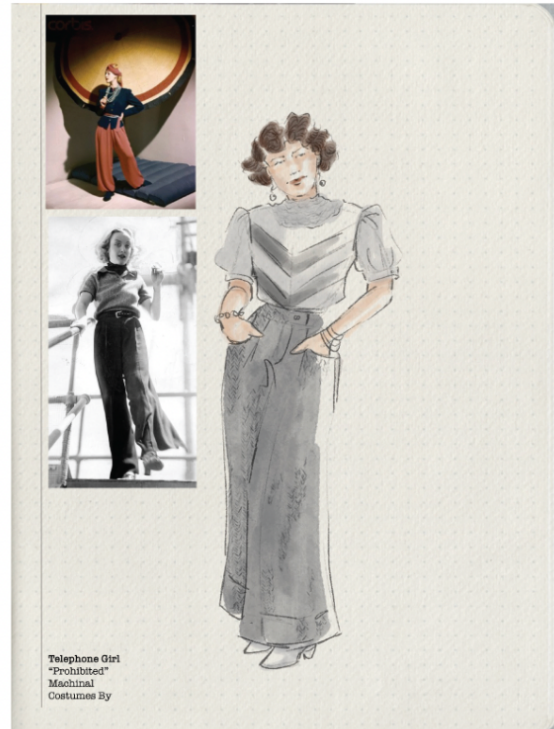
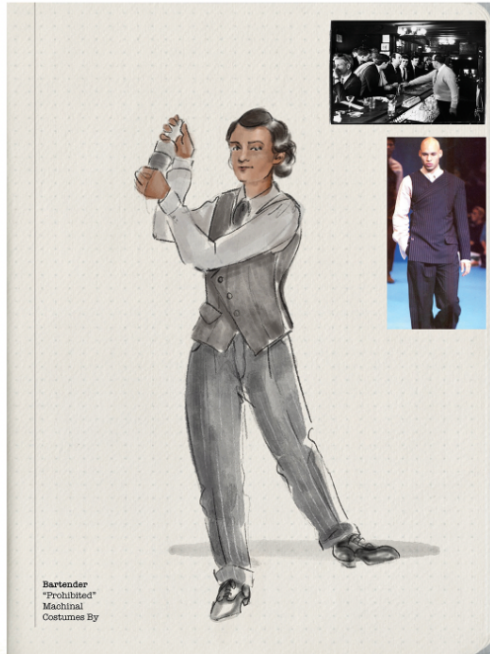


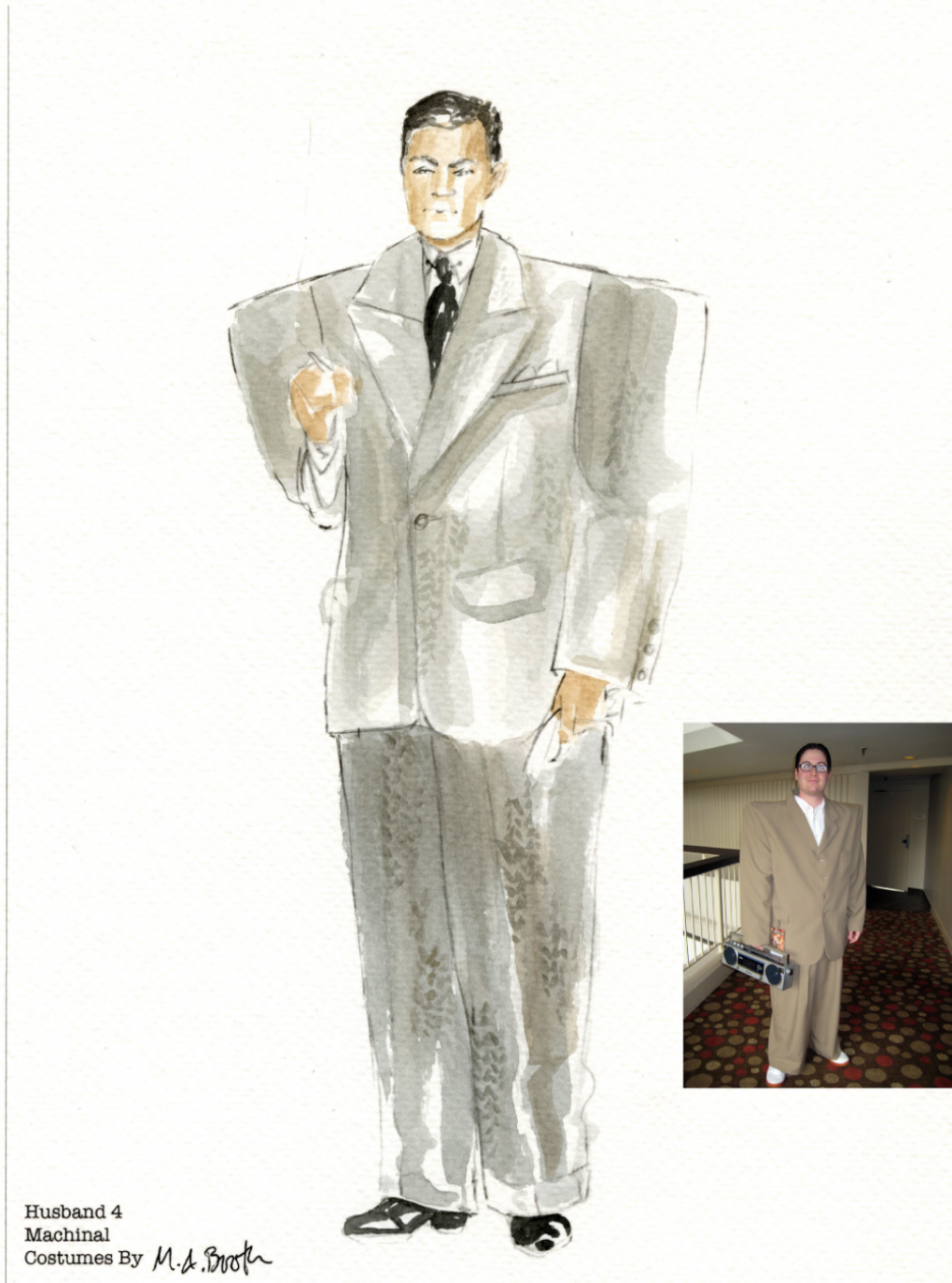
Figure 15: Costume Renderings for Episode 5

Episode 6: Intimate



Figure 16: Costume Renderings for Episode 6

Episode 7: Domestic



Husband 4  
Machinal  
Costumes By *M.A. Broth*

*Figure 17: Costume Rendering for Husband, Episode 7*

Episode 8: The Law

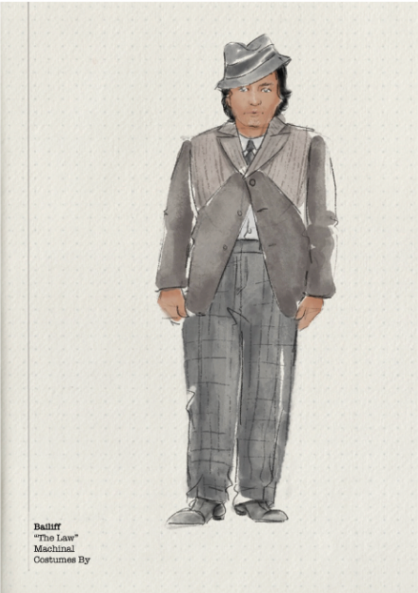


Figure 18: Costume Renderings for Episode 8

Episode 8: The Law



Figure 19: Costume Renderings for Episode 8, continued

Episode 9: A Machine

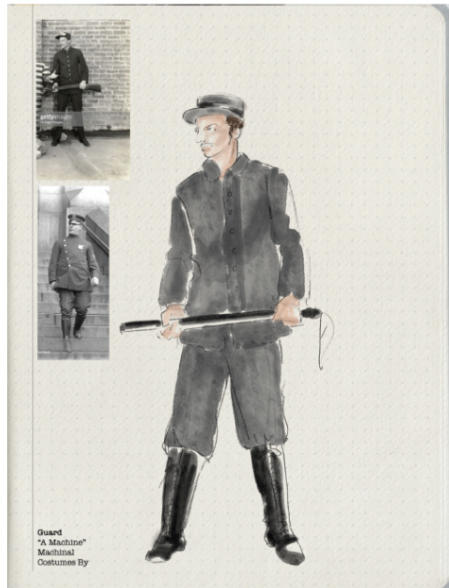
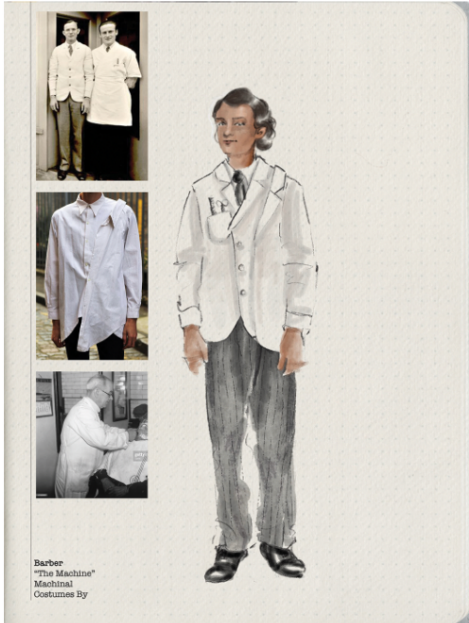
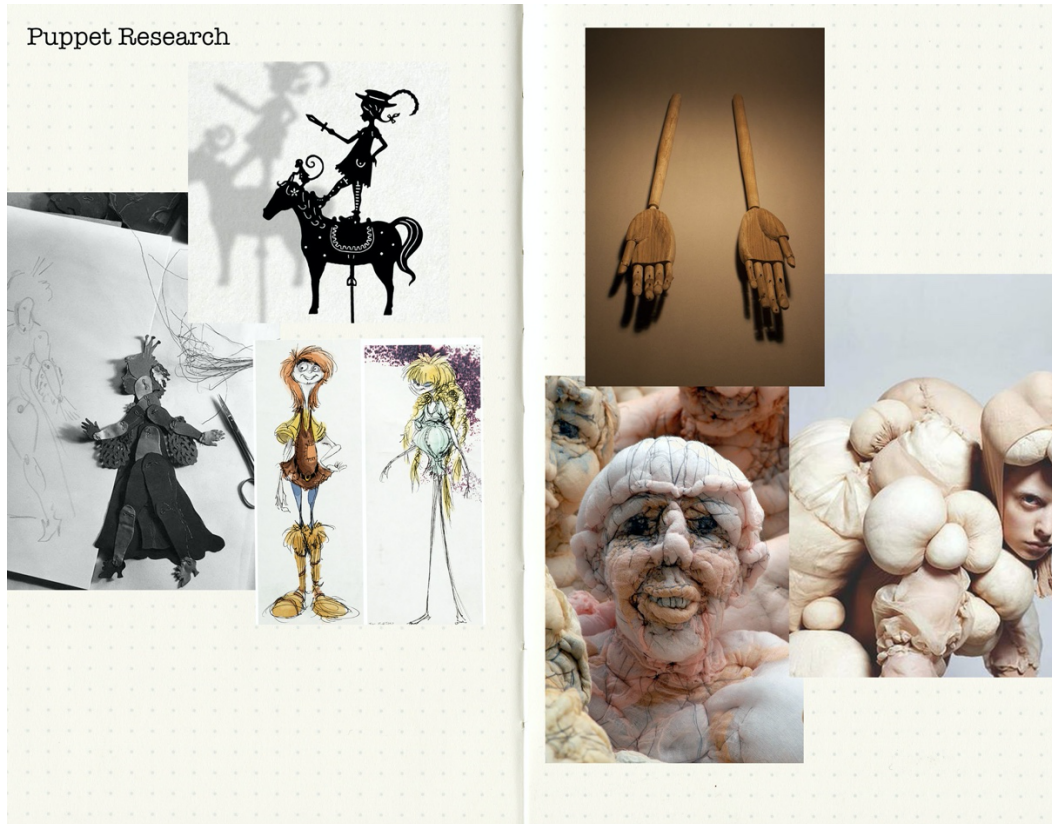


Figure 20: Costume Renderings for Episode 9

## Chapter 5: Research and Development for Digital Production

### *Research*



*Figure 21: Puppet Research for Digital Production*



Figure 22: Mask Sketch for Digital Production



Figure 23: Makeup Research for Digital Production



## Chapter 6: Draper Packet and Crafts Photos

### Young Woman - Lk 1 Periwinkle Dress

Pattern for reference: <https://www.hartsfabric.com/pattern-62764.html.html>

Fabric: Bias cut Silk georgette with small print, coordinating lining, accordion-pleated chiffon for sleeves and collar.

Construction: Raglan sleeves with faux fabric-covered buttons, curved waist seam with slight gathering on bust side, hem is 3-4" below knee. Sleeve hems are 2-3" above elbow. Collar is puritan-style.

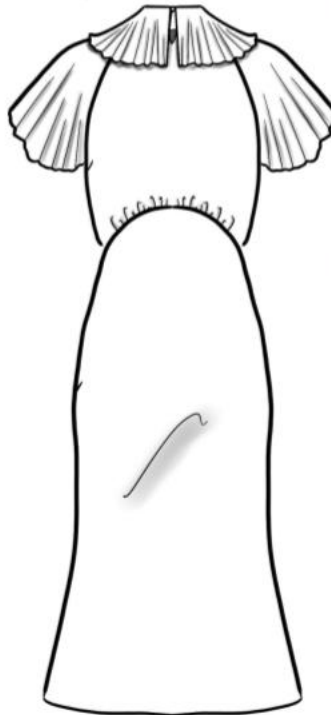
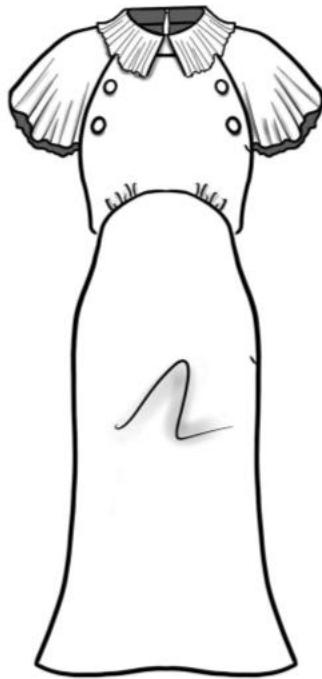


Figure 25: Draper Packet Preparation for Young Woman Look 1

## Young Woman Lk. 5 - Prison Dress

Fabric: Linen blend

Construction: Lining inner piece that the drop waist skirt is attached to, with overlaying shirt piece.

Ideally slides over the head, maybe with keyhole at CB

Skirt is knife pleats in the direction of the left side of body

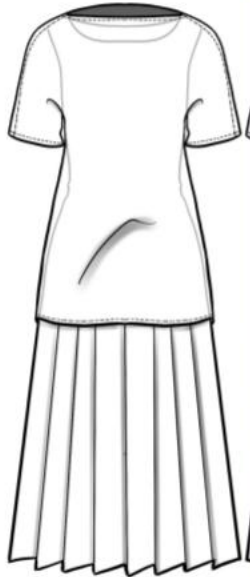


Figure 26: Draper Packet Preparation for Young Woman Look 5



*Figure 27: Line Drawing of Young Woman Look 5 for Draper Packet*

## Amontillado Man - Frankenstein Vest

Fabric: Two pulled/thrifted/purchased gray sweaters. The “base” sweater might have to be altered, I’m having trouble finding one with such a scooped neckline.

Construction: The additional sweater is turned at a 45 degree angle so that the left arm is actually going through the neckline of the butchered sweater. The two sweaters are sewn together and then the join is finished with a blanket stitch in darker contrast thread.



Figure 28: Draper Packet Preparation for Amontillado Man Vest



*Figure 29: Amontillado Man Vest in Progress on Form; Front*



*Figure 30: Amontillado Man Vest in Progress on Form; Back*

## Masks - Stuffed Nylon

Mask bases:

<https://www.chicagocostume.com/womens-full-face-mask-glossy-white/> and

<https://www.chicagocostume.com/white-face-mask-male/>

Number of masks:

Materials:

- Masks are plastic bases, probably need to be reinforced somehow
- Lumps are made of poly-fill-stuffed pantyhose, top stitched and tacked into grotesque forms. Topstitching should be a color that blends in with the masks. The colors should be variations around the performer's skin tone.
- Fancy straps aren't needed - so secure with basic ties
- Shape varies from character to character - Bill is only person with a full face mask

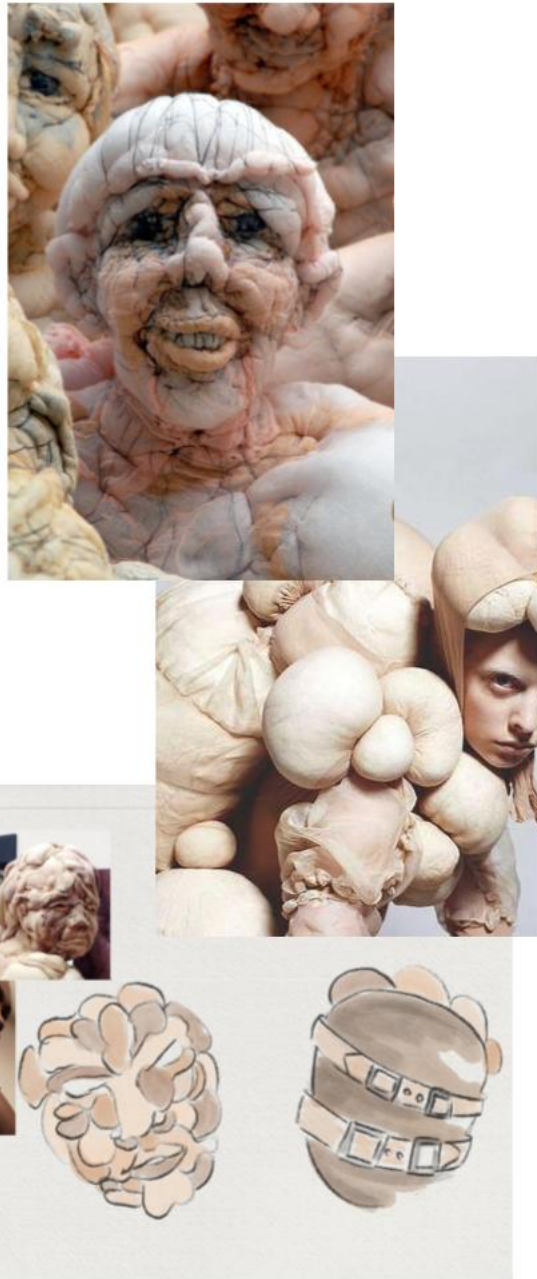
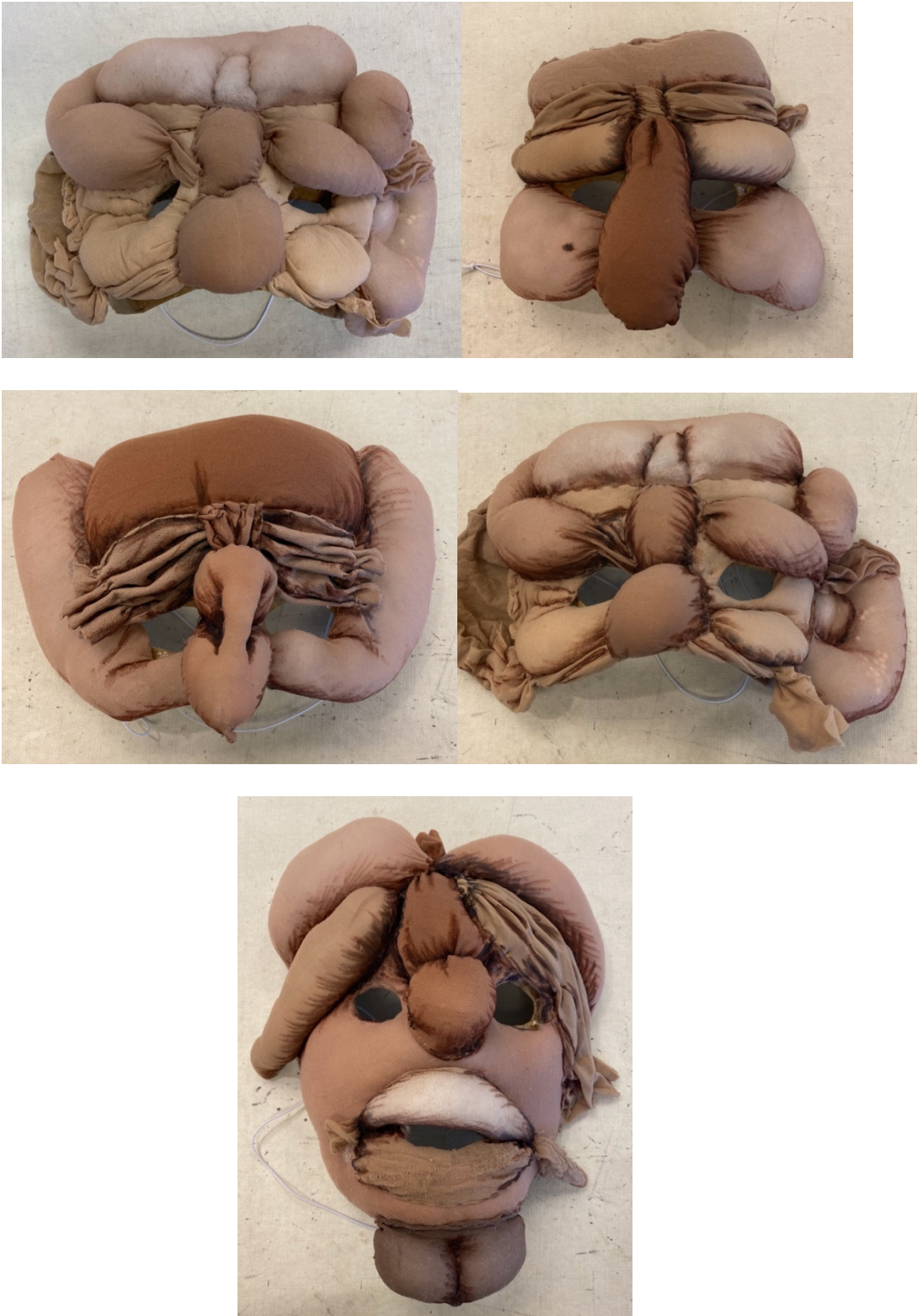


Figure 31: Draper Packet Preparation for Flesh Masks



*Figure 32: Flesh Masks in Progress*

## Masks - Nylon “Burglar” masks



Materials: The foot sections of panythose

Number of Masks:

Construction: Foot sections cut from panty hose, some can have knots at the top of the head.

Paint: Neutral expression on face with eyes, eyebrows, eyeshadow, and lips in grayscale, mixed with fabric medium or something to soften the texture so that masks can be pulled into different facial expressions

Color: Bases of masks should be close to performers' skin tone



*Figure 33: Draper Packet Preparation for Nylon Masks*

## Masks - PPR/Halloween masks

Materials - Regular pleated fabric PPE masks in various grayscale patterns, rubber/plastic Halloween masks



Construction: Halloween masks are fastened to the fronts of PPE masks, possibly with more haphazard blanket or other finishing stitches and embroidery floss. The Halloween masks are not cleanly cut but more jagged



*Figure 34: Draper Packet Preparation for PPE Masks*



*Figure 35: PPE Masks in Progress*

## Cardboard Items: Boss's Growing Suit 1 & 2

Materials: Preferably used boxes with tape and markings on them

Construction: Paper-doll style suit with no sleeves, white tabs, and sketchy paint treatment for details

Lapel might be additional pieces of cardboard for a little bit of depth

Velcro straps that cross over back

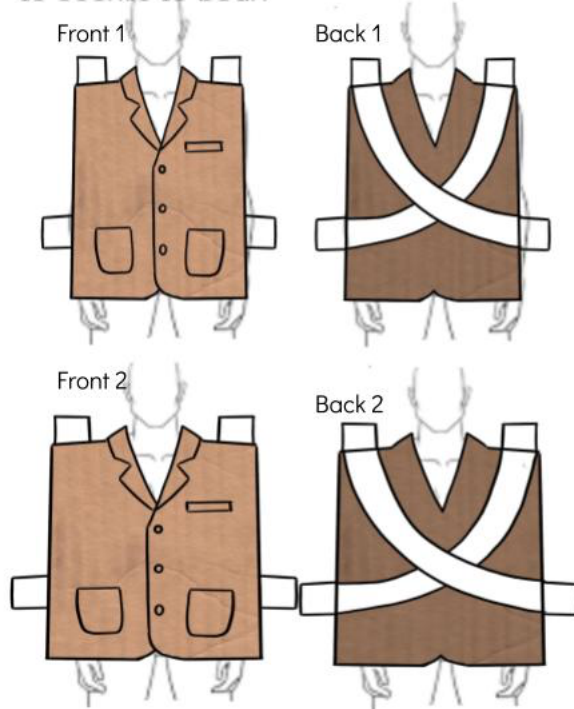
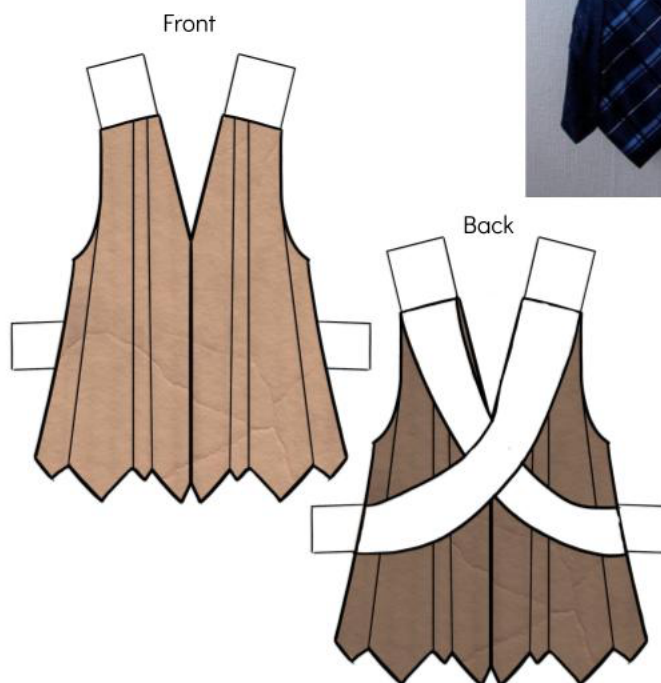


Figure 36: Draper Packet Preparation for Cardboard Growing Suit

## Cardboard Items: Sam's Vest

- Paper Doll-style cardboard cutout with illustrated ties on top, maybe an opportunity for a second layer of cardboard for some of the pattern elements to help them pop
- Velcro and Straps that go across the back to secure to body



*Figure 37: Draper Packet Preparation for Cardboard Tie Vest*



Figure 38: Cardboard Tie Vest with First Layer



Figure 39: Cardboard Tie Vest with Top Layer

## Cardboard Items: Jayson's tie and visor



- Tie: Mimics short and wide 30's-40's style, fun print
- Cordboard with loop that slips over some sort of band with a CB closure
- Visor: Still has the green vinyl, and elastic tab at CB but the rest is cardboard
- The bill is obnoxiously large



*Figure 40: Draper Packet Preparation for Cardboard Tie and Visor*

## Cardboard Items: Max's head mirror

- Visor: band and base of mirror is cardboard, mirror part is mirrored or reflective contact paper



*Figure 41: Draper Packet Preparation for Cardboard Doctor's Mirror*

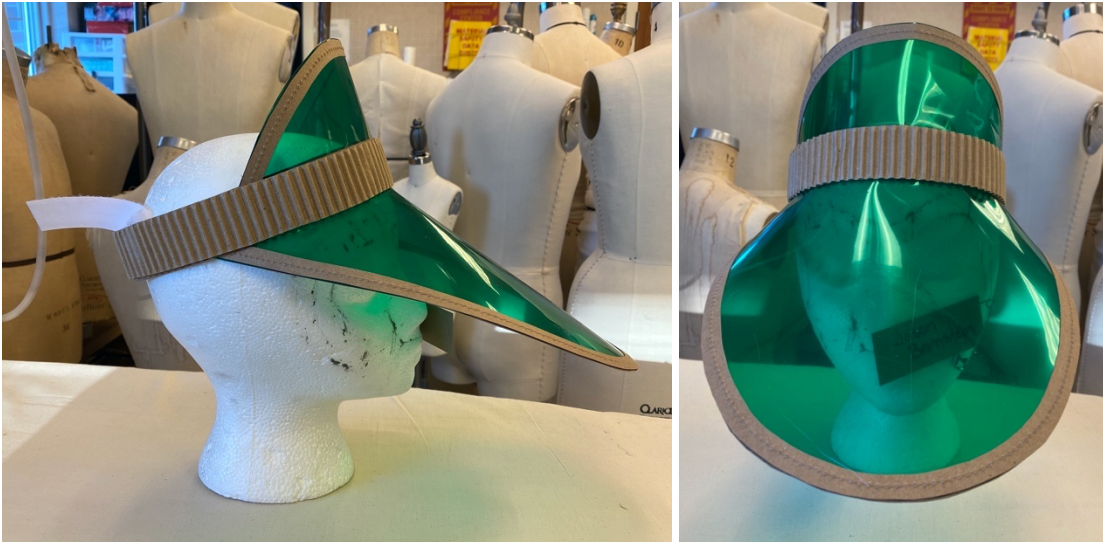


Figure 42: Finished Cardboard Visor



Figure 43: Finished Cardboard Doctor's Mirror

## Chapter 7: Fitting Photos

Young Woman Look 1  
Mockup Fitting



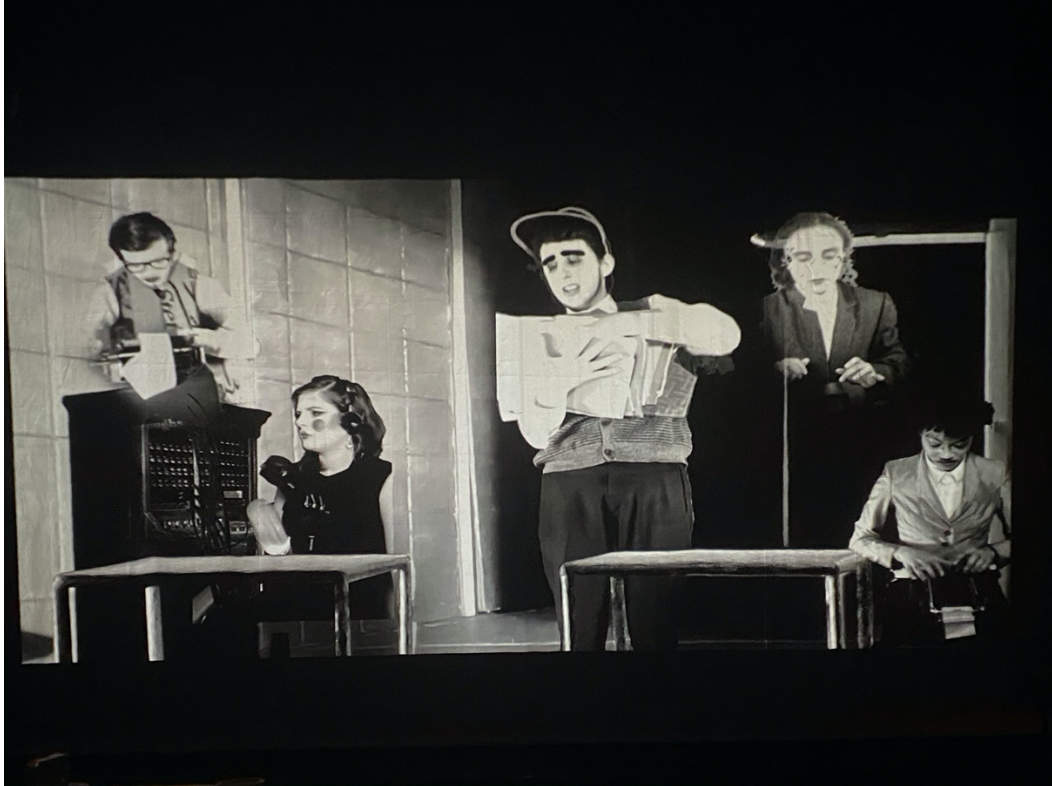
*Figure 44: Fendering and Fitting Photos for Young Woman Look 1*

Young Woman Look 8  
Mockup Fitting



Figure 45: Rendering & Mockup Photos for Young Woman Look 8

## Chapter 8: Production Screenshots



*Figure 46: Production Screenshot from Episode 1*



*Figure 47: Production Screenshot from Episode 1*



*Figure 48: Production Screenshot from Episode 1*



*Figure 49: Production Screenshot from Episode 2*



*Figure 50: Production Screenshot from Episode 3*



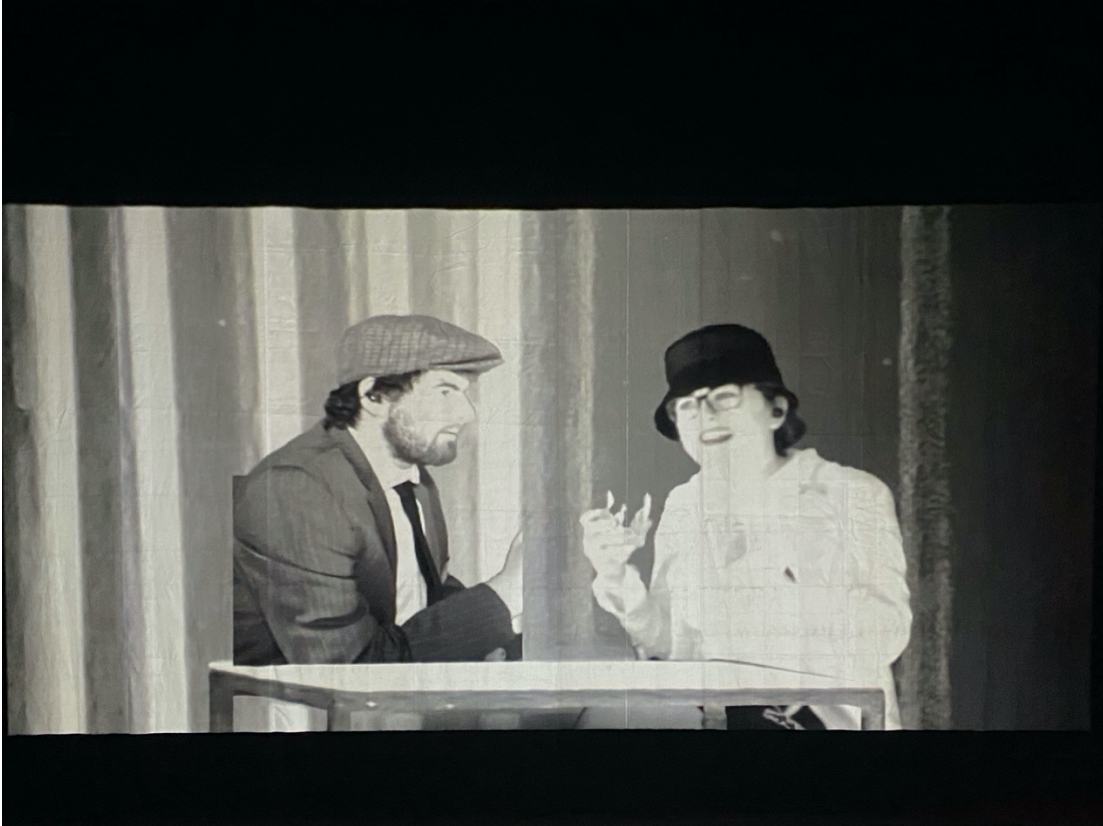
*Figure 51: Production Screenshot from Episode 4*



*Figure 52: Production Screenshot from Episode 4*



*Figure 53: Production Screenshot from Episode 5*



*Figure 54: Production Screenshot from Episode 5*



*Figure 55: Production Screenshot from Episode 5*



*Figure 56: Production Screenshot from Episode 6*



*Figure 57: Production Screenshot from Episode 7*



*Figure 58: Production Screenshot from Episode 8*



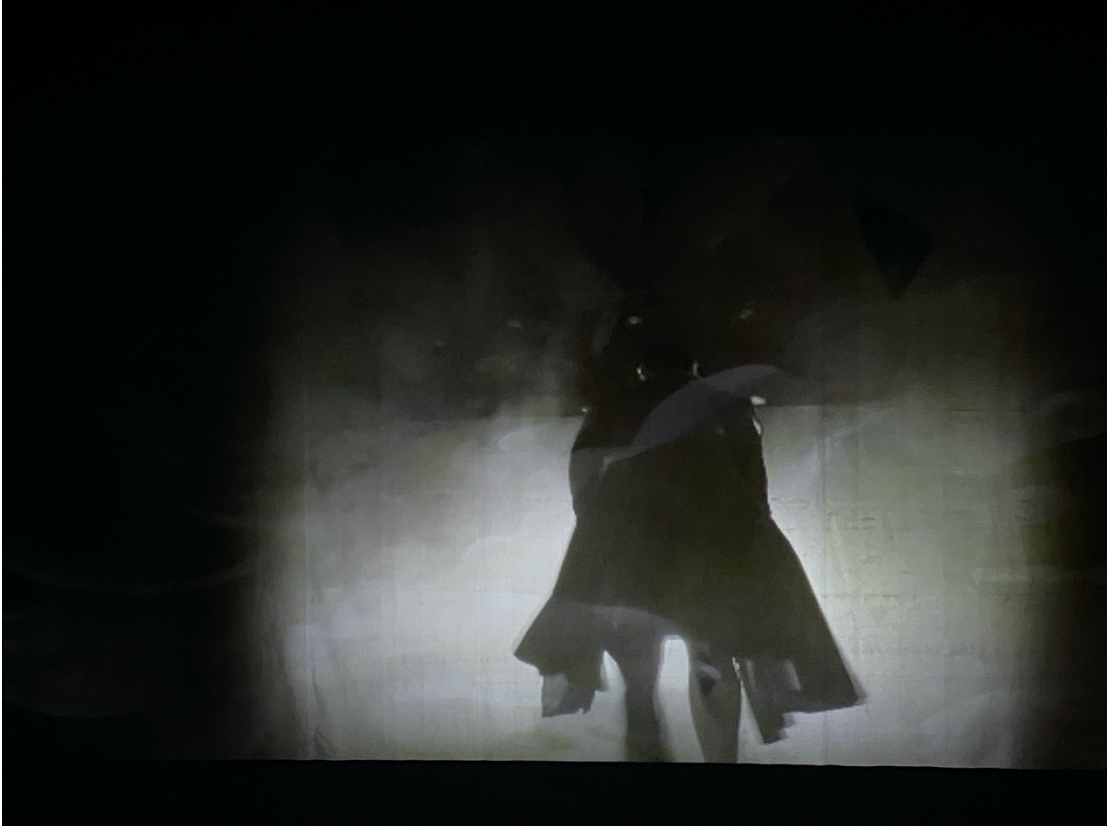
*Figure 59: Production Screenshot from Episode 8*



*Figure 60: Production Screenshot from Episode 8*



*Figure 61: Production Screenshot from Episode 9*



*Figure 62: Production Screenshot from Episode 8*

## Chapter 9: Paperwork

### Original Costume Shop Estimate

| THE CLARICE COSTUME SHOP ESTIMATE |                |   |                                 |                |               |             |
|-----------------------------------|----------------|---|---------------------------------|----------------|---------------|-------------|
| Partner: TDPS                     |                |   | Director: Brian MacDevitt       |                |               |             |
| Show: Machinal                    |                |   | Costume Designer: Madison Booth |                |               |             |
| Venue: Kay Theatre                |                |   | Faculty Advisor: Helen Huang    |                |               |             |
| Materials Budget                  |                | \$ 8,000.00   | Cast size                       | 17             | Cost per look | \$ 279.41   |
| Hair/makeup Budget                |                | \$ 1,500.00   | Looks per actor                 | 2              |               |             |
| Category                          | Sub-category   | Items/Description                                   | Sub-Estimate                    | Total Estimate |               |             |
| Fabric                            | Fabric         | suiting 30yds @ \$30/yd                             | \$ 900.00                       |                |               |             |
|                                   |                | lining 25yds @ \$20/yd                              | \$ 500.00                       |                |               |             |
|                                   |                | suits/ties/sweaters to canabalize                   | \$ 750.00                       |                |               |             |
|                                   | Trim           | rick-rack, etc                                      | \$ 100.00                       |                |               |             |
|                                   | Notions        | buttons, zippers                                    | \$ 200.00                       |                | \$ 2,450.00   |             |
| Garments                          | Men's          | shirts, sweaters, suits                             | \$ 800.00                       |                |               |             |
|                                   | Women's        | dresses   | \$ 600.00                       |                |               |             |
|                                   | Other          |   |                                 |                |               |             |
|                                   |                |   |                                 |                | \$ 1,400.00   |             |
| Shoes                             | Shoes          | tall boots - \$100ea, lawyer shoes @ \$75ea, others | \$ 500.00                       |                |               |             |
|                                   | Supplies       |   | \$ 50.00                        |                | \$ 550.00     |             |
| Cobbler Fees                      |                |   | \$ 200.00                       |                | \$ 200.00     |             |
| Undergarments                     | Men's          | a-shirts, t-shirts, period boxers                   | \$ 250.00                       |                |               |             |
|                                   | Women's        | slips, hosiery, girdles                             | \$ 450.00                       |                | \$ 700.00     |             |
| Accessories                       | Men's          | suspenders, belts, watches, ties                    | \$ 500.00                       |                |               |             |
|                                   |                |   |                                 |                |               |             |
|                                   | Women's        | belts, necklaces, earrings                          | \$ 500.00                       |                |               |             |
|                                   |                |   |                                 |                |               | \$ 1,000.00 |
| Millinery                         | Hats purchased |   | \$ 350.00                       |                |               |             |
|                                   | Hat supplies   |   | \$ 200.00                       |                | \$ 550.00     |             |
| Crafts                            | Dying/painting |   | \$ 25.00                        |                |               |             |
|                                   | Distressing    |   | \$ 50.00                        |                |               |             |
|                                   | Builds         | Masks - bases, nylon, leather, filler               | \$ 400.00                       |                | \$ 475.00     |             |

Figure 63: Original Costume Shop Estimate





## Costume Piece List for Stage Production

|             |                               | Costume Piece List                 |                        |             |                  |  |                                 |       |      |     |     |   |
|-------------|-------------------------------|------------------------------------|------------------------|-------------|------------------|--|---------------------------------|-------|------|-----|-----|---|
|             |                               | Department: TDPS                   |                        |             |                  |  | Director: Brian MacDevitt       |       |      |     |     |   |
|             |                               | Show: Machinal                     |                        |             |                  |  | Costume Designer: Madison Booth |       |      |     |     |   |
|             |                               | Space: The. Kay Theatre            |                        |             |                  |  | Faculty Advisor: Helen Huang    |       |      |     |     |   |
|             |                               | Revised 5/16/2017                  |                        |             |                  |  |                                 |       |      |     |     |   |
|             |                               | Below, rank by order of preference |                        |             |                  |  |                                 |       |      |     |     |   |
| Perf.       | Character                     | Lk #                               | Costume Piece          | Description | Pull             | Buy                                    | Thrift                          | Build | Rent | Mod | Alt |   |
| Bill Kassay | Husband/<br>Boss/Mr.<br>Jones | Lk 1                               | underwear              | actor's own |                  |  |                                 |       |      |     |     |   |
|             |                               | undershirt                         | white a-tank           |             | 1                | 2                                      |                                 |       |      |     |     |   |
|             |                               | button-down                        | white with grey stripe |             | 1                | 3                                      | 2                               |       |      |     |     |   |
|             |                               | suit jacket                        | gray textured          |             | 1                | 2                                      |                                 |       |      |     |     |   |
|             |                               | suit pants                         | gray textured          |             | 1                | 2                                      |                                 |       |      | 3   |     |   |
|             |                               | socks                              | black dress-style      |             | 1                | 2                                      |                                 |       |      |     |     |   |
|             |                               | shoes                              | black oxfords          |             | 1                | 2                                      |                                 |       |      |     |     |   |
|             |                               | suspenders                         | black patterned        |             | 1                | 2                                      |                                 |       |      |     |     |   |
|             |                               | hat                                | grey trilby            |             | 1                | 3                                      |                                 |       |      |     | 2   |   |
|             |                               | watch                              | silver                 |             | 1                | 3                                      | 2                               |       |      |     |     |   |
|             |                               |                                    |                        |             |                  |  |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             |                  |  |                                 |       |      |     |     |   |
|             |                               |                                    |                        | Lk 2        | LOSE suit jacket |  |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | ADD Coat         | Grey trench with exaggerated shoulders |                                 | 5     | 4    | 3   | 2   | 1 |
|             |                               |                                    |                        |             |                  |  |                                 |       |      |     |     |   |
|             |                               |                                    |                        | Lk 3        | underwear        | actor's own                            |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | undershirt       | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | button-down      | same as L1?                            |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | suit jacket      | grey textured, larger than L1          |                                 |       |      |     | 1   |   |
|             |                               |                                    |                        |             | suit pants       | grey textured, larger than L1          |                                 |       |      |     | 1   |   |
|             |                               |                                    |                        |             | socks            | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | shoes            | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | suspenders       | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | hat              | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | watch            | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | <b>Mask</b>      | <b>Skin toned, sculptural</b>          |                                 |       |      |     | 1   |   |
|             |                               |                                    |                        |             |                  |  |                                 |       |      |     |     |   |
|             |                               |                                    |                        | Lk 4        | underwear        | actor's own                            |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | undershirt       | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | button-down      | same as L1?                            |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | suit jacket      | grey textured, larger than L2          |                                 |       |      |     | 1   |   |
|             |                               |                                    |                        |             | suit pants       | grey textured, larger than L2          |                                 |       |      |     | 1   |   |
|             |                               |                                    |                        |             | socks            | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | shoes            | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | suspenders       | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | hat              | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             | watch            | same as L1                             |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             |                  |  |                                 |       |      |     |     |   |
|             |                               |                                    |                        |             |                  |  |                                 |       |      |     |     |   |

Figure 66: Costume Piece List Page 1









| Perf.               | Character  | Lk #                      | Costume Piece                    | Description                                | Pull                                    | Buy | Thrift | Build | Rent | Mod | Alt |   |
|---------------------|--|---------------------------|----------------------------------|--|---|-----|--------|-------|------|-----|-----|---|
| Madeline Lomvardias | Telephone Girl/<br>Court Reporter  |                           | slip                             | white or navy                              | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | spanx shorts/tap pants           | white or skin tone                         | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | blouse                           | grey button-down with lacey collar         | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | dress                            | grey, made of pants and suit jacket lining |   |     |        | 2     |      |     | 1   |   |
|                     |  |                           | shoes                            | grey two-toned pumps                       | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | earrings                         | drop earrings, sort of flashy              | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | Lk 2                             | LOSE dress                                 |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | LOSE slip                                  |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | ADD pants                                  | grey mixed suiting                      |     | 3      |       | 1    |     | 2   |   |
|                     |  |                           |                                  | ADD bracelets                              | multiple sort of flashy                 | 1   | 3      | 2     |      |     |     |   |
|                     |  |                           | Lk 3 (Court Reporter)            | LOSE pants                                 |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | ADD slip                                   |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | ADD dress                                  |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | ADD blazer                                 | asymmetric grey with white pinstripe    |     | 1      | 2     |      |     |     | 3 |
|                     |  |                           |                                  | ADD cravat                                 | same material as jacket lining on dress |     |        |       | 1    |     |     |   |
| Jake Schwartz       | Man(Scene 2)/<br>Doctor 1/<br>Man (abortion scene 5)/<br>Reporter 2/<br>Priest | Lk 1(Doctor)              | underwear                        |  |   |     |        |       |      |     |     |   |
|                     |  |                           | undershirt                       |  | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | button-down                      |  | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | ADD suit pants                   |  | 1                                       | 2   |        | 3     |      |     |     |   |
|                     |  |                           | jacket                           |  | 2                                       | 2   |        | 3     | 1    |     |     |   |
|                     |  |                           | socks                            |  | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | shoes                            |  | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | head-stethoscope?                |  | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | Mask                             | Skin tone, sort of sculptural              |   |     |        | 1     |      |     |     |   |
|                     |  |                           | Lk 2(Man Scene 5)                | LOSE head stethoscope                      |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | LOSE jacket                                |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | ADD tie                                    |   | 1   | 2      |       |      |     |     |   |
|                     |  |                           | Lk 3(Reporter)                   | ADD hat                                    |   | 1   | 3      |       |      |     | 2   |   |
|                     |  |                           |                                  | ADD suit jacket                            |   | 1   | 2      |       | 3    |     |     |   |
|                     |  |                           |                                  | ADD tie pin                                |   | 1   | 3      | 2     |      |     |     |   |
|                     | Lk 4 (Priest)  | LOSE hat                  |                                  |  |   |     |        |       |      |     |     |   |
|                     |  | LOSE suit jacket          |                                  |  |   |     |        |       |      |     |     |   |
|                     |  | ADD clerical collar       | off-white                        | 1  | 3                                       |     |        |       | 2    |     |     |   |
|                     |  | ADD cassock               | designed to look backwards, grey | 1  | 2                                       |     | 4      |       |      | 3   |     |   |
| Beth Rendely        | Girl (End of Scene 5)/<br>Prosecution Lawyer                                   | Lk 1(Girl end of scene 5) | underwear                        | actor's own                                |   |     |        |       |      |     |     |   |
|                     |  |                           | bra                              | white or skin tone                         | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | hosiery                          | black sheer                                | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | shirt                            | dark grey jersey                           | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | skirt                            | grey wool                                  | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | pumps                            | dark grey, two toned                       | 1                                       | 2   |        |       |      |     |     |   |
|                     |  |                           | earrings                         | simple drop                                | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | necklace                         | simple bead                                | 1                                       | 3   | 2      |       |      |     |     |   |
|                     |  |                           | Lk 2(Prosecution Lawyer)         | LOSE skirt                                 |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | LOSE pumps                                 |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | LOSE necklace                              |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | LOSE earrings                              |   |     |        |       |      |     |     |   |
|                     |  |                           |                                  | ADD dress                                  | Medium grey, made of pants              |     |        |       | 1    |     | 2   |   |
|                     |  |                           |                                  | ADD high heels                             | black very shiry pointy-toe pumps       | 1   | 2      |       |      |     |     |   |
|                     |  |                           |                                  | ADD earrings                               | flashy, trendy earrings                 | 1   | 3      | 2     |      |     |     |   |

Figure 71: Costume Piece List Page 6





# Piece List for Digital Production

|                             |                                       | Costume Piece List                 |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|-----------------------------|---------------------------------------|------------------------------------|---|-------------------------------------|-------------------------|-------------|---------------------------------|-------|------|-----|----|----|---|---|
|                             |                                       | Department: TDPS                   |   |                                     |                         |             | Director: Brian MacDevitt       |       |      |     |    |    |   |   |
|                             |                                       | Show: Machinal                     |   |                                     |                         |             | Costume Designer: Madison Booth |       |      |     |    |    |   |   |
|                             |                                       | Space: The Kay Theatre             |   |                                     |                         |             | Faculty Advisor: Helen Huang    |       |      |     |    |    |   |   |
|                             |                                       | Revised 10/15/20                   |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | Below, rank by order of preference |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| Perf                        | Character                             | Lk #                               | Costume Piece   | Description                         | Pull                    | Buy         | Thrift                          | Build | Rent | Mod | SS | SC |   |   |
| Bill Kassay                 | Husband/<br>Boss/Mr.<br>Jones         | Lk 1 (base ensemble look)          | underwear   | actor's own                         |                         |             |                                 |       |      |     |    | 1  |   |   |
|                             |                                       | undershirt                         | actor's own   |                                     |                         |             |                                 |       |      |     |    | 1  |   |   |
|                             |                                       | shirt                              | white button down/or tshirt   | 3                                   | 4                       |             |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | pants                              | grey mens suit pants  | 3                                   | 5                       | 4           |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | Suit jacket                        | grey mens suit jacket, fitted   | 3                                   | 5                       | 4           |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | Lk 2: Scene 1                      | underwear   | actor's own                         |                         |             |                                 |       |      |     |    |    | 1 |   |
|                             |                                       | undershirt                         | actor's own   |                                     |                         |             |                                 |       |      |     |    |    | 1 |   |
|                             |                                       | shirt                              | Same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | suit jacket                        | Same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | suit pants                         | same as L1  | 3                                   | 5                       | 4           |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | socks                              | black   | 3                                   | 4                       |             |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | shoes                              | black   | 3                                   | 4                       |             |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | hat                                | grey trilby   | 3                                   | 4                       |             |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | watch                              | silver  | 3                                   | 4                       |             |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | Lk 3: Scene 3                      | LOSE suit jacket  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | LOSE hat                           |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | LOSE watch                         |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | LOSE shoes                         |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | LOSE shirt                         |   | 3                                   | 4                       |             |                                 |       |      |     |    | 2  | 1 |   |
|                             |                                       | ADD Robe                           | grey bathrobe   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | Lk 4 Sc. 4                         | underwear   | actor's own                         |                         |             |                                 |       |      |     |    |    |   | 1 |
|                             |                                       | undershirt                         | actor's own   |                                     |                         |             |                                 |       |      |     |    |    |   | 1 |
|                             |                                       | suit jacket                        | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | suit jacket                        | Cardboard, paper doll style with "shirt" and "tie", larger than first jacket in shoulders |                                     |                         |             |                                 |       | 1    |     |    |    |   |   |
|                             |                                       | suit pants                         | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | socks                              | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | shoes                              | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | hat                                | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | watch                              | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | *add in scene                      | Mask  | Stuffed nylon, sculptural           |                         |             |                                 |       | 1    |     |    |    |   |   |
|                             |                                       | *add in scene                      | Mask  | PPE with Halloween mask on top      |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | Lk 5: Sc. 7                        | underwear   | actor's own                         |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | undershirt                         | actor's own   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | suit jacket                        | Cardboard, paper doll style with "shirt" and "tie", larger than Lk 2 jacket in shoulders  |                                     |                         |             |                                 |       | 1    |     |    |    |   |   |
|                             |                                       | suit pants                         | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | socks                              | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | shoes                              | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | suspenders                         | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | hat                                | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | watch                              | same as L1  |                                     |                         |             |                                 |       |      |     |    |    |   |   |
|                             |                                       | Ebbie Frideaux                     | Young<br>Woman  | Lk 1: Sc. 1/2                       | underwear               | actor's own |                                 |       |      |     |    |    |   |   |
|                             |                                       |                                    |   | bra                                 | acotr's own, skin tone  |             |                                 |       |      |     |    |    |   |   |
|                             |                                       |                                    |   | hose                                | white sheer thigh highs | 1           | 2                               |       |      |     |    |    |   |   |
|                             |                                       |                                    |   | dress                               | periwinkle with floral  |             | 3                               |       | 1    |     |    |    |   | 2 |
|                             |                                       |                                    |   | coat                                | brown textured          | 1           |                                 |       |      |     | 2  |    |   | 3 |
| gloves                      | black                                 |                                    |   | 1                                   | 2                       | 3           |                                 |       |      |     |    |    |   |   |
| shoes                       | character shoes                       |                                    |   | 1                                   | 2                       |             |                                 |       |      |     |    |    |   |   |
| earrings                    | small pearl                           |                                    |   | 1                                   | 2                       |             |                                 |       |      |     |    |    |   |   |
| *Lose coat in scene         |                                       |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| *lose gloves in scene       |                                       |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| Wig                         | Loose bob                             |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| *add rubber gloves in sc. 2 |                                       |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| Lk 2: Sc. 3                 | LOSE dress                            |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| LOSE shoes                  |                                       |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| ADD Slip                    | white or light blue                   |                                    |   | 1                                   | 2                       |             |                                 |       |      |     |    |    |   |   |
| ADD peignoir                | sheer, more 50's style, light blue    |                                    |   | 1                                   | 2                       |             |                                 |       |      |     |    | 3  |   |   |
| Lk 3: Sc. 4                 | ADD hospital gown                     |                                    |   | pale blue with dot pattern          | 1                       | 2           |                                 |       |      |     |    |    | 3 |   |
| Lk. 4: Sc. 5                | LOSE hospital gown                    |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| Lk. 5: Sc. 6                | LOSE dress                            |                                    |   | *hold for frame check               |                         |             |                                 |       |      |     |    |    |   |   |
| Lk. 6: Sc. 7                | ADD house dress                       |                                    |   | *blue or pink, hold for color check |                         |             |                                 |       |      |     |    |    |   |   |
| Lk 7: Sc. 8                 | underwear                             |                                    |   | actor's own                         |                         |             |                                 |       |      |     |    |    |   |   |
| bra                         | same as L1                            |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |
| dress                       | distressed striped prison uniform     |                                    |   |                                     |                         |             |                                 |       | 1    |     |    |    |   |   |
| Lk. 8: Sc. 9                | LOSE bob wig, add shaved wig in scene |                                    |   |                                     |                         |             |                                 |       |      |     |    |    |   |   |

Figure 74: Digital Costume Piece List Page 1





|                      |  | Costume Piece List                     |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|----------------------|--|--|--|---|------------|-------------|---------------------------------|-------|------|-----|----|----|---|---|---|
|                      |  | Department: TDPS                       |  |   |            |             | Director: Brian MacDevitt       |       |      |     |    |    |   |   |   |
|                      |  | Show: Machinal                         |  |   |            |             | Costume Designer: Madison Booth |       |      |     |    |    |   |   |   |
|                      |  | Space: The Kay Theatre                 |  |   |            |             | Faculty Advisor: Helen Huang    |       |      |     |    |    |   |   |   |
|                      |  | Revised 5/16/2017                      |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      |  | Below, rank by order of preference     |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
| Perf                 | Character                                | Lk #                                   | Costume Piece  | Description                                       | Pull       | Buy         | Thrift                          | Build | Rent | Mod | SS | SC |   |   |   |
| Madelaine Lomvardias | Telephone Girl/ Court Reporter           | Lk 1(base ensemble look)               | underwear  | actor's own                                       |            |             |                                 |       |      |     |    | 1  |   |   |   |
|                      |  |  | undershirt   | actor's own                                       |            |             |                                 |       |      |     |    |    | 1 |   |   |
|                      |  |  | shirt  | white button down/or tshirt                       | 2          |             | 3                               |       |      |     |    |    |   | 1 |   |
|                      |  |  | pants  | grey suit pants                                   | 2          | 3           | 4                               |       |      |     |    |    |   | 1 |   |
|                      |  |  | Suit jacket  | grey mens suit jacket with attached pocket square | 2          | 4           | 3                               |       |      |     |    |    |   | 1 |   |
|                      |  | Lk 2(Telephone Girl)                   | bra  | Actor's Own                                       |            |             |                                 |       |      |     |    |    |   | 1 |   |
|                      |  |  | Shirt  | Same as L1  |            |             |                                 |       |      |     |    |    |   |   |   |
|                      |  |  | dress  | grey, Can go over button-down, office-appropriate | 2          | 3           |                                 |       |      |     |    |    | 2 | 1 |   |
|                      |  |  | shoes  | grey two-toned pumps                              | 1          | 2           |                                 |       |      |     |    |    |   |   |   |
|                      |  |  | earrings   | drop earrings, sort of flashy                     | 1          | 3           | 2                               |       |      |     |    |    |   |   |   |
|                      |  | Lk 3 (Court Reporter)                  | ADD blazer   | womens grey suit jacket                           |            |             | 3                               | 5     |      |     |    | 4  | 2 | 1 |   |
|                      |  |  | ADD cravat   | contrast color                                    | 1          | 2           |                                 |       |      |     |    |    |   |   |   |
|                      |  |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      |  | Max Abramovitz                         | Husband 2(Scene 2)/ Doctor 1/ Man (abortion scene 5)/ Priest | Lk 1(base ensemble look)                          | underwear  | actor's own |                                 |       |      |     |    |    |   | 1 |   |
|                      |  |  |  |   | undershirt | actor's own |                                 |       |      |     |    |    |   |   | 1 |
| shirt                | white button down/or tshirt              |  |  |   | 2          | 3           |                                 |       |      |     |    |    |   | 1 |   |
| pants                | grey mens suit pants, part of set        |  |  |   | 2          | 4           | 3                               |       |      |     |    |    |   | 1 |   |
| Suit jacket          | grey mens suit jacket, part of set       |  |  |   | 2          | 2           | 3                               |       |      |     |    |    |   | 1 |   |
| Lk 2(Doctor)         | socks                                    |  |  | black or neutral dark                             | 3          |             |                                 |       |      |     |    |    | 2 | 1 |   |
|                      | shoes                                    |  |  | black, dress-style(or style optionable)           | 3          |             |                                 |       |      |     |    |    | 2 | 1 |   |
|                      | undershirt                               |  |  | actor's own                                       |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | button-down                              |  |  | same as L1  |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | pants                                    |  |  | same as L1  |            |             |                                 |       |      |     |    |    |   |   |   |
| Lk 3(Man Scene 5)    | jacket                                   |  |  | white doctor's lab coat                           | 1          | 2           |                                 |       |      |     |    |    |   |   |   |
|                      | socks                                    |  |  | same as L1  |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | shoes                                    |  |  | same as L1  |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | head-stethoscope                         |  |  | made of cardboard                                 |            |             |                                 |       | 1    |     |    | 2  |   |   |   |
|                      | Mask                                     |  |  | Skin tone, sort of sculptural                     |            |             |                                 |       | 1    |     |    |    |   |   |   |
| Lk 4 (Priest)        | Mask                                     | PPE style with Halloween face on front |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | LOSE head stethoscope                    |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | LOSE jacket                              |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
| Lk 3(Man Scene 5)    | ADD tie                                  |  | 3  | 4   |            |             |                                 |       |      |     | 2  | 1  |   |   |   |
|                      |  |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      |  |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
| Lk 4 (Priest)        | LOSE suit jacket                         |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | ADD clerical collar                      | off-white                              | 1  | 2   |            | 4           |                                 |       |      | 3   |    |    |   |   |   |
|                      | ADD cassock                              | black, worn backwards                  | 2  | 3   |            |             |                                 |       |      | 1   |    |    |   |   |   |
| Beth Rendley         | Prosecution Lawyer                       | Lk 1(base ensemble look)               | underwear  | actor's own                                       |            |             |                                 |       |      |     |    | 1  |   |   |   |
|                      |  |  | undershirt   | actor's own                                       |            |             |                                 |       |      |     |    |    | 1 |   |   |
|                      |  |  | shirt  | white button down/or tshirt                       | 2          |             | 3                               |       |      |     |    |    |   | 1 |   |
|                      |  |  | pants  | grey mens suit pants or menswear-inspired         | 2          | 3           | 4                               |       |      |     |    |    |   | 1 |   |
|                      |  |  | Suit jacket  | grey mens suit jacket or menswear-inspired        | 2          | 4           | 3                               |       |      |     |    |    |   | 1 |   |
|                      |  | Lk 2(Prosecution Lawyer)               | socks  | black dress style                                 |            |             |                                 |       |      |     |    |    |   | 1 |   |
|                      |  |  | shoes  | black oxfords                                     |            |             |                                 |       |      |     |    |    |   | 1 |   |
|                      |  |  | ADD hat  | black fedora                                      | 3          | 5           | 4                               |       |      |     |    |    | 2 | 1 |   |
|                      |  |  |  |   | 3          | 5           | 4                               |       |      |     |    |    |   | 2 | 1 |
|                      |  |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
| Olesia Odle          | Woman(Scene 2)/ Woman (Abortion Scene 5) | Lk 1(base ensemble look)               | underwear  | actor's own                                       |            |             |                                 |       |      |     |    |    | 1 |   |   |
|                      |  |  | undershirt   | actor's own                                       |            |             |                                 |       |      |     |    |    |   | 1 |   |
|                      |  |  | shirt  | white button down/or tshirt                       | 2          |             | 3                               |       |      |     |    |    |   | 1 |   |
|                      |  |  | pants  | grey mens suit pants or menswear-inspired         | 2          | 3           | 4                               |       |      |     |    |    |   | 1 |   |
|                      |  |  | Suit jacket  | grey  | 2          | 4           | 3                               |       |      |     |    |    |   | 1 |   |
|                      |  | Lk 2(Woman Scene 2/5)                  | LOSE Suit Jacket   |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      |  |  | LOSE Pants   |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      |  |  | ADD skirt  | grey, pencil or a-line                            | 3          | 5           | 4                               |       |      |     |    |    | 2 | 1 |   |
|                      |  |  | ADD hat  | black velvet cloche                               | 1          | 3           | 2                               |       |      |     |    |    |   |   |   |
|                      |  |  | ADD cardigan/jacket  | grey, nondescript                                 | 3          | 5           | 4                               |       |      |     |    |    | 2 | 1 |   |
| Lk 3(jury)           | LOSE hat                                 |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | LOSE cardigan                            |  |  |   |            |             |                                 |       |      |     |    |    |   |   |   |
|                      | ADD mask                                 | Nylon with painted face                |  |   |            |             |                                 |       |      |     |    |    |   |   |   |

Figure 77: Digital Costume Piece List Page 4



| Costume Piece List     |  |                            |                                |  |      |     |        |       |      |     |    |    |   |   |
|------------------------|--|----------------------------|--------------------------------|--|------|-----|--------|-------|------|-----|----|----|---|---|
| Department: TDPS       |  |                            |                                | Director: Brian MacDevitt                  |      |     |        |       |      |     |    |    |   |   |
| Show: Machinal         |  |                            |                                | Costume Designer: Madison Booth            |      |     |        |       |      |     |    |    |   |   |
| Space: The Kay Theatre |  |                            |                                | Faculty Advisor: Helen Huang               |      |     |        |       |      |     |    |    |   |   |
| Revised 5/16/2017      |  |                            |                                | Below, rank by order of preference         |      |     |        |       |      |     |    |    |   |   |
| Perf                   | Character  | Lk #                       | Costume Piece                  | Description                                | Pull | Buy | Thrift | Build | Rent | Mod | SS | SC |   |   |
| Lia Meyerovich         | Small Boy (Scene 2)/ Boy (Scene 5)/ Barber 2               | Lk 1 (base ensemble look)  | underwear                      | actor's own                                |      |     |        |       |      |     |    | 1  |   |   |
|                        |  |                            | undershirt                     | actor's own                                |      |     |        |       |      |     |    |    | 1 |   |
|                        |  |                            | shirt                          | white button down/or tshirt                | 2    |     | 3      |       |      |     |    |    |   | 1 |
|                        |  |                            | pants                          | grey mens suit pants or menswear-inspired  | 2    | 3   | 4      |       |      |     |    |    |   | 1 |
|                        |  |                            | Suit jacket                    | grey pinstripe                             | 2    | 4   | 3      |       |      |     |    |    |   | 1 |
|                        |  |                            | LOSE suit jacket               |  |      |     |        |       |      |     |    |    |   |   |
|                        | Lk 2 (Small boy)   | ADD hat                    | light brown plaid flat cap     |  | 3    | 4   |        |       |      |     |    | 2  | 1 |   |
|                        |  | LOSE hat                   |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | ADD jacket                 | white, barber's style          |  | 1    | 2   |        |       |      |     |    | 3  |   |   |
|                        |  | LOSE jacket                |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | LOSE suit jacket           |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | LOSE pants                 |                                |  |      |     |        |       |      |     |    |    |   |   |
| Katie Rees             | Nurse 1 (Split Lines sc. 4)/ Girl (End of Sc. 5)           | Lk 1 (base ensemble look)  | underwear                      | actor's own                                |      |     |        |       |      |     |    | 1  |   |   |
|                        |  |                            | undershirt                     | actor's own                                |      |     |        |       |      |     |    |    | 1 |   |
|                        |  |                            | shirt                          | white button down/or tshirt                | 2    |     | 3      |       |      |     |    |    |   | 1 |
|                        |  |                            | pants                          | grey mens suit pants or menswear-inspired  | 2    | 3   | 4      |       |      |     |    |    |   | 1 |
|                        |  |                            | Suit jacket                    | grey mens suit jacket or menswear-inspired | 2    | 4   | 3      |       |      |     |    |    |   | 1 |
|                        |  |                            | LOSE suit jacket               |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | Lk 2 (Nurse)               | ADD apron                      | off-white/light grey, backwards            |      | 1   | 3      |       |      |     |    |    | 2 |   |
|                        |  |                            | ADD hat                        | white nurse's hat                          |      | 1   | 2      |       |      |     |    |    |   |   |
|                        |  |                            | Mask                           | Skin tone, sculptural                      |      |     |        |       | 1    |     |    |    |   |   |
|                        |  |                            | Mask                           | PPE with Halloween mask on top             |      |     |        |       |      |     |    |    |   |   |
|                        |  |                            | LOSE apron                     |  |      |     |        |       |      |     |    |    |   |   |
|                        |  |                            | LOSE hat                       |  |      |     |        |       |      |     |    |    |   |   |
|                        | Lk 3 (Girl end of scene 5)                                 | cardigan                   | dark grey                      |  | 3    | 5   | 4      |       |      |     |    | 2  | 1 |   |
|                        |  | pumps                      | dark grey, two toned           |  | 3    | 5   | 4      |       |      |     |    | 2  | 1 |   |
|                        |  | earrings                   | simple drop                    |  | 3    | 5   | 4      |       |      |     |    | 2  | 1 |   |
|                        |  | necklace                   | simple bead                    |  | 3    | 5   | 4      |       |      |     |    | 2  | 1 |   |
|                        |  | LOSE cardigan              |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | ADD mask                   | nylon with painted face        |  |      |     |        |       |      |     |    |    |   |   |
| Kayleigh Gallagher     | Young Girl (Sc. 2)/ Nurse 2 (Split Lines Sc. 4)/ Bartender | Lk 1 (base ensemble look)  | bra                            | actor's own                                |      |     |        |       |      |     |    | 1  |   |   |
|                        |  |                            | shirt                          | white button down/or tshirt                | 2    |     | 3      |       |      |     |    |    | 1 |   |
|                        |  |                            | pants                          | grey paper bag waist pants                 | 2    | 3   | 4      |       |      |     |    |    | 1 |   |
|                        |  |                            | Suit jacket                    | grey double breasted suit jacket           | 2    | 4   | 3      |       |      |     |    |    | 1 |   |
|                        |  |                            | LOSE suit jacket               |  |      |     |        |       |      |     |    |    |   |   |
|                        |  |                            | ADD skirt                      | grey wool                                  |      | 3   | 3      | 4     |      |     |    |    | 2 | 1 |
|                        |  | Lk 2 (Girl end of scene 5) | ADD pumps                      | dark grey                                  |      | 3   |        |       |      |     |    |    | 2 | 1 |
|                        |  |                            | earrings                       | part of set                                |      | 3   | 5      | 4     |      |     |    |    | 2 | 1 |
|                        |  |                            | necklace                       | part of set                                |      | 3   | 5      | 4     |      |     |    |    | 2 | 1 |
|                        |  |                            | ADD apron                      | off-white/light grey, backwards            |      | 1   | 3      |       |      |     |    |    | 2 |   |
|                        |  |                            | ADD hat                        | white nurse's hat                          |      | 1   | 2      |       |      |     |    |    |   |   |
|                        |  |                            | Mask                           | Skin tone, sculptural                      |      |     |        |       | 1    |     |    |    |   |   |
|                        | Lk 3 (Nurse)   | Mask                       | PPE with Halloween mask on top |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | LOSE Apron                 |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | LOSE Hat                   |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | ADD vest                   | button-front, grey             |  | 3    | 5   | 4      |       |      |     |    | 2  | 1 |   |
|                        |  | LOSE apron                 |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        |  | LOSE hat                   |                                |  |      |     |        |       |      |     |    |    |   |   |
| Lk 4 (Bartender)       | ADD mask   | nylon with painted face    |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        | LOSE mask  |                            |                                |  |      |     |        |       |      |     |    |    |   |   |
| Lk 5 (juror)           | LOSE apron   |                            |                                |  |      |     |        |       |      |     |    |    |   |   |
|                        | ADD mask   | nylon with painted face    |                                |  |      |     |        |       |      |     |    |    |   |   |

Figure 79: Digital Costume Piece List Page 6



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