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Costume Design Portfolio: A Journey Through Undergraduate to Professional Design

Karly Foster

Bridgewater State University

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Costume Design Portfolio:
A Journey Through Undergraduate to Professional Design
<https://www.karlyafoster.com/>

Karly A. Foster

Submitted in Partial Completion of the
Requirements for Departmental Honors in Theatre Arts

Bridgewater State University

May 12, 2020

Ms. Miranda Giurleo, Thesis Advisor
Dr. Heidi Bean, Committee Member
Mr. Emmett Buhmann, Committee Member

Costume Design Portfolio: A Journey Through Undergraduate to Professional Design
<https://www.karlyafoster.com/>
By Karly Foster

My focus on costume design began during my sophomore year at Bridgewater State University. It all started with volunteering to work on a show during a time when I needed a creative outlet. I was taught how to manipulate thermoplastics to create masks for the production, *Conference of the Birds*. My work on that show paved the way for even more creativity and learning.

Although I was not a theatre major at the time, I began taking courses related to costume and makeup design with the hopes that I would have the opportunity to work on another production. It wasn't long before I added Theatre Arts as my second major and was fully immersed in the theatre world. I applied for the costume designer position as part of the Student Repertory Theatre at BSU, and designed my first show, *The Swan*. My work was nominated by the Kennedy Center American College Theatre Festival (KCACTF), which meant I would be presenting my work to other students, professors, and professionals from around the region. Later that year, my mask work on *Conference of the Birds* led to presenting at the United States Institute for Theatre Technology (USITT) as part of the Costume Commission, in Fort Lauderdale. As part of this national conference, I was able to participate in workshops and learn from some of the best in the industry. When I returned to BSU following the conference, I found myself wanting to dive deeper into costume design and learn how to build costumes. In the summer of 2018, I applied for, and was awarded an Adrian Tinsley Program Grant to conduct undergraduate research. My project, "A Study in Late Victorian Women's Garment Construction for the Stage", involved both textual and visual historical research, learning how to draft patterns for my designs, and constructing an 1890's Victorian walking dress with all the appropriate undergarments for that time period. The summer of my ATP was a turning point in my undergraduate career as I felt I had gained the knowledge and skills to continue to move forward and even apply for jobs outside of Bridgewater. That same summer I worked as the assistant costume designer on *Leftovers* at Company One Theatre in Boston.

I went on to design my second show at BSU, *Hand to God*, and was again nominated by KCACTF for my design work. Earlier in the year, my faculty mentor and I applied to co-present on successful mentoring strategies for creative undergraduate research projects at USITT for the Education Commission and were accepted to share our work in Louisville, KY in 2019. While attending the conference, I applied for, and was offered a job as a stitcher at Barrington Stage Company, in Pittsfield, MA. Not only is Barrington Stage a well-known and highly recognized regional theatre, this job gave me the opportunity to apply what I had been learning through my coursework and ATP, to a professional setting. Due to the fast-paced environment of a summer theatre season, I learned an incredible number of skills in a very short amount of time and was able to work with multiple Broadway designers and actors.

Upon returning to BSU in the fall, I was offered my first professional costume design job at Company One Theatre in Boston, for *Wolf Play* by Hansol Jung. My work on this production is a true testament to the knowledge I have gained during my years at BSU. I began attending design and production meetings in October of 2019, where I shared my sketches and ideas for each character. In order to create designs for a production, a scene-by-scene breakdown is done in the form of a costume plot. This allows a designer to design costumes for each scene and figure out quick changes, as those impact design heavily. In January, I began shopping and had

fittings with each of the actors, as well as a puppet which I also needed to costume. The show opened in Boston on February 1st, and received many positive reviews. My designs were positively received as well, “Karly Foster, a comparatively fresh face in Boston, picks up on the strictly delineated space in her costumes through enviable color blocking- it never becomes high fashion, but I was certainly taking notes of what new pairings I may have in my closet for this spring” (Child).

As soon as *Wolf Play* opened in Boston, I began working on designs for my final show at BSU, *MilkMilkLemonade*. This show involved designing multiple costumes, with two that needed to be built in the costume shop; which meant figuring out the construction details prior to presenting my designs to the shop manager. My work on this show was again recognized by KCACTF and I received my third design nomination.

Over the past four years, I have also had the pleasure of working on productions at Speakeasy Stage Company, Merrimack Repertory Theatre, and Commonwealth Shakespeare Company through costume-related crafts and stitching. Each off-campus opportunity, combined with course work, ATP, and faculty mentoring has given me the tools I need to excel as a costume designer in the theatre community. Each project I have completed has built upon the previous one and my skillset has drastically improved. My design portfolio and website is the culminating representation of the work I have done over the past four years, with emphasis on *Wolf Play* as part of my thesis. It demonstrates my ability to tell a story through design, communicate ideas professionally and effectively, and produce a final product that works cohesively with other design elements.

Works Cited

Child, Andrew. *BWW Review: WOLF PLAY at Company One Theatre*. 24 Feb. 2020, www.broadwayworld.com/boston/article/BWW-Review-WOLF-PLAY-at-Company-One-Theatre-20200224.



Karly Foster

costume design
& technology

FEATURED PROJECTS

Wolf Play

"Karly Foster, a comparatively fresh face in Boston, picks up on the strictly delineated space in her costumes through enviable color blocking: it never becomes high fashion, but I was certainly taking notes of what new pairings I may have in my closet for this spring." -*Broadway World*



Hand to God is the story of an awkward Texas teen named Jason, who spends his afternoons at his local church, practicing for the Christian Puppet Ministry run by his widowed mother. All hell literally breaks loose, however, when Jason's puppet Tyrone takes on a shocking and dangerously irreverent personality all its own.
Costume Design and Blood Squibs

Hand to God

Undergraduate Research



A grant was received to design, build, and present my work on A Study in Late Victorian Women's Garment Construction. The process involved learning and completing draping and pattern drafting, building a 1890's walking dress and all of the appropriate undergarments. The project was completed in 10 weeks and presented alongside mentor for the education commission at USITT 2019.

[View All Projects](#)

A designer has to... "create an envelope – provide an atmosphere – that serves the author, the director, and focuses on the actor by letting him belong to the environment and the environment to him."

Ralph Koltai



Costume
Design
+ Technology

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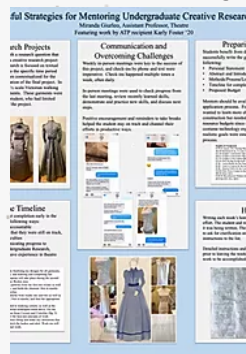
Costume Design



Costume Crafts



Undergraduate Research & Conference Work



About the Designer



Every single day we chose our "costumes" before leaving the house. Depending on what we are feeling, our personality, or even our job, we pick our clothing out in pretty precise ways (even unconsciously). My costume designs often serve a similar purpose. Each character has a story, and effective costuming can truly aid in conveying that story. My work helps to create well-rounded characters and add to the overall atmosphere of the play when combined with other technical elements. When I think about building or finding historical costumes, I envision my reaction being similar to that of a kid in a candy store. Being able to bring historical accuracy to a costume piece is something that is so fulfilling.

Theatre is a safe place for stories to be told and for a community to be formed. As theatre practitioners, we strive to inspire, provoke, and engage audiences by sharing a multitude of different stories in ways that connect us all with some sort of common thread. We are changing the world, one story, one play, one musical at a time.

Karly Foster holds a B.A. in Theatre Arts and a B.S. in Psychology from Bridgewater State University. She has taken on roles in acting, production, costume design, stitching. She most recently designed *Wolf Play* at Company One Theatre in Boston, MA. She designed three productions at BSU as well as assistant designed *Leftovers* at Company One Theater in Boston, MA. She has assisted with costume crafts, costume construction, and alterations at Speakeasy Stage Company, Merrimack Repertory Theater, and Commonwealth Shakespeare Company. She is a two-time presenter to the Education and Costume Commissions at the United States Institute for Theatre Technology. She has also conducted undergraduate research on historical garment design and construction for the stage.



Karly Foster

Costume Design & Technology
karlyalexandra2911@gmail.com

Costume Design	Producer	Director	Year
<i>Wolf Play</i>	Company One Theatre	Summer L. Williams	2020
<i>Hand to God</i>	Bridgewater State University	Alyssa Germaine	2019
<i>Skin of Our Teeth</i> (Asst. Designer)	Bridgewater State University	Colleen Rua	2019
<i>The Swan</i>	Bridgewater State University	Dylan Crowley	2018
<i>Leftovers</i> (Asst. Designer)	Company One Theater	Summer L. Williams	2018
Stitcher	Producer	Designer	Year
<i>America V. 2.1</i>	Barrington Stage Company	Ntokozi Fuzunina Kunene	2019
<i>Into the Woods</i>	Barrington Stage Company	Jenn Caprio	2019
<i>Time Flies</i>	Barrington Stage Company	Elivia Bovenzi	2019
<i>Gertrude & Claudius</i>	Barrington Stage Company	Sara Jean Tosetti	2019
<i>If I Forget</i>	Barrington Stage Company	Elivia Bovenzi	2019
<i>Fall Springs</i>	Barrington Stage Company	Emily Rebholz	2019
<i>School Girls: ...</i>	SpeakEasy Stage Company	Miranda Giurleo	2019
<i>Allegiance</i>	SpeakEasy Stage Company	Miranda Giurleo	2018
Costume Crafts	Producer	Designer	Year
<i>Macbeth</i>	Commonwealth Shakespeare Co	Miranda Giurleo	2018
<i>A Christmas Carol</i>	Merrimack Rep Theater	Miranda Giurleo	2017
<i>Shrek The Musical</i>	Family Performing Arts Center	Toni Elliot	2017
<i>Julius Caesar</i>	Commonwealth Shakespeare Co	Miranda Giurleo	2017
<i>Conference of the Birds</i>	Bridgewater State University	Miranda Giurleo	2016

Related Experience

Adrian Tinsley Research Grant - A Study in Late Victorian Women's Garment Construction for the Stage - Summer 2018

- Researched Late Victorian's women's walking dresses and garments from the time period
- Draped, patterned, and built a half-scale Victorian walking dress and the appropriate undergarments

Office Assistant, Bridgewater State University — Sept. 2017-Present

- Assist faculty with costume research, costume plots, script marking, course prep, costume crafts
- Assist costume faculty with daily office tasks

Costume Shop Assistant, Bridgewater State University — Jan. 2017-May 2019

- Assist in all costume shop activities in preparation for the Theatre and Dance department productions: hand and machine sewing, alterations, crafts projects, pulling, restocking.
- Assist in the measurement and fittings of cast members as needed
- Assist in the care of costume garments including laundering, steaming, and ironing.

Education

Bridgewater State University: B.A. Theater Arts, B.S. Psychology

Applied Skills

Hand and Machine Sewing	Proficient in Microsoft Office	Dresser/Wardrobe
Masks and Costume Crafts	US Driver's License and Passport	Distressing Costumes
Basic Draping	First Aid/CPR Certified	Basic Pattern Drafting
Thermoplastics	Stage Makeup	Painting
Sketching	Watercolor	Assistant

Awards and Recognitions

USITT 2018: Presenter, Bird Masks on a Budget
USITT 2019: Presenter, Successful Strategies for Mentoring Undergraduate Creative Research
Adrian Tinsley Program Research Grant, 2018
KCACTF Region 1 Excellence in Design Award, 2019



Downloadable PDF

BE IN TOUCH



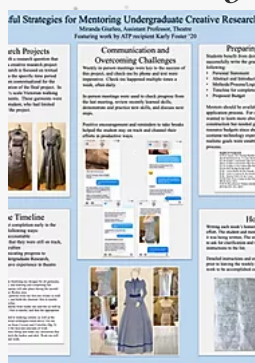
Costume Design



Costume Crafts



Undergraduate Research & Conference Work.





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





**WOLF PLAY by Hansol Jung at
Company One Theater in Boston,
MA**

Watercolor rendering of Ash





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonesia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





**WOLF PLAY by Hansol Jung at
Company One Theater in
Boston, MA**

Watercolor rendering of Robin





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonesia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





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**WOLF PLAY by Hansol Jung at
Company One Theater in
Boston, MA**

Watercolor rendering of Wolf





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





**WOLF PLAY by Hansol Jung at
Company One Theater in
Boston, MA**

Watercolor rendering of Peter





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





**WOLF PLAY by Hansol Jung at
Company One Theater in
Boston, MA**

Watercolor rendering of Ryan





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)





**WOLF PLAY by Hansol Jung at
Company One Theater in
Boston, MA**

Photography: Andrew James Wang
Director: Summer L. Williams
Scenic Design: Janie Howland
Lighting Design: Kathleen Zhou
Props Design: Jason Ries...





WOLF PLAY by Hansol Jung at Company One Theater in Boston, MA

Photography: Andrew James Wang

Director: Summer L. Williams

Scenic Design: Janie Howland

Lighting Design: Kathleen Zhou

Props Design: Jason Ries

Actors: Tonia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)



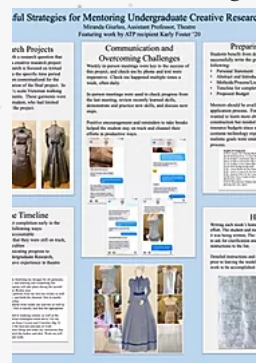
Costume Design



Costume Crafts



Undergraduate Research & Conference Work.





Hand to God at Bridgewater State University

Director: Alyssa Germaine
Scenic: Meredith Madden
Costume Design: Karly Foster
Lighting Design: Emmett Buhmann
Sound Design: David Maybruck
Photo: Michael Eckenreiter



**Hand to God at Bridgewater
State University**
Watercolor rendering of Jessie





**Hand to God at Bridgewater
State University**
Watercolor rendering of Margery





Hand to God at Bridgewater State University

Director: Alyssa Germaine
Scenic: Meredith Madden
Costume Design: Karly Foster
Lighting Design: Emmett Buhmann
Sound Design: David Maybruck
Photo: Michael Eckenreiter





Hand to God at Bridgewater State University
Watercolor rendering of Pastor Greg





Hand to God at Bridgewater State University
Watercolor rendering of Timothy





Hand to God at Bridgewater State University

Director: Alyssa Germaine
Scenic: Meredith Madden
Costume Design: Karly Foster
Lighting Design: Emmett Buhmann
Sound Design: David Maybruck
Photo: Michael Eckenreiter



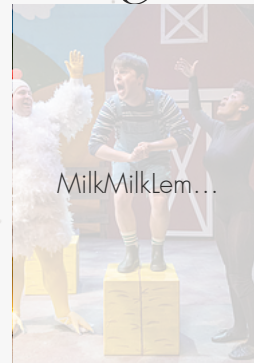


Hand to God at Bridgewater State
University

Watercolor rendering of Jason



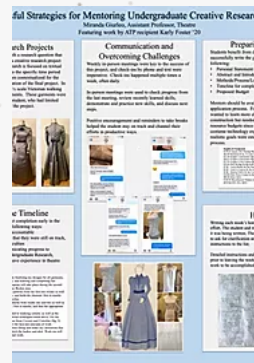
Costume Design



Costume Crafts



Undergraduate Research & Conference Work.





MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

Lights: Emmett Buhmann

Photos: Maggie Hall Photography

Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)





MilkMilkLemonade
Digital rendering of Nana



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MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

Lights: Emmett Buhmann

Photos: Maggie Hall Photography

Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)





MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

Lights: Emmett Buhmann

Photos: Maggie Hall Photography

Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)





MilkMilkLemonade

Digital rendering of Linda and the chicken feet
attached to the shoes





MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

Lights: Emmett Buhmann

Photos: Maggie Hall Photography

Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)





MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

Lights: Emmett Buhmann

Photos: Maggie Hall Photography

Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)





MilkMilkLemonade
Digital rendering of Emory





MilkMilkLemonade

Digital rendering of the Lady in a Leotard





MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

Lights: Emmett Buhmann

Photos: Maggie Hall Photography


Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)



Costume
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A digital rendering of a young man, Elliot, standing against a plain, light-colored background. He is wearing a brown and white patterned long-sleeved shirt, blue jeans, brown shoes, and a brown baseball cap. He has his left hand on his hip and is looking slightly to his right.

>

♡

MilkMilkLemonade
Digital rendering of Elliot





MilkMilkLemonade

Director: Kiersten Samalis

Scenic: Rachel Swan

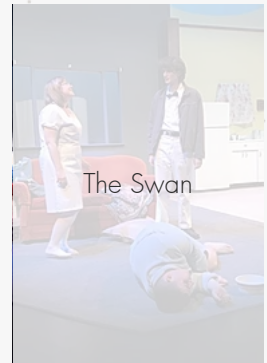
Lights: Emmett Buhmann

Photos: Maggie Hall Photography

Actors: Ryan Boudreau (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)



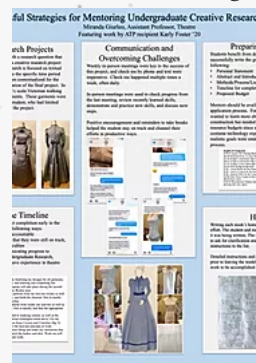
Costume Design



Costume Crafts



Undergraduate Research & Conference Work.





The Swan at Bridgewater State University

Director: Dylan Crowley

Scenic: Emmett Buhmann

Lighting: Heather Roberts

Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and
Jesse Romano (Kevin)

Photos: Matthew Greene





The Swan at Bridgewater State University
Watercolor rendering of Kevin





The Swan

Director: Dylan Crowley
Scenic: Emmett Buhmann
Lighting: Heather Roberts
Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)
Photos: Matthew Greene





The Swan at Bridgewater State University
Watercolor rendering of the Swan/Bill





The Swan at Bridgewater State University

Director: Dylan Crowley

Scenic: Emmett Buhmann

Lighting: Heather Roberts

Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)

Photos: Matthew Greene

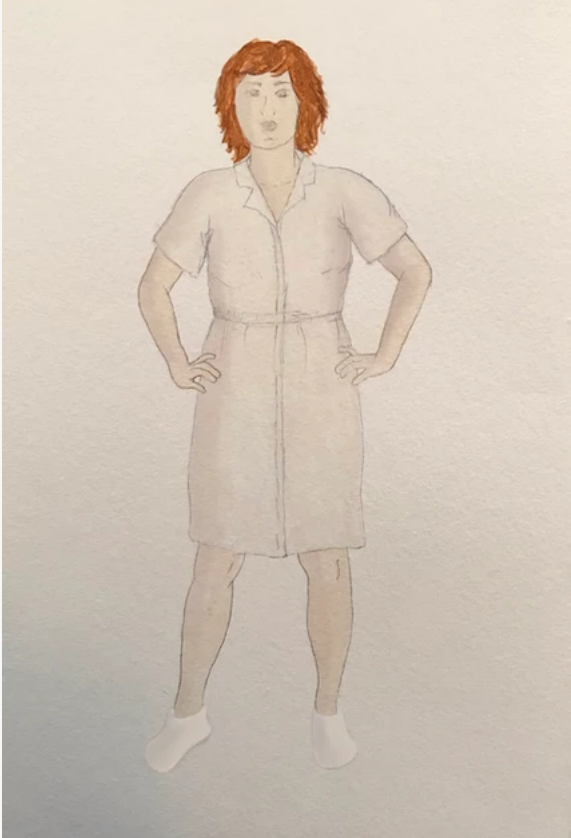




The Swan at Bridgewater State University

Director: Dylan Crowley
Scenic: Emmett Buhmann
Lighting: Heather Roberts
Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)
Photos: Matthew Greene





**The Swan at Bridgewater State
University**

Watercolor rendering of Dora





The Swan at Bridgewater State University

Director: Dylan Crowley
Scenic: Emmett Buhmann
Lighting: Heather Roberts
Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)
Photos: Matthew Greene





The Swan at Bridgewater State University

Director: Dylan Crowley
Scenic: Emmett Buhmann
Lighting: Heather Roberts
Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)
Photos: Matthew Greene





The Swan at Bridgewater State University

Director: Dylan Crowley

Scenic: Emmett Buhmann

Lighting: Heather Roberts

Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)

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Actors: Will Sexton (Swan/Bill), Kennedy Prashaw (Dora), and Jesse Romano (Kevin)

Photos: Matthew Greene



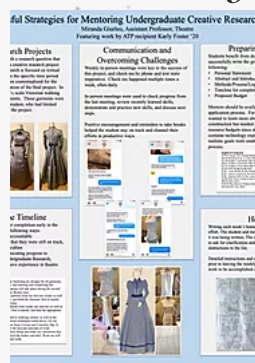
Costume Design



Costume Crafts



Undergraduate Research & Conference Work.





School Girls; Or, The African Mean Girls Play-Speakeasy Stage Company

Director: Summer L. Williams

Scenic Design: Baron E. Pugh

Costume Design: Miranda Giurleo

Lighting Design: Devorah Kengmana

Actors: Ireon Roach, Tenneh Sillah, Shanelle Chloe Villegas, Geraldine Bogard, Sabrina Victor, Victoria Byrd

Photos: Maggie Hall Photography

My work on this show consisted of skirt construction for the six yellow-green skirts worn by the school girls.





School Girls; Or, The African Mean Girls Play-Speakeasy Stage Company

Director: Summer L. Williams

Scenic Design: Baron E. Pugh

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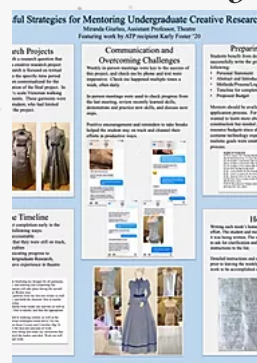
Costume Design



Costume Crafts



Undergraduate Research & Conference Work.





Macbeth by William Shakespeare - Commonwealth Shakespeare Company

Director and Scenic Design: David R. Gammons

Costume Design: Miranda Giurleo

Lighting Design: Jeff Adelberg

Photos: Nile Hawyer

My work on this show consisted of assisting in the making the red yarn and net belts, as well as wig distressing.





Macbeth by William Shakespeare - Commonweath Shakespeare Company

Director and Scenic Design: David R. Gammons

Costume Design: Miranda Giurleo

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Director and Scenic Design: David R. Gammons

Costume Design: Miranda Giurleo

Lighting Design: Jeff Adelberg

Photos: Nile Hawyer

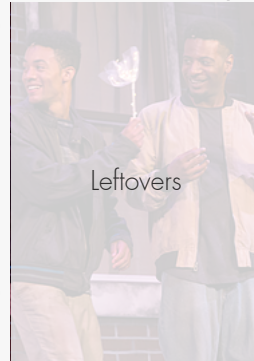
My work on this show consisted of assisting in the making the red yarn and net belts, as well as wig distressing.



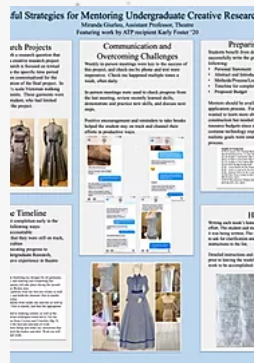
Costume Design



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Leftovers by Josh Wilder-Company One Theatre

Director: Summer L. Williams
Scenic Design: Erik D. Diaz
Assistant Scenic Design: Baron Pugh
Costume Design: Miranda Giurleo
Assistant Costume Design: Karly Foster
Lighting Design: Aja Jackson
Props Design: Kailey Bennett
Photos: Paul Fox





**Leftovers by Josh Wilder-
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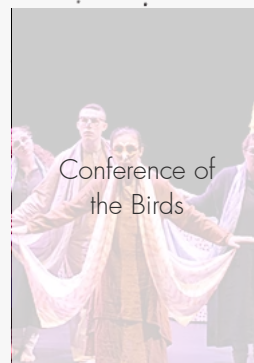
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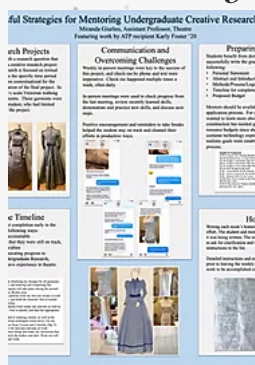
Costume Design

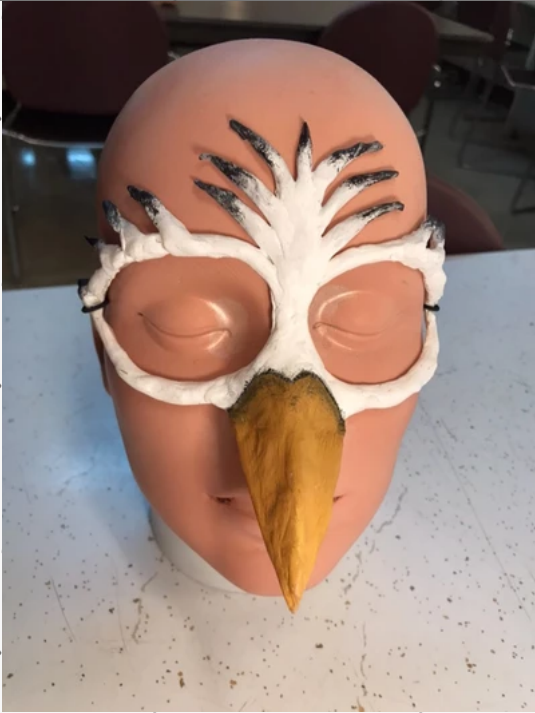


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**Conference of the Birds by Peter
Brooks and Jean-Claude Carriere**

Heron mask made with thermoplastic pellets and acrylic
paint





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Based on the poem by Farid ud-Din Attar
Director: Dr. Colleen Rua
Costume Design: Miranda Giurleo
Scenic and Lighting Design: Emmett Buhmann
Production Photos: Matthew Greene





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Makeup head wrapped in tinfoil to reflect the heat away from the head and back into the thermoplastic. This also helped ensure that the thermoplastic did not stick to the makeup head.





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Based on the poem by Farid ud-Din Attar
Director: Dr. Colleen Rua
Costume Design: Miranda Giurleo
Scenic and Lighting Design: Emmett Buhmann
Production Photos: Matthew Greene





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Polly Plastics thermoplastic pellets were submerged in warm-to-hot water until clear. Upon removal, they were shaped and applied to the prepped makeup heads to form the mask base. A heat gun was used to reheat the thermoplastic after they had been shaped.





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Based on the poem by Farid ud-Din Attar
Director: Dr. Colleen Rua
Costume Design: Miranda Giurleo
Scenic and Lighting Design: Emmett Buhmann
Production Photos: Matthew Greene





Conference of the Birds by Peter Brooks and Jean-Claude Carriere
Side view of Heron mask





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Based on the poem by Farid ud-Din Attar
Director: Dr. Colleen Rua
Costume Design: Miranda Giurleo
Scenic and Lighting Design: Emmett Buhmann
Production Photos: Matthew Greene





**Conference of the Birds by Peter
Brooks and Jean-Claude Carriere**
One of the Moth masks





Conference of the Birds by Peter Brooks and Jean-Claude Carriere

Based on the poem by Farid ud-Din Attar
Director: Dr. Colleen Rua
Costume Design: Miranda Giurleo
Scenic and Lighting Design: Emmett Buhmann
Production Photos: Matthew Greene





**Conference of the Birds by Peter
Brooks and Jean-Claude Carriere**

Mallard Duck mask. This mask required multiple alerations
to ensure the bill did not cover the actors mouth in any way:



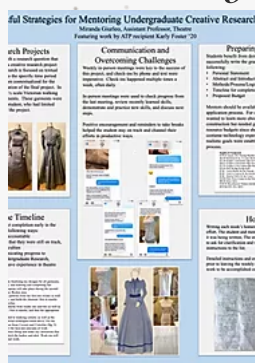
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A Study in Late Victorian Women's Garment Construction for the Stage

Karly Foster (Mentor: Professor Miranda Giurleo)

Bridgewater State University

Overview

I researched garments and patterning methods from the late Victorian time period, with a focus on the 1890's, culminating in the creation of a half-scale Victorian walking dress and appropriate undergarments as might be worn on stage by an actor. Theatrical costume design and construction requires in-depth research into time periods, cultures, and art. Attention to historical accuracy is crucial, as is adapting historical style lines to the bodies and movement needs of contemporary actors. For example, upper class women in Victorian times did not often have full range of movement of their arms due to the way their bodices fit, but for stage, actors need to be able to lift their arms and the pattern must be modified from historical accuracy to allow for movement and to prevent tearing. The construction of the dress began with learning dart manipulation through a series of exercises with paper, which led to modifying the basic bodice block patterns. After draping bodice and skirt blocks on the mannequin and truing the patterns on paper, I manipulated the pattern blocks to create each element of the final garment by moving darts and adding pleating and gathering.

Research

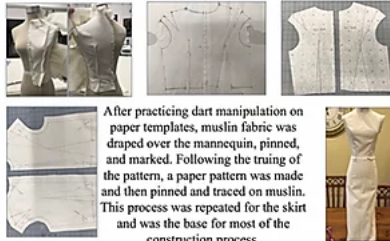


Research consisted of visual and textual content. Information regarding the length of skirts as well as the materials and methods used was particularly helpful when drawing up designs. Lucy Barton, in *Historic Costume for the Stage* discusses how most skirts in the 1890's were plain, 1-3 inches off the ground, and that the hem did not often extend much wider than their hips (509).



A common aspect of costume design is that the initial design often changes over time. When designing for the stage, changes often happen due to budget and time limitations. Alterations to historical accuracy often need to be made to accommodate contemporary actors.

Draping & Basic Blocking



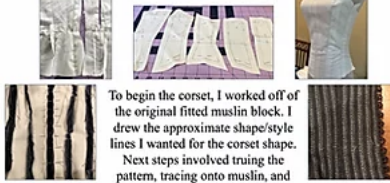
After practicing dart manipulation on paper templates, muslin fabric was draped over the mannequin, pinned, and marked. Following the truing of the pattern, a paper pattern was made and then pinned and traced on muslin. This process was repeated for the skirt and was the base for most of the construction process.

Chemise & Petticoat



Using the basic blocks, I altered the patterns by moving darts and adding pleats to create the chemise and petticoat. The chemise involved adding an inch to the center front of the garment in order to create the extra space that is distinctive of a chemise. Bias tape was used to finish the armholes and neckline. To create the petticoat, I had to cut the original pattern into 5 pieces. When laying out on paper, each strip had to touch at the waist to ensure that the measurements did not change. The strips were pinned and a new paper pattern was created and used for the petticoat.

Corset & Lacing



To begin the corset, I worked off of the original fitted muslin block. I drew the approximate shape/style lines I wanted for the corset shape. Next steps involved truing the pattern, tracing onto muslin, and stitching. Following a muslin fitting, alterations were made and the patterns were traced and cut in the fashion fabrics. Canvas was used on the inside of the corset to provide a bit more structure. Ridgeline was used for the boning on each of the seams and center back. For the lacing, navy soutache was stitched in loops and then laced accordingly.

Bodice & Skirt



In order to create the bodice, alterations to the basic block had to be made. The top dart was closed and moved to the arm hole. The width of the dart was split between two, in order to allow for the fitted shape and desired style lines. The skirt involved using visual research to draft a paper pattern which was first stitched in muslin. The skirt has darts, pleats, and double box pleats. I enlarged a pattern from Jean Hunnisett's book, "Period Costume for Stage & Screen: Patterns for Women's Dress, 1800-1909," for creating the sleeves. The top of the sleeve was formed by using a basting (temporary) stitch on either side of the stitching line. They were then pulled and machine stitched over the ruffles to create the desired look.

Process & Conclusion

I finalized my design and began practicing dart manipulation in the weeks prior to the beginning of the program. My mentor and I successfully stayed on the schedule that was created during the proposal process. We met weekly and reviewed the work I had completed on my own, fit newly made garments, and discussed next steps. New methods were demonstrated either on scrap pieces of fabric or on the actual garment. I would then go on to complete the process on my own. These ten weeks have taught me many hand and machine sewing techniques. I have learned how to drape fabric, create patterns, and construct many different garments. I gained knowledge about clothing from the 1890's as well as, costuming effectively for the stage. This project has not only taught me academic lessons, but personal ones as well. I have learned how to more effectively learn from mistakes, to be patient with the process, and that it is okay for the design/plans to change. I plan to build off of this project for my departmental honors requirement, and will be able to use the important skills I have learned here for my honors thesis.

Amaden-Crawford, Connie. *A Guide to Fashion Sewing*. Fairchild Books, 2011.
Barton, Lucy. *Historic Costume for the Stage*. Walter H. Baker Company, 1963.
Bradfield, Nancy. *Costume In Detail: 1710-1910*. Eric Dobby Publishing, 2009.
Fukui, Akiho. *Fashion: The Collection of the Kyoto Costume Institute - A History From the 18th to the 20th Century*. 1st ed., Taschen, 2002.
Hunnisett, Jean. *Period Costume for Stage & Screen: Patterns for Women's Dress, 1800-1909*. Players Press, 1991.
Wough, Norah. *Corsets and Crinolines*. Routledge, 2015.

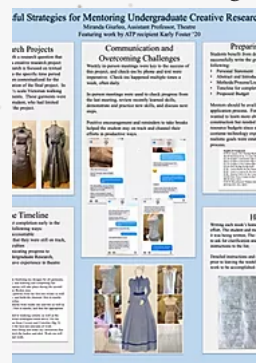
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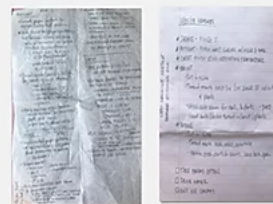


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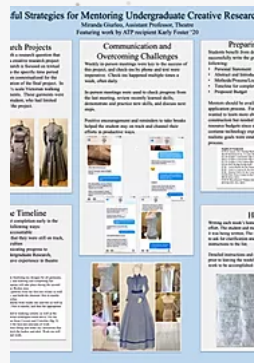
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Bird Masks on a Budget: A Study in Thermoplastic Mask Making

Karly Foster, Bridgewater State University

Overview

Conference of the Birds, Bridgewater State University 2016

In Bridgewater State University's Laboratory Theater course, 22 bird masks were needed for their production of *Conference of the Birds*. Each mask was specific to the actor and bird or animal being portrayed. Working in tandem with the costume designer, masks were designed from research images to highlight specific bird features while still enabling actors to be seen and show facial expression. Masks were constructed using thermoplastic beads molded over makeup heads and then fitted to each actor prior to painting. Fitting challenges included weight balance and beak placement. The unique characteristics of the masks worked well within the overall clean lines of other design elements, and were extremely durable and comfortable.



Research

Visual Images and Sketches

For this show, images of birds and insects were researched and then sketched. Some of the challenges that arose when researching for the moths was that each type of moth is extremely detailed and very uniquely shaped. I researched some other versions of moth masks and ended up finding mostly masquerade style masks which was not what I wanted for this show. I instead decided to focus on just the eyes, nose, and antennae in order to fall within a similar design style as the birds.



Process

Research, Sketching and Construction

Conference of the Birds consists of 46 different characters, 22 of which required masks. While most were bird-like in nature, there were also a small amount of insects included. Each bird or insect was researched briefly and images were compiled in order to assist in the design process. Rough sketches of each bird were then drawn out to provide a basic shape and frame for each mask. For this production, moldable plastic pellets from Polly Plastics were used to build each mask. The process began by pouring about a tablespoon of the pellets into water that was approximately 150°F (about medium heat when using a hot plate). The pellets are ready to remove from the water when they are completely clear. I used nonstick tongs to remove the cluster of pellets and then began molding them as one piece, in my hands. The plastic was stretched over the makeup heads: first forming the outline of the eyes, then followed by the beak. It was necessary to make sure the beak was not too heavy and that it did not go down past their lips!



Heron

Moth

Mallard Duck



Masks on the Stage

Ensuring That Masks Were Comfortable and Visible

One of the challenges in creating masks for this production was making sure that each mask fit each individual actor appropriately and comfortably. I needed to make sure that the beak did not impact their breathing and that they were able to see through the masks at all times. Since each person's nose is shaped a bit differently, the heat gun was often used during fittings to either smooth out the inside of the mask or to widen the bridge of the nose area, where the beak was located. Elastic was used to secure the mask around each actor's head.



Restrictions:

Small Budget and Short Time Frame

Since *Conference of the Birds* was done by the Laboratory Theater course, the budget for the costumes was much smaller than a full scale musical and the amount of time between casting and opening night was shorter than the average rehearsal process. The cast was made up of 20 Bridgewater State University students and required the construction of 22 unique bird masks. With a smaller budget, it was crucial to find a cost effective way of building these masks and making sure they fit into the overall aesthetic of the play.

Supplies:

Five Pound Bag of Polly Plastics
Mehron Professional Makeup Head
Carving Tools
Heat Gun
Elastic