A COSTUME DESIGN PROCESS FOR A PRODUCTION OF
EDWARD RAVENCRFT'S THE LONDON CUCKOLDS
ADAPTED BY TERRY JOHNSON

A Thesis
Presented in Partial Fulfillment of the Requirements for
The Degree Master of Fine Arts in the
Graduate School of The Ohio State University

By
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*****
The Ohio State University
2001

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ABSTRACT

This paper serves as documentation of the design and production process of the costumes for Terry Johnson's adaptation of Edward Ravenscroft's *The London Cuckolds*. Produced by The Ohio State University, this production was directed by guest director Maureen Ryan.

This document describes the challenges, evolution and final collaborative process of this production of *The London Cuckolds* and includes all the necessary documentation such as the action chart, costume plot, budget chart, preliminary renderings, color plates of individual renderings, production photos, and scaled patterns of selected costume pieces.
VITA

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PRODUCTIONS

Costume Designs

1. The Wedding by Anton Chekov (2001)
   Producer-The Ohio State University, Director-Bruce Hermann

2. The London Cuckolds by Edward Ravenscroft, a version by Terry Johnson (2001)
   Producer-The Ohio State University, Director-Maureen Ryan

   Producer-The Ohio State University, Director-Gloria Baxter

   Producer-The Ohio State University, Director-Lesley Farris

FIELD OF STUDY

Major Field: Theatre
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INTRODUCTION

The following serves as documentation of the design and production process of the costumes for Terry Johnson's adaptation of Edward Ravenscroft's The London Cuckolds. Produced by The Ohio State University, The London Cuckolds was presented in the Roy Bowen Theatre from February 7 through February 24, 2001.

This document is comprised of five chapters and necessary addenda, which describe the design and production process. The following chapters will describe the challenges, evolution and final collaborative process. Chapter 1 will detail the theatre space, costume studio, the staff size and skill level, the production schedule and the production budget.

Chapter 2 will focus on the production concept and design scheme, collaboration among the design team, and the challenges of staging this modern adaptation.

Chapter 3 discusses the character analysis that helped to formulate the design choices. This chapter looks at specific design choices based upon character. The character analysis was based on textual references and the director’s interpretation.
Chapter 4 deals with the design and construction process. The evolution of the designs from conception to final renderings is traced and changes that occurred during the construction process are discussed. Practical considerations such as fabric availability, budget constraints and time constraints are also addressed.

The final chapter, Chapter 5, will be comprised of a critical analysis of the design process and realization of the design. Critical feedback, and self-evaluation are also included in this chapter.

Following the final chapter is a bibliography of selected references. The action chart, costume plot, budget chart, preliminary renderings, color plates of individual renderings, production photos, and scaled patterns of selected costume pieces form a series of appendices which are also located at the conclusion of this document.

Throughout, the adaptation of *The London Cuckolds* referred to and quoted from is that from Edward Ravenscroft, Gent. adapted by Terry Johnson and published by Methuen Random House in London 1998.
CHAPTER 1

PRODUCING SITUATION

Practical considerations such as the production budget, calendar, the size and skill of the studio staff, and availability of stock must be faced by a costume designer prior to commencing the artistic process of the costume design. This chapter discusses the practical considerations affecting the costume design for this production of *The London Cuckolds*.

*The London Cuckolds* was the first production in the winter quarter of The Ohio State University's 2000-2001 season, which included four main stage and three studio productions. This production ran in performance from February 7 through February 24, 2001 in the University's Roy Bowen Theatre. This theatre was designed as a black box space with a thrust stage and permanent seating that can seat 252 people.

The facilities available for the construction of the costumes were above average for most theatre departments. The studio was well equipped with five Bernina domestic sewing machines, three industrial sewing machines, two domestic overlock machines and two industrial steam irons. Cutting facilities consisted of three 45” by 72” cuttings tables surrounded by comfortable floor mats. This area provided ample space for movement, patterning, fabric layout, and cutting.
The costume studio also had a ready supply of basic sewing tools and notions. Some fabric and trim stock were also available. Existing commercial patterns and period patterning books were utilized as inspiration during the initial patterning process. A variety of male and female dress mannequins existed for draping purposes.

Located in the studio was a suitable dye and laundry facility containing two domestic washing machines, two domestic dryers and an industrial steam kettle for drying. A considerable stock of fabric dyes and modification supplies was available as well as many bulk craft supplies.

The costume stock contained a significant number of garments appropriate for use in this production. A few of the major costumes were pulled from stock, some were built from stock fabrics, but most of the major costumes were built from newly purchased fabrics. All of the supernumerary characters’ costumes were pulled from stock or borrowed from Wright State University.

The studio staff was comprised of a full-time studio supervisor, four half-time graduate teaching associates, one full time professional stitcher, and several undergraduate theatre practicum students. The graduate teaching associates were responsible for twenty hours of work per week, and the undergraduates put in an average of four hours per week. Allocation of tasks gave most of the crew the opportunity to work within their abilities while providing challenge to those who desired it. The division of labor took full advantage of the variety of skill levels present.
The production budget included $2,000.00 for costumes. Expenses from this budget figure included fashion fabrics, linings, footwear, trims, accessories, purchased clothing, and post-production dry cleaning. Many accessory items such as hats, shoes, stockings, and buttons were available in stock allowing the bulk of the budget to pay for fabric and the contemporary pieces needed for this modern adaptation of a period play. This figure did not include either the salaries of the staff members and full time stitcher nor the cost of basic supplies and notions.

The first production meeting took place on October 2, 2000. The guest director, Maureen Ryan, discussed her production concept that included information about Restoration theatre and this particular modern adaptation of the script. Subsequent meetings were dedicated to developing the design elements. Rough costume sketches were presented for the first time on October 17, 2000. These rough sketches were refined, color choices confirmed, and a final costume design presentation was made, on schedule, on October 31, 2000. The construction period began on November 13, 2000 and the major fabric purchasing was achieved during that first week while mock-ups of the costumes were being made. Prior to the show’s entrance into the studio, the designer and studio supervisor met to discuss work distribution. This production was allocated a five-week construction period. Two weeks were scheduled before Christmas break and three weeks after. The studio supervisor, the full time stitcher, and the designer continued to work two weeks into the Christmas break. Most of the construction had to be completed before rehearsals began in January to allow enough time for the build of the next show.
CHAPTER 2

PRODUCTION CONCEPT AND DESIGN SCHEME

This production of The London Cuckolds, by Terry Johnson, was a modern adaptation of the original Restoration comedy by Edward Ravenscroft Gent. The Restoration period was a time of new released sexual energy on stage. In England, in 1660, Charles II restored the monarchy after years of Puritan rule and repression. This was also the first time that women were allowed on stage. In The London Cuckolds sexual appetite is the driving force of the play.

In her production concept, the director, Maureen Ryan, set up the “world of the play” as “specifically informed by the Restoration period in which it was written”. She quotes Simon Callow:

All these Restoration comedies derive enormous energy from the sense of shackles being thrown off. Far from being prettily decorative, all fans and periwigs and people going “La” or “Stap my vitals,” the plays of the period are bursting with newly released energy: the vitality of liberation. Cromwell’s reign was, in effect, a cultural revolution, a transformation of society according to ideological dogma, in which easy and time-honored patterns of life were stood on their heads, normal and natural energies denied and appetite frustrated. The plays embody the reaction against Puritanism. As H.L. Mecken remarked, Puritanism is the haunting fear that somewhere, somehow, someone is enjoying himself. Restoration plays show the society’s concerted drive towards what had been denied: pleasure and profit. The play celebrates materialism and sexual license... They’re to do with people wanting things again. (Callow 7-9)
Ryan emphasized that *The London Cuckolds* is a farce and the notion of “maintaining a façade” was important metaphorically in terms of design. The production also needed a contemporary connection to the Restoration period. In the script Engine explains:

This is a profitable profession. This employment was formerly named bawding and pimping, but our age is more civilis’d and our language much refin’d. It is now called doing a friend a favor. Whore is now prettily call’d Mistress. Pimp; friend, Cuckold maker; gallant. Thus the terms being civilis’d the thing itself becomes more acceptable. What clowns they were in former ages. (44)

Today’s audience can enjoy these concepts as readily as a Restoration audience did as evidenced by the number of situation comedies and soap operas on television.

To emphasize that this production of *The London Cuckolds* is a modern adaptation of the Restoration play, the director wanted to keep the play set in 1681 with a “hint of the contemporary here or there.” In later discussions, it was decided that the lines of the main costumes would indicate the Restoration period but would have a contemporary color sensibility and that all of the underwear and nightwear would be contemporary.

With these ideas, I still had two major concerns to address. The first was how to group together the couples so that the audience would understand all the characters’ intrigues and deceptions. The second was how to emphasize this notion of “maintaining a façade” within the costumes. The second challenge was easier to address than the first because each of the women represents a different "type" of wife to the husbands. There is the "ignorant " wife, the "witty" wife, and the "godly" wife as categorized by their husbands. Each of these character types could lend themselves to dress styles within the Restoration period.
The dress of the country bred "ignorant" wife, Peggy, was of a simple line from 1665 with a low décolletage (neckline) edged by lace, cuffed short sleeves revealing the chemise sleeve beneath and a richly pleated skirt that was open down the front. See Plate I: Rendering-Peggy for an example. Arabella, the "witty" wife, was from the city and therefore would dress in the more sophisticated line from 1690 with the newly stylish Mantua gown and high forehead headdress. Plate II: Rendering-Arabella is a visual example of this gown and headdress. The "godly" wife, Eugenia, reflected a line that was dated between the other two ladies, around 1675 with much of the same characteristics of Peggy's dress with larger puff sleeves and skirts that are looped up about the hips. See Plate III: Rendering-Eugenia for this example.

To correspond with the ladies, the men were also categorized into different lines of the period to reflect their character. The ladies' husbands were all aldermen of the city, so their dress was of the more conservative line of 1705 with fitted coats with large sleeve cuffs as seen in Plates IV, V, and VI. The men that the ladies would conspire to meet were all gentleman. To indicate the gentlemen's flamboyant, rash behavior, their costumes were of the eccentric line from 1665 with the shorter doublets and full petticoat breeches as rendered in Plates VII, VIII, and IX.

A design choice that is often used in theatrical productions to relate groups of people is to use different colors for each group. Reflecting the farcical nature of the play and historical research, I was already sure that I wanted to use colors that were of high intensity and medium value. Thinking that I wanted the colors of the costumes to reflect the "types" of characters, the director and I decided that Peggy should be in pink to
reflect her innocence. The other women "types" did not easily fit into any traditional color choices. I thought about putting Eugenia in black to make her look pious but black is not a very good choice for a farce. At this point in the design meetings, the scenic designer was presenting research for her color choices for the set. She showed paintings from cartoon scenes with deep muted blues and greens in the background that she wanted to use for the walls of the set. I noticed the cartoon characters in the foreground were wearing clothes that were usually primary and secondary colors and that there were not a lot of different colors in each cartoon's clothing. Large areas of color without much indication of texture dominated the clothing choices. This sparked my imagination. I presented my idea that each of the ladies could have one color that represented their personality types and that their costumes would incorporate different tones and shades of that color to give it variety. Starting with the idea that Peggy should be in pink, which is a tone of red, I thought that Arabella and Eugenia's costumes could represent the other two primary colors yellow and blue. The color blue would be great for helping Eugenia maintain her pious façade by reflecting the holy statues of the Virgin Mary who is always associated with the color blue. In Western culture, yellow is often associated with youth and vigor. Arabella's character desires passion and excitement and yellow would help to reflect that.

As stated above, I had thought to group the couples together to help the audience understand who was married to whom and therefore decided that the husband should be in the same colors as their wives. To make it really obvious to the audience when a lady was with someone other than her husband, I thought that it was important that the
gentlemen's color choices not relate to any of the couples. This was especially important because Townley has successes with all of the women, Ramble tries very hard to be with each of the women but is unsuccessful, and Loveday only wants to be with Eugenia. To insure that the colors of the gentlemen would not relate to any of the couples and to keep them in the same high intensity block color palette, I thought that they could be in the secondary colors: orange, violet, and green. The colors could reflect their personalities just as the colors of the women reflected theirs. Orange is often considered a loud and boisterous color, which would work well for Townley as he is a very loud and boisterous character. When Ramble is first on stage he is very reflective and romantic as he reads a letter from one who might be a lover. Violet is a very rich and subtle color and would reflect his romantic side. Green could be a good color for Loveday in that he is very envious that Eugenia has taken another as her lover and he is very "sick in love". Envy and sickness are often associated with the color green. The same strict color choices were made for the contemporary nightwear.

Although color was the main element of design used to differentiate between the groups, the textures, patterns, and shapes helped to give the characters more depth. It was important to the director that the costumes for the main characters reflect their socio-economical status as merchants and not courtiers. This was established by choosing fabrics with woven patterns as opposed to fabrics with embroidery. Large color block patterns were the predominating choice with not too much attention to minor details. Larger scaled patterns and buttons would help the farcical nature of the play.
Due to budgetary constraints, it was decided early in the design process that all of
the supernumerary characters' costumes needed to be pulled from stock. The costumes
available in stock were mostly high textured, earth-toned pieces that worked well for the
lower class characters. In order to bridge the gap between the upper class bold color
choices and the lower class earth-tone color choice I decided to design all of the ladies'
female helpers in the same earth-tones of the lower class characters and add accessories
such as aprons and hats that were of their lady's color.

The scenic designer's main challenge was to create a unit set in a thrust theatre
that could be used for many settings including interior and exterior settings. Her cartoon-
like, painterly style helped to reinforce the farcical nature of the play. To set up a joke
when Ramble was looking for a "great green door," all of the doors were painted green.
All of the doors and windows were used in both interior and exterior scenes and the
arrangement of the furniture indicated different settings.

The lighting designer needed to help the scenic designer in establishing interior
and exterior scenes with her color, and pattern choices. She gave exterior night scenes
blues colors with tree patterns. She explored using different window patterns and angles
to distinguish the various interior scenes. Since the colors of the costumes were so
important to the understanding of the plot, most of the interior scenes where lit with white
light. As a result of the team's close association, the final choices made by each
designer helped to support the main ideas set forth by the director. The result was a very
cohesive production with all of the parts working together to achieve the same goal.

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CHAPTER 3

CHARACTER ANALYSIS

The Play opens with two of the three husbands arguing about which is a better wife: a young innocent wife from the country or a witty, city wife. The third husband broke up the argument and stated that they were both wrong, the best wife to have is a godly wife. Since these women's personality traits were revealed in the beginning of the play, it was important that their costumes reflect their given "types," even though these "types" were a facade. It was also important that these costumes maintain the facade of their given "types" throughout the play while also indicating their true personalities.

Peggy was the bride-to-be of Wiseacres. Doodle described her as, "Simple, innocent, silly... More fit to play with a doll than a husband." She was indeed very simple as she was overwhelmed by the city of London and that she had to "cross a big pond" to get there. Her costume needed to indicate that she was less sophisticated and younger than the other wives. To reflect this, her dress was designed from my research of an earlier date. Noted costume historians Willett C. and Phillis Cunnington describe the basic lines from this period:

Close fitting and boned, the bodice became again long-waisted, sloping to a deep point in front some finished with short tabs flaring out over the hips. Were mainly in vogue from 1660 to 1675. The neck was low and cut more or less horizontally encircling the bust and baring the shoulders.
It was edged above by the frill or lace of the chemise, and below by a broad lace 'bertha' or whist. The bosom might be draped by a variety of diaphanous scarves. The sleeves were full to the elbow with close pleats above and below; these were gathered into a band loose enough to let the full frilled sleeve of the chemise emerge. The skirt was closely gathered in small pleats at the waist and hanging in loose folds to the ground. It was usually open in front showing the petticoat or underskirt. (Cunnington 170-172)

The basic hue for her costume was pink, to reflect her youth, with many different shades, tones, and textures used to keep it visually interesting. Her bodice and overskirt was made of a striped upholstery fabric with a raised flower pattern. This simple pattern reflected Peggy's simplicity and the floral pattern helped to make her look more country-like. The sleeves of the bodice were made of the same fabric with the stripes cut apart to create the paneled sleeve style of the period. The sheer undersleeve was revealed between the panes. These puffy sleeves were not only period but they also were reminiscent of the puffy sleeves of present day little girl dresses. Her hair was placed in curly buns on either side of her head based on a period hairstyle found in James Cox's book, illustration number 355. Small childish bows decorated her hair, stomacher and the chemise sleeve drawstring.

As the witty city wife, Arabella needed to be in a more sophisticated line. She had been married only six months and was not considered beautiful. Townley describes her:

I know not the charms of her face, 'tis her wit I admire. I have seen her often masked at plays. She has a delicate shape, and a pretty hand; she once showed me that as a Sample. Snow was never so white, nor alabaster half so sleek and polished. She is all air, mirth and wit. Roguish but not impudent. Witty but not rampant. You should hear her banter most excellently with those cockrelles of the pit that come flirting at her. But she always leaves alone when the play is done. (18)
In my research I discovered that the Mantua style of gown was introduced around 1690 and was first worn by fashionable city ladies. Designing Arabella’s costume to reflect this line would make her look more experienced in life than innocent Peggy. American costume historians Phyllis Tortora and Keith Eubank describe this style:

Instead of cutting the bodice and skirt as separate pieces that were sewn together, bodice and skirt were cut in one length from shoulder to hem as a new cut for women’s dresses appeared. The shaping of this garment, called a mantua or manteau, is thought to derive from the form of Middle-Eastern robes which were imported into Europe. The resulting garment, however, was quite different from its supposed ancestor. Full in both back and front, the garment was worn over a corset and an underskirt. For casual wear it was loose, but for more formal wear, it was pleated to fit the body at front and back and belted. Front skirt edges were sometimes pulled to the back and fastened to form a draped effect. Hair was built up high, on top of the head, with long curling locks at the back and sides. On top of the hair women placed a device made of a series of ruffles held in place with wire supports and known as the fontage. (Tortora 216).

Her color palette was also kept very monochromatic, mostly consisting of yellows with gold trim. The color yellow is often associated with excitement and vigor in Western cultures. This color choice helped to show the passionate and exciting part of Arabella’s character. The Mantua gown was made of a heavy upholstery fabric that was checkered with yellow and cream. The skirt had a short train and was draped to reveal the underskirt that was a yellow upholstery fabric with a raised pattern to give texture. The same fabric was used on the stomacher and cuffs. The heavier fabric was chosen to give a stiff more formal silhouette. Over her wig she wore a three tiered fontage headdress that was dressed up with lace and bows. This headdress helped to give Arabella a strong vertical line to emphasize her elegance.

The “godly” wife, Eugenia, reflected a line that was dated between the other two
ladies. Inspiration for her dress comes from fashion plate number 117 dated 1676 important costume historian Valerie Cumming's book. This dress is described:

The vertical line of the bodice is emphasized by wide bands of braid which stress its angular narrowness. The smock sleeves are decorated with additional ruffles and ribbons which create a softer silhouette. The long, trained skirt was, by now, invariably looped back into a low bustle, revealing the petticoats. (Cumming116)

Early in the plot it was revealed that Eugenia only pretended to be a godly wife, always at prayers, in order to stay away from her much older husband. To further indicate this dichotomy she was very elaborately dressed in huge puff sleeves and a draped overskirt that emphasized her hips. She wore a necklace with a cross on it but she was more interested in displaying the jewel on the necklace that matched her earrings than the cross. Her two-tiered fontage headdress gave her a slight halo effect that helped produce the façade of a godly wife by indicating a correlation with religious statues of the Virgin Mary. The hue of her dress was blue to further indicate this correlation. The overskirt, puff sleeves, and stomacher were of the same dark blue silk fabric while the bodice and underskirt were of a lighter colored blue, heavier bodied upholstery fabric.

Wiseacres, an alderman of London who was over fifty years old, believed that an old man cannot love an old woman so he found a young girl whose parents were dead. He set her up in the country with her aunt until she was of marrying age. When she turned fourteen years old he planned to marry her in private and keep her locked away from the public. The line of his costume, and of all the husbands, was of the more conservative line of 1705, long fitted coats with large sleeve ruffs. Noted historical dress historian Jane Ashelford describes this line:
By the end of the seventeenth century, men's and women's fashions had evolved into the more relaxed and elegant style that continued throughout the following century. The coat evolved from its first loose and unstructured style into a more formalized and fitted garment with the skirts stiffened by lining and arranged into pleats at the sides and center-back. Sleeves were very wide, with large cuffs, and pockets were set lower and adorned with pocket flaps. (Asheford 107)

His coat was pink to correspond with Peggy. It had a large gold print that made it more farcical making him the typical older man lusting after a young woman. The waistcoat, breeches, and cuffs were of a cream and red stripe with large gold buttons. His wig was black and fell in ringlets around his face. All of his accessories matched the very tight color scheme: his boots were painted red to match his red tights, his hat was covered in the same pink fabric of Peggy's overskirt, and his cane was pink with a gold knob on top. Of all of the aldermen, Wiseacres' costume was the most ridiculous reflecting the ridiculousness of his choice of wife and his need to try to dress in a more youthful and fashionable manner.

Arabella's husband, Doodle's costume was of the same line as Wiseacres'. The actor who played Doodle felt that Doodle loved his young wife but could not understand her passion. His costume was primarily in the hue of yellow to match his wife. His coat had dark yellow and white strips. His waistcoat, breeches, and coat cuffs were a gold silk with a small print. This smaller print set Doodle apart from Wiseacres as being the less farcical and therefore more realistic character. The accessories all matched in tints and shades of yellow: yellow boots, yellow stockings, and yellow lace covered hat.

Dashwell, husband to Eugina, was also an Alderman of the city. Ramble describes him as "A blockhead city attorney. A trudging, drudging, curmudgeoning
petitioning citizen, that with little law and much knavery has got a great estate” (16). Of all the husbands, Dashwell was the least aware of his wife’s games. His costume was blue to match his wife and was of the same line as the other husbands. Dashwell’s coat was made of a heavy upholstery fabric that made him look stuffy and conservative.

The lovers, Ramble, Townley, and Loveday, were all gentlemen. To indicate their flamboyant, rash behavior, their costumes were of the eccentric line from 1665 with the shorter doublets and full petticoat breeches. This line was described in noted American costume historian Blanche Payne’s book:

The baroque trousers style of the seventeenth century had the appearance of a full short skirt varying in length from above the knee to the lower calf; or of a shorter skirt below which a trousered undergarment or extension was gathered in to fit the legs, giving the effect of bloomers showing below the outer garment.” The ribbons vary in color, width, and weave; but all are subtle and beautiful and the tailor was not niggardly in the amount used. The long loops are mussed at the waistline and on the sides of the legs.” The remainder of the costume harmonized with the prissy look of the petticoat breeches. Doublets were curtailed to the bolero proportions, sleeves shrunk to elbow length, allowing the ruffled sleeves of the shirt to puff over the forearms. (Payne 340)

Townley was described in the stage directions as “a gentleman of the times, careless of women but fortunate” (4). His attitude on women was that “Wine is cheaper bought, more easily opened and quicker dispatched”(12). He was very fortunate in that he ends up with all of the women even though he did not pursue any of them. Townley’s costume was orange in hue to emphasis his loud boisterous behavior. The jacket and petticoat breeches were a stiff orange silk that fell into elegant formal pleats. There were ribbons around the waist, on the shoulder and on the cuff of the breeches. His shirt, stockings, shoes, and hat were all different shades of orange.

17
Ramble is described in the stage directions as "a great designer on ladies, but unsuccessful in his intrigues" (4). He ends up saying for all of Townley's fun. Ramble's costume was all violet to give him a more subdued aura and contrast him with Townley. Loveday is the former lover of Eugenia who returns in disguise to visit her. He wore a grey cloak over his green costume that was of the same line as Townley and Ramble. Loveday's costume was not as flamboyant as the other gentlemen because he was a merchant. It had fewer ribbons and a heavier textured fabric with very little light reflection.

An important aspect of the costume design was the underwear. In her concept, the director mentions that "a hint of the contemporary here or there might prove interesting. This is, after all, a contemporary adaptation of the play." It was discovered that the best way to include a hint of contemporary in the costumes was in the underwear. For the women, their underwear helped to express their sexuality. Arabella was in a tight lace nightgown with a silk robe trimmed in marabou. Her entire costume was yellow. Wiseacres dressed Peggy in a suit of armor so that she could perform "the duty of a wife in London." Peggy wore a close fitting pink lace tank top and boyish cut briefs under the suit of armor. This duty was that Peggy needed to guard Wiseacres' nightcap while he was out of town. Her little pink lingerie was a surprise when Ramble helped her get undressed so that he could teach her the rest of her "wifely duties." Eugenia went all out with a blue and black bustier, thigh high stockings with black fringe, and a short little blue robe. There was no misunderstanding what she was waiting for and hoping for when she was in this outfit. The underwear that the men wore helped to make them more
comical. Doodle wore a yellow nightshirt with matching nightcap and slippers. The nightshirt was chosen to offset Doodle from the gentlemen as being older and more conservative. The actor chose to wear his slippers on the wrong feet for a more comical effect. Dashwell had to wear one of his wife’s nightgowns in a scheme to catch her lover. This was one of her frumpier nightgowns. It was his plan to dress like his wife and when Loveday came to see her, Dashwell would beat him. The plan backfired because Eugenia warned Loveday and Dashwell just looked like a silly man in a woman’s nightgown. Ramble and Townley wore athletic undershirts, boxers, and robes all dyed to match their color scheme. These choices for the gentlemen helped in the comedy as they dressed in period clothing over their underwear. It also aided in their dashing young man appearance.

All of the supernumerary characters played more than one role. Each of them was a vendor or servant and danced during intermission and changed the set during scene changes. Their costumes were all in earth-toned colors with rough textures with the exception of the chimney sweeps that were dressed in black. The men’s costumes were of the later line of the period like the husbands but they were very mismatched in color and texture. The coat, waistcoats, and breeches did not match and were purposely not well tailored. The women’s costumes were simple. They included lace up bodices over white blouses and overskirts that were pulled up on the sides to reveal the underskirts and aprons. The women’s costumes were also mix-matched in color like the men’s therefore the class distinction was maintained in color and in cut.
CHAPTER 4

PROCESS

The process for this production started very early. I learned that The London Cuckolds would be my thesis production at the end of the spring quarter the year before. At that point the production did not have a director but it had been decided that the costumes for this production would be based on historical research of seventeenth century dress. It was my luck that I was planning to enroll in a contemporary British theatre course that would involve a five-week stay in the London area studying theatre. I took this opportunity to research seventeenth century dress at the museums in London. I visited The National Gallery, National Portrait Gallery, The Victoria and Albert Museum, and the Museum of Costume and Assembly Rooms in Bath. At these museums I studied paintings that contained dress from that period. In the Museum of Costume in Bath I found one extant dress that I sketched to get a good record. I collected all of the museum guides, costume books, and many postcards. From this beginning research I found that there was not one particular silhouette that was prevalent in the seventeenth century. Each silhouette seemed to evolve into the next one with influences from court and trade with other countries. After returning from this trip, I did more detailed research from historical costume books. It was from this discovery of the variety of dress from that
period that I began to explore using different silhouettes for each of the women. In my preliminary costume renderings these choices based on different silhouettes was evident but I did not have strong color choices. Details of how I came to my color choices were discussed in chapter two.

After this major decision was made work could then begin on the costumes. Prior to the designs entering the studio for construction, there were several meetings between myself and the costume studio supervisor.

At this time, detailed budget sheets for each character were discussed, patterns to be used and adapted were chosen and a division of tasks was created. During the budget meeting, it became clear that it was not possible to purchase all the fabric for the main characters as was first planned due to the expense of the drapery fabric needed to sustain the silhouettes and the amount of yardage needed. To keep within budget, some of the main characters' costumes would have to be pulled and fabric would have to be pulled to build others. This was possible given the good stock of period pieces and fabric available in the studio. A few costume pieces for the minor characters were borrowed from Wright State University at no cost. These included a black size sixty man's period coat, waistcoat, and breeches that were needed for a chimney sweep.

During the first two weeks of construction, the studio worked on developing muslin mockups of the costumes while I pulled costumes from stock, pulled fabric from stock, and purchased the rest of the fabric needed. Tasks were given to the graduate teaching associates according to their ability. Each was given at least one female characters' costume so that they would have the experience of building period bodices.
The professional stitcher was given all the lovers' costumes as well as one of the aldermen's costumes. She also helped out wherever necessary. The studio supervisor was given the task of executing all of the alterations on the minor characters and supervising the construction of all garments.

I put myself in charge of shoes, hats, accessories, and all dyeing as well as purchasing fabric and the contemporary nightwear. This situation worked out well at first until toward the end of the scheduled build time when the studio supervisor and I found ourselves too busy with fittings to complete our tasks. The stitcher and graduate students were too involved in their own projects to pick up the slack. The result was that most of the major construction was finished but not all the details were completed by the end of the build time. Since the build time was scheduled so that it was split up over Christmas break and ended two weeks before first dress, the designer, studio supervisor, and stitcher could work to finish the show. After first dress the entire studio was dedicated to finishing the details for opening night.

To organize the process, the studio supervisor kept the list of alterations and notes developed in the fittings up to date. I maintained a production notebook which included a collection of research, budget sheets, meeting minutes as well as shopping lists, action charts, costume plots, calendars and other paperwork.

Most of the fabric was purchased locally at three upholstery stores and a fabric store. Two fabric choices were ordered from a New York store specializing in silk fabrics. It was very important to the director that the characters not look like they were courtiers but upper class businessmen and their wives. This was mainly indicated in the
fabric choices. Courtly costumes would be heavily embroidered and heavily decorated with jeweled buttons and ribbons. Fabrics were chosen that were heavy enough to support the drape necessary for the lines. The fabrics had simple medium sized prints that would read from a distance and they had colors that were in the tight color palette.

Early on in the design process a concern was raised involving the green color choice for Loveday and the color of the set which was to have green doors. There was concern that this color choice would result in this character either pulling too much focus or being lost in the background. The result was that fabric chosen for his costume was of a lower intensity of the other characters. The subtle earth-toned green of his costume stood out against the low intensity, cool green of the doors. This worked fine because the director wanted him to be less flamboyant than the other two lovers.

The actors’ physiques did not influence much of the design except with the nightwear. Although it was important for the women’s nightwear to be very sexy it was also important that the actresses be comfortable. The actress playing Arabella was a larger sized woman so her nightwear was designed as a long lace nightgown and coordinated robe. The robe and shoes were trimmed with marabou. She was also given extra support underneath with a form fitting body slip that helped her feel confident and sexy. For Eugenia’s nightwear, the goal was to show her “lifting the façade” and revealing her true nature. At first a dominatrix look was explored. I thought about putting her in a studded blue leather corset with spike heels and a whip but then I decided this was too extreme. After searching many stores that supplied “crab and “working girl” apparel I finally settled on a satin blue bustier that had a little black skirt and even
received the "entertainer" discount. The satin bustier gave the same desired silhouette as the leather but alluded to her softer side. The little skirt helped the actress feel more comfortable with her "assets" covered. I also added a sheer robe to complete the picture. Both the skirt and the robe let the actress feel comfortable while making a significant contribution to her character.

There was one issue that arose during the rehearsal process involving the nightwear. As discussed in an earlier chapter, the choice was made to incorporate some contemporary elements into the show through the nightwear. The director expressed a desire for contemporary nightwear to be worn under period dressing gowns. At this point in the process there was not enough budget or time left to accommodate this request by building these dressing gowns and the period dressing gowns that could be pulled from stock would not fit the color scheme. I was concerned that if the contemporary underwear was covered in period dressing gowns the point of having the actors in contemporary nightwear would be minimized. The choice was made to purchase contemporary robes that could be dyed to match the color scheme and keep the actors in their period wigs and headaddresses to give the illusion the director sought.

I think that it is important, when designing a period production, that the actresses be given their corsets and petticoats as soon as possible so that they have the time to adjust and learn how their costume will influence their movement. The women were given their corsets, petticoats, and shoes at the first rehearsal they were on their feet. The men were also given their shoes, swords and sword belts early in the process. Because most of the costumes were finished before dress rehearsal, the director requested to use
the costumes that were involved in changes on stage that required specific blocking. This request was possible. One of the actresses requested to rehearse in her nightwear in order to feel more comfortable before dress rehearsal and that was also possible.

During dress rehearsal the show stopped a few times, not because of costume problems but because of excessive laughter from the director and the technicians. As this show was supposed to be a farce, I took this as a good sign. A few quick-change problems were easily solved by choreographing them with the actor and the dresser.

Two situations arose during the rehearsal process that had to be evaluated by the entire production team. The first one involved pouring a chamber pot full of water onto Ramble. I was worried that if the water got onto his costume that the colors might bleed because the fabric had been dyed. The director really wanted to hear the sound of real water hitting the stage and felt that there was no substitute to using the real thing. I agreed to let the actors do a test using a small amount of water as long as they tried to pour it next to him and not directly on him. That proved to work well satisfying both myself and the director. Another situation arose out of rehearsal involving a wig. While working the scene where Ramble got discovered by Eugenia's husband, the actors thought it would be funny if Ramble's wig got stuck on Eugenia's bottom. All attempts to rig this bit did not work. It was decided that Eugenia would just hold his wig behind her in attempts to hide it. The result was that this was just as funny as their first idea. Ultimately the process worked out well. Any conflicts that arose within the production team were easily fixed by working together to solve the problems. All choices were made to best serve the production.
CHAPTER 5
EVALUATION

As a whole, the costume design for the production of *The London Cuckolds* was appropriate to the director's concept and worked well as a unified design. The costumes fulfilled the main requirements set up in the production concept. They reinforced the period of the production as well as added a contemporary element. They helped the actors to "maintain the façade" as necessary in the script and they helped the audience understand the many intrigues within the plot. They are all bright and colorful, appropriately supporting a farce.

The most challenging aspect was the specific color scheme. Although perfect for the production, this choice made it challenging to pull and buy fabrics that were within the color palette and budget. I had to spend more time dyeing fabric, painting shoes, and covering hats than would have been required if this limited color palette had not been used. I learned valuable lessons on the time necessary to paint and dye and the importance of keeping accurate to do lists and using every available moment of time effectively.

Some time was lost at the beginning of the process because I was insecure. This was my first period design and the budget was so tight that I hesitated to make fabric
choices for fear of making bad choices and wasting valuable money and time. However, once I started making choices, I became more comfortable to make more choices. With the help of the studio supervisor and the stitcher, I was able to purchase the fabric in a timely fashion. Given this successful experience, I will be ready when faced with such a challenge again.

It is important to note that I felt that this production could not have been finished given the amount of time and could not have stayed within budget if the stock available was not so full of period garments and usable fabric. The scheduled five weeks was not enough time to finish this show given the level of construction experience of the studio staff. It was important that the scheduling was split up by Christmas break and ended two weeks before first dress. The studio supervisor and I were able to work to finish a good amount of the building and details. If the stock did not hold so many period pieces that could be used and so much stock fabric, this production could not have stayed within budget. It was also very helpful that Wright State University allowed us to borrow costumes at no charge.

Aside from these few notes, this production was a success. The director was pleased with the final designs as evident by her laughter at dress rehearsals. She loved the final color choices and expressed how they were perfect for the production. On opening night, the audience was very responsive to the production. During the scene where Townley was describing his escapades with Arabella to Doodle not realizing that Doodle was Arabella’s husband, I could hear girls in the audience saying out loud “Oh no be didn’t” and “Boy you gonna get it!” Columbus Alive critic Doug Hoehn reviewed the
production stating, "The costumes by Rebecca Graves are a sumptuous (and appropriately ridiculous) feast for the eye." An e-mail from OSU Professor Tom Postlewait said:

"Dear Rebecca-- I want to congratulate you on the delightful, witty, and playful costumes for London Cuckold. You had me--and my wife Marilyn--laughing from the beginning moment. Those slippers and boots! What color and cloth! Great fun, and a marvelous contribution to the success of the production. You should be quite pleased by your accomplishment, one of the real highlights of the show. And season. All best, Tom Postlewait"

In reviews by Instructor Jim Knapp's Technical Fundamentals I, many of the students comment on how the color-coding helped them understand the plot.

There were a couple things that happened that effected my design that I did not like. I had designed props for the chimney sweeps. I wanted them to have brooms and possibly a lamp but the director decided that the actors could not handle the props and there blocking at the same time. I covered the chimney sweeps in black dust but I am not sure that the audience knew who they were. If the audience just assume that they were thieves then the joke is lost when Arabella calls Ramble a sweep. I was also disappointed at the end result of the building of Dashwell's costume. His was one of the first costumes to be mocked up and I made an error in determining the correct coat length in relation to his breeches. It ended up being too short and looking not well made. I had also planned to have his lapel match his coat cuffs but by the time I realized that the cutter had already constructed the lapel to match the coat fabric, there was not enough time to change it.
LIST OF REFERENCES


APPENDIX A

TABLES
### Action Plot

<table>
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<tr>
<th></th>
<th>I, 1</th>
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* - Actors in Scenes  C - Change  SL, OS, #2 - Locations Stage Left or Right, On stage, in Dressing Room #2

Table 1: Action Plot
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<thead>
<tr>
<th>Character</th>
<th>Act/ Scene</th>
<th>Costume</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Doodle 1.</td>
<td>Most of show</td>
<td>Undershirt, tights, shirt, waistcoat, coat, breeches, boots, wig hat, cravat.</td>
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<tr>
<td>4. Dashwell 1.</td>
<td>Entire show</td>
<td>Undershirt, tights, shirt, waistcoat, breeches, coat, shoes, wig, hat, cravat.</td>
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<tr>
<td>5. Dashwell 2.</td>
<td>IV, 2</td>
<td>Nightgown, slippers.</td>
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<td>12. Tom 1.</td>
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<td>13. Coachman 1.</td>
<td>IV, 1</td>
<td>Change coat from Tom.</td>
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Table 2: Costume Plot: Men  

Continued
Table 2: Continued

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<tr>
<th>Character</th>
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<td>14. Scullery Boy 1</td>
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<td>15. Lamp Boy 1</td>
<td>Act II, 2</td>
<td>Change coat form Scullery Boy.</td>
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<tr>
<td>16. Watchman #1 1</td>
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<td>17. Watchman #2 1</td>
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<td>18. Watchman #3 1</td>
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<td>19. Sweep #1 1</td>
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<td>21. Potato Vendor</td>
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### COSTUME PLOT: WOMEN

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<tr>
<td>1. Peggy 1.</td>
<td>Act II, 2</td>
<td>Tube top, petticoat, bum roll, tights, bodice, skirt, shoes, hair bows.</td>
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<tr>
<td>8. Aunt 1.</td>
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<td>Tube top, tights, petticoat, bum roll, blouse, bodice, skirt, apron, wig, kerchief.</td>
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<tr>
<td>10. June 1.</td>
<td>Entire show</td>
<td>Tube top, tights, petticoat, bum roll, dress, apron, shoes, hat.</td>
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<tr>
<td>11. Orange wench 1</td>
<td>Entire show</td>
<td>Tube top, tights, petticoat, bum roll, blouse, bodice, skirt, shoes, wig, hat.</td>
</tr>
<tr>
<td>12. Orange wench 2</td>
<td>Entire show</td>
<td>Tube top, tights, petticoat, bum roll, bodice, skirt, shoes, hat.</td>
</tr>
</tbody>
</table>

Table 3- Costume Plot: Women
## Budget Chart

<table>
<thead>
<tr>
<th>Characters</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wiseacres</td>
<td>150.16</td>
</tr>
<tr>
<td>Doodle</td>
<td>0.00</td>
</tr>
<tr>
<td>Dashwell</td>
<td>166.45</td>
</tr>
<tr>
<td>Townley</td>
<td>165.90</td>
</tr>
<tr>
<td>Ramble</td>
<td>54.74</td>
</tr>
<tr>
<td>Loveday</td>
<td>221.88</td>
</tr>
<tr>
<td>Roger</td>
<td>47.75</td>
</tr>
<tr>
<td>Tom/ Coachman</td>
<td>47.75</td>
</tr>
<tr>
<td>Sweep (2)</td>
<td>0.00</td>
</tr>
<tr>
<td>Scullery boy/Lamp boy</td>
<td>47.75</td>
</tr>
<tr>
<td>Watch (3)</td>
<td>0.00</td>
</tr>
<tr>
<td>Potato Vendor</td>
<td>47.75</td>
</tr>
<tr>
<td>Peggy</td>
<td>333.30</td>
</tr>
<tr>
<td>Arabella</td>
<td>310.27</td>
</tr>
<tr>
<td>Eugina</td>
<td>205.48</td>
</tr>
<tr>
<td>Aunt</td>
<td>4.19</td>
</tr>
<tr>
<td>Engine</td>
<td>4.19</td>
</tr>
<tr>
<td>Jane</td>
<td>0.00</td>
</tr>
<tr>
<td>Orange wench (2)</td>
<td>0.00</td>
</tr>
</tbody>
</table>

**Total Costumes**  
$1602.08

| Assorted Linings | 79.36  |
| Shoe Paint and Dye | 65.17 |
| Make up           | 15.50  |

**Total Miscellaneous**  
$151.03

**Total Total**  
$1958.59

**Dry Cleaning**  
200.00
APPENDIX B

FIGURES
Figure 1: Preliminary sketch- Peggy, Arabella, and Eugenia
Figure 2: Preliminary sketches – Wiseacres, Doodle, and Dashwell
Figure 4: Preliminary sketches – Aunt, Engine, and Jane
Figure 6: Preliminary sketch – Potato Vendor and Chimney Sweep
APPENDIX C

PLATES
The London Cuckolds

Plate II: Rendering—Arabella
The London Cuckolds

Plate III: Rendering - Eugenia

51
The London Cuckolds

Wiseacrez
Mr. Jonathan Park

Plate IV: Rendering – Wiseacrez
The London Cuckolds

Doodle
Mr. Damian Bowerman

Plate V: Rendering – Doodle
The London Cuckolds

Dashwell
Mr. Joe Gianfagna

Plate VI: Rendering - Dashwell

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The London Cuckolds

Plate VII: Rendering – Townley

Townley
Mr. Donald Clark

55
The London Cuckolds

Ramble
Mr. Jeremy Meier

Plate VIII: Rendering – Ramble
The London Cuckolds

Loveday
Mr. Chris Dickman

Plate IX: Rendering – Loveday
The London Cuckolds

Aunt
Ms. Christina Sidebottom

Plate X: Rendering – Aunt

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The London Cuckolds

Engine
Ms. Katie Whitlock

Plate XI: Rendering - Engine

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The London Cuckolds

Jane
Ms. Carrie Devito

Plate XII: Rendering – Jane
The London Cuckolds

Lamp Boy
Jonathan Barnes

Plate XIII : Rendering – Lamp Boy

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The London Cuckolds

Roger
Mr. Kelly Cox

Plate XIV: Rendering – Roger
The London Cuckolds

Watchmen
Mark Robertson, Robert Lublin and Mike Schnell

Plate XV: Rendering – Watchmen
The London Cuckolds

Potato Vendor
Mr. Tim Burhenge

Plate XVI: Rendering - Potato Vendor
The London Cuckolds

Chimney Sweeps
Tim Veite  Jonathan Felix

Plate XVII: Rendering – Chimney Sweeps

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The London Cuckolds

Orange Wenches
Ms. Erin Mayhugh
Ms. Judy Hall

Plate XVIII: Rendering – Orange Wenches
The London Cuckolds

Nightwear Arabella and Peggy

Plate XIX: Rendering - Nightwear: Arabella and Peggy
The London Cuckolds

Nightwear Dashwell, Ramble and Doodle

Plate XX: Rendering – Nightwear Dashwell, Ramble and Doodle
Plate XXI: Production Photo-Loveday
Plate XXII: Production Photo - Dancers
Plate XXIII: Production Photo - Ramble and Townley
Plate XXIV: Production Photo - Arabella and Engine
Plate XXVI: Production Photo- Eugenia in her Nightwear
Plate XXVII: Production Photo- Peggy and Wisenacs
Plate XXVIII: Production Photo-Peggy, Doodle, and Dashwell
Plate XXIX: Production Photo-Townley