A COSTUME DESIGN FOR A PRODUCTION OF
RICHARD BRINSLEY SHERIDAN'S THE SCHOOL FOR SCANDAL

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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* * * * *

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INTRODUCTION

My master's thesis project was to design and execute the costumes for Richard Brinsley Sheridan's THE SCHOOL FOR SCANDAL as produced by The Ohio State University Department of Theatre. The performances were presented in the Stadium II Theatre from March 1 through March 11, 1989. This paper serves as a documentation of the design and production process of the costume design for this production as directed by guest director, Stephen Cole.

Chapter I is a discussion of the practical considerations of the producing situation. The theatre space, the shop, the staff, the schedule and the budget are examined. The effects of these considerations upon the design process are explained in this chapter.

Chapter II includes a statement of the production concept as developed by the director and designers. The initial visual image for the production design is detailed. Specific requests of the director are discussed.

Chapter III details the costume design concept. A justification of the silhouette, palette and character groupings is presented. The use of champagne as a basis for this design is discussed as to its appropriateness for a visual metaphor.

Chapter IV serves to present a brief analysis of several of the play's major characters. The design decisions based upon these traits are discussed.
Chapter V deals with the practical problems and challenges that were encountered during the design and production process. Casting changes, fabric availability, labor forces, dyeing problems and budgetary considerations are discussed.

Chapter VI serves as my evaluation of the design process for this production of THE SCHOOL FOR SCANDAL. It includes detailing of the successful and unsuccessful aspects of the production design. Some thoughts are included as to what might have been done to improve the scheduling problems encountered during the construction process.

All quotations used in discussions of the designs are taken from the Crofts Classics, 1966 edition of Richard Brinsley Sheridan's THE SCHOOL FOR SCANDAL, published by Harlan Davidson, Incorporated.

Following the chapters is a list of references consulted during the design process. Contained in the Appendix are the costume plot, an action chart, the budget chart, renderings, production photographs and scaled costume patterns.
CHAPTER I

THE PRODUCING SITUATION

Many factors influence design choices as one sets out to create the costumes for a given production. An examination of the producing situation is a necessity prior to commencing work on a cohesive design. The budget, the capabilities of the staff and the construction schedule are the primary practical considerations. The physical nature of the theatre, the costume stock and the possibility of rentals are equally important in deciding the designs.

The Ohio State University Department of Theatre produced six mainstage plays during their 1988-1989 season. THE SCHOOL FOR SCANDAL was staged at the end of winter quarter in the fourth slot. The construction of the costumes was slated to begin on January 16, 1989. A six week construction period preceded the dress rehearsal date of February 25, 1989. The costumer planned to complete the preceding show ahead of schedule to create a longer construction period for THE SCHOOL FOR SCANDAL costumes of eight weeks.

The production was staged in the Stadium II Theatre in Drake Union on the university campus. This theatre is a 250 seat, three-quarter thrust space. The nature of this configuration allows for better viewing of the costumes and necessitates designing with finer attention to detail than one would design for a larger proscenium house.
The department costume shop is typical of an educational theatre shop. There is an assortment of domestic and industrial sewing machines, as well as, two domestic overlocks. A standard stock of notions is kept on hand. The costume stock contained few useable examples of eighteenth century-costume.

The support staff consisted of a costumer, three graduate students and several undergraduates. Each graduate student was required to work between fifteen and twenty hours per week depending upon other assignments as a graduate teaching assistant. One graduate assistant was unavailable for the first four weeks due to a design commitment on the first show of the quarter. The undergraduates were required to work four hours per week to fulfill their practicum requirements. In addition, there was to be a supplemental stitcher hired for six weeks of the construction period.

Normally, at the beginning of a construction period, each student is assigned a group of costumes by the costumer for which they are responsible. They are required to pattern, cut, build, fit and finish their assignments. By seeing a costume through the production process, it is hoped that the student will discover and learn the various steps along the way and become skilled in all areas of costume construction.

The budget for the costumes was set at $2,500.00. Since the show consisted of twenty complete costumes and two dressing gowns, this broke down to roughly $100.00 per complete costume with the remainder being reserved for dry cleaning expenses. This did not allow for extravagant fabric purchases, but through comparative shopping I found that it could be done.
The costumer and I determined that the show would be constructed in its entirety. We felt that the twenty two costumes would not present a problem for the shop given the time and the abilities of the staff. Once the designs were approved, it was very difficult to find similar garments that would blend well with the overall design due to differing fabric qualities and the controlled palette. The cost of rentals would not ease the budget considerations to any great extent.

The men's patterns were based on two variations of eighteenth-century coats and waistcoats and an assembly line process of construction was planned to facilitate their completion. The patterns for the men were developed by the costumer. She decided to have the graduate students pattern the women and divided those costumes among them with the more difficult garments being reserved for the more accomplished technicians. Each graduate student and the costumer was responsible for three complete costumes. I was responsible for the construction of two. The remaining eight costumes were reserved for the supplemental stitcher.

The considerations of time, budget and staff influenced the costume designs for THE SCHOOL FOR SCANDAL. The costumer and I did not feel that these created any insurmountable obstacles at the time the designs were completed.
CHAPTER II
THE PRODUCTION CONCEPT

During the initial concept meeting for THE SCHOOL FOR SCANDAL, guest director, Stephen Cole provided a very concise and brief statement that was to be the basis for this production. He felt that the "less is best" approach was the avenue to follow. By keeping the visual elements very simple, without the excess clutter of eighteenth-century embellishment, focus would be placed upon the actor and his or her delivery of the text which was of primary importance. He wanted the production to be pretty and elegant, but precise.

Cole discussed the production design in terms of a long room with six crystal chandeliers placed evenly down its center. This reinforced his view of the crystalline precision in the way that Sheridan's characters reason. The visual elements of the play would support this view in the creation of a joyous place where the action was presented. He was careful not to place too many restrictions on the design elements or provide too much information that would limit the creative process. The show that he would direct would be a collaborative effort. He was interested in creating an ensemble show that included the designers. The flexibility within Cole's visual statement of the show provided for a more designed look than the initial concept seemed to imply.

The question arose in my mind as to exactly what was Cole's definition of simple. This production was set in the 1770's, the decade
in which the play was written. The text satirizes the upper-middle class London society of that time and the costumes needed to reflect this aspect of the text. The clothing in this period was richly embellished with detailing. Since the later years of the eighteenth century were rather ornate, how much could be eliminated and still convey a sense of the period? This would be left for the designers to discover. Cole was interested in our interpretation of the later years of the eighteenth century rather than his own. He believed in letting the designers design.

I asked the director if there were any particular artists of the period whose style might serve as a basis for his view of the production. He felt that the work of Boucher and Fragonard exhibited qualities which could be appropriate to this production of THE SCHOOL FOR SCANDAL. Boucher's painting of Madame du Pompadour, painted in 1759, served as initial inspiration. In this portrait, she is depicted wearing a monochromatic apricot colored dress. The dress is highly embellished with trimmings, but the careful control of the color throws focus to the face. Cole felt that the trimming was overdone, but the soft, reflective qualities would create an appropriate statement for this production.

In actuality, the production moved into a highly theatrical style which presented a suggestion of the period in modern terms. The setting was designed in such a way as to facilitate the many changes of locale that are present in the script. The scene changes needed to be quick and clever. The lighting was to be bright and sparkling with Cole suggesting that white light be used.
The costumes were to be designed to move gracefully and playfully. They were not to steal attention from the actor's face or hands, nor were they to get in the way of any movement or gesture that the actor would need to perform. Most hand props and accessories were eliminated for the same reasoning. Sir Oliver was to have the most ornate costume with touches of Indian dress included in the design.

The requests of the director for the visual elements of THE SCHOOL FOR SCANDAL were minimal. He was willing to give the three designers a chance to explore many possibilities in our development of the production designs. Through the collaboration of the scene designer and myself, we were able to design a unified production that reinforced the vision of the director.
CHAPTER III

THE DESIGN CONCEPT

Richard Brinsley Sheridan's THE SCHOOL FOR SCANDAL is one of the finest examples of the eighteenth-century comedy of manners. It reflects the supreme manners of the upper-middle class culture of Eighteenth-Century London. The play presents the gallantries, intrigues and affectations of these fashionable men and women by placing ridicule upon the distinctive features of their fashionable lives and the hypocrisy of their graceful manners. Character is subordinate in interest to the social values and customs of the eighteenth century. It is a play of appearances where the surface belies the reality of the false world built upon the scandalmongering so typical of the time.

In order to reflect these ideas in the costume design, it was necessary to create a juxtaposition of the real against the artificial. I began by dividing the characters into the three groupings which Sheridan provided. The scandalmongers, the rakish Charles and his drinking companions and the "real" characters as found in the Teazles, Sir Oliver and his companions. Each group was treated with slight differences in the design, but each worked in harmony with the others. There was the problem of Joseph and Lady Teazle who each are trying to fit into a group to which they did not belong. Their costumes needed to reflect this aspect of their characters.

Inspiration for the design concept was found in this line of Charles at the opening of III,iii:

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Oh, certainly society suffers by it intolerably! for now instead of the social spirit of raillery that used to mantle over a glass of bright Burgundy, their conversation is become just like the Spa-Water they drink, which has all the pertness and flatulence of Champagne, without its spirit or flavor.

In champagne and wine I found an appropriate metaphor for the costume designs. The frothy and sparkling qualities of champagne provided a suitable artificial quality for the members of the school, while the rich and solid colorings of the Burgundy wines gave another related image that was suitable for the other two groups.

Through the use of varied textures, color, clean line and a general sense of symmetry with touches of asymmetry, I was able to delineate the groupings yet keep a unified feeling to the costumes. By establishing the characters through the use of a controlled palette and the omission of excessive eighteenth-century detail, I was able to provide an overall effect that drew attention away from the costumes, placing focus upon the actor and the text.

Sheridan's lighthearted treatment of his themes of artificiality, false sentiment and morality necessitated a bright palette. I began by creating the artificial look for the "school" characters. I felt that it was important to establish this world immediately during the opening scene. The difficulty arose in deciding what would convey this to a modern audience consisting primarily of students. Using the metaphor of champagne as by base, I chose to use colors that were in keeping with its nature. The off whites, ecru and light golds conveyed an artificial quality that seemed appropriate to this production. By dressing the "school" characters in these colors it conveyed a sense of society and membership that created the backdrop for the other character groupings.
The fabrics for this group were hard reflective textures that were softened with the use of laces and bows. Moires, bengalines, satins and crisp tafetass were planned to create an effervescent look in keeping with the artificiality. Touches of metallic threads and applied metallic braids in geometric patterns provided added punch and sparkle. A subdued version of this was used in the costume of Joseph to permit his association with the "school" and the other groupings.

Color variety was introduced in the other character groupings. Rich jewel tones were used in the costumes of the "real" group of characters that set them apart from the "school" characters. These were cool blues, greens and violets for the most part. In order to create unity, some gold and off-whites were used in most of this group's costumes.

The color choices developed out of conversations with the scene designer. The marble floor was a deep pink with veridian accents. Due to the steep rake of the theatre seating, this became the primary background against which the costumes played. I believed that it was necessary to keep the same intensity in the values of the hues used in the costumes in order to create a unified look to the production design. The whites of the "school" characters created contrast to the environment while the "real" characters seemed to be a part of the environment.

Lady Teazle was dressed in elements of both groups. Since she was trying to fit in with the "school" she was in an off-white polonaise with some burgundy accents, but her under skirt and stomacher were a rose floral in keeping with her country upbringing.
The costumes for the "real" group were planned for napped fabrics such as velveteens and velvets. The appearance would be soft and comfortable, as opposed to the harsher quality of the "school." There were touches of satins and brocades for textural interest.

The final group, the drinking companions, were warmer in colorings, using burgundies and rusts. There were more color combinations on each of their costumes through the use of patterned brocades in the waistcoats. Each had a slightly disheveled and relaxed appearance.

The silhouette used was based in the costume of the 1770's. This decade provided for a variety of lines for the woman and a couple of different looks for the men. The men were dressed in the coat, waistcoat and breeches of the time. The older men wore an earlier version of the coat and waistcoat that were fuller in the skirts. Through the fabric choices and trims, there was sufficient variety so they did not appear to have been cut from the same pattern.

The women were dressed in different silhouettes with some similarities. Lady Sneerwell was placed in the Watteau backed gown with hip paniers for the severity of the look. Candour and Lady Teazle were placed in the style of dress known as the polonaise which moved playfully and added to their respective characterizations. Maria was much simpler and softer in keeping with her age and innocence. Multiple layers of chiffon added a delicacy to the form.
CHAPTER IV

CHARACTER ANALYSIS

The personalities of the characters of THE SCHOOL FOR SCANDAL are clearly embodiments of the tag names which Sheridan gave them. They are vivid and clever. Sneerwell, Snake, Surface, Candour and Backbite are wonderful indications as to the characteristics of the individuals to which they are assigned. They immediately define the character and create an image in the mind of the qualities of their dress.

Sneerwell connotes a, "... delicacy of hint, and mellowness of sneer, ..." (I,i). She is more severe and calculating than the other women in the play. For this reason, I chose to place her in the more severe silhouette of the Watteau gown. It is rigid and formal in appearance, with soft and graceful trimmings. She leads the society as if holding court. I felt it was appropriate to utilize this garment which had been a staple of court dress for several decades.

Lady Teazle shows signs of aspiring to the level of Sneerwell and the director wished to see a similarity in their dress. She was seen as an enlistee with Sneerwell being the recruiter. I chose to indicate this by incorporating the stitched down Watteau back to her polonaise. This dress was appropriate to a girl of the country since it was worn by the women of society affecting the shepherdess dress of Marie Antoinette. Her skirt was fitted with ruffles since she could now afford
the clothes of which she had once dreamed. I chose to use an auburn wig on the character to accent her feisty nature and strong will power.

I saw Mrs. Candour as a bubble. She is vibrant, perky and gushes as she enters a room. Her polonaise was a bit overdone to accent her personality and her brightness. The puffiness of the polonaise bounced as she moved.

The director felt that Sir Oliver should be costumed in an exotic manner to accent his being in India for many years. He was not like the others. He was hearty, robust and full of a zest for life. By placing him in richly hued brocades and metallics, he was separated from the group, yet unified in the total picture.

In general, the director felt that the characters should not be treated as caricatures, but as the characters which they represented. The women were to be beautiful. They were not shrivelled croans with caked on powder. They were to be real. Their clothing was to suggest the artificial world in which they cavorted.

Joseph was dressed in a slightly more meticulous way than most of the men. This reinforced his deliberate and calculating nature. He was fashionable, but this was to throw his critics off track. His brother, Charles, on the other hand, was contrasted against this by giving him a slightly dishevelled appearance. His warmer colorings accented the 'natural man' qualities of his character.
CHAPTER V

THE PROCESS

The process of the design and execution of the costumes for THE
SCHOOL FOR SCANDAL followed a fairly standard procedure. While there
were changes due to construction problems, fabric availability, budget
and staff, there were few major changes between the preliminary sketches
and the final renderings. The major problems arose in the scheduling
of work and the completion of the costumes. The overall look and unity
of the costumes remained the foremost consideration in the decisions
that would affect the final outcome of the designs.

Once the design concept had been developed, I set about sketching
the basic silhouettes that would be utilized in this production. In
order to ensure that the male costumes would be finished in the time
allotted, I felt that there was justification for basing their silhouette
on two silhouettes that were present in the 1770's. The decision was
based, in part, on the ages of the characters and a desire to create
as much variety as possible in the men, while limiting the amount of
patterning that would be needed. For these reasons, the younger men
were placed in the narrow skirted coat and shorter waistcoat of the
1770's, while the older men were placed in the fuller skirted coat and
longer waistcoat of a decade or two earlier. The breeches, for each,
were based upon the same pattern. The differences were found in the
trimmings and shaping of the fronts. The macaroni's wore the same coat
in a shorter length.
For variety and interest, I chose to use various silhouettes on the women that would highlight their differing character traits. The graceful severity of the Watteau was saved for Sheerwell. The fuller polonaise was used on both Mrs. Candour and Lady Teazle, which allowed for masses of ruffles and trimmings that would border on the garish. Maria's line was much softer and simpler in keeping with her character.

The question that remained in my mind was just how much embellishment could be added to the costumes without seeming excessive. I deliberately downplayed the trimmings in the preliminary sketches. Instead, I relied upon the variance of silhouette to convey the sense of period that I felt the show needed. At this point I realized I could incorporate more trimming than I had thought, given the director's cautions. By carefully selecting these trimmings and through carefully controlling their color, I was able to utilize a variety of texture and line without drawing unnecessary attention to the ornamentation of the designs.

There were a few changes made prior to the final designs. The most notable occurred in the costume of Sir Oliver. I had planned to keep him in the same basic silhouette as the rest of the men. The Indian influence on his costume would be communicated through the fabric choices. The director felt that this was not theatrical enough. We discussed the addition of a sleeveless robe but finally opted for a turban and sash in addition to the original fabric considerations so to not create too much of a contrast between Oliver and the others. The trimming of his garments was more elaborate than the others to further convey the sense of the exotic.

Once the final designs were approved, there were two notable casting changes. Both the roles of Sir Peter and Joseph were affected by this.
Sir Peter, as originally cast, was to be padded and somewhat oversized to give the small framed actor playing the role some older characteristics. His replacement was much taller and more mature than the first. We decided to eliminate the padding since the new actor would be able to successfully portray Sir Peter's maturity without the help of any trickery. Fortunately, there was no need to change the rest of the design.

In the case of Joseph, the original actor had a fairly well developed physique. His replacement did not. Cole and I decided to use the original design for this character. There was no attempt to create a better physique on the small actor. Instead, an image evolved of the cliche of clothes making the man by masking the flaws of the body.

Before construction began it was necessary to determine the number of costumes that would be built and if there would be any possibility of renting. I felt that because of the very controlled palette that was necessary for the design to work as a whole, the entire show should be constructed. Matching rentals to the approved designs would be extremely difficult. My time would be better spent in trying to locate the items necessary for constructing the designs than chasing down costumes and reworking the designs to suit the rentals. Since the costumer agreed, we made this decision in order to ensure the integrity of the designs.

Once the decision to build was made, the process of shopping began. I had designed the show for silk tafettas, bengalines, moires and cotton velveteens hoping that I would be able to find suppliers with reasonable
pricing. The few inexpensive pieces that I was able to locate were too small to use so a search for substitutions was necessary.

Fortunately, all of the tights, men's shoes, petticoats and all but five of the wigs were able to be pulled from the costume stock on hand. The corsets, hip pads and paniers were able to be constructed from coutil and boning in stock. Therefore, the bulk of expenses was on fabrics and trim for the actual costumes and not the undergarments.

Most of the fabrics which I needed were solid colors with textural variety to create visual interest. I began my search through drapery and upholstery suppliers and was able to find quite a large and appropriate assortment well below the five dollar per yard mark. This eased the budget problems considerably. Due to the yardage requirements to successfully interpret this period dress and prices on comparable contemporary fabrics, it was necessary to find the least expensive fabrics possible. Otherwise, the $100.00 allotment per costume would not be sufficient to allow for trims or the extra wigs and accessories necessary. I was able to substitute a heavy cotton flannel for the velveteen and lightweight drapery sheers for the silks.

I was fairly successful in finding patterned fabrics that reflected those suggested in the renderings. Where patterns were unavailable, we created patterns with the use of ribbon applique or paint. This proved to be time consuming, but necessary. Since I had exhausted all possible resources in the immediate area this technique proved to be less time consuming than continuing a search for appropriate fabrics.

In order to retain the integrity of the designs, many concessions were necessary in terms of fabric and trim selection. Fortunately, I was able to make substitutions for the ideal fabrics using others
that had a similar hand and texture. Where possible, I bought fabrics that were close in hue or value to the colors that I had rendered. However, much stripping and dyeing was necessary to achieve the control of palette that I was working toward. In order for the detailing and textural differences to be evident on the 'school' characters, there needed to be contrasts in the values of the off-whites. Some of this proved to be tricky since many of the fabrics were old and the fiber content unknown.

The major dyeing problems were limited to three garments. The first was Mrs. Candour's underskirt. I was unable to purchase the appropriate hue in this fabric but felt confident that I would be able to strip it after having successfully done so to a test swatch. This bengaline was purchased in a light green that stripped to the desired off-white. When I tried to strip the full yardage, it deceptively changed color from pinks to greens depending upon the water temperature. I was finally able to bleach it to a pastel yellow. I tried unsuccessfully to dull this hue and finally conceded to using it in this color.

The second problem occurred when trying to dye the two separate fabrics for Rowley and Sir Oliver's Premium disguise. I was unable to match the rendering colors in the dyeing process after several attempts. The fabrics were also prone to taking the dye unevenly due to their age and fiber content.

During an initial discussion with the costumer, we planned that she would develop the men's patterns over the winter break and then assume responsibility for their cutting. The bulk of these costumes would be sewn by the supplemental stitcher. I would be responsible
for the supervision of the patterning and cutting of the women by the
graduate students. These students were responsible for the construction
of these items.

During the winter break, a budget cutback reduced the time we were
able to hire a supplemental stitcher by half. This necessitated
my constructing more than I had intended and took time away from many
things that I should have done.

Perhaps the most frustrating part of the process was in the
construction phase of the project. It was very difficult to eliminate
pieces or supplement pulled costumes when deadlines were not met.
Throughout the process, I strove to keep the design intact. Very little
was changed in conception, much was changed in appearance because it
was not completed.

There were many problems during the construction process. The
bulk were created when deadlines were missed which began with the three
costumes that were to be finished for photo call. The schedule was
not adhered to strictly. I feel that once the construction assignments
were made, communication in the shop ceased. This caused for a breakdown
in the scheduled deadlines. A supervisor needs to keep a tighter reign
over the schedule and keep to it if at all possible. If this is not
possible, the schedule must be altered. In this case, it was not adjusted.
The missed deadlines tended to be overlooked and not addressed.

The designs were rendered over one month before actual construction
began and decisions were reached early on as to how these garments would
be put together. Due to a lack of communication that developed between
students and the costumer, problems arose which were not discussed.
Many of these problems directly influenced the construction phase of the design process. Instructions were not followed many times and this caused some precious time to be wasted by having to correct mistakes. Some construction techniques that the costumer and I had agreed upon were not followed and caused the necessity of remaking several garments. In the time it took to remake one garment, two could have been near completion.

As designer, I felt that the project was of a size that could be handled under the limitations present. The staff certainly possessed the capabilities and talents to construct these garments. I did not feel that I had over designed the production or created designs that were beyond the level of the crew. The choices were based in a sincere belief that the work could be accomplished.
CHAPTER VI

AN EVALUATION OF THE PRODUCTION DESIGN

The costume designs for THE SCHOOL FOR SCANDAL were extremely successful in capturing the flavor of the director's vision of the production. The resulting design was very theatrical in its effect. The design strayed from the qualities that were discussed in the initial concept presentation due to the demands of the period detail. At that time, we were aware that the process would be evolutionary in nature and those initial considerations would probably change. Indeed they did.

The design functioned as a complete unity as I had hoped. The costumes and settings complemented each other extremely well. The palette worked beautifully in contrasting the artificial with the real. The colors created clarity and focus when necessary and unity at other times. The fabric substitutions were successful for the most part. While not the ideal choices, they did move fairly well and created much the same effect as I had envisioned. The ribbon appliqued stripes were very successful in creating a texture to the fabrics so that they appeared to have been woven.

I do not feel that the lighting enhanced the costumes and setting in the way that was hoped. The intensity of the light was so bright that many finer details of the costumes and setting were lost. Sculpting of the forms tended to be secondary to the brightness.
The characters that I feel were most successful were Scheerwell, Maria, Joseph and Sir Oliver. The fabrics were close to the ideal and the individual designs were the closest to what I set out to accomplish. Unfortunately these, as well as, the other costumes, were never finished, but I do not feel that this compromised the overall effect. Yes, there were pieces missing but their absence was not as noticeable as I would have thought.

The only costume that I feel missed the mark entirely was the disguise worn by Sir Oliver as he posed as Mr. Premium. I was not pleased with the fabric choices or the color. These drew unnecessary attention that was not intended. Too many concessions were made in the choices for that garment that should never have been made since there was not the time to create the fabrics or continue the search once the supplies had been exhausted.

I would have liked to have been able to have used more hand props as companions to the costumes. I feel that these are a necessary part of eighteenth-century costuming. They are the small touches which add greatly to the finished costume and character.

The makeup for the production was one aspect which I feel could have been developed to a greater degree. Due to the problems of construction, I did not give the makeup the attention that I had planned. I did not have the time to sit with each actor and discuss their makeup, nor did I have a chance to create the designs that I had planned to do. The various styles were vastly different from character to character without the level of consistency that I feel necessary.

If I were to begin this project again I would finish my work before coming to the rescue of others. When I realized that the deadlines
were not being met, I sacrificed my duties to make sure that everything else was getting done. I ended up cutting most of the men's garments and sewing half of them as my projects came to a standstill.

When problems arose in completing the costumes, it was not possible to revise. The drinking companions could have been pulled without sacrificing the overall design. Unfortunately these costumes had been among the first to be constructed. The major costumes were still untouched days before the first dress. Perhaps a list of priorities was necessary in the initial scheduling rather than looking at the entire show as being of equal importance. This would have permitted the less important costumes to be revised if time did not permit their completion.

Despite its unfinished state, the costumes were an unqualified success. Stephen Cole reassured me after the show opened that I had, in fact, created a complete design. Even unfinished, the costumes were considered by some to be ornate and the production design was considered by many to be of a higher quality than most Ohio State University Theatre productions. The production designs were theatrical, clever, witty and, above all, unified.
REFERENCES


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APPENDIX A

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APPENDIX B

PLATES
PLATE V - RENDERING - JOSEPH SURFACE
PLATE VI - RENDERING - CHARLES SURFACE
PLATE VII - RENDERING - SIR BENJAMIN BACKBITE
PLATE IX - RENDERING - SNAKE
PLATE XV - RENDERING - SERVANT TO SNEERWELL
PLATE XVI - RENDERING - SERVANT TO JOSEPH
PLATE XVII - RENDERING - LADY SNEERWELL 1
PLATE XVIII - RENDERING - LADY SNEERWELL 2
PLATE XXI - RENDERING - MARIA
PLATE XXII - RENDERING - MAID TO LADY TEAZLE
PLATE XXIII - PRODUCTION PHOTOGRAPH - LADY SNEERWELL, SNAKE
PLATE XXIV - PRODUCTION PHOTOGRAPH - JOSEPH SURFACE
PLATE XXVI - PRODUCTION PHOTOGRAPH - ACT III, iii
PLATE XXVII - PRODUCTION PHOTOGRAPH - CURTAIN CALL
APPENDIX C

FIGURES
FIGURE 1 - MEN'S LATE EIGHTEENTH-CENTURY COAT PATTERN
FIGURE 2 - SIR PETER TEAZLE DRESSING GOWN PATTERN
WOMEN'S CORSET © 1795

* Construct of cotton
* Bone casing made of 1/2" bone tea
* 1/8" bones cut to fit casings
* Grommets placed on 1" centers at back
* Front is cut on fold
* Pattern contains no seam allowance

FIGURE 3 - WOMEN'S CORSET PATTERN
WOMEN'S BUM PAD
* INCLUDES NO SEAM ALLOWANCE
* CENTER BACK IS CUT ON FOLD
* LARGE CRESCENT GATHERS TO SMALL CRESCENT
* 2 ROWS OF ½" WIDE BIAS TAPE ARE STITCHED TO THE LARGE CRESCENT IN 6 PLACES TO FORM CHANNELS WHICH ARE THREADED WITH CORD TO CONTROL THE FLUFF OF PAD
* STUFF WITH POLYESTER FILLER

FIGURE 4 - BUM PAD PATTERN
FIGURE 5 - CARACO PATTERN FOR LADY TEAZLE'S MAID