

ABSTRACT

Title of Thesis:

*REIMAGINING THE COSTUMES FOR
SHAKEPEARE'S AS YOU LIKE IT*

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Thesis directed by:

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Dance, and Performance Studies

This Document is a description of the process of conceiving of and implementing the costume design for William Shakespeare's *As You Like It*. A comedy, the story follows Rosalind and Orlando on their journey from the restrictive court to the utopic Forest of Arden. Along the way, they find many interesting characters such as Jaques and Touchstone, eventually discovering one another and falling in love. The production design featured a mix of periods with a modern flavor. This thesis contains the entirety of the design process from initial concept to final product, including research, renderings, fitting photos, paperwork, and production photos. The show was produced by The University of Maryland School of Theatre, Dance, and Performance Studies from November 11th - 18th, 2022. The production was directed by Eleanor Holdridge, Scenic Design by Gavin Mosier, Lighting Design by Christian Henriquez, Projection Design by Luis Garcia, and Costume Design by Stephanie Parks.

REIMAGINING THE COSTUMES FOR SHAKESPEARE'S AS YOU LIKE IT

by

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University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Dedication

I would like to dedicate this work to the people who have guided me along my path as an artist, designer, and human. I would especially like to honor those who are no longer with us. Gussie Watson Price, my mentor, teacher, and friend, grandparents Sally Parks, Tom Parks, Ed Fitch, and Corinne Fitch; you are forever in my heart and I treasure everything you taught me.

I would not be here without my mother Sheryl Parks. She is my stalwart support in all things. My father Frank Parks taught me to be creative. Thanks for spending all those hours drawing with me, dad.

To my sisters: Diana Bauer and Maggie Parks. You are my dearest friends, my rock. Thank you for all your support throughout these crazy years.

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Jenn Schwartz, Production Manager
David Andrews, Production Photographer

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Chapter 1: Design Process and Concept

New Perspectives: Concept

As You Like It is a Shakespearean Comedy which follows the heroine Rosalind as she flees persecution in her uncle's court. In the Forest of Arden, Rosalind finds safety and eventually love. Disguising herself as a man and accompanied by her cousin Celia with the court fool, Touchstone, Rosalind meets many notable characters. These include her father Duke Senior and the melancholy Jaques who delivers some of Shakespeare's most famous speeches. In the end, the play resolves with a group wedding and the blending of the Forest of Arden and the court.

I was drawn to this play because of its whimsy and fantastical nature. Through costumes, I wanted to explore the various worlds of the show and their relationships. This is an old play. I relished the opportunity to breathe new life into it.

In my first meeting with director Eleanor Holdridge, she had a clear concept. She saw the worlds of the exiled court and court as two sides of the same coin. This contrast was translated into her visual idea of a black and a white world. In director Holdridge's concept, the color of the costumes would change, but the silhouette would stay the same. The world of the forest surrounds the two courts. Director Holdridge's vision for the forest was to have a sense of true work, being one with nature, and pastoral ease. Choosing to not set the show in a specific period, she envisioned a kaleidoscope of various periods such as the 18th century noble class and 19th century peasants. Director Holdridge also provided several images to inspire the designers. These included Rene Magritte paintings which gave a sense of two worlds sharing the same space

(Figure 1). Throughout the process, these first ideas set out by Director Holdridge guided the production to be unified and effective.

After digesting the director's concept, I was intrigued by the black and white color scheme but chose to augment it with my own ideas. I began interpreting the relationship between the two courts, and the idea of black and white deepened. The black of the court became gilded and encrusted with gold while the white of the exiled court grew in spectrum to include tans and browns. This choice of color remained solid throughout the production and was one of our grounding rules. I furthered the suggestion of changing only colors by augmenting the silhouettes to be softer in the exiled court and more rigid in the court. This gave texture to the relationship between the two. In the forest, I wanted to increase the color and texture through found pieces. This would work alongside Director Holdridge's concept, furthering her desire for a working-class forest. The idea of a world outside a specific period appealed to me. With this in mind, I pulled elements of various periods, collaging them together to create the characters in the script. This was liberating and allowed me to research freely. Overall, Director Holdridge established a rich playground which the design team augmented and shaped throughout the process.

Creating a Visual Language: Research

In my research, I explored many avenues for inspiration. I created a visual language for the worlds of the show. I looked at paintings, fashion, and photography. I searched for modern fashion movements as well as historical material. As my library of images grew, the design became clearer in my mind. While researching, I was constantly thinking about how to update this story and make it more relatable to a modern audience. I thought about each individual character and how to communicate their personality through dress. Lastly, I wanted to avoid the

default and experiment. I began by researching the court, followed by the exiled court and finally the forest.

I began researching with a wide net and open mind. We were set the task of making an old play new again, of taking from different periods of history to create a new mix. In thinking about this old and new juxtaposition, I began to research fashion collections featuring new silhouettes with old details. This is how I found Dolce and Gabbana's Fall 2013 menswear collection (Figure 2, lower right). The collection featured modern, black, tailored menswear garments encrusted with gold embroidery. This evoked baroque excess married with the slim lines of modern tailoring. The overall effect was austere and aloof. When I showed my initial inspiration to my mentor and professor Helen Huang the image of the Dolce and Gabbana collection caught her eye. Professor Huang saw the opportunity to create a unique and achievable aesthetic which fit the stiff, rule abiding court perfectly. This image became central in our understanding of both the silhouette and details of the costumes. Diving deeper, the embroidery motifs drew me to further study ironwork. I found several black and white images of Parisian rooftops which I incorporated into my general collage (Figure 2, upper right). These images influenced the design team throughout the process, particularly the motifs used in Luis Garcia's projections.

Having found inspiration for the men of the court, I moved on to the women. Director Holdridge mentioned in her concept that the gender binary is an important aspect of this show. In thinking about silhouettes which reinforce the gender binary, I was drawn to Dior's new look (Figure 2, bottom left). The wide skirts and slender waists of this period juxtaposed well with the sleek, modern suits of the men. I searched for new look images which featured the accentuated

waist of the period with a more tailored appearance for Rosalind. This hourglass silhouette denoted traditional femininity in contrast with the stiff lines of the menswear.

The court was also heavily influenced by Regency neckwear. As the team used words like tight and choking, I explored men's neckwear to convey these ideas. In researching I found a painting by Ernest Stafford Carlos: a portrait accentuating the neck (Figure 2, upper left). The tall cravat nearly consumed the subject. This extreme fashion, rooted in history, allowed me to deepen the idea of an austere and restrictive court and further explore the characterization of its denizens.

The exiled court's attire reflected the attire of the court. In the research phase, I chose silhouettes identical to those of the court: modern suits in white linen (Figure 3). Despite this replication, the linen material caused these suits to feel lived in. There is a sense of ease about the exiled court. The members spend their days lounging and chatting about philosophy. Thereby, the choice of an easily wrinkling fabric like linen supported this world. I envisioned the embroidery in silver as a reinterpretation of the court's gold.

In my research for the forest scenes, I was inspired by an image from photographer Musubi Aoki. It featured a blushing young woman with an oversized floral crown of tropical leaves and flowers, staring out unabashedly (Figure 4, upper right). Her dress is rich in color and print. This sense of oneness with nature reminded me of Director Holdridge's description of the forest. A saturated palette complimented the forest, drawing a contrast with the court and exiled court. I dug deeper, finding paintings by Richard Burlet which featured thick paint and pigmented color in abstract prints (Figure 4, bottom left). This influenced my pattern choices later in the process. I also looked at fashion editorials of the 1970s, finding the editorial photography of Norman Eales (Figure 4, bottom right). This brought in further color variation

and mismatched prints and textures. Finally, I looked to painter Eugene de Blaas, whose early 20th century paintings of idealized venetian 18th century washerwomen brought in a variation in silhouette which reflected the new look of the court (Figure 4, top left). This further enriched the modern, fantastical, and 1970s influences in my library.

Research Plates

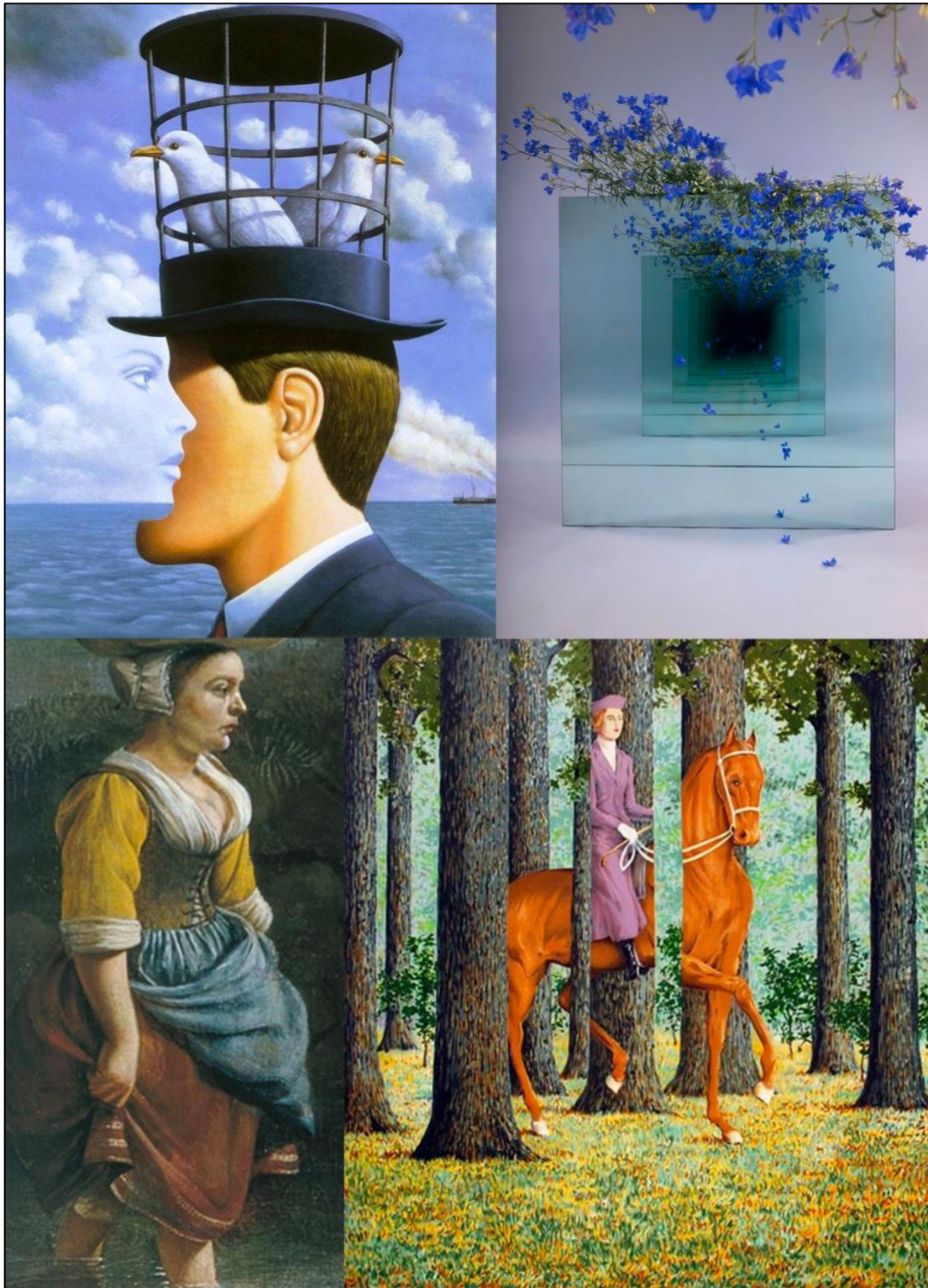


Figure 1: Director Research Plate



Figure 2: Court Research Plate



Figure 3: Exiled Court Research Plate



Figure 4: Forest Research Plate



Figure 5: Orlando (above) and Adam (below) Orchard Research Plate



Figure 6: Rosalind (left) and Celia (right) Court Research Plate



Figure 7: Oliver (above) and Duke Frederick (below) Research Plate



Figure 8: Touchstone (above) and Hisperia (below) Research Plate



Figure 9: Orlando (upper right), Jaques (bottom right), Forester (bottom left) and Oliver (top left) Exiled Court Research Plate



Figure 10: Aliena (above) and Ganymede (below) Research Plate



Figure 11: Silvius (above) and Corin (below) Research Plate



Figure 12: Audrey (left) and Phoebe (right) Research Plate



Figure 13: Hymen (left) and Rosalind and Celia Wedding (right) Research Plate

Playing on the Page: Rendering

After compiling my research, I moved into the rendering phase. When I render, I play on the page, changing silhouettes and details while I sketch in pencil. For *As You Like It*, I wanted the characters to feel alive and each have their own individual flavor. As with my research, I rendered the court, followed by the exiled court, and finally the forest.

Before I began rendering, I made a French scene plot to identify each actors' movements and costume changes (Figures 62-64). Most performers played multiple characters, and the double casting necessitated detailed paperwork. I wanted the costumes to visually accentuate the different characters, even if they were played by the same actor. It was also essential to consider the transformation between the court and forest. Scenically, designer Gavin Mosier included a round revolve which could be lifted to create a portal. Lighting Designer Christian Henriquez and Projections Designer Luis Garcia transformed the stage through projections and dappled light. To support these choices, Professor Huang suggested I use bohemian inspiration for the forest while maintaining my modern, tailored approach for the court. This helped the worlds to feel contrasting yet unified. This bohemian thread became an essential part of my rendering and realization process for the forest.

Professor Huang advised me to pay particular attention to each character's class and grouping as I began making rendering decisions. As in most Shakespeare, class plays an important role in *As You Like It*. Class information helps the audience to understand characters' motivations and background. In the court, class helped to determine the amount of applied embroidery. This drew distinctions between characters and furthered their individuality. The forest was looser and more lived in than the court. The characters work and their clothing

reflected their lower class. Fabric choices also aided in this distinction as I featured more textured surfaces for the forest.

First, I sketched Orlando (Figure 14) and Adam (Figure 15) in the orchard. They are characters layered between the exiled court and court. In the beginning, they are in the court but not *of* it, having fallen from Oliver's favor and been put to hard labor in the orchard. Instead of dressing them in the blacks of the court, Director Holdridge was interested in costuming them in grey to show their in between status. Grey, as mixture of black and white, combined the worlds of the court and exiled court, foreshadowing Adam and Orlando's journey through the portal. Having fallen from favor, they are lower class. Therefore, I rendered Orlando in a simple shirt and work vest with patch pockets, and Adam in a scrubby plaid coat and straw hat. Neither featured the added embroideries of the court. Like the people of the forest, they labor hard. They are unique in the court.

Moving to Rosalind (Figure 17) and Celia (Figure 18), I imagined their court costumes. Celia has a more feminine affectation, so I chose to keep with Dior's new look and feature an hourglass silhouette with a circle skirt. I dropped the waist for a more dramatic style, matching my research (Figure 6, top right). For Rosalind, I looked to the later 1950s wiggle dresses (Figure 6, Left). This elegant shape was slimmer and became Rosalind's sleek style, contrasting the two women's personalities through their silhouettes. Both in black, these two dresses furthered the characters' uniqueness through embroidery motifs. For Rosalind, I chose a symmetrical laurel leaf trim to signify her harder edge while Celia's dress featured a softer curving S-scroll lace. This interplay of hardness and softness, a signifier for traditional femininity and masculinity, foreshadowed the characters' transformation into Ganymede and Aliena, each an imagined epitome of masculine and feminine.

The other women of the court followed along Celia's lines, featuring tight bodices and wide circle skirts. This reinforced the gender binary of the court by using a traditional hourglass shape. This also made Rosalind, in her slim wiggle dress, stand out to reflect her status as daughter of the exiled duke.

The Dukes most closely represented the relationship between the court and exiled court. Played by the same actor, Dukes Frederick and Senior were reflections of one another. I began with the Duke Frederick, choosing a stiff, long coat encrusted with added gold embroidery (Figure 20). Duke Frederick is a powerful man who likes to flaunt it. He is the highest rank of all the characters in the court. The amount of embroidery would communicate his status. In addition, I was careful to include a vest and slim fitting, flattering pants. Duke Frederick cares about his looks and wants his power to be reinforced by his sharp dressing. Thus, fit was important.

Continuing with the court, Director Holdridge and I had an idea that Oliver used to be a military man. This was dramaturgically sound as he behaves in a strict military fashion and shows signs of military training in the first fight with Orlando. This greatly influenced how I drew his embellishment (Figure 16). Initially, I drew him with horizontal rows of embroidery. In comparison to the other characters of the court, Oliver's level of embellishment rivaled only that of Duke Frederick, reflecting his status as the Duke's favorite.

Charles and the Lord were in keeping with the other men of the court, dressed in slim black suits (Figure 21). They appeared fashion forward and sleek while their costumes were less adorned than the others, indicating their lower status. Although the Duke Frederick and Oliver use Charles and the Lord, they do not view them as equal. The cast member for the Lord was

female identifying but we chose to costume her as a pants character to balance the court. The lord is a guard, and the use of menswear reinforced the intimidation the performer was bringing.

Touchstone's clothing was meant to represent the blending of the worlds of the city and exiled court (Figure 19). The script mentions he is dressed in motley. So, I figured out what motley meant in this world. A blend of black and white, oversized, and graphic, promised to communicate this. Touchstone sets his own path, so I imagined him as an exaggerated courtier. As he jokes and nimbly picks on Rosalind and Celia, Touchstone is proud and stylish. In my research, I found an Italian brand: Cleofe Finatl (Figure 8, above). Their pieces featured unusually cut tailcoats with sweeping fronts and built-up necklines. Utilizing this cut along with an oversized black and white print, I achieved the effect of an exaggerated top which blended the black of the court and white of the exiled court. I topped off the look with an oversized black and white top hat. Because Touchstone is in this in between space, he never changes but rather comes unraveled. Being of neither the court nor the forest, he lives in both worlds. His color palette reflects this through the blending of black and white while his stiff silhouette indicated his origins in the court.

I pictured the exiled court in white and beige linen, deepening to browns. Atop these garments would be the luminous silver of embroidered trim. The overall effect would be tranquil and give a feeling of ease. It was important that all the exiled court characters be comfortable in their costumes as they lounge in the forest. This was in direct contrast to the slim and uncomfortable silhouettes of the court.

For Orlando (Figure 22) and Adam (Figure 23) in the exiled court, I rendered a replication of their orchard costumes in white and cream. Their "whites" did not feature the silver embroidery of the exiled court to signify their continued status as outsiders. As I added

color to these looks, I began to extend the spectrum to tans and browns with cool and warm undertones. Thus, in the rendering process I discovered my more textured idea of white. In this way, the rendering had depth and variation.

The Duke Senior is in conversation with Duke Frederick as they featured the same silhouette. In a long linen coat, vest, and slim linen pants the Duke Senior struck a relaxed figure, his linens wrinkling as he lounged in the forest (Figure 24). For some of the denizens of the exiled court, I wanted to include color to break up the white and indicate the exiled court's relationship with the forest. For Duke Senior, I incorporated a shockingly orange scarf. This further contrasted the exiled court with the court and drew parallels between Duke Senior's world and the forest shepherds. Unlike Duke Frederick, Duke Senior's silver embellishment would be understated. Duke senior is not a flashy man, but more concerned with comfort and simplicity. Therefore, I rendered him with a simple strip of silver trim framing his jacket.

Jaques is a complex and important character in this story (Figure 25). Delivering his famous speech, he epitomizes the exiled court's philosophy of deep contemplation and rich entertainment. As I rendered him, I referenced one essential image: a man lounging in satin pants and an open shirt (Figure 9, bottom right). It was not the clothing he wore but the attitude of the shot which spoke to Jaques. The lounging pose and twinkle in his eye evoked a sense of relaxed, effortless confidence. This befits the character's headstrong personality and quick-witted easiness. Casting happened later in the process, and I needed to adjust my design in consideration of the performer: A female-identifying actor. In consideration of this, I drew Jaques with a long sweater jacket, loose fitting t-shirt, and wide leg cuffed pants. It was essential to flatter the performer's shape while communicating the specific version of Jaques she was

exploring. So, I had a fitting with my rendering, drawing different hem lengths and fits in pencil before settling on the proportions of my final rendering.

Amiens is a musician and dreamer, warbling in a high, clear voice (Figure 26). He is the emotional heart of *As You Like It*, expressing the inexpressible through song. This character also plays Hymen, the god of marriage at the end of the play (Figure 35). Director Holdridge suggested the costume could imply this relationship. I suggested using Hymen's shade of purple to draw parallels between the two. This allowed me to bring more forest color into the exiled court, speaking to the complex relationship between them. I rendered Amiens in an oversized, open purple shirt, cuffed balloon pants, a straw bucket hat, and a knit top. The comfortable fit of the garments indicated the laissez fair attitude of the exiled court by wrinkling and flowing around the body. I added chunky, layered jewelry in consideration of Amiens' musician status. This came from research of modern musical personalities such as Maggie Rogers.

When Oliver joins the exiled court in Act II, he is stripped to his most essential self (Figure 28). Thereby, I chose to use minimal silver embroidery but play up the texture of his garments. Through the slubby texture of his shirt, jacket, and pants, the audience sees that this version of Oliver is less concerned with his appearance. He is more concerned with the philosophy of the forest and falling in love.

Moving into the forest, I held onto Professor Huang's bohemian suggestion and Director Holdridge's assertion that these are the true laborers of the play. Because I planned to thrift, pull, and find most of the forest garments, I chose to render the people of the forest with suggestions of pattern and silhouette, allowing the renderings to breathe and make room for what I may find in the world. This would add to the characterization and individuality of each performer through unique pieces. The clothes would feel more lived in and realistic, as if the people wearing them

did hard labor. This also reinforced the idea of an old play made new again through repurposing. I planned for the forest to be a visual riot of color. In contrast to the court and exiled court, the forest represents true utopia, work and play balanced to create an ideal life. Thereby, color would indicate the joyfulness of this state.

I began with Phoebe. I had a distinct vision for her costume. Drawing from Eugene De Blaas' paintings of 18th century washer women (Figure 4, upper left), I drew a hiked overskirt with an intricate lace underskirt peeking out beneath it. The look featured a cropped, exposed corset and hanging fringe (Figure 34). I used several different patterns and textures: lace, torn fabric, and a floral to communicate her hodge-podge approach to dressing. I imagined that the people of the forest piece together their looks through finding garments that spark their interest.

Silvius is a young and lovestruck shepherd. He is bright and fresh. I rendered him in oranges, reds, and greens with many overlapping layers and patterns like Phoebe (Figure 31). This indicated his working-class status through lived in textures. I decided early on that Silvius' vest would be built, so I carefully balanced the color temperatures and surfaces in the rendering.

Corin is an old shepherd. He and Silvius own the farm together, so he followed along Silvius' lines in his dress (Figure 32). I chose a more subdued palette of oranges and browns for Corin to communicate his age. This character evolved considerably throughout the rendering process from too young overalls to a fur lined vest and hat. I looked at Mongolian shepherd inspiration for the silhouette.

Audrey is a hard-working goat herd and playful lover of gallivanting. Touchstone falls for her immediately. Therefore, it was essential that the look accentuate the performer's body and reflect the sexiness of the character. I chose a full skirt with an apron, vest, and printed

blouse (Figure 33). A little vest cinched her waist and completed the look. Again, I concentrated on marrying pattern and texture with suggestions of what the potential pieces may be.

After being banished to the forest, Rosalind and Celia disguise themselves Ganymede and Aliena. These two are playing at being people of the forest. Thereby, they were cleaner and less worn than the true denizens of the forest.

Ganymede, Rosalind's disguised character, was particularly challenging for me. I knew our version of Ganymede had a sense of androgyny and swagger, so I rendered him with loose-fitting clothing which draped artfully (Figure 29). Fit was very important in communicating the gender of the character, as he was a woman passing for a man. Through the addition of a hat and nonchalant half tied boots, the character communicated confidence.

Aliena, Celia's disguised character, is pretending to be a shepherdess. She maintains whispers of her court silhouette, adding depth to the relationship between the court and forest and indicating her outsider status. I rendered her in a cute, cropped corset, full skirt, puff sleeve blouse, and straw sun hat (Figure 30). This epitomized the ideal of a shepherdess, exactly how Aliena would have chosen to dress.

Overall, the rendering process was one of discovery and distillation. The translation of my research into imagined outfits was exciting. The design continued to evolve throughout the build, but my strong renderings were a constant guide to myself and the University of Maryland costume shop.

Final Renderings



Figure 14: Orlando, Orchard Look

As You Like It



Adam: City

Figure 15: Adam, Orchard Look

As You Like It



Oliver: City

Figure 16: Oliver, Court Look

As You Like It



Rosalind

Figure 17: Rosalind, Court Look

As You Like It



Celia

Figure 18: Celia, Court Look

As You Like It



Touchstone

Figure 19: Touchstone

As You Like It



Duke Frederick

Figure 20: Duke Frederick

As You Like It



Lord

Figure 21: Lord

As You Like It



Orlando: Forest

Figure 22: Orlando, Exiled Court Look

As You Like It



Adam: Forest

Figure 23: Adam, Exiled Court Look

As You Like It



Duke Senior

Figure 24: Duke Senior

As You Like It



Figure 25: Jaques

As You Like It



Amiens

Figure 26: Amiens

As You Like It



Forester

Figure 27: Forester

As You Like It



Oliver: Forest

Figure 28: Oliver, Exiled Court Look

As You Like It



Ganymede

Figure 29: Rosalind, Ganymede Look

As You Like It



Aliena

Figure 30: Celia, Aliena Look

As You Like It



Figure 31: Silvius

As You Like It



Corin

Figure 32: Corin

As You Like It



Stephan

Audrey

Figure 33: Audrey

As You Like It



Phoebe

Figure 34: Phoebe

As You Like It



Stephan

Hymen

Figure 35: Hymen

As You Like It



Rosalind: Wedding

Figure 36: Rosalind: Wedding Look

As You Like It



Celia: Wedding

Figure 37: Celia, Wedding Look

Chapter 2: Production Process

Exploring Choices: Pre-Production

Once the design was solidified, we moved on to the cost-out process with costume shop manager Jen Daszczyszak. Initially, she found the show to be over budget in both labor and materials (Figure 72). By carefully combing through the cost-out, we were able to cut the materials overage by half and eliminate the labor overage (Figure 73). This was done with careful consideration of the cost of shoes, fabrics, and embroideries. We discussed using more braid lieu of bullion for the appliques. This lowered costs considerably. I offered to build the flower crowns for the wedding, which alleviated some of the labor overage. Even after our work, the materials overage remained. TDPS generously increased the budget, allowing us to achieve the design I'd conceived of. Due to the scale and nature of the show, most pieces were to be thrifted and pulled, pieced together in a kaleidoscope of character. This helped Jen Daszczyszak to understand the costs associated with the production.

When the cost-out and revision process was complete, Professor Huang and I planned a trip to New York for fabric shopping. Although the show did not feature many builds, it was important to balance them with existing pieces. In the weeks leading up to our New York trip, I had the opportunity to pull in the stock of the New England Youth Theatre in Brattleboro, Vermont. Their rich stock inspired me with timeless, bohemian pieces that echoed my design. I was able to pull several key garments and uses them to inform my fabric and trim choices.

While in New York, I focused on pattern, scale, color, and texture in choosing the fabrics for Touchstone's jacket, Silvius' vest, and Rosalind's court dress. I found a large-scale brocade with movement and rhythm for Silvius' vest in the colors of the forest. This married well with

the pieces I had found in Vermont. I discovered the black and white print I was searching for Touchstone's jacket at B&J fabric. The cotton featured a textural weave and painted abstract floral pattern. The print was oversized and exaggerated like Touchstone's personality. For Rosalind, I chose a stiff black polyester faille in the spirit of the court. This structure would make her dress stiff and austere. The ribbing in this fabric would also catch the light in interesting ways. Each of the fabrics was an expression of the character and supported their story.

With fabrics in-hand, we headed to trim stores to pick out silver and gold appliques. These would be added to the modern, black suits of the court and the loose, off-whites of the exiled court. In the trim stores on 39th street we were able to buy most of the appliques for *As You Like It*. In purchasing trim, it was important to fine tune the relationship between the surfaces to ensure the metallic-hued motifs were able to both blend and be in conversation with the solids. Thereby, I chose several trims with both an antique and brighter gold included in the motif (Figure 38, left). This helped the trim to have movement and depth and marry with the black surfaces. I also concentrated on warmer golds to add to the richness of the court. Initially, I wanted a deeper pewter tone to the silver. While in New York, I discovered several trims of lighter quality (Figure 38, right). After looking at them against off-white fabric, I decided the lighter silver appeared more luminous, better fitting the fantasy of the exiled court. This brighter silver also interacted well with the matte off white surfaces of the garments.

When we returned from New York, I laid out the trims on the suits of the two courts. One of my greatest initial challenges was the laying out of these embroideries. My research featured couture garments with intricate designs of bullion. This heavily encrusted style did not serve the feeling of the court. We were looking for a more austere feeling. Professor Huang encouraged me to make copies of the trims and print multiples, cutting them up and piecing them together to

create motifs. In this process, I referenced my past research as well as newfound research, looking for additional embroidery motifs and angles to approach the layouts. In my first pass, the layouts were complex and detailed with many small pieces of trim (Figures 39, 40, 41, left). The effect was very busy, overworked, and did not serve the show. For example, my first layout for Oliver featured several horizontal stripes of trim. Professor Huang suggested eliminating these horizontal stripes and incorporating military buttons and a border instead (Figure 41). We played with the trims and discovered that a simpler layout with only one or two motifs and a border worked well. This sleeker design was a more elegant solution. In continuing to play, I found I could highlight lapel edges by placing appliques behind the lapel. This peeking-out effect worked particularly well in the more tailored court garments.

Looking at the gold trims on black under stage lights, many of them needed to be warmer to marry them with such a dark tone and create a more luscious version of gold. To achieve this richer, more orange tone, the costume cohort painted the trim. For each trim we considered its existing color, choosing golds and browns to bring it to the correct shade. Many of the trims needed both an antique and warm gold. This mottled appearance moved the trim closer to the black of the jackets, allowing for moments of quiet and a successful interaction between the surfaces.

During preproduction I reconsidered several aspects of the design. Originally, I was planning a beard for Adam and makeup for Touchstone. As I dove deeper into the script, I was struck by the witty and fun nature of it. I thought the makeup and beard might detract from that. So, we agreed to cut them. I started thinking about the shapes of the court and exiled court. Although they are related, there was an opportunity to enhance the story through contrasting

silhouettes. While the court fit in a tailored and structured world with strong shoulders and woolens, the exiled court was softer and looser with sloping shoulders and linens.

Imagined Realities: Fitting and Building Process

Throughout the process of fitting and building, I considered each performer's identity and expression in addition to the character, tailoring looks to best suit both. The build for *As You Like It* began with a draper meeting. I presented my designs with accompanying technical drawings and research to the Costume Shop.

Overall, the draper meeting went quite well. There were several questions regarding quick changes where performers changed between characters. Due to the nature of the show, many of these involved a full change. The shop made rigging suggestions, and we began the build with these changes in mind. There were many questions regarding the built dresses for Celia and Rosalind as well. The drapers suggested different understructures for each, asking for specific stiffening fabrics like coutil and planning to build in corsets and padding.

Shortly after the draper meeting, we had a crafts meeting with costume craftsperson Lisa Burgess. This was an opportunity to talk more specifically about the hats, shoes, jewelry, and any dye or painting work. We spent considerable time talking about the regency cravats for the men of the court. I initially ordered several pre-made cravats before deciding building them was easier. This was in consideration of the center back rigging for quick changes. I chose an off-white silk shantung and Mrs. Burgess was able to build them all.

As mockups were built, I worked to source thrifted, pulled, and bought garments for each character. It was essential to have many options going into fittings, especially for the people of the forest. I was able to source many of the items for the court, exiled court, and forest through in-person and online shopping. I used varied sources in consideration of my budget and

availability of appropriate sizes. Through thrift shopping and pulling in costume stock, I further narrowed my palette and found one-of-a-kind items that inspired me. These pieces became the soul of the show. Worn and filled with memories, they were in keeping with my philosophy of reusing and making the old new again. I wanted the forest to have a lived-in feeling, as if the clothing came from the actual characters' wardrobes. One great example of this was Silvius' orange outer jacket. Because this piece was mixed with a build (the vest), it was essential that I marry the two effectively. I was able to bring a swatch of the vest fabric to the thrift store with me and find the ideal shade of orange jacket in the women's section. This ensured that the look was cohesive.

Through this collaging approach, I found the whites of the exiled court. I knew I wanted the white to compare with the solid black of the court, but a pure white is austere and would glow unattractively under stage lights. So, I set about bringing together tans, white, off-whites and browns to create the palette of the exiled court. Through this variation, the audience received the effect of a subtler version of white which furthered the hodge-podge, relaxed style of the exiled court.

When designing, I work tirelessly to find the article of clothing that fits my vision, the character, and the performer. This careful approach led to a show motivated by character, flattering to the performers, and unified. Throughout the buying process, Professor Huang encouraged me to include moments of quiet. Not every piece has to be special. She also advised me to look for pieces with purer color that were less muddy. I found it helpful to look at the rack together and analyze the palette as it materialized. During the build, I spent a lot of time in the costume shop. I checked in with the drapers daily, being sure to answer any questions. During

our fall costume shop retrospective, the costume shop identified my accessibility as a major reason for the success of the show.

As fittings began, there were several challenges. With the supporting character Phoebe, for example, I strayed far from the rendering before director Eleanor Holdridge pulled me back to what I had drawn. I brought her to a simpler and slimmer place which did not communicate the exuberance of the character or the performer and director's choice to play up the comedy. This led me to find an updated version of the rendering through imagining the performer, Favour Ogbue, and tailoring my choices to her body type, skin tone, and expression. The performers inspired me throughout this process. I spent a lot of time speaking with them in the fitting room about their characters' movement, expression, and motivations. In this first fitting, we put our Phoebe in a guipure lace skirt, chartreuse underskirt, white floral blouse, and red fringed vest (Figure 42, left). The overall effect was underwhelming as the silhouette was slim and modern. I preferred my original use of period elements such as an exposed 18th century corset and swept up overskirt. We imagined Phoebe as spirited and unruly. She wears bright colors that feel faded by the sun. She is a real shepherdess who labors. I pulled a red striped overskirt and purchased a bold, floral corset. Ultimately, I was able to mix pulled and purchased items to create her multicolored and textured outfit which gave the impression of bohemian ease (Figure 42, right).

Another challenging character was Rosalind's disguised character Ganymede. As a woman dressed as a man, I wanted the character to appear masculine enough to be mistaken for male and retain a feminine poise and allure. Initially, I found some patchwork jeans and a red and orange paisley blouse (Figure 48, left). This was overly feminine and did not have the looseness of cut that was needed to communicate the character's ease and masculinity. I gravitated toward square cut cargo pants and men's shirts. In University of Maryland's stock, I

found a yellow paisley button down. Initially I kept this as a backup, but later realized it was the perfect blend of masculine and feminine in a color which complimented the performer's skin tone. It is important to keep extra options handy. Ganymede has swagger. The character is confident and self-assured, even if Rosalind is secretly quaking beneath. The fit of the pants and jacket were essential. A lucky find, the performer's rehearsal jacket fit perfectly and was able to be used. The performer and I tried many pairs of pants before settling on the loosest pair. We chose a blouse with an oversize floral I pulled from my closet (Figure 48, right).

Originally, I intended to build Celia's court dress. During the fitting process, Professor Huang was impressed with the fit and quality of several purchased dresses such as those worn by performers Kailee Goldberg and Favour Ogbue, the court ladies. Due to scheduling conflicts, we fit Celia's mockup toward the end of the build. Unfortunately, many alterations would have been needed to make the dress suit the performer. The drop waist design was not flattering, and the skirt shape felt disjointed (Figure 43, left). Because of our previous success with sourced dresses, Professor Huang encouraged me to go shopping. I was able to find a black dress which was already embroidered in gold. The quality of gold did not match the rest of the show, so the costume cohort painted it. The result was a dress which suited the performer and provided a solution to a difficult problem (Figure 43, right). With the addition of a few appliques, the dress became unique and fit the world of the court.

One of the biggest challenges of the fitting process was fight choreography. Throughout the show, there are several intense fight scenes such as the initial fight between Oliver and Orlando and the wrestling scene. Our fight choreographer Robert Hunter staged these fights to be visceral and real. This drew in the audience. For our production, Touchstone also executed a forward roll onstage. This roll greatly added to his characterization and whimsical approach.

Because of the choreography, the performer needed a padded shirt to protect his back from the floor. This posed a problem since the coat was an already built tight fitting tailcoat. We ordered several padded shirt options and continued to work with the performer on fit and placement. Through consulting him in the fitting room, we identified the precise area where Touchstone needed padding. It was along the lower back, an ideal area to have less effect on the fit. We were able to cut pads off a purchased shirt and attach them to an undershirt for a quick solution.

Throughout the building process, I continued to interrogate my design. As I homed in on the correct garments, I learned more about the characters and performers. This knowledge enhanced my design and allowed the choices to feel motivated by character.

Fitting Photos



Figure 38: Trims



Figure 39: Evolution of Jaques Trim Layout



Figure 40: Evolution of Lord Trim Layout



Figure 41: Evolution of Oliver Trim Layout



Figure 42: Phoebe First Fitting (left) and Final Fitting (right)



Figure 43: Celia First Fitting (left) and Final Fitting (right)



Figure 44: Rosalind First Fitting (left) and Final Fitting (right)



Figure 45: Silvius First Fitting (left) and Final Fitting (right)



Figure 46: Touchstone First Fitting (left) and Final Fitting (right)



Figure 47: Audrey First Fitting (left) and Final Fitting (right)



Figure 48: Ganymede Fitting Photos

Honing the Vision: Tech Process

The tech process for *As You Like It* began with a dress parade. This was an evening devoted to Professor Huang, Director Holdridge, the costume shop, and I looking at costumes on the set and running costume changes. We began dress parade incredibly prepared thanks to the hard work and dedication of the costume shop. I am grateful we were able to see every piece completed before the dress parade. Despite some challenges throughout the night such as cutting garments and accessories and reevaluating the fit of some pieces, the dress parade went smoothly.

There were many notes throughout the evening, requiring cutting an item or looking at a new option. One element we needed to reevaluate was jewelry. In the fitting room, I had assigned many bracelets, necklaces, and rings to the people of the forest and exiled court. In looking at the full stage picture, the characters appeared over-adorned and burdened by so much jewelry. So, we removed some of the bracelets, and the burden was lifted. Without so much jewelry, the characters felt more real and relatable.

Professor Huang and I worked closely on Oliver's first look. Initially, his black pants were wide leg, not suiting the performer. Paired with wingtip oxfords, the cut of the pants was further accentuated. Professor Huang felt that the character needed to be more intimidating since Oliver is the evil older brother the audience is meant to fear. To create a look which better fit the character, I purchased slim cut pants and pulled a pair of boots. By faculty run, Oliver had been transformed. Changing the cut of the pants and shape of the shoes made a huge difference, flattering the performer and complimenting the aggressive character.

When we reached the end of the show, Hymen's costume raised some concerns. Professor Holdridge expressed that the look was not dramatic enough, encouraging me to

increase the scale and sparkle of Hymen's flower crown. The cohort was able to add gold flowers and ribbons to achieve a fuller, flashier flower crown. I also proposed altering the sleeves to give the look more personality. In their first iteration, the sleeves were simple pieces of fabric hanging from the shoulder. After playing with the sleeves on a dress form, I settled with a multi-puff design, echoing the neoclassical silhouettes of the regency. This tied in subtly with the regency neckwear of the court and referenced Greece without an overt and potentially comedic representation. We also reexamined the shoe choice, opting for a more dramatic gold knee-high sandal. I was able to find something that would work despite the quick change. This sandal choice increased the drama and created an effective final stage picture by balancing the silhouette of the dress.

One aspect of the dress parade which was particularly difficult was timing. Because we wanted to work all the quick changes and physical moments of the show, the time to get through everything wore on. There were several instances when a change needed to be run multiple times, which added to the slowness. In hindsight, I would have separated the dress parade from the quick-change rehearsal, allowing Professor Huang to depart after the dress parade. This would have allowed more time for each, as neither would stress the other.

Through the dress parade I, Professor Huang, and Director Holdridge were able to see the show together, allowing us to tweak and narrow in on the details. This enriched the design through careful consideration of performers and character. Many adjustments were made in consideration of performers such as fit, color, and silhouette. To better fit each character, class was accentuated through accessory choice. Additionally, the three worlds of the court, exiled court, and forest were compared through these finishing touches.

Throughout tech, I was constantly walking around the room, consulting with Scenic Designer Gavin Mosier, Lighting Designer Chris Henrriquez, and Projections Designer Luis Garcia. Together, we were creating a world. This collaboration led to several changes during tech. For example, we chose to cut several of the large pillows which were being used in the court and exiled court. Mr. Mosier observed that the performers were struggling to bring them on and decided the simplest solution was to eliminate two thirds of them. Media designer Luis Garcia further distorted the forest imagery he was projecting to better reflect the color and temperature of the costumes. He also worked with wallpaper in the court, a reflection of my ironwork imagery, but eventually found that media was better saved for the forest scenes. Lighting designer Christian Henrriquez adjusted colors and levels throughout the tech process to better suit the costumes and performers' skin tones. Overall, being in the room together was a generative experience. We created a world no one of us could have made alone.

In our initial design meetings, Director Holdridge was interested in the black of the court costumes transforming into white when Orlando and Adam go through the portal and into the forest in the fishing scene. As we worked through the subsequent scenes, their early costume changes created confusion. If Adam is dying in the forest for lack of food, where did he get a new outfit? Later in the play, Oliver says the duke senior gave him fresh array and entertainment after his change. So, we decided to move the change to after Orlando and Adam meet duke senior. This created a better flow and justified the costume change. This choice was a great example of a collaboration between myself, the design team, and Director Holdridge. As we discussed the justification for the change, the entire team weighed in. Together we worked to craft the show.

Toward the end of the tech process, Director Holdridge posed an interesting question: what if Duke Senior wore a different jacket for the finale? This idea was predicated on the reading of the final missive from Duke Frederick in which he is converted to the forest life. As I pulled in stock, I thought deeply about the meaning of this garment. Being carried in by the Lord, it would symbolize a new world, the merging of the forest and city. I thought bringing in the color of the forest people could symbolize the utopian future the characters were entering. So, I pulled a colorful paisley coat with a slight renaissance period bent. Before this moment, the audience has only seen the duke in black or white. The colorful forest people contrasted with the courts. In this final moment, the forest is married with the courts as the couples are also married. Because of the addition of this jacket, I added colorful items for all the characters during the wedding. This was achieved using florals, scarves, and headbands. This furthered the blending of the courts and forest while creating a sense of celebration. I strove to dial in the colors to be bright and eye-catching while also remaining harmonious.

Overall, we entered the tech process incredibly prepared. I am grateful to the entire costume shop for their hard work and dedication to making this show a reality. Because of their efficiency, I was able to spend the majority of tech tweaking my design and adding finishing touches. We were able to experiment with makeup and hair, eventually achieving diverse and flattering styles for all the performers. We made many discoveries about characters and performers along the way, and tech for *As You Like It* was a resounding success.

A Sense of Story and Place: Conclusion

Designing the costumes for *As You Like It* was revolutionary to my work as an artist and costume designer. The play posed many challenges which I met with curiosity, transforming them from difficult problems to interesting possibilities.

During the design process, Eleanor Holdridge felt strongly that the three worlds of the court, exiled court, and forest should be distinct yet unified. Thereby, I strove to create unique styles that lived in the same world. Each character is multifaceted. My work in the fitting room helped to achieve this. I remained open until late in the process, continuing to hone in on the correct pieces to express each character. I provided many of options for each fitting, born out of time spent digging in stock and thrift stores. Through utilizing the university process of more and longer fittings, I was able to truly express my intentions and the actor's interpretation of the character. I worked with each performer in the fitting room to achieve this, asking them about their interpretation of the character. During our design critique, professor Misha Kachman expressed that my choices felt unified and motivated by character. I took this as the highest praise and thought back to my time conceiving of the show on paper and the transformation of the fitting process. I learned each performer's mannerisms, style, body type, and preferences. One of my greatest successes was this individualization of the design. Through careful observation and calculation, I was able to balance performer, director, and my own desires.

Scenic designer Gavin Mosier and I had a collaborative relationship throughout this process. His scenic design provided a playground which could be brought to life by costumes. By choosing a neutral floor, the set became a canvas for the black of the court, tans of the exiled court, and bursting color of the forest (figure). Mr. Mosier often approached me for input on props and fabric choices. I regret not pushing him to make some props more fantastical, but overall felt our collaboration went well. If I could do this process again, I would push for the picnic to be oversized and exaggerated. However, our choice of fabrics for the pillows was a very successful collaboration, leading to pieces that complimented the costumes and furthered the story.

Another early thought from Director Holdridge was the idea that the two courts are two sides of the same coin, opposites and yet related, unable to exist without the other. This interdependence led me to the idea of the silver and gold, black and white contrast. Through the scanning and laying out of the embroideries I discovered that simplicity was my greatest asset. Bold, simple gestures of gold and silver created impressions of baroque embroidery. The use of simple motifs was more impactful. I learned to edit through this process.

Ultimately, there were several rules I established and used as a roadmap throughout my process. Those rules mostly involved color and texture. For example, the court was an austere black with gold accents while the exiled court dazzled in shades of off-white paired with silver. The people of the forest, on the other hand, were a visual riot of color and texture. These rules helped me to establish a unified and unique world. I went back to them throughout the process, evaluating the whole piece. Professor Huang was constantly reminding me to focus on the whole. It was through this focus that I was able to blend period, color, and silhouette while maintaining a sense of story and place.

Production Photos



Figure 49: Touchstone Jests



Figure 50: Duke Frederick Enters



Figure 51: Rosalind and Celia Confide in One Another



Figure 52: Rosalind and Celia Go “To Liberty and Not to Banishment.”



Figure 53: Adam and Orlando Enter the Portal



Figure 54: Duke Senior Enters



Figure 55: Corin and Silvius Converse



Figure 56: Duke Senior and Jaques Philosophizing



Figure 57: Aliena Reads a Poem to Touchstone and Corin



Figure 58: Touchstone Implores Audrey



Figure 59: Phoebe Gazes on Ganymede. Aliena and Corin Watch.



Figure 60: Aliena Pretends to Marry Orlando and Ganymede



Figure 61: Celia Dreams



Figure 62: Hymen Marries the Four Couples

Chapter 3: Supplemental Paperwork

Costume Plot

Show: As You Like It		Costume Designer : Stephanie Pa					
Theatre: Kogod		Director: Eleanor Holdridge					
Costume Plot		Scene Title	"My Father's Spirit"	"Be Merry"/ "The Wrestling"	"Banishment"	"The Common Road"	"Utopia in the Forest"
		Act	1	1	1	2	2
		Scene	1	2	3	3	1
		Setting	orchard, the city	the city, courtyard	The city, Bedroom	Fishing hole	Forest of Arden
		Pages	1-4	5-13	14-18	19-20	21-22
Actor	Character(s)						
Lisa Meyerovich	Rosalind			Rosalind Look 1	Rosalind Look 1		
Layali aljirafi	Celia			Celia Look 1	Celia Look 1		
Kailee Goldberg	Hisperia/ Audrey			Hisperia	Hisperia		
Favour Ogbue	Court lady/ Phoebe			Court Lady	Court Lady		
Jacob Pelzman-Kern	Orlando		Orlando look 1	Orlando, Look 1		Orlando Look 1	
Nicholas McQuain	Oliver		Oliver Look 1				
Sabrina Lennett	Corin						
Alexander Diaz-Lopez	Silvius/ Charles		Charles Look 1	Charles Look 2	Charles Look 1		
Leah Packer	Adam/ Mar-text		Adam Look 1			Adam Look 1	
Preston Jones	Duke Senior (ferdinand) / Duke Frederick			Duke Frederick	Duke Frederick		Duke Senior
Keifer Cure	Touchstone			touchstone			
Roxanne King	Le Beau/ Jaques			Le Beau			
Katie Rees	Amiens/ Hymen						Amiens
Precious Oguniola	Lord			(Lord?)	(Lord)		
Katie Quinn	Forester						Forester

Figure 63: Costume Plot Part 1

rks								
"Well this is the forest of Arden"	"Greenwood Tree"	"Foolish Runaways"	"Cheer Thyself"	"If Ever"	"Alive or Dead"	Intermission	"Poetry/ Love Suit"	"Come Apace"
2	2	2	2	2	3		3	3
4	5	2	6	7	1		2	3
Forest of Arden	Forest of Arden	The City	On the road to arden/ Arden	Forest of Arden	City		Forest of Arden	Forest of Arden
23-26	27-28	29-29	30-30	31-35	36-36		37-44	45-47
Ganymede Look 2							Ganymede Look 2	
Aliena Look 2							Aliena Look 2	
		Hesperia						Audrey
Phoebe		Court Lady						
			Orlando Look 2	Orlando Look 2	Orlando Look 2		Orlando Look 2	
					Oliver look 1			
Corin							Corin	
Silvius					Charles Look 1			
			Adam look 2	Adam Look 2				Mar-text
		Duke Frederick		Duke Senior	Duke Frederick			
touchstone							Touchstone	Touchstone
	Jaques			Jaques			Jaques	Jaques
	Amiens		Amiens	Amiens				
		Lord			Lord			
	Forester	forester	Forester	Forester				

Figure 64: Costume Plot Part 2

"Common Executioner"	"Love me Rosalind"	"Movement piece"	"Oliver Conversion"	"Tomorrow"	"And so am I"	The wedding	Epilogue
3	4		4	5	5	5	Epilogue
4 and 5	1		3	1	2	3 and 4	
Forest of Arden	Forest of Arden	Movement piece	Forest of Arden	Forest of Arden	Forest of Arden	Forest of Arden	Forest of arden
48-51	52-56	56-56	57-61	62-62	63-66	67-71	72
Ganymede Look 2	Ganymede Look 2	Ganymede Look 2	Ganymede Look 2		Ganymede Look 2	Ganymede/ Rosalind (quick change) Look 3 wedding	Rosalind look 3 wedding
Aliena Look 2	Aliena Look 2	Aliena Look 2	Aliena Look 2			Aliena/ Celia (quick change) Look 3 wedding	
		Audrey		Audrey		Audrey (add flower crown)	
Phoebe		Phoebe			Phoebe	Phoebe (add flower crown)	
	Orlando Look 2				Orlando Look 2	Orlando Look 3 wedding (add jacket)	Orlando Look 3
		Oliver Look 1	Oliver Look 2		Oliver Look 2	Oliver Look 2 (add floral butineer)	
Corin		Corin		Corin			
Silvius		Silvius	Silvius		Silvius	Silvius (add floral hat pin)	
						Adam Look 2	
		Duke Frederick				Duke Senior	
		touchstone		Touchstone		Touchstone (add floral hat pin)	
	Jaques					Jaques	
						Amiens/ Hymen (quick change)	
		Lord				Lord	
						Forester	

Figure 65: Costume Plot Part 3

Costume Piece List

Costume Piece List					
Department: TDPS			Director: Eleanor Holdridge		
Show: As You Like It			Costume Designer: Stephanie Parks		
Space: Kogod			Faculty Advisor: Helen Huang		
30-Oct					
Perf.	Character	Lk #	Costume Piece	Description	
Layali AlJirafi	Celia/ Aliena	Look 1 City	Dress	Black 50s w/ embroidery along hem	
			Petticoat	black 1950s	
			Shoes	Black mary janes	
			Scarf	off white small	
			Bra	nude strapless	
			Shorts	nude biker	
		Look 2 Aliena			
			skirt	tan ruffled	
			Blouse	off white off shoulder cropped	
			Corset	Blue floral	
			hat	straw w/ flowers	
			shoes	Boots w/ fur detailing	
			socks	knee high printed	
			Look 3: Wedding	Dress	pink floor length
				Petticoat	large white
		Head Piece	Floral crown		
		Shoes	tan pumps		
Mari Burggraff	Duke Frederick / Duke Senior (Ferdinand)	Duke Frederick	Shoes	Black	
			Socks	off white	
			Pants	Black	
			Shirt	White button up	
			Cravat	Regency style	
			tie pin	gold	
			undershirt	white	
		Duke Senior	Shoes	white Loafers	
			Shirt	White button up (shared with Duke Frederick)	
		Pants	Off white linen		
Keifer Cure	Touchstone	Base	Pants	Black skinny leg slacks	
			Shirt	White and black print button down	
			Shoes	b&W loafers	
			Vest	Black slim fit	
			Jacket	B&W oversize print cutaway	
			Hat	White top hat w/ black band	
			Cravat	Regency style	
			Pocket watch	silver	
			Suspenders	black	
			undershirt	white	
			Look 2 Wedding	hat comb	blue floral
		Charles Look 1	Pants	black slacks	
			A shirt	black	

Figure 66: Piece List Part 1

Alexander Diaz-Lopez	Charles/ Silvius	Charles look 2	Shoes	black dress
			Shirt	white button down
			Jacket	black blazer w/ gold
			Belt	black
			tie pin	gold
			socks	black crew
			Belt	black and gold wrestling belt
			Shoes	black wrestling shoes
		Silvius	Pants	Corduroys, green
			Shoes	brown boots
			Vest	tropical floral
			Scarf	green fringed
			Jacket	Red adirondack
			Hat	leather
			Shirt	orange stripe
			bracelets (2)	orange beaded stretchy
			bracelet	green large stones
		Look 2 Silvius Wedding	Hat clip	floral
Kailee Goldberg	Audrey/ Hisperia	Hisperia	Dress	Black
			Petticoat	black
			Shoes	Black pumps with large bow
			Scarf	off white small
			Shorts	nude biker
		Audrey	Skirt	teal floral
			petticoat	off white
			apron	white eyelet
			top	raspberry corset top
			Belt	large shell
			Shoes	booties w/ ribbon laces
			Vest	brown embellished
			socks	off white
			headband	?
			Bracelet	metal cuff
			bracelet	brown and gold bangle
			Bracelet	Lim e green bangle
		Necklace	Necklace	green chunky
			Necklace	green and gold chain
		Look 2 Audrey Wedding	Flower crown	pink and white
es	Duke Frederick	Duke Frederick	Shoes	Black
			Socks	Off white
			Pants	Black
			Shirt	White button down
			Cravat	Regency style
			Vest	Black w/ red back (shared with Mari)

Figure 67: Piece List Part 2

Preston Jon	Frederick / Duke Senior (Ferdinand)		Coat	Black w/ gold embroidery (shared with Mari)
			belt	black
			tie pin	gold
		Duke Senior	Shoes	white Loafers
			Pants	tan linen
			Vest	Off white linen (Shared with Mari)
			Coat	off white linen w/ silver embroidery (shared with Mari)
Roxanne King	Jaques/ Le Beau		Scarf	orange narrow linen (shared with Mari)
		Le Beau	Shoes	Black
			Socks	off white
			Pants	black
			Shirt	white button down
			Jacket	black tailcoat with gold embroidery
			Cravat	Regency style
			Cummerbund	black
		Jaques	Shoes	White wing tip
			Pants	off white wide leg
			Shirt	lacey tan
			jacket	Long sweater blazer
			Scarf	chartreuse
			necklace	chartreuse beaded
			bracelet	green beaded
			bracelet	large blue beads
Lisa Meyerovich	Rosalind	Look 1 City	Dress	Black tapered skirt, 50s style, embroidery
			Shoes	Black pumps
			Scarf	off white small
			Chain	Gold
			Belt	to match dress, embroidery
			bra	longline nude
			handkerchief	purple flowers
			shorts	nude biker
			necklace	gold w/ sledding scene
		Look 2 Ganymede	Shoes	Boots, high and half tied
			Pants	light green cargo
			Shirt	Blue floral
			Jacket	Brown suede
			Necklace	Clear pendant with chain
			Hat	wine color flat brim
			Belt	brown leather
		Look 3 Wedding	Dress	green w/ bohemian skirt
			Shoes	Brown ballet flats
			Head piece	green Floral, w/ branches
	Court Lady		Dress	Black high neck, embroidery
			Petticoat	Black 1950s
			Shoes	Black character shoes
			Scarf	off white small
			Bra	nude strapless

Figure 68: Piece List Part 3

Favour Ogbue	Phoebe/ Court lady		Shorts	nude biker
			belt	black embellished
			scarf	black head scarf
		Phoebe	Skirt	Chartreuse satin w/ lace
			Skirt	red striped
			Cor set	tan floral
			top	mint off shoulder
			Shoe s	booties
			Scarf	red and black for hair
			bracelet	large green beads
			bracelet	orange beaded
			bracelet	brown and green beaded
			necklace	pearl and colorful beads
			bracelet	red and orange bangle
			bracelet	wood bangle
			bracelet	yellow and orange bangle
		Look 2 Phoebe Wedding	Floral crown	pink and white
Jacob Pelzman-Kern	Orlando	Look 1: Court	Pants	Grey joggers
			Shoes	Grey Chelsea boots
			Shirt	grey button down
			Socks	black
			Vest	Grey w/ patch pockets
			A Shirt	white
		Look 2: Forest	Pants	tan joggers
			Shoes	tan chukka boot
			Shirt	off white mandarin collar shirt
			Vest	linen stripe
			Belt	brown
		Look 3: Wedding	Jacket	Linen w/ added green embroidery
Katie Quinn	Forester	Forester	Pants	Linen joggers
			Shirt	White mandarin collar
			Shoes	off white loafers
			jacket	linen w/ pewter embroidery
			camisole	white
			socks	off white
Katie Rees	Amiens/ Hymen	Amiens	Shoe s	brown boots
			Pants	linene with patch pockets
			shirt	tan knit
			shirt	Purple flowy
			Hat	Straw bucket
			shorts	nude biker
			sunglasses	round
			necklace	grey rocks
			necklace	green and brown pendant
		Hymen	Dress	Purple, pleated
			Sandals	gold slip on

Figure 69: Piece List Part 4

		Head Piece	Floral crown		
Leah Packer	Adam/ Martext	Adam Look 1 City	Pants	grey	
			Shirt	grey button down shirt	
			cravat	white regency	
			Vest	Charcoal Grey	
			Coat	Grey and black plaid	
			Shoes	grey chelsea boots	
			Hat	wide brim straw, flat	
			Socks	tan	
			Suspenders	black	
			tie pin	gold	
			Gloves	leather gardening	
		Adam Look 2 forest	Pants	tan Linen	
			Shoes	Loafers	
			Shirt	off white w/ mandarin collar short sleeve	
			hat	wide brim, straw	
			Shirt	flannel off white	
			vest	off white linen	
			Martext	Robe	red w/ mandarin collar
			hat	liturgical gold	
Precious Oguniola	Lord	Lord	Pants	Black	
			Shoes	Black	
			Socks	Black	
			Shirt	White button down	
			Jacket	black w/ gold embroidery	
			Cravat	white regency	
Nicholas McQuain	Oliver	Oliver	Pants	black	
			Shoes	Black	
			Socks	Black	
			Shirt	White button down	
			cravat	white regency	
			Jacket	Black w/ gold embroidery	
			Vest	Black	
			Belt	Black w/ gold buckle	
			undershirt	white	
		Oliver Look 2 : Forest	Pants	Linen slacks	
			Shoes	Loafers	
			shirt	off white t-shirt	
			Jacket	linen w/ pewter embroidery	
			socks	off white	
			Oliver look 3 :Wedding	Butineer	purple floral

Figure 70: Piece List Part 5

Dress Parade Order

DRESS PARADE ORDER: AS YOU LIKE IT					
Group	Actor	Character	Look	Description	Quick changes to practice
1, the orchard and the city	Jacob Pelzman Kern	Orlando	1	grey outfit	
	Leah Packer	Adam	1	grey outfit	
	Nicholas McQuain	Oliver	1	black outfit	Oliver look 1 Celia's dream- Oliver look 2 4:3
	Alexander Diaz-Lopez	Charles	2	charles with jacket and dress shoes	
	Lisa Meyerovich	Rosalind	1	black dress	
	Layali Aljirafi	Celia	1	black dress	
	Kailee Goldberg	Hisperia	1	black dress	
	Favour Ogbue	Court Lady	1	black dress	
	Preston Jones	Duke Frederick	1	black outfit	Duke Frederick 2:2- Duke Senior 2:7
	Mari Burgraff	Duke Frederick	1	Shares vest and coat with Preston	Duke Frederick 2:2- Duke Senior 2:7
	Keifer Cure	Touchstone	1	black and white outfit	
	Roxanne King	Le Beau	1	Black outfit	
	Precious Ogunsola	Lord	1	black outfit	
Run Oliver Orlando fight sequence					
Run 2:2-2:7 with Quick change for P. Jones and M. Burgraff					
Run Celia's Dream- 4:3 with quick change for N. McQuain					
Run Touchstone Summersault					
2, The wrestling	Alexander Diaz Lopez	Charles	2	wresting shoes and a tank w/ belt	
	Jacob Pelzman Kern	Orlando	1	remove shirt and vest	
Run Wrestling sequence					
3, The exiled court	Preston Jones	Duke Senior	1	Already wearing due to quick change	Duke Senior 2:7- Duke Frederick 3:1
	Mari Burgraff	Duke Senior	1	Jacket and vest shared with preston	Duke Senior 2:7- Duke Frederick 3:1
	Roxanne King	Jaques	1	off white look	
	Katie Rees	Amiens	1	purple shirt with tan look	
	Katie Quinn	Forester	1	tan look	
	Nicholas McQuain	Oliver	2	Already wearing due to quick change	
Run 2:7-3:1 with quick change for P. Jones and M. Burgraff					

Figure 71: Dress Parade Order Part 1

4, The people of the forest	Sabrina Lennet	Corin	1	macrame vest	
	Alexander Diaz-Lopez	Silvius	1	colorful	
	Lisa Meyerovich	Rosalind/ Ganymede	2	colorful	
	Layali Aljirafi	Celia/ aliena	2	colorful	
	Kailee Goldberg	Audrey	1	colorful	
	Favour Ogbue	Phoebe	1	lacey colorful	
	Leah Packer	Martext	1	Red robe	
Run Celia/ Touchstone Piggy back					
Run 5:3&4 with quick changes for K. Rees, L. Meyerovich, and L. Aljirafi					
Run Audrey/ Touchstone Rolling					
5, The wedding	Lisa Meyerovich	Rosalind	3	already wearing due to quick change	
	Layali Aljirafi	Celia/ aliena	3	Already wearing due to quick Change	
	Katie Rees	Hymen	2	already wearing due to quick change	Hymen-Amiens
	Jacob Pelzman Kern	Orlando	3	jacket	
Run final dance with quick change for K. Rees					

Figure 72: Dress Parade Order Part 2

Costume Shop Estimate

[illegible]

Figure 73: Costume Shop Estimate Before Revisions

THE CLARICE COSTUME SHOP LABOR ESTIMATE					
		Staff	Cont	Stud	Notes
	22-26 Aug 2022	10.00	10.00	0.00	AYLI Draper Meeting
29 Aug - 02 Sept 2022		25.00	25.00	5.00	classes start, opea measurements
	05-09 Sept 2022	25.00	25.00	5.00	Labor Day, NNF
	12-16 Sept 2022	25.00	25.00	5.00	Fall Opera start, Vera filming
	19-23 Sept 2022	25.00	25.00	5.00	FMFA Draper
	26-30 Sept 2022	30.00	30.00	5.00	Vera Finishing
	Subtotals	390.00	285.00	55.00	

Figure 74: Costume Shop Estimate After Revisions