Bigger, Brighter, Faster, Funnier:
Costume Design for *A Funny Thing Happened on the Way to the Forum*

A thesis submitted to the College of the Arts
of Kent State University in partial fulfillment of the
requirements for the degree of
Masters of Fine Arts

By

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TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF CONTENTS</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>iv</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>ix</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. CONCEPTUAL STATEMENTS</td>
<td>3</td>
</tr>
<tr>
<td>II. DESIGN PROCESS</td>
<td>6</td>
</tr>
<tr>
<td>III. EVALUATION OF THE DESIGN, THE PROCESS, AND MY PERSONAL GROWTH</td>
<td>14</td>
</tr>
<tr>
<td>ENDNOTES</td>
<td>17</td>
</tr>
<tr>
<td>APPENDIXES</td>
<td></td>
</tr>
<tr>
<td>A. CONCEPT BOARDS</td>
<td>18</td>
</tr>
<tr>
<td>B. GREEK KEY DESIGN VARIATIONS</td>
<td>35</td>
</tr>
<tr>
<td>C. MAKE UP CHARTS</td>
<td>37</td>
</tr>
<tr>
<td>D. FINAL RENDERINGS</td>
<td>46</td>
</tr>
<tr>
<td>E. FABRIC SWATCHES</td>
<td>52</td>
</tr>
<tr>
<td>F. COLOR PALETTE AND RESEARCH FROM SCENE DESIGNER</td>
<td>57</td>
</tr>
<tr>
<td>G. PROCESS PHOTOGRAPHS</td>
<td>60</td>
</tr>
<tr>
<td>H. PRODUCION PHOTOGRAPHS</td>
<td>85</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>98</td>
</tr>
<tr>
<td>Figure</td>
<td>Title</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Concept Board, Pseudolus</td>
</tr>
<tr>
<td>2</td>
<td>Concept Board, Hysterium</td>
</tr>
<tr>
<td>3</td>
<td>Concept Board, Hero</td>
</tr>
<tr>
<td>4</td>
<td>Concept Board, Philia</td>
</tr>
<tr>
<td>5</td>
<td>Concept Board, Seen</td>
</tr>
<tr>
<td>6</td>
<td>Concept Board, Domina</td>
</tr>
<tr>
<td>7</td>
<td>Concept Board, Miles Gloriousus</td>
</tr>
<tr>
<td>8</td>
<td>Concept Board, Marcus Lycus</td>
</tr>
<tr>
<td>9</td>
<td>Concept Board, Erronious</td>
</tr>
<tr>
<td>10</td>
<td>Concept Board, Proteans</td>
</tr>
<tr>
<td>11</td>
<td>Concept Board, Eunuchs</td>
</tr>
<tr>
<td>12</td>
<td>Concept Board, Gymnasia</td>
</tr>
<tr>
<td>13</td>
<td>Concept Board, Panacea</td>
</tr>
<tr>
<td>14</td>
<td>Concept Board, Tintinabula</td>
</tr>
<tr>
<td>15</td>
<td>Concept Board, Vibrata</td>
</tr>
<tr>
<td>16</td>
<td>Concept Board, The Geminae</td>
</tr>
<tr>
<td>17</td>
<td>Greek Key Design Variations</td>
</tr>
<tr>
<td>18</td>
<td>Make Up Chart, Domina</td>
</tr>
<tr>
<td>19</td>
<td>Make Up Chart, Philia</td>
</tr>
<tr>
<td>20</td>
<td>Make Up Chart, Gymnasia</td>
</tr>
<tr>
<td>21</td>
<td>Make Up Chart, Panacea</td>
</tr>
</tbody>
</table>
22. Make Up Chart, Tintinabula ................................................................. 42
23. Make Up Chart, Vibrata .................................................................... 43
24. Make Up Chart, The Geminae .......................................................... 44
25. Make Up Chart, Hysterium as the Virgin ......................................... 45
26. Final Rendering, Hero, Philia, Miles ............................................... 47
27. Final Rendering, Lycus, Domina, Senex, Erronius ............................. 48
28. Final Rendering, Proteans, Eunuchs .................................................. 49
29. Final Rendering, The Geminae, Tintinabula ..................................... 50
30. Final Rendering, Panacea, Gymnasia, Vibrata ................................. 51
31. Stamp Test Swatches, Set 1 ............................................................. 53
32. Stamp Test Swatches, Set 2 ............................................................. 54
33. Stamp Test Swatches, Set 3 ............................................................. 55
34. Stamp Test Swatches, Set 4 ............................................................. 56
35. Color Palette for Senex’s house, floor of stage, and House of Lycus (Nolan O’Dell, Scene Designer) ........................................... 58
36. Color Palette for Erronious’ house (Nolan O’Dell, Scene Designer) .................................................. 59
37. Process Photo, First Fitting with Panacea ........................................ 61
38. Process Photo, Second Fitting with Panacea .................................... 62
39. Process Photo, First Fitting with a Protean ...................................... 63
40. Process Photo, First Fitting with Eunuch ......................................... 64
41. Process Photo, Eunuch, Final Fitting ............................................... 65
42. Process Photo, First Fitting, Gymnasia ............................................ 66
43. Process Photo, Erronious Fitting ..................................................... 67
44. Process Photo, Fitting Erronious Hat and Glasses ........................................... 68
45. Process Photo, Domina Mock Up Fitting......................................................... 69
46. Process Photo, First Fabric Fitting with Domina.............................................. 70
47. Process Photo, Fabric Fitting with Senex ....................................................... 71
48. Process Photo, First Fabric Fitting with Hero ................................................. 72
49. Process Photo, Fitting with Hysterium .......................................................... 73
50. Process Photo, Fitting with Pseudolus .......................................................... 74
51. Process Photo, First Fitting with Gemini ....................................................... 75
52. Process Photo, Back View, First Fitting with Gemini ..................................... 75
53. Process Photo, Iron On Rhinestone Layout ................................................... 76
54. Process Photo, Fitting Tintinabula Mock Up .................................................. 77
55. Process Photo, Fabric Fitting with Tintinabula .............................................. 77
56. Process Photo, Fitting with Marcus Lycus ..................................................... 78
57. Process Photo, Teal Making the Dollar Bill Laurel ....................................... 79
58. Process Photo, Lycus in Dollar Bill Laurel ................................................... 79
59. Process Photo, First Fabric Fitting with Vibrata ........................................... 80
60. Process Photo, New Costume Fitting with Vibrata ...................................... 80
61. Process Photo, Fitting with Miles Mock Up .................................................. 81
62. Production Photo, Pseudolus and Proteans, Act I ........................................ 83
63. Production Photo, Entire Company, Comedy Tonight .................................... 83
64. Production Photo, Senex, Domina, Hysterium, Act I ................................... 84
65. Production Photo, Tintinabula Choreography, Act I .................................... 84
66. Production Photo, Tintinabula Dances for Pseudolus, Act I ......................... 85
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I designed the costumes for Porthouse Theatre’s June 2009 production of *A Funny Thing Happened on the Way to the Forum* as my thesis project. The production team consisted of the following:

- Director: Terri Kent
- Production Stage Manager: Elizabeth Talaba
- Musical Director: Jonathan Swoboda
- Scene Designer: Nolan O’Dell
- Lighting Designer: Cynthia Stillings
- Choreographer: Eric van Baars
- Sound Designer: Dan “DJ” Jankura

**Musical Numbers**

**Act One**

1. Overture
2. Opening Act 1
3. Comedy Tonight
3a. Set the Scene
4. Love I Hear
5. Free
6. The House of Marcus Lycus
6a. The Courtesans Exit
7. Lovely
8. Pretty Little Picture
9. Everybody Ought to Have a Maid
9a. Maid Encore 1
9b. Maid Encore 2
10. I’m Calm
11. Impossible
12. Fanfares No. 1
13. Bring Me My Bride
14. Fanfares No. 2
14a. Finale Act 1

Act Two

15. Entr’acte
16. Opening Act 2
16a. Love Is Going Around
16b. Back to the Plot
16c. Back to the Plot
16d. Incidental No. 1 (Soldiers’ ‘Free’)
17. That Dirty Old Man
18. That’ll Show Him
19. ‘Lovely’ Reprise
20. Funeral Sequence
21. Incidental Chords
22. Finale Ultimo: Comedy Tonight
CONCEPTUAL STATEMENTS

Early in the design process Director Terri Kent expressed an eclectic and postmodern vision for the production of *A Funny Thing Happened on the Way to the Forum*. In her director’s comments for Porthouse Theatre Ms. Kent stated “One of Broadway's greatest farces, this show takes comedy back to its roots, combining situations from time-tested, 2000-year old comedies of Roman playwright Plautus with the infectious energy of classic vaudeville. The result is a non-stop laugh fest.” Ms. Kent encouraged all of the designers to incorporate comic elements from across history into our designs. Our motto for this show quickly became “Bigger, brighter, faster, funnier!”

Early discussions with the director helped me to decide the extent of historical realism that would be incorporated in the designs for each character. Just as the lovers or innamorati in commedia dell’arte were often dressed in contemporary, fashionable clothes, Ms. Kent and I found that the lovers in *Forum* should stand out from the rest. While most of the designs were loosely based on historical ancient Grecian looks and accessorized with modern elements, the looks for Philia and Hero remained unmistakably Greco-Roman, giving the audience a sense of “historical accuracy.”

Having this directorial concept in mind, I developed my design concept for this production: to create a living cartoon by incorporating the visual characteristics of cartoon into my design. I focused on bold lines, bright colors, black outlines, simple shapes, iconic prints, and an exaggeration of reality. The costumes needed to be simple but vivid; allow for great range of movement; and aid the audience in quick identification of characters. The personality of each character needed to be easily recognizable to the
audience. To this purpose, in addition to cartoons, I also took inspiration from commedia dell’arte, an art form based on easily recognizable stock characters. Although a modern audience may not be familiar with the traditional commedia characters, our society still utilizes comic stereotypes. For example, one of the most used and easily recognized pairs of stock characters today are the hen-pecked husband and overbearing wife.

TVtropes.com describes the henpecked husband in detail:

Frequently in cartoons, he will be a small figure, literally overshadowed by his behemoth of a wife. Bigger than he is, she nevertheless expects him to carry all her packages when out shopping, to run all her errands, and to care for whatever snarling pet she dotes on. And he will. Many of these men long for a way to escape. Some try. Others are resigned to the horror of their lives.²

We see these couples in many modern sitcoms including Roseanne, Married with Children, and Everybody Loves Raymond. This couple even shows up in cartoons aimed at children such as the King of Hearts in Disney’s Alice in Wonderland. Senex and Domina are just one more example of this timeless trope. Domina also mirrors the traditional commedia character La Signora, a tough and calculating woman who often wears ridiculous hairstyles and heavy makeup.³

In order to make such an eclectic design coherent, I looked for elements and devices I could use to show that the diverse range of characters were of the same world. While gathering preliminary images for character collages I came across many artistic variations on the classic Greek key design (see Appendix B, Figure 17). My thesis advisor, Suzy Campbell, encouraged me to incorporate these designs into each of the costumes. Originally, I considered assigning each character their own unique variation
on the Greek key design, but if this was to be an element of unification, the design should remain basically the same across the board.

It was important that the costumes for this show, although based on the ancient Greco-Roman world, not be realistic and while I did research historical Roman garments, I focused on cartoons and illustrations for inspiration on how to distort, exaggerate, and even bastardize those silhouettes to create caricatures. The audience was not expected to believe that any of the events or visuals taking place onstage could ever happen in reality. Moreover, *A Funny Thing Happened on the Way to the Forum* is a presentational musical with Brechtian alienation technique. For example, the opening number introduces the entire company to the audience as actors/characters, encouraging the audience to become and remain aware of its presence in a theatre (see Appendix H, Figure 65). It would have been inappropriate to design costumes that seemed to have stepped out of a history book directly onto the stage.

As is the case with most musical comedy, *A Funny Thing Happened on the Way to the Forum* provides minimal character development within its pages. Therefore, it is left to the director, designers, and the actors to develop the characters into complex and complete individuals. Additionally, it was also important to me that the characters be clearly presented, with extreme attention to detail. Beginning with lines from the book and lyrics I compiled a list of descriptions for each character to inform my designs. As a starting point, I named each character with a few key words that came to my mind as his/her perfect trait(s) or description. From there I was able to research images of each word in the description. For example, I referred to Philia as “Greco-Roman Princess Barbie.” I then collected images of women of ancient Rome and Greece, storybook
princesses, and Barbie. It was on these images that the design for Philia was based (see Appendix A, Figure 4). I continued this process for each character. These characterizations helped me to not only focus my ideas on a visual look for each character that was straightforward and uncomplicated but gave me visuals on which the director and I could build a vocabulary for the final images that would appear onstage.

THE DESIGN PROCESS

We had our first production meeting in mid-March. At this time, I was able to see the colors that Nolan O’Dell, the scenic designer, was considering for each of the three houses in the set (see Appendix F, Figure 35). Mr. O’Dell had chosen a specific palette for each residence. The house of Erronious was to be painted in muted and faded colors to give the house a dilapidated look, emphasizing that the owner had been away for many years. The house of Senex would be painted in cool colors and neutrals in order to separate it from the rich red tones chosen for the scandalous House of Lycus. He also planned on decorating Lycus’ house with statues and paintings of nude women in a Greco-Roman style.

Director Terri Kent also took time at this meeting to discuss the role of the Proteans. She told us that there would be six Proteans in total with four of them playing the soldiers of Miles Gloriousus and the remaining two serving as eunuchs in the house of Lycus. This arrangement meant that we could avoid various quick changes for the Proteans, who would otherwise have had to play both soldiers and eunuchs. Ms. Kent expressed interest in the two eunuchs being reminiscent of a Laurel and Hardy team. She wanted one thin, tall eunuch and another short, fat eunuch. One of the men cast in the
eunuch role was already rather tall and thin, but the second, Dane Castle was of average build. We decided the best solution was to have Dane wear a fat pad under his eunuch costume (see Appendix G, Figure 58). It was also decided he would not wear the fat pad when playing a Protean. After we entered the rehearsal period, Ms. Kent discovered that she would prefer to have all six Proteans play soldiers and therefore several changes had to be made in order to make the quick changes feasible. With the help of costume shop supervisor, Robin Ruth, and my advisor, Suzy Campbell, it was determined that the fat pad should be stitched into the tunic that Dane wore as a eunuch. The two men would also pull pink leg warmers over the striped knee socks they wore as Proteans and soldiers, cutting down other issues of the quick change. We also stitched the green leafy laurels to the bald cap wigs so the two pieces became a single unit (see Appendix G, Figure 59). These changes proved successful, and the wardrobe crew worked to make sure that all of the changes happened quickly and efficiently and after the first dress rehearsal the quick changes went very smoothly.

I had been assigned an assistant costume designer, Teal Knight, an undergraduate in the costume program at Kent State. This was the first time I had the opportunity to work with an assistant. Because I wanted to be sure that both Teal and I got the most out of our partnership I asked my advisor, Suzy Campbell, and shop supervisor, Robin Ruth to help me compile a list of expectations and duties of an assistant costume designer. Teal and I reviewed this document together. Having an assistant was a learning experience for me as well as an opportunity to teach. I had to learn to delegate responsibility as well as communicate all of my thoughts regarding the design. Clear communication with Teal resulted in her being able to answer any questions in the shop
while I attended rehearsals, conducted fittings, and any other time I was called away from the shop.

In addition, I asked Teal to take responsibility for the designs for the costumes of Pseudolus and Hysterium. I provided Teal with the concept boards I had created for each of these characters, and we discussed in great length ideas for the final designs. Teal did the renderings for these two characters as well as oversaw the fittings and build of the costumes. As a new designer, this provided her with a great hands-on learning experience. I was able to guide Teal through the steps of design from concept to reality.

Soon after the first production meeting I was approached by the production choreographer, Eric van Baars, about some concerns he had about the women who had been cast as the courtesans, in that they were very young and thin. He wanted to know if there was a costume device I could use to ensure that the courtesans appeared to have womanly and voluptuous figures. The last impression we wanted to give about the house of Lycus was that it contained underage women for sale. As I began designing for the courtesans, I kept these concerns in mind. I decided that we would use padded bras for many of the women and choose silhouettes that would accentuate each woman’s existing curves or enhance them. Mr. van Baars also stressed the importance of making shoe choices early so that the women could rehearse the choreography in the style shoe they would be wearing in the show. He was planning on having the young women do cartwheels, flips, and some other challenging choreography for the courtesans’ introductions and therefore shoe choices became a safety issue as well as a design issue. This was also true of the actual costumes as there were real possibilities for the women to
become entangled in costume pieces as they did the gymnastic elements of the choreography (see Appendix H, Figure 67).

As I designed the costumes for A Funny Thing Happened on the Way to the Forum it was imperative that I remain aware of the different types of movement that would be required of the actors. The entire cast would be dancing and climbing up and down ladders and stairs. Individually each character had movement challenges to consider. For example, Hysterium would be spending an enormous amount of time groveling on his knees. The actor, J.P. Makowski requested knee pads to wear under his costume, which we provided. I also asked the wardrobe crew to be mindful of any wearing of the fabric in that particular costume. The knees of the long john pants he wore had to be repaired a few times throughout the run of the show.

In March and even into April I was considering the possibility of renting some of the costumes from various professional and academic theatres in the region. I contacted several places that I knew had done the show and asked to see photos from those productions. At the same time, I was exploring the stock at Kent State. I found that I would be able to use some of the costumes from Kent State’s production of Lysistrata, as well as a set of costumes that would work for the basic protean look. As I reviewed the photos from potential rental resources I found that most of what I saw did not mesh well with my vision for the production. In conjunction with my assistant, Teal Knight, costume shop supervisor Robin Ruth, and my advisor Suzy Campbell, I decided not to rent after all. We would pull what we could from Kent State’s own stock and build the remaining costumes. It would be a challenging undertaking for the first slot of the
Porthouse season, but a challenge we thought our employees and interns in the costume shop could handle.

At the second production meeting, which was held in May, I was given the opportunity to present my initial ideas and character board to Ms. Kent and the rest of the design team. This experience made me realize that my ideas for some characters were well developed, but others would require much more attention. In particular, my design for Gymnasia and the Geminae were underdeveloped. I was having the most difficulty pinning down exactly what look would be best for those courtesans. I had several options to present to Ms. Kent for different approaches to the character Gymnasia (see Appendix A, Figure 12). I thought of her as a female gladiator. On one hand, we could take a traditional Roman gladiator look and make it sexy and feminine. My other idea was to take inspiration from the TV show American Gladiators and dress Gymnasia as a modern athlete. I presented examples of both looks, and Ms. Kent was drawn to the more Roman of the two. She also expressed an interest in using colors similar to those I had chosen for the character Pseudolus for Gymnasia’s costume. She wanted there to be a connection visually between the two characters because they would end up together at the end of the show.

The trouble I was having with the Geminae costumes did not resolve itself so quickly. At this meeting, I presented images of Asian-inspired contortionists and conjoined twins wearing unitards in metallic tones. Ms. Kent agreed that the costumes should be tight fitting to allow for flexibility of movement, and she liked the idea of using metallic tones. While we were able to agree on these elements, I was still unsure what shape they would take. I went through several drafts before my next meeting with Ms.
Kent, and as it would turn out, the final look for the Geminae was not completed until tech week. These costumes continued to evolve and develop throughout the design and build processes.

The following week my assistant and I met with Ms. Kent to show her my rough sketches. With these I included fabric swatches in order to better communicate my ideas of color and texture for each costume. Teal was very helpful and was able to keep detailed notes of my conversation with the director so that we could effectively make all changes discussed very quickly. Our time was limited because there would be no break between the last week of the semester and the first week of our summer season. It was imperative that I have my design decisions solidified so that we could begin the build in the costume shop on May 19, 2009.

Ms. Kent and I seemed to be on the same page with the designs and she approved many of them without making major changes. There were a few, however, that we made changes to. Although I was drawn to the idea of Hero being bare-chested, Ms. Kent was concerned that the look would not be the most flattering for the actor’s body type. We settled on an above-the-knee length tunic with short sleeves. We also found throughout our discussions that the characters with higher social status and maturity would have more fabric covering their bodies. Hero’s costume would be built of higher quality, rich looking fabric. His tunic would be short and have a cape that would provide cover that could be removed for more active scenes.

Another costume we discussed extensively was that of Vibrata. Drawing from the description Marcus Lycus gives of the courtesan Vibrata, Ms. Kent and I agreed that this character should be wild and animal-like. We agreed that this costume should include a
combination of jungle, cave woman inspiration. We both liked striped animal prints and a jagged hemline, with a discussion of the amount of skin we wanted to show and where that skin would be. Ms. Kent liked the idea of having a one shoulder dress with some midriff showing. I suggested that instead of having a two piece ensemble, we build a dress with cutouts on each side (see Appendix G, Figure 61). We agreed that this was the look we preferred, especially because we had seen the actress in a dress with similar cutouts only the week before at the School of Theatre’s end of the year banquet.

I found this meeting to be the most helpful of all my discussions with the director. It was rare to have the opportunity to meet with her one-on-one to so thoroughly explore ideas for each character. We were able to speak about many details. It was at this meeting that it was decided that Miles Gloriousus would have gold combat boots and that the actress playing Philia would keep her natural brunette hair color as opposed to being wigged or having her hair dyed to match the blonde described in the script. I left that meeting feeling very confident that the costumes for this production were going to be a design that was not only functional, but creative, humorous, and interesting. I left with the feeling that this would be a production I would be very proud to have been a part of.

On May 12th I had the opportunity to meet with Ms. Kent and my advisor, Suzy Campbell. At this meeting the three of us discussed new ideas and changes to the designs since the previous meeting, but more importantly we discussed the cartoon level of each of the characters. Finding balance in the level of caricature was an ongoing part of my design process. Several of the designs seemed to lag behind in the world of semi-realism while others were completely cartoonish. At this meeting we had the opportunity to work through which characters’ designs needed to be heightened and exaggerated further. The
design for Senex came under the most scrutiny. At this point I had less characterization ideas for Senex than for the other characters. I knew that watching the actor, Marc Moritz, in rehearsal would become especially important. I wanted to see how he would play the character so that I could provide him costume details that supported his characterization. As Mr. Moritz developed his character we decided Senex should have glasses, a high waist line, and clumps of red berries in his gold laurel. These added details helped to convey a man past his prime who was now under his wife’s very strong thumb.

One of the major challenges that we faced during this production was the ongoing construction and renovation of the building. During the last weeks of the spring semester the entire costume shop had been moved into temporary spaces throughout the building. Costume stock and supplies were now spread between three floors, and very little remained where it had previously been. During my design and build periods the entire costume staff had to reacquaint ourselves with the location of everything we would need to bring this show to life.

While the employees of the costume shop settled into the classroom that would serve as the costume shop for the summer, Teal and I spent time shopping. It was vital that Teal and I work quickly to finish our shopping and get fabric and any other pieces into the shop so that the staff could begin the build as soon as possible. During our first day of work, I spent time with our shop manager, Robin Ruth and cutter/draper Clare Briggs. We reviewed what garments would need to be built and to whom each project should be assigned, based on skill level and portfolio needs. We grouped the build into several categories: courtesan wear, tunics and togas, lead women, Miles Gloriousus and armor, and paint/craft work. We were able to assign each category someone who was
experienced enough to lead a small group of stitcher interns. It was very important to me that each member of the staff feel connected to the build. I wanted each person to be able to have a project to call their own that they could take pride in. By dividing the staff into teams, I feel we were able to accomplish this. I was very fortunate to have Sarah Russell, a recent MFA graduate, and Marti Coles, a first hand and assistant costume shop supervisor, to each lead one of these groups. Clare was able to focus on some of the more complicated pieces, which happened to be for the various female roles. For this production especially I found that the less clothing a character would be wearing, the more important fit became. Clare and I had to work very closely to ensure not only that my designs were realized in the way that I wanted, but that each woman looked amazing, and had full range of movement in very little clothing. My advisor, Suzy Campbell, attended all first fittings to ensure this as well.

EVALUATION OF THE DESIGN, THE PROCESS, AND MY PERSONAL GROWTH

While designing *A Funny Thing Happened on the Way to the Forum* I was challenged to step away from my personal tendency toward intense historical research. In general, my design process includes poring over books with information on the period’s social structure and clothing styles. I did collect images of Ancient Roman and Greek styles while looking for appropriate looks for each of the characters, but more often this design challenged me to look beyond historical accuracy and focus on creating my own world in which this production would take place. I challenged myself to find humor in every character and to add as many details to the costumes as I could come up with to add that humor.
I was very fortunate to have great support from collaborators to help me with this challenge. Every time I felt that one of the characters was venturing too far into a realistic realm, Suzy Campbell and Teal Knight were there to provide fresh perspectives and new ideas. For example, it was my assistant, Teal Knight, who came up with the idea to make a laurel for Marcus Lycus from play money. She was also responsible for the sundial watch that Pseudolus wore. My advisor spent months reminding me to go farther, make it funnier, and to focus on details that would make the audience smile. As I presented concept boards and sketches, Suzy was quick to point out those costumes that hadn’t quite made it into this world of slapstick eccentricity. I am grateful she pushed me to step out of my safe zone of historical accuracy and into a new level of personal creativity.

Throughout this process, I discovered the importance of communication with the director. It was rare for Ms. Kent to have the time to meet with me to discuss in detail our concepts and ideas for each character. Looking back, I would have liked more time to explore character concepts with the director earlier in the process. By the time Ms. Kent and I were able to have these types of discussions; we were well into the design process.

I discovered the significance of having time to allow ideas to develop and mature before designs have to be nailed down. I appreciated having the opportunity to dream up as many possibilities as I could to present to the rest of the design team. Through discussion and collaboration these more experienced team members were able to help me narrow down my ideas into a cohesive and hilarious ensemble. From this experience I take away the idea that allowing oneself the time to envision many possibilities leads to more successful ideas and is not, as I previously thought, lazy and indecisive. By
allowing myself this incubation time I was better able to collaborate with others involved and more open to changes that inevitably take place throughout a design process. I constantly reminded myself not to “get married” to any idea, but always to remain open to any suggestion or change that would make for a more successful production.

2 Tvtropes, “Henpecked Husband.”

Appendix A

Concept Boards
Figure 1: Concept Board, Pseudolus
Figure 2: Concept Board, Hysterium
Figure 3: Concept Board, Hero
Figure 4: Concept Board, Philia
Figure 5: Concept Board, Senex
Figure 6: Concept Board, Domina
Figure 7: Concept Board, Miles Gloriousus
A Funny Thing Happened On the Way to the Forum
MARCUS LYCUS

Figure 8: Concept Board, Marcus Lycus
Figure 9: Concept Board, Erronious
Figure 10: Concept Board, Proteans
Figure 11: Concept Board, Eunuchs
Figure 12: Concept Board, Gymnasium
Figure 13: Concept Board, Panacea
Figure 14: Concept Board, Tintinabula
Figure 16: Concept Board, The Geminae
Appendix B

Greek Key Design Variations
Figure 17: Greek Key Design Variations
Appendix C

Make Up Charts
**Makeup Worksheet**

**Production:** Domina  
**Character:** Forum  
**Actor:** Melissa Owens

<table>
<thead>
<tr>
<th>3-Dimensional Makeup</th>
<th>Foundation</th>
<th>Highlights</th>
<th>Eye Makeup</th>
<th>Stippling</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Natural Tone</td>
<td>on cheekbone center of nose</td>
<td>Focus Here: blue shadow</td>
<td></td>
</tr>
<tr>
<td>Rouge on cheekbone</td>
<td>Shadows under cheekbone</td>
<td></td>
<td>line in black</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** False lashes  
**Hands:**  
**Hair:** Wig

---

*Figure 18: Make Up Chart, Domina*
Figure 19: Make Up Chart, Philia
### Makeup Worksheet

**Production:** Forum  
**Character:** Gymnasia  
**Actor:** Emily Larger

<table>
<thead>
<tr>
<th>3-Dimensional Makeup</th>
<th>Foundation</th>
<th>Highlights</th>
<th>Eye Makeup</th>
<th>Stippling</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>natural</td>
<td>on cheek</td>
<td>black liner</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tone</td>
<td>bone above brow</td>
<td>mascara</td>
<td></td>
</tr>
<tr>
<td><strong>Rouge</strong></td>
<td></td>
<td>shading under cheek bone</td>
<td>false lashes</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** Use strong angular lines at cheekbones and jawline.

**Hands**

**Hair**

---

**Figure 20:** Make Up Chart, Gymnasia
**Figure 21: Make Up Chart, Panacea**

<table>
<thead>
<tr>
<th>3-DIMENSIONAL MAKEUP</th>
<th>FOUNDATION</th>
<th>HIGHLIGHTS</th>
<th>EYE MAKEUP</th>
<th>STIPPLING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>natural w/ bronze</td>
<td>above and under brow</td>
<td>Cleopatra liner, mascara</td>
<td></td>
</tr>
<tr>
<td></td>
<td>rouge pink on cheeks</td>
<td>shadows</td>
<td>blue shadow, crease strong brow</td>
<td></td>
</tr>
</tbody>
</table>

**NOTE:**
- full red lips
- false lashes

**HANDS**
- Hair: down and straight gold head piece
Figure 22: Make Up Chart, Tintinabula
Figure 23: Make Up Chart, Vibrata
Figure 24: Make Up Chart, The Geminae
**Figure 25: Make Up Chart, Hysterium as the Virgin**

<table>
<thead>
<tr>
<th>3-DIMENSIONAL MAKEUP</th>
<th>FOUNDATION</th>
<th>HIGHLIGHTS</th>
<th>EYE MAKEUP</th>
<th>STIPPLING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTE:** bright pink lipstick

- Hair: spiked with hair glue
Appendix D

Final Renderings
Figure 26: Final Rendering, Hero, Philia, Miles Gloriousus
Figure 27: Final Rendering, Lycus, Domina, Senex, Erronious
Figure 28: Final Rendering, Proteans and Eunuchs
Figure 29: Final Rendering, The Geminae and Tintinabula
Figure 30: Final Rendering, Panacea, Gymnasia, and Vibrata
Appendix E

Fabrics and Swatches
<table>
<thead>
<tr>
<th>Name</th>
<th>Color</th>
<th>Design Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul</td>
<td>Yellow</td>
<td>belt &amp; drape 4&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>leg 3&quot;</td>
</tr>
<tr>
<td>Danny</td>
<td>Orange</td>
<td>neckline 4&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Danny</td>
<td>Dark Pink</td>
<td>hem 4&quot;</td>
</tr>
<tr>
<td></td>
<td>Raspberry</td>
<td></td>
</tr>
<tr>
<td>Jason</td>
<td>Yellow</td>
<td>neckline 4&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nick</td>
<td>Dark Blue</td>
<td>neck 3&quot; &amp; hem 3&quot;</td>
</tr>
<tr>
<td></td>
<td>Beethoven</td>
<td>shoes 4&quot;</td>
</tr>
<tr>
<td>Name</td>
<td>Color</td>
<td>Notes</td>
</tr>
<tr>
<td>------------------</td>
<td>------------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>Brian Johnson</td>
<td>Gold</td>
<td>stripe skirt 3&quot; just strips!</td>
</tr>
<tr>
<td>Miles Green</td>
<td>Green</td>
<td>neckline 4&quot;</td>
</tr>
<tr>
<td>Josh Green</td>
<td>Red/maroon</td>
<td>sleeves 3&quot; back hem 4&quot;</td>
</tr>
<tr>
<td>Donna (cast on)</td>
<td>Red</td>
<td>neckline 4&quot;</td>
</tr>
<tr>
<td>Sarah Russo</td>
<td>Gold</td>
<td>skirt sits 3&quot;</td>
</tr>
<tr>
<td>Philia</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 32: Test Swatches for Greek Key Stamp, Set 2
<table>
<thead>
<tr>
<th>Colour</th>
<th>Description</th>
<th>Neckline</th>
<th>Hem &amp; sleeves</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver</td>
<td>new of toea 4&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lycus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purple</td>
<td>neckline 4&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue</td>
<td>neckline 4&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yellow</td>
<td>hem &amp; sleeves 3&quot;</td>
<td></td>
<td>3&quot;</td>
</tr>
<tr>
<td>Errors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue</td>
<td>neckline &amp; sleeves 2&quot;</td>
<td></td>
<td>3&quot;</td>
</tr>
<tr>
<td>Yellow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 33: Test Swatches for Greek Key Stamp, Set 3
<table>
<thead>
<tr>
<th>Actual Character</th>
<th>Stamp Color</th>
<th>Team Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melissa Owens</td>
<td>gold</td>
<td>Stoles 3&quot;</td>
</tr>
<tr>
<td>Linda M.</td>
<td>gold</td>
<td>hem 3&quot;</td>
</tr>
<tr>
<td>Emily Larger</td>
<td>gold</td>
<td>hem 3&quot;</td>
</tr>
<tr>
<td>Miriam H-M</td>
<td>gold</td>
<td>hem 3&quot;</td>
</tr>
<tr>
<td>Alyssa Bruno</td>
<td>gold</td>
<td>hem 3&quot;</td>
</tr>
</tbody>
</table>

Figure 34: Test Swatches for Greek Key Stamp, Set 4
Appendix F

Color Palate and Swatches from Scene Designer Nolan O’Dell
Figure 35: Color Palette for Senex’s house, floor of stage, and House of Lycus
Figure 36: Color Palette for Erronious’ house
Appendix G

Process Photographs
Figure 37: Process Photo, First Fitting with Panacea
Figure 38: Process Photo, Second Fitting with Panacea
Figure 39: Process Photo, First Fitting with a Protean
Figure 40: Process Photo, First Fitting with Eunuch
Figure 41: Process Photo, Eunuch, Final Fitting
Figure 42: Process Photo, First Fitting, Gymnasia
Figure 43: Process Photo, Erronious Fitting
Figure 44: Process Photo, Fitting Erronious Hat and Glasses
Figure 45: Process Photo, Domina Mock Up Fitting
Figure 46: Process Photo, First Fabric Fitting with Domina
Figure 47: Process Photo, Fabric Fitting with Senex
Figure 48: Process Photo, First Fabric Fitting with Hero
Figure 49: Process Photo, Fitting with Hysterium
Figure 50: Process Photo, Fitting with Pseudolus
Figure 51: Process Photo, First Fitting with Gemini

Figure 52: Process Photo, Back View, First Fitting with Gemini
Figure 53: Process Photo, Iron On Rhinestone Layout
Figure 54: Process Photo, Fitting Tintinabula Mock Up

Figure 55: Process Photo, Fabric Fitting with Tintinabula
Figure 56: Process Photo, Fitting with Marcus Lycus
Figure 57: Process Photo, Teal Making the Dollar Bill Laurel

Figure 58: Process Photo, Lycus in the Dollar Bill Laurel
Figure 59: Process Photo, First Fabric Fitting with Vibrata

Figure 60: Process Photo, New Costume Fitting with Vibrata
Figure 61: Process Photo, Fitting with Miles Mock Up
Appendix H

Production Photographs
Figure 62: Production Photo, Pseudolus and Proteans, Act One

Figure 63: Production Photo, Entire Company, Comedy Tonight
Figure 64: Production Photo, Senex, Domina, Hysterium, Act One

Figure 65: Production Photo, Tintinabula Choreography, Act One
Figure 66: Production Photo, Tintinabula dances for Pseudolus
Figure 67: Production Photo, Panacea Seduces Pseudolus
Figure 68: Production Photo, The Geminae Enter, Act I
Figure 69: Production Photo, Vibrata Enters, Act I
Figure 70: Production Photo, Gymnasia, Act I
Figure 71: Production Photo, Philia, Act I
Figure 72: Production Photo, Hero and Philia, Act I
Figure 73: Production Photo, Pseudolus as the Soothsayer and Erronius, Act I

Figure 74: Production Photo, Foot Soldiers of Miles Gloriousus and Pseudolus, Act I
Figure 75: Production Photo, Miles Gloriousus, Act I
Figure 76: Production Photo, Senex in Robe with the Tassels, Act II
Figure 77: The Eunuchs, Act II
Figure 78: Production Photo, Hysterium as the Virgin and Pseudolus, Act II
Figure 79: Hysterium and Domina as Virgins and Lycus, Act II

Figure 80: Entire Company, Finale Act II
References


Tvtropes. “Henpecked Husband.”