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
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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
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 Reparatory 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.
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

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 Squits
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.

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

Costume Crafts

Undergraduate Research & Conference Work
About the Designer

Every single day we choose 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 hold 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 \textit{Wolf Play} at Company One Theatre in Boston, MA. She designed three productions at BSU as well as assistant designed \textit{Leftovers} at Company One Theater in Boston, MA. She has assisted with costume crafts, costume construction, and alterations at Speakeasy Stage Company, Merrimack Repertory Theatre, 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.
### Costume Design

<table>
<thead>
<tr>
<th>Production</th>
<th>Producer</th>
<th>Director</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wolf/Flap</td>
<td>Company One Theater</td>
<td>Summer L. Williams</td>
<td>2020</td>
</tr>
<tr>
<td>Head to Toe</td>
<td>Bridgewater State University</td>
<td>Alyssa Comeau</td>
<td>2019</td>
</tr>
<tr>
<td>Mel of Our Teeth (Aunt Designer)</td>
<td>Bridgewater State University</td>
<td>Colleen Run</td>
<td>2019</td>
</tr>
<tr>
<td>The Swan</td>
<td>Bridgewater State University</td>
<td>Dylan Crowley</td>
<td>2019</td>
</tr>
<tr>
<td>Shadows (Aunt Designer)</td>
<td>Company One Theater</td>
<td>Summer L. Williams</td>
<td>2018</td>
</tr>
</tbody>
</table>

### Costume Crafts

<table>
<thead>
<tr>
<th>Production</th>
<th>Producer</th>
<th>Director</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>America 4.7.1</td>
<td>Barrington Stage Company</td>
<td>Melissa Funnell</td>
<td>2019</td>
</tr>
<tr>
<td>Sea of Lions</td>
<td>Barrington Stage Company</td>
<td>Ilene Broadbent</td>
<td>2019</td>
</tr>
<tr>
<td>Time Planes</td>
<td>Barrington Stage Company</td>
<td>Ilene Broadbent</td>
<td>2019</td>
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<tr>
<td>Greed &amp; Avariceu</td>
<td>Barrington Stage Company</td>
<td>Sara Sue Traehd</td>
<td>2019</td>
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<tr>
<td>F11 Forget</td>
<td>Barrington Stage Company</td>
<td>Ilene Broadbent</td>
<td>2019</td>
</tr>
<tr>
<td>Fail Springs</td>
<td>Barrington Stage Company</td>
<td>Emily Eshbale</td>
<td>2019</td>
</tr>
<tr>
<td>School Girls ...</td>
<td>SpeakEasy Stage Company</td>
<td>Miranda Girolo</td>
<td>2019</td>
</tr>
<tr>
<td>Allegiance</td>
<td>SpeakEasy Stage Company</td>
<td>Miranda Girolo</td>
<td>2018</td>
</tr>
</tbody>
</table>

### Related Experience

**Adviser: Theatre Research Group: A Study in Late Victorian Women’s Garment Construction for the Stage** - Summer 2014
- Researched late Victorian’s women’s walking dresses and patterns from this time period
- Draped, pinned, and built half-assisted Victorian walking dresses 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 theatre with daily office tasks

**Costume Shop Assistant, Bridgewater State University** — Jan 2015-May 2019
- Assist in all costume shop activities in preparation for the Theatre and Dance department productions: hand and machine sewing, alterations, craft projects, pulling, restocking
- Assist in the measurement and fitting of costumers as needed
- Assist in the care of costume patterns including housing, sorting, and storage.

### Education

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

### Applied Skills

- Hand and Machine Sewing
- Pattern Cutting
- Ultrasound
- Stage Makeup
- Drawing
- Watercolor

### Awards and Recognitions

- UNIT 2018: Presenter, Best Marks at a Budget
- UNIT 2019: Presenter, Successful Strategies for Mentoring Undergraduate Creative Research
- Advisor: Teacher Program Research Grant, 2018
- KCAC/CT Region 1 Excellence in Design Award, 2009
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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: Tonasia 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: Tonasia 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: Tonasia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Mariano (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: Tonasia 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: Tonasia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Marais (Peter)
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: Tonasia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Marais (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: Tonasia 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: Tonasia 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: Tonasia 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: Tonasia 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: Tonasia Jones (Ash), Ines De La Cruz (Robin), Minh-Anh Day (Wolf), Adrian Peguero (Ryan), Greg Maraio (Peter)
Costume Design

Hand to God

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 Boudreaux (Linda), Riley Morrison (Nanna), Shayla Young (Lady in a Leotard), Kyle Imbeau (Emory), Eddy Plante (Elliot)
MilkMilkLemonade
Digital rendering of Nana
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 (Eliot)
MilkMilkLemonade
Director: Kiersten Samalis
Scenic: Rachael 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 (Eliot)
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)
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)
The Swan at Bridgewater State University

Director: Dylan Crowley
Scenic: Emmett Buhrmann
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 SwanBill
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)
- 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
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 Girola
Lighting Design: Devarah 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
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
- Costume Design: Miranda Giurleo
- Lighting Design: Devorah Kangmana
- 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
Costume Design: Miranda Giulieto
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.
Costume Design

Costume Crafts

Undergraduate Research & Conference Work
Macbeth by William Shakespeare - Commonwealth Shakespeare Company

Director and Scenic Design: David R. Gammon
Costume Design: Miranda Giurleo
Lighting Design: Jeff Adelberg
Photos: Nile Hawes

My work on this show consisted of assisting in the making of the red yarn and net belts, as well as wig distressing.
Macbeth by William Shakespeare - Commonwealth Shakespeare Company

Director and Scenic Design: David R. Gammons
Costume Design: Miranda Giurleo
Lighting Design: Jeff Adelberg
Photos: Nile Hawver

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 - Commonwealth Shakespeare Company

Director and Scenic Design: David R. Gammons  
Costume Design: Miranda Gualleo  
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 - Commonwealth Shakespeare Company

Director and Scenic Design: David R. Gammon
Costume Design: Miranda Giurile
Lighting Design: Jeff Adelberg
Photos: Nile Hawyer

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Macbeth by William Shakespeare - Commonwealth Shakespeare Company

Director and Scenic Design: David R. Gammons
Costume Design: Miranda Giurlco
Lighting Design: Jeff Aibelberg
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.

https://www.karlyafoster.com/macbeth
Costume Design

Costume Crafts

Undergraduate Research & Conference Work
Leftovers by Josh Wilder-Company One Theatre

Director: Sumrër 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-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: Khayla Bennett
Photos: Paul Fox
Leftovers by Josh Wilder-Company One Theatre

Director: Sumner 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-Company One Theatre

Director: Sumrner 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-Company One Theatre

Director: Sumrør 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-Company One Theatre

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

Costume Crafts

Undergraduate Research & Conference Work
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 Carrière

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 tin foil 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

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Mallard Duck mask. This mask required multiple alterations - to ensure the bill did not cover the actor's mouth in any way.
Costume Design

Costume Crafts

Undergraduate Research & Conference Work
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, within the context of the 1890’s, in order to create a costume based on historical accuracy. Victorian clothing and socETY structures required the deep research into the past period, culture, and art. Attention to historical accuracy is crucial, as is adapting historical styles to the modern 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 they kept their hands fit, but for stage, actors need to be able to lift their arms and the patter must be modified from a historical accuracy to allow for movement and proper cutting. The creation of the dress began with tracing the cut out pattern through a series of executions with paper, which led to modifying the basic bodice block patterns. After tracing the bodice and skirt blouses on the muslin and tracing the patterns on paper, I manipulated the pattern blocks to create each element of the final garment by moving darts and adding piping and gathering.

Research

A common aspect of costume design is that the initial design changes over time. When designing for the stage, changes occur because of budget and time limitations. Attention to historical accuracy often need to be made to accommodate contemporary standards.

Draping & Basic Blocking

A flat patterned dress was traced on paper. The muslin fabric was draped over the muslin, pinned, and framed. Following the outline of the pattern, a pattern outline was made and then pinned and traced on muslin. This process was repeated for the skirt and was done for most of the construction process.

Chemise & Petticoat

Using the basic blocks, I altered the patterns by moving darts and adding photo to omit the chemise and petticoat. The chemise involved adding an arm hole in the center front of the garment blocks to create the same space that is distinctive of a chemise. Blue tape was used to finish this applique and stitching. To omit the petticoat, I had to cut out the original pattern line 5 pieces. When selecting an amount of each to be used, I made sure to ensure that the measurements did not change. The strips were pinned and sewn to the petticoat was traced and used for the petticoat.

Corset & Lacing

To begin the corset, I worked off of the original fitted muslin block. I used the approximate shape to have I wanted for the corset. Next steps involved tracing the pattern, cutting muslin, and stitching. Following the muslin stitching, the muslin was used and the pattern was traced and cut out in the fashion fabric. Corset was used on the ends of the corset to provide a bit more structure. Ruffles were used for the lining on each of the seams and center back. For the lining, any wastage was stitched in less and then bandwidth accordingly.

Bodice & Skirt

In order to create the bodice, alterations to the basic block had to be made. The top that it was closed and moved to the arm hole. The width of the skirt was split between two, in order to allow for the flared shape and desired style line. The skirt level of fitting that was researched included a paper pattern which I first stitched in muslin. The skirt was cut, stitched, and double henley pants. I modified a pattern from Jane Hazlett’s book, “Practical Costume for Stage & Screen: Patterns for Women’s Dresses, 1860-1914” for creating the sleeves. The side of the sleeves was then sewn by using a bias-cut (temporary stitch on either side of the stitching line). They were then pulled and muslin’s closed over the slope to create the desired look.

Process & Conclusion

I finalized my design and began practicing drapery manipulation in the weeks prior to the beginning of the process. 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 tightly made garments, and discussed next steps. Now methods were demonstrated others on warp pieces of fabric or the actual garment, I would then go on to complete the process on my own. These methods have taught me many hand and machine sewing techniques. I have learned how to stitch fabrics, create patterns, and construct many different garments. I gained knowledge about clothing from the 1890’s as well as greater efficiency for the stage. This project has not only taught me formal elements, but also personal ones as well. I have learned how to more effectively learn from mistakes, be patient with the process, and that it is okay for the design 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 for my honors thesis.

References


https://www.karlyafoster.com/costume-construction
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Successful Strategies for Mentoring Undergraduate Creative Research Projects

Miranda Garcia, Assistant Professor, Theatre

Model: work by ATP recipient Karly Foster '20

Creative Research Projects

Many research projects begin with a research question that is then provisionally disproved. In a creative research project, such as the one featured, the materials is focused on textual and visual research incorporated into the specific time period and garment characteristics and then contextualized for the stage through the design and creation of the final project. In this case, the final project was a 18th century Victorian winter dress with separate undergarments. These garments were fully patterned and sewn by the student, who had limited sewing experience at the start of the project.

Sticking to the Timeline

Establishing a timeline for project completion early in the process proved beneficial in the following ways:
- Held the student and mentor accountable
- Helped to avoid the student that they were still on track, even when encountering difficulties
- Served as a measure of communicating progress to instructors in the Office of Undergraduate Research, especially those who did not have experience in theatre

Preparing for the Grant

Students benefit from using preliminary research to successfully write the grant proposal which includes the following:
- Project Statement
- Abstract and introductory to the topic
- Methods/Procedure for completion
- Timeline for completion
- Project Budget

Mentors should be available to work with students throughout the application process. For example, this student knew she wanted to learn more about Victorian fashion and construction techniques by going to Saline to research, visit a museum, and meet with museum staff. By pain-creating the project, realistic goals were established at the beginning of the process.

Homework

Writing about what’s happening is a vital part of the research and must be done on a regular basis. The student felt comfortable being able to write about the project and was able to focus on finding the necessary materials and completing the research.
Costume Design

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Undergraduate Research & Conference Work
Bird Masks on a Budget: A Study in Thermoplastic Mask Making
Karly Foster, Bridgewater State University

Overview
Conference of the Birds, Bridgewater State University 2015

In Bridgewater State University’s Laboratory Theater course, 21 bird masks were created for their production of Conference of the Birds. Each mask was specific to the bird and was constructed of a thermoplastic. The design department and costume designer, masks were designed from research images to highlight what specific features were essential to show and show their expressions. Masks were constructed using thermoplastic sheets and used on makeup beds and then glued to those prior to piping. Filling challenges included weight taken on the performer. The unique characteristics of the masks worked well within the overall class focus and other design elements, and were extremely effective and comfortable.

Research
Visual Images and Sketches

The research included images and sketches of birds and animals. These were used to design the masks to resemble the birds. The designs were created using a combination of photos and sketches. The masks were designed to be as realistic as possible, while also being functional and comfortable for the performers. The masks were made using a thermoplastic material, which allowed for customization and flexibility. Overall, the masks were a successful and creative aspect of the production.

Process
Research, Sketching, and Construction
Conference of the Birds consisted of 44 different characters, 22 of which had masks. While research was necessary, because there were also a smaller number of masks included, each bird or creature was researched thoroughly and images were assembled in order to assist in the design process. Rough sketches of each bird were then drawn to provide a basis for the design and creation. For the production, a reusable plastic cast was made for each mask. The process began by pouring a flexible plaster of the plasticines into water that was approximately warm (about 80 degrees) into each mold. This process was repeated for three masks to ensure that they were completely dry. The reused molds were then used to pour new plasticine into the molds. The plasticines were then trimmed to shape until they were ready to work from the mold. Finally, the masks were assembled on the performer’s face, and the masks were painted and finished. The masks were then tested on stage to ensure that they were comfortable and effective for the performers.

Research

Visual Images and Sketches

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Restrains:
Small Budget and Short Time Frame

Since Conference of the Birds was done by the Laboratory Theater course, the budget for the masks was small (under $100). The budget was used to purchase materials and equipment needed to create the masks. The students worked with the materials they had available to create the masks. The masks were created within a short time frame, with the production schedule being very tight. The students had to work quickly to complete the masks and ensure they met the requirements of the production.

Supplies:

- Fine Powder Spray of Polly Plastics
- Matte Professional Makeup Kit
- Speedball
- Hair Gel
- Elastics

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