A COSTUME DESIGN PROCESS FOR A PRODUCTION OF
MOLIERE'S THE IMAGINARY INVALID

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
Brian E. Russman, B.F.A.

*****

The Ohio State University
1994

Master's Examination Committee: Approved by:
Mark W. Shanda
Dennis A. Parker
Kathleen F. Conlin

Advisor
Department of Theatre
NOTE

A complete illustrated copy of this thesis is located in the Jerome A. Lawrence, Robert E. Lee Theatre Research Institute at The Ohio State University.
VITA

November 5, 1967 .............................................. Born
Pender, Nebraska

1982-1986 ....................................................... Pender Public High School
Pender, Nebraska

The University of Nebraska
Lincoln, Nebraska

FIELD OF STUDY

Major Field: Theatre
TABLE OF CONTENTS

NOTE ......................................................................................................................... ii
VITA ........................................................................................................................ iii
LIST OF TABLES .................................................................................................... v
LIST OF FIGURES ................................................................................................. vi
LIST OF PLATES ..................................................................................................... vii
INTRODUCTION ..................................................................................................... 1

CHAPTER

PAGE

I. THE PRODUCING SITUATION ................................................................. 3
II. THE DESIGN CONCEPT ........................................................................... 7
III. CHARACTER ANALYSIS ......................................................................... 18
IV. THE PROCESS .......................................................................................... 28
V. EVALUATION .............................................................................................. 34

REFERENCES ........................................................................................................ 38

APPENDICES ........................................................................................................ 40

A. TABLES ....................................................................................................... 41
B. FIGURES ....................................................................................................... 48
C. PLATES ......................................................................................................... 56

iv
# LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Action Chart, Act One</td>
<td>42</td>
</tr>
<tr>
<td>2. Action Chart, Act Two</td>
<td>43</td>
</tr>
<tr>
<td>3. Action Chart, Act Three</td>
<td>44</td>
</tr>
<tr>
<td>4. Costume Plot, Men</td>
<td>45</td>
</tr>
<tr>
<td>5. Costume Plot, Women</td>
<td>46</td>
</tr>
<tr>
<td>6. Costume Budget Chart</td>
<td>47</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Preliminary Composite Sketch: Argan, Toinette, Angelique, Beline</td>
<td>49</td>
</tr>
<tr>
<td>2. Preliminary Composite Sketch: M. Diafoirus, Thomas Diafoirus, Fleurant, Purgon</td>
<td>50</td>
</tr>
<tr>
<td>3. Preliminary Composite Sketch: Beralde, Bonnefois, Cleante, Louison</td>
<td>51</td>
</tr>
<tr>
<td>4. Scaled Pattern: Toinette's Bodice</td>
<td>52</td>
</tr>
<tr>
<td>5. Scaled Pattern: Cleante's Coat</td>
<td>53</td>
</tr>
<tr>
<td>6. Costume Accessory: Purgon's Staff</td>
<td>54</td>
</tr>
<tr>
<td>7. Costume Accessory: Toinette's Cap</td>
<td>55</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>i.  Rendering: Argan</td>
<td>57</td>
</tr>
<tr>
<td>II. Rendering: Beline</td>
<td>58</td>
</tr>
<tr>
<td>III. Rendering: Toinette</td>
<td>59</td>
</tr>
<tr>
<td>IV. Rendering: Angelique</td>
<td>60</td>
</tr>
<tr>
<td>V. Rendering: M. Diafoirus</td>
<td>61</td>
</tr>
<tr>
<td>VI. Rendering: Thomas Diafoirus</td>
<td>62</td>
</tr>
<tr>
<td>VII. Rendering: Fleurant</td>
<td>63</td>
</tr>
<tr>
<td>VIII. Rendering: Purgon</td>
<td>64</td>
</tr>
<tr>
<td>IX. Rendering: Bonnefols</td>
<td>65</td>
</tr>
<tr>
<td>X. Rendering: Cleante</td>
<td>66</td>
</tr>
<tr>
<td>XI Rendering: Beralde</td>
<td>67</td>
</tr>
<tr>
<td>XII. Rendering: Louison</td>
<td>68</td>
</tr>
<tr>
<td>XIII. Composite Rendering: Prologue, Musician, Toinette in Disguise, Ritual Garb</td>
<td>69</td>
</tr>
<tr>
<td>XIV. Production Photograph: Act I Scene 7</td>
<td>70</td>
</tr>
<tr>
<td>XV. Production Photograph: Act II Scene 1</td>
<td>71</td>
</tr>
<tr>
<td>XVI. Production Photograph: Act III Scene 5</td>
<td>72</td>
</tr>
</tbody>
</table>
INTRODUCTION

The following serves as documentation of the design and production process of the costumes for Moliere's *The Imaginary Invalid* as directed by Phil Kilbourne and produced by The Ohio State University Department of Theatre. This production was presented in the University's Thurber Theatre from May 18 through May 28, 1994.

This document is comprised of five chapters and necessary addenda which describe the design and production process. In Chapter I the theatre space, the costume studio, the staff size and skill level, the production schedule and the production budget are detailed.

In Chapter II the focus is on production and design concepts, collaboration among the design team, and the selected text. Also included in this chapter is an analysis of how the costume design helped to support the director's concept for this production.

In Chapter III the play's characters and their subsequent character groups are analyzed according to the design concept. This chapter looks at specific design choices based upon character information, textual references, and director's input.

Chapter IV deals with the design and construction process. The evolution of the designs from conception to final renderings is traced and changes which occurred during the construction
process are noted. Practical considerations such as fabric availability, budget constraints and time are also addressed.

An analysis of the design process and realization of the design comprise Chapter V. Critical feedback, and a self-evaluation are also included in this chapter.

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

Throughout, the translation of The Imaginary Invalid referred to and quoted from is that of Boston writer/director Richard McElvain as adapted by Phil Kilbourne.
CHAPTER I
THE PRODUCING SITUATION

Practical considerations such 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 costume design. This chapter discusses the practical considerations affecting the costume design for this production of *The Imaginary Invalid*.

*The Imaginary Invalid* was the last of six mainstage and three studio productions during The Ohio State University Department of Theatre's 1993-1994 season. This production ran in performance from May 18 through May 28, 1994 in the University's Thurber Theatre. This theatre is a prosenium venue seating 624 people. The proscenium opening is 36 feet wide by 22 feet high and has an apron that extends 11 feet in front of the plaster line.

Although unofficial meetings between the director and design staff began as early as the spring of 1993, the official production schedule began nine months later with weekly meetings. At the first formal production meeting on January 18, 1994 director Phil Kilbourne's production concept was presented and discussed.
Excitement was generated among the production staff as they became aware of the scope and possibilities of the production.

Subsequent meetings were dedicated to developing the specific design elements. Costume sketches were presented for the first time on March 8, 1994. These rough sketches were refined, color was added, and a final costume design presentation was made, on schedule, on March 28, 1994. Fabric for the show was primarily shopped during the week of university spring break (March 19 through March 27, 1994) and costume construction began on April 11, 1994. Prior to the show’s entrance into the studio the designer and studio supervisor met to discuss patterns, fabric, and to make work assignments. This production was allocated a five week construction period which proved adequate.

The university facilities available for the construction of these costumes were above average. The studio was well equipped with five brand new Bernina 1006 domestic sewing machines, three industrial sewing machines, two domestic overlock machines and two industrial steam irons. Cutting facilities consisted of three 45” by 72” cutting tables surrounded by comfortable floor mats. This area provided ample space for movement, patterning, fabric layout, and cutting. A variety of male and female dress mannequins existed for draping purposes.

The costume studio also had a ready supply of basic sewing tools and notions. Some fabric and trim stock were at the designer’s disposal. Existing commercial patterns and period
patterning books were utilized as inspiration during the initial patterning process.

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

The costume stock held a significant number of garments appropriate for use in this production. The production concept with its flexibility in period style and cut allowed for the use of several items that might otherwise have been unusable. Several major costumes were pulled from storage including those of Monsieur Diafoirus, and Purgon as well as various period breeches, shirts, shoes and accessories. Garments were also borrowed from several universities including Otterbein College, Wright State University, Kent State University, and The University of Nebraska-Lincoln.

The studio staff was comprised of a full-time Studio Supervisor, four half-time Graduate Teaching Associates, one full time professional stitcher hired for a four week period, 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 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 $2,500.00 for costumes. Expenses from this budget figure included fashion fabrics, linings, footwear, trims, accessories, purchased clothing, and post-production dry cleaning. This figure did not include the salaries of the staff members and full time stitcher nor the cost of basic supplies and notions.
CHAPTER II
THE DESIGN CONCEPT

Molière's *The Imaginary Invalid*, written in 1673, was intended as a satire on the seventeenth century medical, law, and music professions. The play deals with the gullibility of a hypochondriac named Argan and his interaction with a variety of friends, relatives, and enemies. Each of the supporting characters in some way takes advantage of Argan's trusting nature. Toinette, Argan's maid, serves to reinforce Argan's thoughts of malaise while controlling the situations that arise in his presence with great finesse. Toinette eventually disguises herself as a doctor of doctors to come and save the day, preventing the termination of Argan's medical care.

Beline, Argan's second wife, attests to a love which is not true and sneaks about with his notary Bonnefois. Beline and Bonnefois have concocted plans to make sure that, upon his death, Argan's money goes to them.

Angelique, Argan's eldest daughter, refuses to follow her father's will by marrying the odious Thomas Diafoirus. Angelique chooses, instead, to marry the handsome Cleante who disguises himself as her singing teacher to gain access to the house and
proximity to his love. Louison, Argan's younger daughter, feigns death in her father's presence and shows great cunning and manipulation in her revelation of information concerning the visitor, Cleante, she has witnessed in her older sister's bedroom.

Monsieur Diaoïrus, knowing that Argan desperately wants to marry his daughter Angelique to a doctor, attempts to pass off his son Thomas as the perfect match. Thomas, however, is a nitwit trying to achieve the appearance of a great scholar so as to be awarded the prize of Angelique's hand.

Finally, Beralde attempts to have his brother Argan disavow the medical profession upon which he has become dependent. Ultimately, realizing this plan is to no avail, Beralde tricks his medically addicted brother into believing Argan himself has become a doctor.

Argan falls prey to all who take advantage of him and is willing to believe nearly anything in order to advance his obsession with medicine. Though there are glimpses of Argan as a tyrant through his dealings with various family and visitors, his tyranny is tempered by his gullibility.

When initial conferences between the director and designers began in the spring of 1993 it was immediately apparent that this was to be no ordinary production of this time honored classic. Director Phil Kilbourne clearly stated that in this production a broad, comic style of acting would be used, the contemporary idea of post-modernism in the theatre would be employed, and that,
generally, the approach to the text would be one in which nearly any suggestion would be examined for its viability. The designers understood from Kilbourne that the production need not be traditionally nor historically based and that there would be a multiplicity of periods as they suited both individual characters and the production as a whole. So that the team would have a common understanding of the term post-modernism it was defined for purposes of this production as the use of ideas and objects that were surprising and beyond the expected. As with the use of period, the use of these ideas and objects needed no purpose other than an appropriateness toward a particular character or situation.

The preliminary spring meetings left the summer for thought and brain storming on the project. During a meeting early in the fall of 1993 the production team defined this production: *The Imaginary Invalid* as presented under the reign of King Louis XXIV in the style of Techno-Baroque. Suddenly the production had a focus and the previous discussion and ideas were given cohesiveness.

Once this period and style became part of the production concept, the director and designers gathered as a team to begin to define the world that was being created. Major landmark facts were decided upon as this team recreated history from the late seventeenth century forward. These facts included the idea that this was a time in which the French Revolution had never occurred and the Industrial Revolution, without the strength of a unified capitalist society, occurred much later and brought about
technology quite foreign to the modern audience. In addition, the Louisiana purchase had been unnecessary and France had done battle with the great state of "Cincinnati" resulting in a French takeover of the land currently known as The United States of America.

What was retained from the seventeenth century was a well established class system. The classes did not clash in the Revolution and thus when Marie Antoinette said "let them eat cake", they gladly did as their benevolent leader wished. With the continued class system a love of excess was maintained among the elite. Ideas and thoughts progressed and soon the production team seemed to have a common mind about where they were headed with this unusual production.

Several phrases gleaned from the directors official concept statement were always at the forefront during the costume design process:

"The period flavor (will) still remain, but the placement and commentary of the play (will) be definitely modern. I see the setting as a combination of seventeenth century manners and twentieth century technology...We live in a world of CAT scans and powdered wigs...I am not looking for just a playful use of anachronism, but a full rich world that reflects our own."\(^1\)

The idea that the costume design should not merely place contemporary anachronisms upon period fashions but rather create

\(^1\) Phil Kilbourne, "Production Concept for The Imaginary Invalid", The Ohio State University, 1994, 1.
a completely new development of fashion from the seventeenth century forward was both daunting and exhilarating.

Fashions both modern and historical were studied and inspiration was taken from a variety of sources from Greek dress to the late seventeenth century. With the close of the seventeenth century more than one hundred years were bypassed and this created history resumed its forward progression late in the nineteenth century near the advent of the Industrial Revolution. Eventually the costume designer began to create a framework, a sort of ‘style’ for this particular world. The designer knew that this was a land still ruled by a monarchy and one that had seen a great succession of royalty from various locations and with varying degrees of taste. Every member of the chain of sovereignty had had their individual influences on fashion and, as a result, almost any possibility was a viable one for the production.

Two major phases of fashion were prevalent during the latter half of the seventeenth century. The first major step in the costume design process was to determine in which of these phases the production should be based. The two choices were the silhouette that existed from approximately 1660 to 1675 and that of about 1675 to 1685. The earlier period with its full petticoat breeches, cannons, and large, lacy shirts topped with smallish doublets was deemed too comic and not elegant enough to the contemporary eye. The latter period, besides being more elegant and more acceptable to a modern audience, was more easily updated to create a current look especially in the men’s suits.
The basic male costume of about 1675 consisted of a coat with a straight, elegant line which was achieved by shaping at the underarm and center back seams. The sleeves, reaching just below the elbow, could have either narrow or large, floppy cuffs. Waistcoats of the period were cut on the same lines as the coats and often had long sleeves. Breeches, extending just below the knee, were cut fairly full for ease of movement. The look of a gentleman of this period was completed with tights, boots or heeled shoes and a full cut shirt with jabot.²

To contemporize the look of the 1675 silhouette the coat skirts were cut more full to romanticize them, sleeves were lengthened to the point of the wrist, large cuffs were diminished and the coats gained lapels. Waistcoats were cut slim and shortened to resemble a modern vest, breeches were also cut slimmer to mock contemporary trousers. A modern dress shirt and tie replaced the full cut shirt and jabot.

The female look for this same period was predominated by a heavily boned bodice stiffened with any combination of whalebone, quilting or glue sizing. The front of these bodices held a busk for fastening purposes over which a decorative piece of fabric, a stomacher, was pinned. Stomachers were sometimes laced across with ribbons creating a series of bows known as an eschelle. The bodices held sleeves, cut separately, that were fairly wide and about elbow length. At the elbow the sleeves were turned back to form a

small cuff. Proper dress also included a trimmed petticoat and/or underskirt and an overskirt which was often drawn up at the front edges to reveal more of the underskirt.\textsuperscript{3}

The above description of proper feminine dress found its closest relative in the costume of Beline. Though an updated, contemporary form was used, Beline’s costume with its under and overskirts, heavily boned bodice, stomacher and elbow length sleeves almost exactly duplicated the period look. Toinette had a shortened and further modified version of late seventeenth century formal dress. The clothes for Angelique and Louison took on a more contemporary silhouette.

As per Kilbourne’s request the clothing worn by Argan and Toinette were closely allied with seventeenth century vogue. The idea behind this equation was an attempt to give the audience a sense of security, a place to come back to in this possible progression of oddities. These two characters were chosen since they were onstage the greater part of the play. In addition, Argan’s ties to old ideas and remedies ensconced him in the ways of the old world.

Helpful in justifying the combination of many different periods in the design of this production was the current trend toward retro fashions and the idea that there was no one prescribed look. Various periods were chosen in an attempt to

match specific character traits to specific time periods. Bonnefois, for instance, was dressed in a contemporary version of a Victorian suit emphasizing both his own repressed sexuality as well as that of the Victorian era. Beralde wore a tie dyed waistcoat hinting at the 1960’s and mirroring his anti-establishment viewpoints.

The Golden Mean, a way of reasonableness between extremes, a medium between excess and defect, was a prevalent ideal in the court of King Louis XIV. The Golden Mean’s implications toward and validations of the restraint and simplicity in contemporary fashions and the court of King Louis XXIV were significant. The application of this rule allowed for the stripping away of the excesses of trim and detail found in the clothes of 1675 thereby giving it a more simple, current look.

The major color palette for this show was blue and green based upon the widespread use of these hues in contemporary fashion. These hues’ association with medicine and hospitals and their emphasis of the bile, greed, envy and conniving qualities found in many of the play’s characters further solidified this choice.

The designer made fabric and textural selections which delineated specific character groups. For the major family characters (Argan, Toinette, Angelique, and Beline), reflective, shiny fabrics (metallic laces and upholstery fabrics, taffetas, and satins) were chosen setting them apart from the matte finishes of the fabrics worn by the other characters. The earthier characters such as Fleurant and Beralde wore fabrics with dull finishes and
slightly rougher textures; cotton velvets, corduroys, and linens. The rest fell somewhere between with a variety of cottons, velvets, and brocaded upholstery fabrics.

Another element of the show aided by the use of creative costumes was the final ritual in which Argan is made a doctor. Kilbourne wanted this portion of the production to begin very somber with a procession involving lighted candles. The ritual was to end in a sort of 'quiz-show' farcical manner. After deliberation, which included the possibility that all of the participants would wear the clothing of doctors from throughout time, a more simple look, complying with the simplicity in the rest of the costume design, was agreed upon. The look for the ritual began with basic black academic robes, reminiscent of medical gowns of the seventeenth century, and black toques for the candlelight procession. Once the examination portion of the ritual started the over robes and hats were removed to reveal contemporary blue surgical gowns and caps. The old was discarded in favor of acceptance and understanding of the new.

The exaggerated silhouettes, the commingling of periods, and the glittering fabrics were all chosen to give an air of elegance and sophistication to the production while supporting the humor and farcical nature of the script. These elements complemented and were heightened by broad character choices and acting styles.

Following the first dress rehearsal there was a feeling of dejection on the part of the costume designer because it appeared
as if, despite attempts not to, the actors had been given too much to deal with in terms of costume. After the cast had had a day off, however, an amazing degree of development occurred in each character, hopefully, brought about in part by the clothing. In successive rehearsals this character advancement corrected another problem. The acting style became more farcical thus separating the actors from the busy visual elements of the show. With this broader acting style the viewers eye had a place to focus and concentrate; appropriately this was on the performers. Eventually, with the addition of the actors’ craft, the scenic and costume designs worked hand in hand to present unusual conglomerations of period emphasizing the concept and making certain that all viewers were aware that this was not a land or a time with which they were familiar.

The scenic designer worked hard to create a bedroom setting filled with the gadgetry of the Techno-Baroque era. A moving bed, revolving doors, flown scenic elements and an assortment of other odd technological advancements helped to visually support the action. The grandeur created by gold leaf filigrees, black and white tiled columns and burgundy bedclothes worked with the costumes to give a sense of elegance yet maintain a feeling of mirth and surprise.

The lighting designer, with the aid of several light tests, was generally successful in producing the true colors of the costumes onstage and being sensitive to some very subtle color variations. The use of unusual angles and unique lighting positions as well as
the use of specific looks for many of the scenes were ways in which the designer chose to incorporate the Techno-Baroque theme into the lighting. These lighting choices helped to create a great sense of depth and three dimensional quality on the actors' faces and clothing. By capturing the reflective qualities of some of the fabrics, the light brought the large expanses of metallics found in the garments of Argan, Beline, and Angelique to life.

As a result of the team's close association, the final choices made by the individual designers generally supported the work as a whole. The team was successful in maintaining the ideas and moods they sought to achieve once these had been agreeably defined. Above all it appeared that the production team was quite successful in being true to their original intentions and arriving at the goal which had been set forth nearly a year previous.
CHAPTER III
CHARACTER ANALYSIS

"In the working out of...conflict...Molière arranges his characters into two or three groups. Some plays present opposing groups of characters, on the one side those who are right, on the other those who are wrong."⁴ Once this idea of character arrangement by groups was discovered through research the costume designer set about determining appropriate groupings for this production. The designer arrived at three distinct groups pertaining to the design of the costumes and assigned each a specific color palette for the following reasons.

The first group, ‘the family’, was comprised of Argan, Toinette, Beline, and Angélique. The green color range was chosen for this contingent reinforcing the greedy, cunning, medicinal, jealous, and conniving qualities they all possessed.

Argan wore an umber, gold and celery brocade banyan/robe lined in deep copper lame, in combination with a modern nightshirt of peacock green and black buffalo plaid. This combination supported his eclecticism and attachment to varied

ideas and things. The use of a cap, muffler, two walking sticks and several pairs of glasses pointed up his hypochondriac nature and need to be identified as sickly. Argan says of himself: "...diseased and infirm as I am I want to bring doctors into my family, who will provide the best care for my illnesses...to have in my house all the best medicine has to offer..." (11)

Toinette was dressed in a conglomeration of many periods using angular emphasis; she was the ringleader in this circus of events. Toinette comments upon her role in the household when she says, "When a master doesn't know what's he doing (sic) a wise servant's duty is to disobey." (15) Her wit in dealing with the mayhem about her was sharp and considered. Toinette's position as ringleader and her mastery over most people and situations was highlighted by the choice of fabric for her dress. The striped upholstery fabric contained the colors of every other costume in the show; greens, blues, mauves; allying her with all. With the diminutive size of Toinette's lace apron, lacy cap, and glittering jewelry her real position as diplomat was highlighted and her position as maid diminished.

Beline wore the high fashion of the Techno-Baroque era. The emphasis of her clothing was artificial both in silhouette, and in appearance. She was an overdone and false creature who did not hide the fact that she spent great quantities of her husband's money. Initial silhouette ideas for Beline came from women's clothing of about 1675 with its draped up skirts and fontage head dresses. Contemporary runway fashions especially those of the
designer Valentino and the drag queen RuPaul were further sources of inspiration which helped connect her to the modern day. The metallic, reflective, overdone qualities created by the coppery, iridescent laces, amber beading, green taffeta and copper lame lining of her clothing bespoke her great wealth. The high collar framing her face and large, highly styled wig, artificial fingernails (in a French manicure of red and green), false eyelashes and glittering jewelry further represented her spending abilities and enforced her position as queen of the realm. The lines of Beline's garments were crisp and sharp. Accordion pleated ruffle trims and engageants helped to visually depict her sharpness, pointedness as a character. Angelique, in confronting her stepmother, gives the audience a glimpse of Beline's true nature; "There are others, still, Madame, who use marriage as a business deal, to make themselves rich through the death of those they marry. They have no scruples and go from husband to husband collecting estates like pirates collect booty." (40)

Angelique had a youthful sensuality about her that made her far more worldly than the innocent image her father maintained. Argan viewed Angelique as a proper young lady willing to do as he wished. Angelique, however, despite her genuine love for her father, had other plans. Angelique was dressed in a contemporary pair of micro-pleated pants, corset, brassiere, and filmy lace shirt emphasizing her sexuality, attractiveness, vulnerability, and desire toward others. The simplicity of the long flowing line of her costume in conjunction with its open, revealing nature marked her
true love and honesty in comparison with the overdone, excessive qualities of her stepmother's. Angélique's costume, though mainly in the deep green range of her family, was edged with purple bindings and the lace of her blouse had a lavender caste to it connecting her with Cleante's, her lover's, salmon pink color.

The second group, 'the doctors', consisted of Monsieur Diafoirus, and Thomas Diafoirus, Fleurant and Purgon. Their main hue was blue ranging from turquoises to navys to hospital blue in the attempt to give them an antiseptic, medical appearance.

Monsieur and Thomas Diafoirus juxtaposed the established doctor and the young, bumbling intern. Supporting his age and position Monsieur Diafoirus had many layers of 'important' looking clothes including a large velvet academic gown, and a heavy brocade coat and waistcoat. His clothes were in darker, subdued tones of charcoal and teal. Layered clothing as well as the addition of a moustache and mutton chops helped to achieve a sense of portent and age in the young actor.

Monsieur Diafoirus' son Thomas' nitwit tendencies were emphasized by less shapely garments in lighter hues of pale sage and ceil blue. Thomas' sleeves were too short, he wore 'high-water' pants and sported thick, dark rimmed glasses. These visual elements in addition to surgical shoe covers and latex examining gloves pronounced his bumbling, 'geek-like' qualities. Monsieur Diafoirus tells Argan of his son Thomas; "He's never had that lively an imagination, nor the razor wit you've seen in others." (31)
Fleurant was intended to appear as the mad scientist of the group. The green-yellows, and olive hues of his costume were the colors of bile and the chemicals he used in his pharmaceutical concoctions. He was a walking pharmacy and his clothing had pockets to hold various medicines and potions of the apothecary trade. Fleurant also wore a bandoleer of syringes filled with a variety of prescriptive medicines. His clothes were stained and marred from the constant wiping of his hands on them in the laboratory. A feathered examining mirror completed his look.

Purgon, the 'grand doctor' ("...He is a doctor head to toe-a man believing all the laws of medicine beyond all evidence of mathematics...He sees no obscurity in medicine, doubts nothing, nothing seems difficult.") (53), was kept in the darkest colors of this group supporting his supposed position as the wise, sage individual. His hues were Mediterranean blue, navy, and royal purple with some use of variegated color found in his over robe. Similar to Monsieur Diafoirus he wore several layers of important garments pointing up his position. Purgon also had a sash and badge of office and carried a large, lighted staff shaped as a caduceus, the accepted medical symbol. His over robe had voluminous kimono cut sleeves to emphasize the grand gestures he made during his pronouncements over Argan.

Important in the design for the doctor character grouping was Kilbourne's desire that the more important the doctor the more important his 'lab-coat' or robe. Therefore Thomas and Fleurant, the younger, lesser doctors had simple, narrow cut coats.
Monsieur Diaoirus', a more established medical practitioner, wore a coat that was constructed of various decorative fabrics and was fuller in cut. Purgon's robe, the most decorative, was also the fullest cut and the largest in terms of shape and mass telling of his utmost position.

The final group of characters was termed 'the accessories'; each important in his or her own way to the story, and each with specific costume needs. This group consisted of Bonnefois, Cleante, Beralde, and Louison.

Bonnefois, Beline's secret lover, wore a charcoal chalk striped suit that was a mixture of periods. Primary was a proper Victorian look evidenced by a high buttoned coat, waistcoat and ascot. The seventeenth century also had an influence on his look with breeches, loops and shoulder knot of evergreen ribbons which emphasized his alliance with Beline. The over-all appearance was of a modern, Techno-Baroque business suit. The particular silhouette was chosen to support his formal position as notary to Argan and the court of Louis XXIV. Bonnefois' silhouette also supported the repressed sexuality evidenced between himself and Beline while he attempted to do business with Argan. Bonnefois' purpose in the household is singular, to make certain that Beline is sole beneficiary upon Argan's death.

Cleante, dressed in salmon pink and teal, was the young cocksure lover who disguised himself as a music teacher in order to gain access to the household and his love Angelique. Cleante's look
was a modernized version of the seventeenth century suit. Denim breeches with ribbon loops at the knee, vest, crisp white ruffled shirt and coat with a full cut skirt and shawl collar helped to place him in the fashion of this updated period. The cut and length of Cleante’s vest and coat and the ruffles on his shirt helped to romanticize his appearance. Long, flowing hair, reminiscent of both seventeenth century wigs and the likes of such contemporary males as musician Michael Bolton, exaggerated and further pronounced his sensual qualities. The colors of his clothes were purposefully outside the range of the others to point up the idea that he was in this household in disguise.

Beralde, Argan’s brother who attempted to convince Argan that his beliefs in the medical profession had no validity, wore an earth-toned, rust and green, ‘hippie-esque’, tie-dyed waistcoat validating his position in this production as the new-age, holistic healer. Beralde speaks of his beliefs in the healing powers of nature when in act three he tells Argan; “Nature herself, if we leave her be, will mend us gently of our illnesses.” (54) Beralde’s tie-dyed waistcoat as well as his rust corduroy breeches, stocking-less legs, Birkenstock sandals headband, gray hair, and amulets accentuated his simplicity and his ties to the earth. Beralde’s total appearance was like the look of some 1960’s radicals suggesting that this created world also had a certain counter-culture which refused to be part of the norm—in this instance the established medical profession.
During initial discussions of the character Louison, the director presented the following possibility: Moliere, who played the character of Argan in the original production of *The Imaginary Invalid*, married the daughter of his mistress Madam Bejard shortly after her death. Because of this marriage there was a possibility that Moliere may have married his own daughter. The director also noted that the scene between Louison and Argan was filled with textual suggestiveness which was to be pointed up in this production. The design challenge was to create a costume that supported both Louison's role as Argan's innocent young daughter and her proposed characteristics of sexual awareness.

A little girl's nightie of pink chiffon which revealed steel blue undergarments beneath was chosen to support the dichotomy of this “little” girl being sexually explicit toward and verbally controlling of Argan. The image of Louison as little girl was given credence by the pink bunny slippers on her feet, pigtails in her hair, and the teddy bear she carried. Louison's sexual awareness was exemplified by the excessiveness of her make-up and the use of beading on her chiffon nightie. Louison's visible steel blue undergarments helped to correlate her with her sister Angélique who also wore visible undergarments.

When considering silhouette for this production there was an attempt to create a similar line for most of the characters. This decision was based on the knowledge that a variety of period styles would be used in the costume design. As many through lines as could be created to tie the various looks together were important.
As individual silhouettes for the characters were developed a sort of triangular shape kept appearing. Most of the costumes included wide hems with fairly moderate bodices and over robes which created a flowing mass about many of the characters. The designer felt this would be effective in stage movement considering the predominant stairs found in the scenic design. Also, the triangular silhouette helped to ground the actors on the white marbleized floor.

Another important consideration that helped to dictate silhouette in this design was the desire to differentiate between the older characters who were thought to cling to beliefs closer to those of their seventeenth century contemporaries and the young characters who espoused more twentieth century ideals. The older characters were placed in garments that were more akin to seventeenth century fashion and the younger characters shed the excess of the 1670's and found inspiration for their look in that of more simple modern day fashions.

The textures for the fabrics were, for the most part, refined laces, satins, taffetas, and velvets. This was a wealthy household and the fabrics were chosen to reflect this wealth. The family grouping had emphasis through the use of metallics and other reflective fabrics in their clothing. As previously mentioned, more every day types of fabrics, linens, cottons, corduroy, were chosen for the earthier characters. Other characters held a middle ground. Shape and silhouette rather than pattern were used to give the actors focus in the elaborate scenic environment. Busy patterns
were avoided and subtle prints such as the muted paisley of Argan's banyan were chosen. Toinette was given focus through the use of the only broadly striped fabric in the show.

In addition to those characters found in the text the director added a Prologue to set the production so that the audience would be aware of the context from the outset. This character wore a simple royal and deep blue costume consisting of a period coat, waistcoat, and breeches, and carried a staff recalling those of the Paris Opera. The costume was stripped of its trim and was very subdued in order to give the audience just a slight glimpse of what was to come. Accompanying and assisting the Prologue were two costumed stage hands. The basic costume for this pair became simple breeches, tights, shirts, ties, and tabbards with the emblem of the theatre of King Louis XXIV on the back. The look was completed with matching page boy wigs.

An onstage musician was also constantly present. This musician, by being placed within the bedroom, became part of the household and was to be dressed accordingly. The musician's costume consisted of a simple seventeenth century coat, breeches and belted waistcoat. To finish the look, a modern dress shirt, tie and shoes were added.
CHAPTER IV
THE PROCESS

Once the final designs for *The Imaginary Invalid* were presented in April few changes were made. A familiarity with the producing situation including studio resources, production schedule, budget, and staff skill level, helped to assure that the designs were achievable.

Prior to the show entering the costume studio, a preparatory meeting between the designer and the studio supervisor was held. At this time detailed budget sheets for each character were approved, patterns for use and adaption were discussed and a division of tasks was created. Several of the constructed garments were highly time consuming and technically challenging projects. The patterning, fitting, and construction of these garments, as well as one smaller project each, fell to the two senior Graduate Teaching Associates. The third Graduate Teaching Associate, due to an early departure date involving a summer position, was assigned several smaller projects appropriate to her skill level. The studio supervisor was responsible for the patterning, fitting, and cutting of the garments for the professional stitcher. The supervisor also constructed several more simple garments as well
as maintaining the studio and supervising the various projects and personnel.

The professional stitcher tailored several costumes including a contemporized version of a period coat and waistcoat. The stitcher also constructed a period robe and numerous other garment pieces. The designer concentrated on craft work including the construction of twelve hats and one cap, a lighted staff, shoe refurbishing and accessories, and selection and styling of wigs. The designer was also accountable for fabric selection, modification and shopping. Hand sewing and simpler machine tasks were assigned to practicum students according to level of ability. As each member of the studio team completed their designated garments new tasks were assigned. This division of labor worked well and each staff member produced work appropriate for his or her skill level. The show was well ready for first dress allowing the designer time to accessorize and attend to details.

To organize the construction process studio meetings were scheduled as needed, separate meetings between the designer and the cutter/drapers were held, detailed to-do lists were maintained, and specific notes were taken at individual fittings. Once the show entered the studio the first two weeks were used to take measurements, draft patterns, and create muslin mock-ups. As things progressed, the following weeks were used to complete initial fittings, cut and stitch the garments in fashion fabric. A final fitting was held to familiarize each actor with their costume pieces
including accessories to avoid confusion at first dress. The designer kept a personal notebook to remain apprised of the progress of the show. This notebook included production calendars and notes, budget sheets, and daily to-do lists. Other paperwork included shopping lists, borrowing lists and agreements, requests from the stage manager and director as well as an action chart and costume plot.

Many of the characters in this play had cameo appearances. From the outset the designer was worried about spending inordinate amounts of time in a constricted schedule building costumes for these characters. Through access to stock and careful design decisions regarding these characters many of their garments were pulled or created simply from purchased contemporary clothing. The availability of appropriate stock also opened up the possibility to purchase more expensive, high quality fabrics for those leading characters who were onstage a great deal of the time. The newly constructed clothes used alongside the well crafted costumes from storage allowed for a unified degree of construction and design. All of the clothing for the show had an expensive, high quality look which was easily achieved in the allotted time frame.

As the process of purchasing fashion fabrics and trims began it was apparent that a great deal of searching would be necessary to find affordable fabrics of the type desired. Luckily, each piece of fabric presented itself as needed and, in some instances, the final
choices were much better than the original intention. Most of the fabric was purchased locally and much of it was on sale as the color scheme leant itself to fall and winter fabrics and the local stores were in the process of making room for their spring and summer goods.

Several of the costumes underwent a process of change from preliminary concept to finished product. Probably the most significant of these was the costume for Louison. Initially Louison was to appear dressed in some semblance of a Catholic school girl's uniform as envisioned by the designers Versace and John Paul Gaultier. This costume was set aside as being too blatantly savvy and mature for this young girl. Next the idea for a sheer nightie over black lace undergarments was introduced and presented. This look caused some concern on the part of the producer not, as feared, because of the lingerie but because its pink color seemed to fall out of the design as a whole. From this point the look for Louison, while retaining its little girl pink color, gained a blue-lavender lace underlayer and steel blue brassiere and panties to more closely relate her to the already established color palette. While this look seemed an acceptable solution further complications arose. During rehearsals the Louison, Argan scene became much different than was originally intended. In addition the scene was hampered by a youthful actress unsure of her costume. Eventually a blue chenille bathrobe was added to the costume to cover most of the revealing pink nightie. This helped the actress feel less nervous about the
visibility of her body which enabled her to concentrate on her performance.

Other smaller changes occurred after casting. The first of these was that Cleante, who was originally designed to show youthful flesh much like Angelique, gained a shirt and vest when it was decided that the actor's physique was not appropriate. Beline's stomacher trim changed from chevroned ribbons to a beaded applique discovered in stock. The designer and draper were careful in Beline's fittings not to overwhelm the actress with her potentially excessive costume. Also a concern was the very tiny actress who played the role of Toinette. With three skirts including a lace ruffled petticoat, an underskirt and a heavy upholstery fabric overskirt as well as a bumroll and a heavily boned bodice, the possibility of impeding her movement was great. Knowing this possibility existed, proper rehearsal garments were supplied and a series of careful fittings were held ensuring an appropriate final product.

After seeing the costumes during first dress, the designer was most concerned by the fact that Monsieur Diafoirus' over robe, a garment pulled from stock and extensively altered, seemed to be enveloping him. After much consideration and a search for other possible robes, the original robe was further altered to remove some fullness. The sideseams were split and the sleeves were tacked up to open the garment and reveal more of the actor. The other major concern was that Angelique looked too plain onstage and her lace overblouse reflected mostly silver under the
lights. The addition of some purple bindings to her blouse, brassiere and corselet added an emphasis color to her costume. The lighting designer made several changes which also helped to remedy the problem.

Sweeping skirt trains, and voluminous robes helped to give the desired effect of grace and grandeur in the palatial bedroom setting. Particularly effective was the modern, unrestricted movement and activity in the period clothing which helped to create further evidence that we were in a world different from our own.
CHAPTER V
EVALUATION

As a whole, the costumes for this production of *The Imaginary Invalid* were appropriate to the director's concept and worked well as a unified design. The costumes served the intended purpose of making the viewer aware of a world with which they were not completely familiar and, at the same time, did not alienate the audience by going too far. Characters and their groupings were appropriately delineated and character traits duly supported.

The major questionable aspect of the costumes was the very tight color palette. The color palette was kept intentionally tight to provide a cohesive element to the wide variety of styles present. In the final product, however, many of the characters could have been aided with a greater delineation in terms of hue. The color palette was most adversely effected by the final costumes of Monsieur and Thomas Diafoirus. The garments located in stock for Monsieur Diafoirus tended more toward the green range than the intended blue. With this given, the younger Diafoirus had to have an element of green in his costume to relate him to his father thus muddying the planned separation of 'the family' group in green and 'the doctor' group in blue.
Cleante's costume posed another problem in terms of color. Although he was purposefully set outside the color range of the other characters to point up his pretense of being in disguise, the salmon pink color of his coat tended to be slightly too intense onstage.

The design choices made for Beline and Angelique worked well for these two actresses. Knowing the casting pool consisted of fairly short women and also knowing that a long, tall contemporary line was desired for these two roles, various choices were made to emphasize height. The decision to put both women in high heeled shoes as well as to dress their hair high atop their heads (Beline had a modified, high piled beehive while Angelique sported a grouping of curls gathered at the crown of her head) helped to add visual length to their silhouettes. Long, flowing lines and vertical accents and emphasis in their clothing helped to further support and visually create the appearance of height.

Other design choices that worked appropriately consisted of the following: The full cut, sweeping coat and accessories, with a long, curled wig helped to give Cleante a soft sensuality; The multiple layers of heavy clothing aided the actor playing Monsieur Diafoirus with the age and movement befitting the character; The nerdy look chosen for Thomas Diafoirus supported and bolstered an already strong performance from the actor; Toinette's angular emphasis and the movement of her multiple skirts worked to support the pertness and litheness of this performance.
Several of the design choices caused slight problems. The choice of fabric for Argan's banyan could have been brighter. Although the fabric was beautiful in close proximity it tended to be too dark and Dickensian onstage. The choice to use highly styled wigs that needed quantities of hair spray to stay in place was problematic. The young wardrobe crew, consisting of a wardrobe mistress and two dressers, was unable to maintain the wigs as necessary because of their unfamiliarity in dealing with hair. The wigs should have been periodically washed out and completely restyled to keep them looking clean and well groomed. What did happen was that the wigs were merely combed through and more hair spray added causing them to become flat and lifeless by the close of the run.

The director was quite pleased with the final results of the costume design and had few comments or changes from first dress to opening. Kilbourne had a strong influence in the design process and the final results did not waiver much from his initial concepts. Beautiful stage pictures were created by Kilbourne using the fullness of many of the garments to support movement whether graceful or otherwise. The most successful costume was probably that of Beline. The actress came out of her shell and created a melodramatic performance filled with artificiality. She brought the clothing that had been created for her to life. Over all each costume was highly supportive of characterization.

The critical review in the local paper was quite complimentary and commended the costumes as having
successfully mocked the excesses of Moliere's era while updating it to our own time. Later in the summer this same critic noted the production and singled out the costumes and scenery as among the best in Columbus during the 1993-1994 theatre season. The comments of the OSU theatre community were generally positive and supportive. Many were intrigued and pleased by the successful achievement of fully flushing out the world created instead of just imposing contemporary anachronisms on a period piece. The final result of this thesis project was a successful costume design supporting the original ideas and intentions of the production.

---

5 Grossberg, Michael. “Director's deft touch enlivens 'Invalid'”. The Columbus Dispatch 19 May 1994, 6E.

SELECTED REFERENCES


APPENDICES
APPENDIX A

TABLES
### Table 1: Action Chart: Act One

<table>
<thead>
<tr>
<th>Character</th>
<th>Prologue</th>
<th>SC 1</th>
<th>SC 2</th>
<th>SC 3</th>
<th>SC 4</th>
<th>SC 5</th>
<th>SC 6</th>
<th>SC 7</th>
<th>SC 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grip One</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grip Two</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musician</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Argan</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toinette</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Angelique</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beline</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bonnefois</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### TABLE 2-ACTION CHART: ACT TWO

<table>
<thead>
<tr>
<th>ACT TWO</th>
<th>CHARACTER</th>
<th>SC 1</th>
<th>SC 2</th>
<th>SC 3</th>
<th>SC 4</th>
<th>SC 5</th>
<th>SC 6</th>
<th>SC 7</th>
<th>SC 8</th>
<th>SC 9</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSICIAN</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td></td>
<td>ARGAN</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td></td>
<td>TOINETTE</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ANGELIQUE</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>BELINE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CLEANTE</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>M. DIAFOIRUS</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>T. DIAFOIRUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>LOUISON</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BERALDE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>
### TABLE 3-ACTION CHART: ACT THREE

<table>
<thead>
<tr>
<th>ACT THREE</th>
<th>SC 1</th>
<th>SC 2</th>
<th>SC 3</th>
<th>SC 4</th>
<th>SC 5</th>
<th>SC 6</th>
<th>SC 7</th>
<th>SC 8</th>
<th>SC 9</th>
<th>SC 10</th>
<th>SC 11</th>
<th>SC 12</th>
<th>SC 13</th>
<th>RITUAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICIAN</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>ARGAN</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>TOINETTE</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>ANGELIQUE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>BELINE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>BONNEFOIS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>CLEANTE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>M. DIAFOIRUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T. DIAFOIRUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>LOUISON</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>BERALDE</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>FLEURANT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>PURGON</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>
**TABLE 4-COSTUME PLOT: MEN**

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>ACT/SCENE</th>
<th>COSTUME</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEN:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROLOGUE 1</td>
<td></td>
<td>1. Breeches, waistcoat, coat, shirt, tights, heeled shoes, wig, staff, sash, baldrick, bonnet, sword, cane, and fan</td>
</tr>
<tr>
<td>ARGAN 1</td>
<td>II</td>
<td>2. Banyan, nightshirt, nightcap, long socks, bedroom slippers, glasses, walking sticks, muffler</td>
</tr>
<tr>
<td>CLEANTE 1</td>
<td>III</td>
<td>3. Blue jeans, waistcoat, coat, wig, athletic socks, hi-top tennis shoes, handkerchief</td>
</tr>
<tr>
<td>CLEANTE 2</td>
<td>IIIxiv</td>
<td>4. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>BONNEFOIS 1</td>
<td>Ivii</td>
<td>5. Three piece charcoal chalk striped suit, shirt, jabot, glasses, Fedora, walking stick, dress hose, wing-tip oxfords, moustache</td>
</tr>
<tr>
<td>BONNEFOIS 2</td>
<td>IIIxiv</td>
<td>6. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>M. DIAFOIRUS 1</td>
<td>Iv</td>
<td>7. Academic gown, breeches, waistcoat, coat, shirt, tie, tights, shoes, moustache/mutton chops, glasses, hat</td>
</tr>
<tr>
<td>M. DIAFOIRUS 2</td>
<td>IIIxiv</td>
<td>8. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>THOMAS DIAFOIRUS 1</td>
<td>Iv</td>
<td>9. Hospital scrubs, lab coat, shirt, tie, socks, tennis shoes, surgery shoe covers, glasses</td>
</tr>
<tr>
<td>THOMAS DIAFOIRUS 2</td>
<td>IIIxv</td>
<td>10. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>BERALDE 1</td>
<td>IIx</td>
<td>11. Corduroy breeches, tie-dyed waistcoat, shirt, wig, bandana, crystals and amulets, Birkenstocks, belt, fanny pack</td>
</tr>
<tr>
<td>BERALDE 2</td>
<td>IIIxv</td>
<td>12. ADD Doctor coat, surgery gown, cap, hat</td>
</tr>
<tr>
<td>FLEURANT 1</td>
<td>IIIv</td>
<td>13. Breeches, velvet lab coat, shirt, doctor's reflecting mirror/feathers, tights, shoes, syringe bandoleer</td>
</tr>
<tr>
<td>FLEURANT 2</td>
<td>IIIXxiv</td>
<td>14. ADD Doctor coat, surgery gown, cap, hat</td>
</tr>
<tr>
<td>PURGON 1</td>
<td>IIIv</td>
<td>15. Breeches, waistcoat, coat, Kimono cut robe, shirt, jabot, tights, shoes, wig, staff</td>
</tr>
<tr>
<td>PURGON 2</td>
<td>IIIxv</td>
<td>16. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>MUSICIAN 1</td>
<td></td>
<td>17. Breeches, waistcoat, coat, shirt, tie, tights, shoes, belt</td>
</tr>
</tbody>
</table>
### TABLE 5-COSTUME PLOT: WOMEN

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>ACT/SCENE</th>
<th>COSTUME</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOINETTE 1</td>
<td>III</td>
<td>18. Bodice, blouse, overskirt, underskirt, petticoat, bum roll, cap, tights, shoes, jewelry</td>
</tr>
<tr>
<td>TOINETTE 2</td>
<td>IIIvii-ix</td>
<td>19. Academic gown, nose and glasses, hat</td>
</tr>
<tr>
<td>TOINETTE 3</td>
<td>IIIxiv</td>
<td>20. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>ANGELIQUE 1</td>
<td>IIII</td>
<td>21. Pleated pants, corselet, bra, long lace shirt, fishnet hosiery, platform shoes, jewelry</td>
</tr>
<tr>
<td>ANGELIQUE 2</td>
<td>IIIxiv</td>
<td>22. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>BELINE 1</td>
<td>Ivi</td>
<td>23. Evening sheath, overdress, lace hosiery, shoes, wig, bandeau, fake fingernails, false eyelashes</td>
</tr>
<tr>
<td>BELINE 2</td>
<td>IIIxiv</td>
<td>24. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>LOUISON 1</td>
<td>IIviii</td>
<td>25. Bra, panties, sheer nightgown, bunny slippers, hair bows</td>
</tr>
<tr>
<td>LOUISON 2</td>
<td>IIIxiv</td>
<td>26. ADD Doctor robe, surgery gown, cap, hat</td>
</tr>
<tr>
<td>ITEM</td>
<td>COST</td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>COSTUMES:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICIAN</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>PROLOGUE</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>ARGAN</td>
<td>241.10</td>
<td></td>
</tr>
<tr>
<td>CLEANTE</td>
<td>354.11</td>
<td></td>
</tr>
<tr>
<td>BONNEFOIS</td>
<td>24.99</td>
<td></td>
</tr>
<tr>
<td>M. DIAFOIRUS</td>
<td>102.20</td>
<td></td>
</tr>
<tr>
<td>THOMAS DIAFOIRUS</td>
<td>84.23</td>
<td></td>
</tr>
<tr>
<td>BERALDE</td>
<td>99.47</td>
<td></td>
</tr>
<tr>
<td>FLEURANT</td>
<td>41.41</td>
<td></td>
</tr>
<tr>
<td>PURGON</td>
<td>52.87</td>
<td></td>
</tr>
<tr>
<td>TOINETTE</td>
<td>176.84</td>
<td></td>
</tr>
<tr>
<td>ANGELIQUE</td>
<td>172.28</td>
<td></td>
</tr>
<tr>
<td>BELINE</td>
<td>362.87</td>
<td></td>
</tr>
<tr>
<td>LOUISON</td>
<td>91.58</td>
<td></td>
</tr>
<tr>
<td>ASSORTED LININGS AND TRIMS</td>
<td>67.92</td>
<td></td>
</tr>
<tr>
<td>ASSORTED MILLINERY SUPPLIES</td>
<td>28.05</td>
<td></td>
</tr>
<tr>
<td>SURGICAL GOWNS</td>
<td>120.00</td>
<td></td>
</tr>
<tr>
<td>DRY CLEANING</td>
<td>250.00</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>2259.92</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B

FIGURES
FIGURE 1-PRELIMINARY COMPOSITE SKETCH:
Argan, Toinette, Angellique, Beline
FIGURE 2-PRELIMINARY COMPOSITE SKETCH:
M. Diafoirus, Thomas Diafoirus, Fleurant, Purgon
FIGURE 4-SCALED PATTERN: Toinette's Bodice

A: Side Front Bodice (Cut 2)
B: Center Front Bodice (Cut 2)
C: Side Back Bodice (Cut 2)
D: Center Back Bodice (Cut 1 on Fold)
E: Bodice Tab to Apron (Cut 2)
F: Upper Peplum (Cut 2 Chevroned)
G: Lower Peplum (Cut 2 Chevroned)
H: Bodice Sleeve (Cut 2)
I: Blouse Collar (Cut 1 on Fold)
J: Blouse Collar Band (Cut 1 on Fold)
K: Gathered Blouse Filler (Cut 1 on Fold)
L: Gathered Upper Blouse Sleeve (Cut 2)
M: Blouse Sleeve Stabilizer (Cut 2)
FIGURE 5-SCALED PATTERN: Cleante’s Coat
1/8" Masonite with applique of masonite and ethafoam rod--Paint metallic gold, model with F.E.V. Highlight with gold sequins and glitter

Plastic, faceted candy dishes glued rim to rim--Fill with opalescent tissue

Hollow metal tube joins pool cue and flashlight--Paint gloss black

Braided ethafoam rod supported by copper wire--Paint silver and highlight with silver glitter and sequins

Shaped wooden tail

Pool cue--Paint gloss black

**FIGURE 6-COSTUME ACCESSORY:** Purgon's Staff
Cap base of cream satin topped with crystal sheer and lace yardage—
Horsehair loops and combs added for purposes of securing cap to head

Edging of cream and mauve laces, and cream lace with mauve ribbon woven through it

FIGURE 7-COSTUME ACCESSORY: Toinette's Cap
APPENDIX C

PLATES
PLATE I-RENDERING: Argan

The Imaginary Invalid

In The

Argan

MR. MAULDIN
The Imaginary Invalid

Beline

MS. STONE
The Imaginary Invalid

Toinette

MS SENNER
PLATE IV-RENDERING: Angelique

The Imaginary Invalid

Angelique

MS. RILEY
M. Diafoirus

MR. HYLAND
The Imaginary Invalid

In The Reign of King Louis XXIV

Thomas Diafoirus

MR. FRYMAN
PLATE VII-RENDERING: Fleurant

The Imaginary Invalid

In The Reign of King Louis XXIV

Fleurant

MR. BERGSTRESSER
The Imaginary Invalid

In The Reign XIV

Purgon

MR PIIKNEY
The Imaginary Invalid

In The Reign Of King Louis XXIV

Bonnefois

MR. SHELB
The Imaginary Invalid

In The Reign Of King Louis XXIV

Cleante

MR. KEMPISTRY
The Imaginary Invalid

In The Reign Of King Louis XXIV

Louison

MS. BOROS
PLATE XII-RENDERING: Beralde

The Imaginary Invalid

In The Reign of King Louis XXIV

Beralde

MR. FINK
PLATE XII-COMPOSITE RENDERING:
Prologue, Musician, Toinette in Disguise, Ritual Garb

The Imaginary Invalid
In The Reign of King Louis XXIV

Prologue  Musician  Toinette Disguised  Beginning  Ritual Doctors  Finale
PLATE XIV-PRODUCTION PHOTOGRAPH: Act I, Scene 7
PLATE XV-PRODUCTION PHOTOGRAPH: Act II, Scene 1
PLATE XVI-PRODUCTION PHOTOGRAPH: Act III, Scene 5