

THE DESIGN AND EXECUTION OF COSTUMES  
FOR A PRODUCTION OF NORA MACALVAY'S  
BEAUTY AND THE BEAST

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY  
Phelia Carraci Rutledge  
1962





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## ABSTRACT

### THE DESIGN AND EXECUTION OF COSTUMES FOR A PRODUCTION OF NORA MACALVAY'S BEAUTY AND THE BEAST

by Phelia Carraci Rutledge

A creative project for a thesis problem evolved upon the request of this writer to design and construct the costumes for Beauty and the Beast. Initially, the project involved an analysis of the play, a study of the Italian Renaissance as an historical costume period, and the designing of costumes that would contribute to the play, the characters, and the actors. Once the design process was completed, the construction of the costumes proceeded. This entailed procurement of fabric, notions and trim, the building of the costumes, constructing accessories and assembling the costumes for dress rehearsals and performances.

Upon completion of the project, the writer evolved several conclusions. The costumes appeared to have enhanced the setting in terms of color coordination; and the lines of the costumes adhered and complemented the lines of the set. For the most part, the

groupings of the actors as demanded from the script were correlated with one another through color and silhouette. The characterizations appeared to have been visually enhanced through the style of costume chosen for each character, and the actor himself seemed to be complemented with the choice of silhouette and color. In general, the initial purposes to be attained through the use of costumes and make-up were accomplished, contributing to the successful execution of the production.



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By

Phelia Carraci Rutledge

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

MASTER OF ARTS

Department of Speech

1962

100-401  
9/17/22

## ACKNOWLEDGEMENTS

The writer of this thesis wishes to express appreciation to Mr. Edward Andreasen for his guidance, advice and encouragement given while directing this study. Gratitude and appreciation are extended to Mr. Jack A. Byers for his help and contributions made during the execution of the project and the final preparations of the study. Many thanks are extended to the students who contributed their time and effort to the success of the project, with special appreciation to Mr. Farley Richmond and Miss Susan Weiner for their continual aid throughout the development of the study.

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## INTRODUCTION

Introduction to the problem. Every year, the theatre department of Michigan State University produces one play primarily for children. The faculty selects the play at the beginning of the season, and students produce the play under staff direction. The choice of play is an important consideration in the department's philosophy regarding children's theatre--children should be presented plays of high quality in choice of both script and technical representation, and every effort should be made to maintain high standards of production. A cooperative effort is created between director, actors, and technical personnel to produce for children a play following criteria similar to that used for a play for adults. This includes the play selection, a manageable budget, faculty supervision and use of complete settings and costumes.

The play chosen for the children's theatre in the 1961-1962 season was Nora MacAlvay's Beauty and the Beast. Four performances were given in Fairchild Theatre on the campus at Michigan State, February 3 and 4, 1962. The university theatre costumer was also the coordinator of



children's theatre and director of this production. With his responsibilities expanded, this writer asked permission to design the costumes. Upon approval of the staff, this production thesis evolved--to design and construct the costumes for Beauty and the Beast.

Statement of the problem. After some research and discussion with the technical staff and the director, the following procedure was taken. The production of Beauty and the Beast was to be designed in setting and costume in the historical era of the Italian Renaissance, between 1490 and 1500. The costumer then had a foundation upon which to set the problem. The project included historical research of the period, studies in particular costume techniques for children's theatre, original costume designs for all characters involved, and finally, practical construction of each. It was hoped that this costume project would fulfill its contribution to the production and do justice to the interpretation of the play. The total project consisted of designing and constructing sixteen costumes within three and one-half weeks, on a budget of \$350.

Importance of the study. This type of study provided several advantages for this writer and for the production itself. First of all, the study presented an opportunity to become more familiar with a particular historical period. A careful study of the Italian Renaissance added useful knowledge to this costumer's overall comprehension of that era, the one preceding and the one following. From the creative work involved, a study of design techniques for children's theatre created a better understanding of the many facets of costume design. Children's theatre seemed, to this writer, to be a relatively youthful area for establishing a criteria for good design; and a greater awareness of its possibilities could be important for contributing to better standards in future productions in children's theatre. Once the costumes were designed, construction became the most important aspect of the costuming process; there would be no accomplishment unless the design was tangibly recreated from the sketch. There have been many techniques developed for acceptable construction, depending upon personal and professional criteria selected. Instead of using a trial-and-error approach, a great deal of pre-planning, discussions with the supervisor, and careful

application of the plans were necessary. This study became a valuable part of this costumer's experience in attempting old and new techniques, for her, in construction methods that would produce the most effective costumes in the most efficient way.

A costuming project should contribute to all other aspects of a production. The motifs and styles should complement the setting and the set designer's conception of the period. The costumes should add to the director's overall concept of the play and his ideas of the personalities of the characters. Finally, they should enhance the personal qualities of the actor--his physical appearance both in expression and physique and his interpretation of the character. If these objectives have been favorably accomplished, the costumes have given a final finesse to the entire production and have contributed to the creative efforts of all involved.

After the production has been completed, the costumes can be placed in stock for future use. This can be an important aspect of costuming in educational theatre. The costumes should fit the play for which they are designed, but they should also be of such a general style

and line that they could easily appear in another production using a similar motif and period. Adaptability in design and style for more than one show can justify more detailed construction techniques and use of a reasonable budget.

Limitations. The limitations on this costume project lay mostly within the framework of the production. The general period chosen, the Italian Renaissance, narrowed the possibilities of historic costuming. Due to transitional patterns, the costumer worked within a twenty year period, 1490-1510.

The play itself placed certain demands upon the costumer. The characters involved in the plot were of certain attitudes and personalities. Even though the costumes were to compliment and visually enhance the personalities of the characters, the costumer was restricted to his tools--those traits that could be carried out only in terms of line, style, motif and color. The costumes were to bring forth visually the mental and physical nature of the characters.

Organization of the thesis. In the following chapters, the various aspects of the creative process of costuming are presented. Chapter I discusses the concepts involved in designing for children's theatre, how it remains

similar, yet singular, of adult costume design with some initial reference to Beauty and the Beast. A general analysis of the play and the objectives attained in the overall production as decided in preliminary meetings with the director and technical staff are discussed in Chapter II. Chapter III presents a cursory view of the Italian Renaissance--the temper of the times, the styles, lines, and motifs that encompass the years 1490-1510. After this background, the designs can be viewed in Chapter IV, along with a verbal description of the characters and an elaboration on the designs created for each character. An "organization" section follows in Chapter V which includes construction patterns drawn to scale of unique costume details, plans of the production schedule, and a complete list of all expenditures with an explanation of each item. It also includes comments on make-up and the process used for the construction of masks for three characters. Chapter VI is an evaluation of the costumes--the overall effectiveness, problems encountered and overcome, general conclusions and possible changes that may create more effective results. Photographs of the finished costumes are included so that a comparison can be made

between the early designs and the finished products. A bibliography revealing all sources of study noted closes the verbal statements of this work.

## CHAPTER I

### DESIGN IN CHILDREN'S THEATRE

#### Basic Principles of Design

Many of the principles used in costume design for adult productions apply equally to design for children's theatre. There are five areas of consideration that must be carefully prepared prior to the actual design process.<sup>1</sup> First, the play should be carefully read by the designer. Second, the interpretation of the play and characters depends upon a conference between the director and designer. Third, the historical period chosen should be thoroughly researched. Fourth, the actor's physical characteristics should be examined; and finally, the costumer should design the actual costume sketches.

The costumer reads the play carefully in order to get an overall impression of the mood, plot, and characterizations. The type of play it is needs definition.

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<sup>1</sup> Caroline E. Fisher and Hazel Glaister Robertson, Children and the Theatre (Stanford: Stanford University Press, 1940), p. 141. The principles are mentioned in this book; a major part of this discussion is the procedure followed by this writer.



Is it a comedy, a melodrama, a tragedy, a farce, or serious drama? The general type of play determines the first step towards costume design. A serious play would call for costumes generally somber, whereas a comedy would require a lighter tone in illusion. Once the play's type is determined, one notes the locale, season of year and time of day. The script may have different locales noted in the directions, inside and outdoors. This immediately tells the designer that adding outdoor wraps is necessary. The locale may be just one setting; but if the characters arrive from elsewhere, they might have to wear wraps upon entrance. If the action takes place during a specific season of the year, the type of garment worn is affected; summer gowns generally differ from wintertime outfits both in color and fabric. Also the time of day, whether morning, afternoon, or evening determines the general style of the garment to be worn. Thus, a cursory reading of the play prepares the costumer to consider two basic principles--the type of play and the locale and time in which the action takes place.

After reading the play, the designer meets with the director, because his impressions and ideas are the

most important ones for the designer to incorporate with his own; the director is, of course, the sole coordinator of all technical aspects of the play. This discussion includes close analysis of the play, the characters, their relationships and any special effects that might be needed in the costumes. At this meeting, each character is carefully discussed--it is important for the various impressions to be combined and clarified so the costumes will complement the play and the character and unify character-relationships and the mood intended for the play.<sup>2</sup> In this analysis of each character, various traits are clarified--his social status, personal temperament, age, economic background, physical appearance, relationship to other characters and position within the overall structure of the play. With these specific details understood and a combination of ideas unified into a single concept, the designer has a clearer impression of the elements of the play that can be enhanced by the costumes.

With these impressions in mind, the designer then begins research in the period chosen for the play. The

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<sup>2</sup>Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre (New York: Harper & Brothers, Publishers, 1960), p. 185.

playwright may establish a particular period in which the play should be produced, or it may be left to the choice of the director, set designer and costumer. Methods of research are unique with each costumer. He may utilize one of several sources--costume books, history books, painters' works contemporary to the period, magazines or sculpture. In reviewing all sources, the costumer looks for the basic silhouette of the costumes; he then notes the details of sleeves, necklines, skirts, leg coverings and bodices; and he seeks for a broader understanding of the atmosphere of the period and how this may have affected fashion. After an overall view of the period and the costumes is settled, the designer notes those details and characteristics that could be most suitable for individual characters in the play.

After this research, the designer takes into consideration one more aspect--the actor himself. The costumes should compliment the actor's physical qualities and permit him freedom of movement as much as possible. The designer, after consideration of these basic principles, should be ready to turn from research and begin his costume sketches. He is now prepared to design

a set of costumes that will, hopefully, blend in color and line, in harmony with the play, the characters and the actors.

### Application in Children's Theatre

The principles mentioned above are all considered in children's theatre. In order to treat a child audience fairly, they should be given just as much attention as any adult audience. A theatrical experience may have some effect on the child's future attitudes towards theatre. Therefore, in order to produce worthwhile theatre, the producing organization exhibits its talents at its best to create the proper atmosphere for the child's growth and experience. However, these principles in design are somewhat modified for the child.

To a child, what he sees is far more meaningful than what he hears; the visual elements become extremely important.<sup>3</sup> The primary approaches to this type of costuming include simplicity and exaggeration.<sup>4</sup> For example,

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<sup>3</sup>Ibid., p. 155.

<sup>4</sup>This concept has been based on the philosophy of Mr. Jack A. Byers, costumer at Michigan State University.

in a period play for children, historical accuracy should remain consistent with all costumes, but great adherence to small detail is unnecessary because it can be lost so easily once on stage.<sup>5</sup> When the details are diffused, the basic symbols in line and color are emphasized. This approach creates, then, several important objectives that should be sought in costuming for children's theatre.<sup>6</sup>

First of all, the silhouette of the costume contributes a sense of period to the play, harmoniously complementing the physical setting. As the period is suggested, so is the type of character. The minute the character enters the stage, the "essential quality" of his personality should be suggested--good, evil, austere, etc. "The line, weight and color of the costume will contribute a large part to the first impression."<sup>7</sup> Along with the concept of character delineation, the costumes should show the relationship of various characters. For example, if there were three royal characters in a play, one of the established royal colors should appear somewhere on each costume. A child may see these relationships

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<sup>5</sup> Davis, op. cit., p. 185

<sup>6</sup> Ibid., pp. 185-187.

<sup>7</sup> Ibid.

much faster if he notes the carry-over in color in the basic garment or even in trim that matches. The general silhouette is another method of showing character affinities. Color and line are the most effective ways to attain this quality.

The costumes should also be somewhat symbolic. A particular color and silhouette will arouse ideas and emotions related to the impression desired.<sup>8</sup> For instance, a gold brocaded gown with angular lines will perhaps suggest to the viewer someone of wealth, but severe, perhaps evil in personality. Then, there should be a certain amount of aesthetic beauty brought about through line and color--it is desirable to subject young viewers to good taste and beauty. Finally, a costume should enhance the movement of the actor. He should be able to "feel" his character more sharply if he wears the proper apparel.<sup>9</sup> Miss Winifred Ward most deftly suggests the primary objectives for costume design in children's theatre:

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<sup>8</sup>Ibid., p. 157.

<sup>9</sup>Ibid., p. 184.

Details are of little use on the stage, and children see it less than do adults. The successful costume designer will take care that silhouettes are right and that colors are as cheerful as the mood and period of the play will permit.<sup>10</sup>

Even though costumes may be simplified and exaggerated, the designer is still being true to the period and honest with his audience. Character and period are duly emphasized, but the details and complexities are eliminated, creating a costume that will give an atmosphere of the period, mood for the character, and an impression that is consistent with the qualities of the total production.

#### Design Principles in Beauty and the Beast

The costumer of this particular play attempted to follow the principles discussed above as closely as possible. The initial reading of the play, meeting with the director, and the historical research were thoroughly accomplished. In terms of character analysis, the personalities and their relationships with one another were studied; and color relationships were emphasized more

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<sup>10</sup> Winifred Ward, Theatre for Children (Anchorage: The Children's Theatre Press, 1950), pp. 180-181.

than line and motif. The silhouettes of the period were kept consistent, but not necessarily relating one character with another. The most important elements utilized were those of simplicity of design, exaggeration of silhouette, and proper suggestion of color. The use of these principles have been clarified in Chapter IV where each character has been discussed in terms of personality and choice and design. However, it should be noted that some of the principles emphasized in costuming for children's theatre have been modified and adapted to fit the needs of this particular production.



## CHAPTER II

### FIRST CONSIDERATION--THE PLAY

#### Summary of the Action

Nora MacAlvay's version of Beauty and the Beast<sup>11</sup> is an adaptation of an old French fairy tale. In comparing her play with translations of the story,<sup>12</sup> the writer has noticed that she has used only the basic elements of the story and has added characters and action which make the story suitable for dramatic production. In Act One, Prince Armand seeks Beauty, his childhood playmate, to be crowned with him on his coronation eve. While he searches for her, two wicked characters, Antoinette and Renard, plot to persuade Armand to choose her for queen. Renard is a magician, and they disguise themselves as apes in order to gain his audience. While Armand sleeps by the fountain, they transform him into a

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<sup>11</sup>Nora MacAlvay, Beauty and the Beast (Chicago: The Coach House Press Inc., 1955).

<sup>12</sup>Alice Dalgliesh, The Enchanted Book (New York: Charles Scribner's Sons, 1947), pp. 130-153; Virginia Haviland, Favorite Fairy Tales Told in France (Boston: Little, Brown and Company, 1959), pp.38-59; and Andrew Lang (ed.), Blue Fairy Book (New York: Longmans, Green and Co., 1948), pp. 106-128.

beast in order to frighten Beauty away. This magical change creates a definite obstacle to Armand's future success.

Beauty's father, Beauvais, arrives at the palace to sell his merchant goods. While there, Armand decides upon a plan that will bring Beauty to the palace. He permits Beauvais to pick a rose from the magic rosebush and immediately demands Beauvais' life for such a misdeed. In lieu of his life, Armand asks for a hostage. Much to the distress of Antoinette and Renard, Beauty allows herself to become the hostage.

Act Two finds Beauty and Beast living in happy seclusion; but Beauty longs for the prince she remembers from childhood, and she misses her family. Beast sends her home, knowing he will die because she would not consent to be his queen. While she is away, Antoinette tries one last desperate attempt to get Beast to ask for her hand in marriage; Armand decides death offers more if he cannot live with his true love.

At home, Beauty prepares for the coronation procession. She is uneasy, because of a strange dream that warns her of Beast's unhappiness. A magic wish brings

the conflict into focus. As Beauty starts to leave her home, she sees a rose, seemingly fallen to the floor. This is the message from Beast. She realizes that she loves the Beast rather than a dream prince, and she hurries back to his palace. Beast is almost dead when she arrives; Beauty promises to be his queen; and suddenly, the spell is broken. Beast becomes Prince Armand once again, and the happiness of the two is complete. Because of an entanglement in the magical process, Antoinette and Renard remain apes forever.

Within the structure of this plot, some qualities of the children's play are well executed. The conflict is worthy; the characters appear very realistic; and the element of suspense remains consistent until the end. There is a variety in the personalities of the characters, both in the major action and the sub-plot. The theme carries a worthwhile note--appearance is a lie, truth may be hidden. This is brought out especially when the Fairy Godmother appears to Beauty to help her make a decision-- "Beauty/ Truth is a hidden thing/ Appearance is a lie."<sup>13</sup>

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<sup>13</sup>MacAlvay, op. cit., p. 42.

Also, when Beauty realizes she really loves Beast, she pledges herself to him with the following lines: "I am coming back. . .I left you for a little part of my childhood. I left you for a painted picture on the wall. They are nothing but appearance. . .I almost let my eye deceive my heart."<sup>14</sup> Also, with the dishonest attempts of Antoinette and Renard, the idea of goodness and truth conquering evil is developed as an overall attitude of the play.

#### Early Stages of Planning

There were some technical elements that arbitrarily limited the concepts of design, both in setting and costumes. A discussion with the technical staff defined these elements so that all of those concerned with the production could work from the same frame of reference.

The locale of this particular script took place within one setting. All of the action occurred in the enchanted palace of Prince Armand. It was a hidden edifice and contained magical powers for only the prince.

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<sup>14</sup>Ibid., p. 47.

There were no references to any special season of the year. This was determined by the staff so that the time of year when outdoor wraps or heavy clothing were usually worn would be unnecessary. This permitted the costumer to choose materials to suit more the character than the weather. All of the action occurred in the daylight hours but on different days within a two-week period. However, in order to simplify character relationships and to strengthen recognition of each person, change of costume was kept to a minimum and made only when specifically mentioned in the script. For example, Prince Armand remained in the same costume throughout the play; and Beauty changed only because the Queen gave her another gown to wear. Thus, the play set limited demands on the designers in terms of locale and time.

In an attempt to correlate sets and costumes, certain objectives for the total production were established. A highly romanticized quality in the set and costumes was desired. This romantic concept would carry across a "feeling" for a fairy tale, but it would not suggest extreme delicacy. The general lines of the costumes and setting were to be soft and diffused, intimating to the

viewer that quality of being apart from oneself. The sets and costumes were to transport the audience to a very old castle hidden far away in Never-Never-Land. The analogy to the whole atmosphere to be created might be a photograph. If one were to take a small detail and enlarge it, the lines of that detail would be broadened, softened and somewhat blurred. The sharp reality of detail would change to that of unreality, not quite definable. Within the technical aspects of a play, Beauty and the Beast was to suggest this atmosphere, usually a very favorable characteristic for young viewers. A contrast to this romantic idea would be to stylize the character-apes, Reni and Toni, in comic tones. The realization of this idea would be determined greatly by the costumes.

The period to be used was an optional choice. The staff felt that the Italian Renaissance would contribute the most to carrying out the initial purposes of the production in the style of both set and costumes. It was felt that in the costumes, this era would contribute best to period and character delineation. Even though this period was the one selected, it did not limit the designers to the locale and explicit fashion of Italy. The people

could have lived anywhere, with the Italian characteristics strong enough to influence fashion and thought. The designs were to be lush and elegant, yet remaining tastefully simple in line. There was to be a luxuriousness of quality rather than detail. At this initial time of decision, the important principle of children's theatre was brought into view--simplicity with a certain amount of exaggeration.

With this preliminary planning, the basic style, atmosphere, and mood for the production were created. The period of time in which these qualities would best be developed was chosen. The next step for the designer of costumes was to become familiar with the Italian Renaissance in order to design costumes with silhouettes and styles most becoming to the individual characters.

## CHAPTER III

### THE ITALIAN RENAISSANCE

#### The Temper of the Times

Before one discusses actual wearing apparel, a contemplation of the period itself provides one with a picture of the background in which the costumes were worn. Some laymen tend to believe that European countries were in their bleakest winter during the Middle Ages in terms of knowledge and environment, and suddenly the bloom of spring burst upon them in the form of Renaissance ideas. This does not present an accurate picture. It is not intended to present here a scholarly analysis of the development of the Renaissance--a general description of the vast changes in the lives of the people who were contemporary to this period should suffice.

The emphasis on vital ideals in life differed greatly between the Middle Ages and the Renaissance. The Medieval period was strictly controlled by the Church. The Church set the laws of daily living for man, and the major purpose in life was to live in such a Christian way



that man might reach the Kingdom of Heaven.<sup>15</sup> This ideal followed the whole concept of Medievalism, to put order into a world and universe of disorder. The laws of nature and man depended upon spiritual explanation. This search for universal awareness in the light of God could be physically expressed best in man's actions. Man related his understanding of nature and the universal order to his own life; and in order to succeed, he had to live with humility, patience, and unselfishness--the Christian ideal.<sup>16</sup> Because of this religious emphasis, secularism was frowned upon; and the people maintained simplicity in dress, manners, thought and deed. The Medieval period should not be considered ignorant nor dark, merely cloistered or misinterpreted.

The Renaissance appeared to have infiltrated into Italy before it was felt in other countries.<sup>17</sup> There were

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<sup>15</sup>Émile Mâle, Religious Art in France, XIII Century: A Study in Medieval Iconography and Its Sources of Inspiration, trans. Dora Nussy (London: J. M. Dent & Sons, Ltd., 1913), p. 397.

<sup>16</sup>Ibid., p. 128.

<sup>17</sup>Raymond Phineas Stearns, Pageant of Europe (New York: Harcourt, Brace and Company, 1947), p. 7.

several factors that explained this. First of all, Italy was geographically located in a central focal point. The country itself was wealthy in antiquities; and it was close to Greece, the original source of the classics. Access to these materials was relatively easy; therefore, the literature was first read, evaluated, and adopted by the Italians. Christianity and clericalism had thrived in Italy, but new thoughts and ideas remained close at hand.<sup>18</sup>

Italy was also in a central location for trade and readily accessible for commerce between countries.<sup>19</sup> As new materials and wealth came into her ports, Italy's interest in economics increased. This increase in trade preceded a natural desire to purchase material goods, and the people were ready to receive them. The gradual break from religious humility began with the new material interest.

The trade increase gradually produced a rise in wealth. Not just a few people capitalized on it, but many. This great flux in economics contributed, then, to

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<sup>18</sup>Ibid.

<sup>19</sup>Ibid.

the growth and development of the middle classes.<sup>20</sup> These people began to feel the spirit of individualism, that each could profit and gain more personal capital. This sense of economic gain became one of the greatest influences upon the change in ideals; the spirit of individualism and the desire for profit ran in a continuous cycle: "The profit motive became stronger in economic life, individualistic enterprise offered greater promise, greater wealth made possible greater capital, and capitalism gained a new impetus on economic affairs."<sup>21</sup> The availability of wealth increased individualism, and individual craft increased capital.

It should be obvious that the new awareness of learning, outside the teachings of the Church, and a tremendous emphasis on commercial trade and capital brought about a whole new attitude towards life. Religious piety and simplicity gradually faded into the background and secularism entered with full force. The whole emphasis in philosophy veered from the intense ecclesiastical approach

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<sup>20</sup> Ibid.

<sup>21</sup> Ibid., p. 4.

to the secular.<sup>22</sup> Along with this emphasis on worldliness developed an "intensified individualism," a self-assertiveness of the individual personality to produce and expose his capabilities.<sup>23</sup>

These changes in living and philosophy soon spread to other countries through trade and some military conquests, and they were quickly adopted because of the readiness of the people to accept a change.

Naturally, this new philosophy and acceptance of it did not occur overnight. It was a gradual change, even in Italy, for trade, commerce, and intellectual awareness to become really important. It was a fast growth, but there was also a definite transitional period. Italy was the focal point; and from her, all ideas fanned out, eventually engulfing all of Europe:

The Renaissance. . .no longer appears as a sudden beam of light cast upon mankind in a "dark age;" rather, it appears as a slow change of color from the hued tones of a clerical age to the screaming hues of an increasingly worldly society.<sup>24</sup>

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<sup>22</sup>Lucy Barton, Historic Costume for the Stage (Boston: Walter H. Baker Company, 1935), p. 183.

<sup>23</sup>Stearns, op. cit., p. 5.

<sup>24</sup>Ibid., p. 4.

## The Influence upon Dress

These characteristics of a gradual change in life brought about a quickened interest in personal tastes. With new materials so readily available, people desired to display their wealth both in their possessions and in their clothes. The first influence on style began with the German-Swiss patterns; but by the latter part of the fifteenth century, Italy had taken precedence when her trade brought in better and more beautiful fabrics, accessories and fashion ideas.<sup>25</sup> The people of Medieval times emphasized the softness and simplicity that went along with their philosophy; the Italians emphasized fashions that harmonized with their new, individualized outlook. People dressed for the sake of fashion rather than for functional reasons; if there was no reason for display, it was invented.<sup>26</sup> Even though other countries soon followed her fashion trends, Italy led at first in

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<sup>25</sup>Douglas Gorsline, What People Wore (New York: The Viking Press, 1952), p. 41.

<sup>26</sup>Frank Alvah Parsons, The Psychology of Dress (New York: Doubleday, Page & Company, 1923), p. 57.

outward appearance and created an image more beautiful and more perfect than any other European area.<sup>27</sup>

It has been noted that the change in philosophy from the Medieval concept to that of the Renaissance was gradual. So it was in fashion. The trends did not change with the first appearance of a renovated idea. The transition lasted for about fifteen years; and it was not until the early part of the sixteenth century that fashion became set within a central theme.<sup>28</sup> The fashion era in which Beauty and the Beast was costumed was in the center of this transition.

During this time there was a definite carry-over of some Medieval styles, and the overall silhouette of a garment did not take on the abnormal shapes of a few years later.<sup>29</sup> There was no distortion of the figure, no addition of padding. It might be stated that this transitional period, a primary innovation of Italy, emphasized

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<sup>27</sup>Jacob Burckhardt, The Civilization of the Italian Renaissance (London:Phaidon Press LTD, 1945), p. 223.

<sup>28</sup>Barton, op. cit., p. 184.

<sup>29</sup>Ibid.

more elaborate fabrics and more definite silhouettes, with the naturalness and softness of line retained from the more gentle Medieval period. In order to present a more precise image of the period, observations of both men and women's clothing should be noted.

### Early Renaissance Clothing--Men

The general silhouette of a costume of this phase of the Italian Renaissance emphasized vertical lines. The garments either followed the natural lines of the body or loosely flowed about. The waist and shoulders followed the lines of the natural physique. The basic fashion remained somewhat more stable than the women's fads, and they retained more of the Medieval quality--serious and dignified. The lines remained the same; fabric and color added the Renaissance "new look."<sup>30</sup> It might be added that the aristocracy established the fashion, and the middle classes followed it closely.

The shirt worn next to the body showed through the doublet at the neckline and at the sleeves.<sup>31</sup> The

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<sup>30</sup>Parsons, op. cit., p. 89.

<sup>31</sup>Barton, loc. cit., p. 188.

neckline of the shirt varied from a horizontal, untrimmed line across the collarbone to one trimmed with laces that fell over the front of the doublet. The sleeves were usually very full and gathered at the wrist into a band or ruffle. The jerkin or doublet that fitted over the shirt followed the natural waistline, a few of which had an inserted, flat stomacher.<sup>32</sup> The neckline varied greatly, some being high-necked, some square, and others v-necked and laced across the shirt.<sup>33</sup> The sleeves tied into the armseye and remained open in back so the shirt sleeve puffed through--an early edition of the "slashed sleeve" yet to come. The skirts that were attached to the doublet varied from the thigh to below the knee in length, depending upon personal taste. They invariably were constructed as pleated skirts, pressed and unpressed.<sup>34</sup>

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<sup>32</sup>Doreen Yarwood, English Costume from the Second Century B. C. to 1952 (London: Batsford, 1955), p. 100.

<sup>33</sup>Barton, op. cit., p. 189.

<sup>34</sup>Albert C. A. Racinet, Le Costume Historique, Tome IV (Paris: Firmin-Didot et Cie, 1888). Based on observations of the illustrations in the volume.



Another garment frequently worn by men of wealth was the gown.<sup>35</sup> It was usually floor-length, pleated in loose folds at the shoulders or chest so it flowed easily around the body. The collar was very wide at the back and the shoulders, tapering to the hem in front. Sometimes it was worn open to reveal the doublet, or it was belted. The sleeves complemented the large flowing lines of the gown and had deep cuffs at the edges revealing the beautiful silk or fur lining of the garment. In some gowns the sleeves were floor-length, containing a slit for the arm to pass through.

Upon their heads a standard hat was worn by almost all gentry. It was a "bonet"<sup>36</sup> with a round or square shape with a turned-up brim, sometimes slit in the center. It was worn plain or with a jewel pinned on one side for decoration. There were numerous variations of the bonet, each dependent upon the wearer.<sup>37</sup> Men still wore tights upon their legs whether or not they were clothed in a

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<sup>35</sup>Yarwood, op. cit., p. 102.

<sup>36</sup>Ibid.

<sup>37</sup>Racinet, loc. cit.

short doublet or long gown, and slightly square-toed slippers covered their feet.

These relatively simple garments were accentuated and individualized through a choice of rich fabric and opulent color. Also, some garments had jewels sewn on them to make them appear even more luxurious. This growing concern in fashion for men at this time expressed the preliminary realization of sumptuousness and show in style of fashion.

#### Early Renaissance Clothing--Women

The clothing of womenfolk of this transitional period showed a definite display of elegance. Many gowns retained some characteristics of the Medieval period; but by 1500, the change was almost complete.<sup>38</sup> Gowns tended less to cling to the natural lines of the body, but they were not yet the stiffened and padded garments of the following Elizabethan era. Waistlines were lowered, petticoats were added, and ruffles and puffed sleeves

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<sup>38</sup>This and the following comments are general observations based on paintings of the period from 1485 to 1510. They include works of Van Dyck, Botticelli, Ghirlandaio and anonymous works.

became common characteristics. As with the wearing apparel of the men, elegance depended a great deal on the jewels, lacings and fabrics.

The bodice of a gown for an aristocratic woman reached the natural waistline in length. The décolletage varied with scoop or square lines, the square neck being prevalent.<sup>39</sup> The neckline might have been trimmed with fur, lace or jewels. There was evidence of an underdress, because it would be seen at the neckline and sleeves. The sleeves of the gown still revealed some similarity to those of the Medieval gowns. They were tight-fitting at the armseye, falling long and wide at the wrist; and the lining of silk or fur showed when the sleeve was turned up into a cuff. This shortening of the outer sleeve revealed more of the sleeve of the underdress.<sup>40</sup> Later, the bodice remained the same, but the sleeves were voluminous with puffs at the edge of the armseye with the extra fullness gathered into the wristband. Also, the

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<sup>39</sup>Yarwood, op. cit., p. 103.

<sup>40</sup>Barton, Historic Costume . . ., p. 196.

oversleeve became divided, tied with points into the arms-eye so the undersleeve puffed over the outersleeve.<sup>41</sup>

The skirts of these gowns were almost all made alike, but the waistlines varied in length from just under the bosom to the natural waist. They were very full and either gathered or pleated into the waistband. A small train in the back was a remnant of the Medieval long trains. The underskirts did not show, but they were elaborately made in order to complement the gown when the skirts were slightly lifted.<sup>42</sup>

No woman would reveal her entire head of hair. A coif would always be worn, with the lappets on the sides adding a touch of individuality in shape and length. Headdresses were worn, and these were placed over the coif. Woman emphasized the headdress in order to make herself unique from others, since the gowns were so much alike. Some hats were pleated and padded, resembling a

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<sup>41</sup>Ibid., p. 189.

<sup>42</sup>Ibid., p. 196.

rounded fan; others were more like a stiffened-and-gathered balloon. The Gable headdress was not yet in high style, but modifications of it were in evidence.<sup>43</sup> The important characteristic of all fashionable headgear was height. The women seemed to want to appear very tall and imposing, and the high headdress would contribute to this image.

The footgear of the Renaissance woman resembled that worn by the men, the square-toed slippers; and hose covered her legs.<sup>44</sup>

The middle class women followed the fashion trends of the aristocracy very closely. Due to a definite economic difference, the transition in terms of the general silhouette was slower, so at the beginning of the sixteenth century, many women were still wearing the high-waisted, softly gathered gowns with the modest neckline.

The Italian womenfolk seemed to have taken the earliest advantage of the expansions in commerce and wealth. They utilized the incoming materials to the

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<sup>43</sup>Ibid., p. 184.

<sup>44</sup>Ibid., p. 198.

fullest in their personal appearance; and their ideas and tastes were taken up by women of other countries, until a fusion of national costume and Italian influence took place.

#### Other Characteristics

It has been noted that the type of fabric used played an important part in carrying out the style of dress during this period. The trade from the East became the greatest source of exotic, exciting materials.<sup>45</sup> Velvet and satin were commonly known; but there was a tremendous increase in rich, heavy silks, brocaded fabrics, and fine linens. Many of these were heavily embroidered and be-decked with jewels. Herbert Norris contributed a precise list of the types of fabrics that were commonly used; the following examples were only a few on his list:

. . .

Damask--a woven patterned silk

Holland cloth--superior kind of fine linen

Cloth of gold--a woven cloth with a warp of gold threads and a weft of silk, colored or gold

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<sup>45</sup>Parsons, Psychology of Dress . . ., p. 59.

. . .  
 Brocade--a heavy, patterned satin<sup>46</sup>

The fabrics for the middle classes were not quite as splendid. Many of their garments were made from various types of linen, taffeta, and cotton.

There were vast variations in color. Those most desired were the very strong and vibrant hues. Deep intensities of red, dark blue, wine and green were among the favorites. Lighter colors were used for contrasting trim.

Other complements to the garments' style, color, and texture of fabric were the jewels and motifs placed on the apparel.<sup>47</sup> Pearls were sewn on in abundance; and brooches, necklaces, pendants, and rings were worn profusely by both men and women. When the fabrics were patterned, five motifs were more popularly used than others. The flower, a fruit, a pomegranate, leaf or pineapple were frequently sewn onto the fabric in various patterns and arrangements. Sometimes a motif covered the entire gown

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<sup>46</sup> Herbert Norris, Costume and Fashions, The Tudors, Book I: 1485-1547, Volume Three (New York: E. P. Dutton and Co., Inc., 1928), p. 129.

<sup>47</sup> Barton, op. cit., pp. 198-201.

or doublet; at other times it was embroidered on as a border trim. This use of design contributed a definite touch of elegance.

Other accessories were often worn or carried.<sup>48</sup> Men wore jewelled daggers, purses and medallions; women wore jewelled girdles from which hung keys, scissors, pomanders or rosaries. Both sexes often wore gloves.

It has been observed that the silhouettes of the garments of both men and women were not garish nor outlandish. Their utilization of fabric, color, motifs, and accessories changed a simple garment into one of elegance, luxuriousness, and richness, unsurpassed up to this time of transition from the Medieval to the high Renaissance period. This development could have been influenced by the Italians' concern for fashion and good taste.

#### Historical Background--Costume Design

In particular reference to costume design, many details actually maintained in the period are very difficult to construct and sometimes unnecessary. For example,

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<sup>48</sup>Ibid., p. 201.



a modern brocaded or patterned fabric incorporates the idea of embroidered material and can be used as an excellent substitute for the real fabric. In costuming, the challenge for the designer is to discover fabrics, trim, and accessories that will give the illusion of originality intended for a particular period. This same principle applies to methods of construction. Simplicity in techniques of costuming carry the illusion across the footlights just as readily as the use of original period patterns. These adaptations and modifications used in Beauty and the Beast are clarified in the following chapter.

## CHAPTER IV

### COSTUME AND CHARACTER CORRELATION

#### Introduction

A more detailed description of the characters and their costumes follows. These descriptions emphasize the general characteristics of the historical era instead of specific details. The writer has attempted to reveal a correlation between personality traits and choice of costume for each character with some mention of the visual relationship seen between characters.

#### Descriptions

Prince Armand. Prince Armand is a young man in his early twenties. He is very masculine in physical appearance and very handsome. He has a warm personality, full of youth and vitality; but he also remains dignified and kingly. He is warm of heart with high ideals of justice, truth and goodness.

The color scheme selected for the royalty was blue, red and gold. Armand was dressed in gold and blue.

These colors were to express his royal position and material wealth. Even though he was very youthful, his garments were longer in length in order to create a more dignified figure. Also, when he was transformed into a beast, more of his human body was covered. The fast change required in the script prohibited a complete change of costume. Armand's doublet was made of blue satin, with gold satin trim. The sleeves were fitted to the wrist. This was a definite variance from the usual sleeves of the period; but under a large-sleeved robe, this type of construction seemed more suitable because the sleeves were almost completely hidden by the robe sleeves. It also prohibited uncomfortable excess material around the actor's arms. A high collar was added in order to cover the prince's neck when he turned into the beast. The gored skirt of satin fell in graceful lines around the lower portion of the body and permitted the actor certain freedom in movement. It was hoped the outer robe would contribute a sense of luxuriousness to the royal prince because of its fullness and length. It was made of gold corduroy that looked like velvet at a distance, with a shimmering blue taffeta lining. These fabrics were chosen in an attempt to create a likeness to

those rich fabrics actually used in the period. The collar, cuffs, opening of the robe and the hemline were trimmed with black fur; wide bands of fur were used in order to add width to the actor's natural physique. The robe was worn open during the first part of the play, and it was closed with hooks and eyes at the beast transformation.

Queen. The Queen is very motherly. She is about fifty years old and moves with the poise that befits a queen. She is very kindly and looks for the good qualities in everyone. She dresses as only a queen should dress.

To suggest this type of person, the Queen's basic gown was made from wine and black brocaded satin. The skirt was very full, falling from the natural waistline in unpressed box pleats. The outer sleeves were fitted into the armseye becoming wider midway between the elbow and wrist, with the back portion of the sleeve falling longer than the length of the arm. In this way, the lining of the outer sleeve and a portion of the inner sleeve were revealed. The outer sleeves were trimmed with black fur to correspond with the trim on Armand's robe. The bodice was cut very low in front and back with an inset of gold sand crepe inserted to match the lining of the outer sleeves and the

inner sleeves. This technique was to suggest an underdress, with part of the chemise and sleeves showing--corresponding to certain styles of this period. The gown was floor-length with no train. The basic silhouette was pear-shaped--the bodice was tightly fitted, the skirt widened from the waist downward, and the sleeves widened from the elbow. Across the bosom a chain of jewels was draped to create an elegant modification of the lacing motif during this historical era.

Upon her head the Queen wore a close-fitting coif made of the brocade which completely covered her hair. On top of the coif a golden crown was placed which was made of painted Celastic. Gum drops glued to the crowns, served as jewels. The whole effect of the gown was to be one of lushness and elegance, a garment in excellent taste for a regal personage.

Pages. The pages were stereotyped characters, completely two-dimensional. The director arbitrarily placed them on stage to create more royal atmosphere and to introduce the play. Their doublets of red and black striped flannel with gold trim were procured from stock. Black

tabards covered the doublets with a golden eagle painted on the front as the crest. The hats were constructed from fabric in stock that matched the doublets.

Fairy Godmother. This woman of the ethereal elements is one of extreme femininity, softness and kindness. She appears older because of her maternal instincts, but she is also ageless. Her personality is one of warmth and quiet humor.

In the costume, these physical and emotional aspects of the Fairy Godmother were best expressed in soft lines and warm colors. Flowing lines were used to add a note of unreality to the character--to suggest wingedness or a creature of the air.

The underdress was constructed from yellow brocaded taffeta. The particular shade of yellow was a neutral shade within the whole color scheme of the play and yet maintained a suggestion of warmth. The dress had tight-fitting sleeves, a bodice with a low neckline and a gored skirt gathered at the natural waistline. Over this garment a gown of white chiffon was constructed in the same fashion. It muted the yellow taffeta and added the filminess desired. Both skirts were sewn at the waistline



and hemmed separately, allowing a flowing movement. The chiffon bodice had an inset above the lower taffeta neckline that was pleated into a taffeta neckband, with taffeta trim outlining the décolletage. The chiffon sleeves were fully pleated into the armseye and fell just below the elbow. From the back of the neckline, a pleated chiffon cape flowed into a long train. Gold and silver spangles were scattered over the gown and cape, to create a sparkling effect. The entire garment was to create an impression of muted warmth, with the soft line suggesting a gown that a person with magical power and ethereal association might wear. A contrast to the muted tones were the taffeta sleeves, trim and neckband that stood out as a complement to the lighter yellow garment.

The Fairy Godmother wore a golden crown upon a taffeta coif and carried a golden wand. Spangles of gold and silver were loosely sewn onto both so they would toss and shimmer with movement. Upon entrance, the fairy was to stand unique from all the other characters and she was to sparkle and glitter continuously.

Beauvais. Beauvais is a middle class merchant. He has experienced a reverse in fortune, and throughout





the play has a very neat, but modest appearance. Beauvais is about forty-five years of age, with that older "paunch." He is a very patient and kindly father, a little too easy on his children. He has worked hard and wants his daughters to be happy, each in her own way. He has a very realistic and simple philosophy towards life and its fulfillment; he expects rewards in life in proportion to what he puts forth in effort. He knows his place in the world and remains humble.

To intimate this earthy attitude, Beauvais was dressed in a dark green denim doublet. Green was used because it suggested earthiness, and the denim was a plain fabric with a dull sheen. The silhouette of the garment created the effect of "roundness" due to the full, gathered sleeves and padding at the stomach. His bodice was loose-fitting and pleated with six knife pleats in front to give him style in line and more fullness. A collar of the same fabric added some width to the chest area, and a beige cotton inset and neckband suggested that a shirt was worn underneath the doublet. The skirt was three gores in width and pleated at the center back. It opened in front and fell below his knees, a suitable length for

an older man. Large covered buttons of green denim, a wide black corduroy belt and pouch added the finishing touches to the doublet.

Beauvais wore a hat of the most common style--a gathered crown of denim, to match the doublet, sewn into a brim of black corduroy. The brim was split in the center and unadorned. The ensemble of line and color was to contribute to the physical and psychological traits of the merchant.

Beauty. Beauty is the epitome of sweetness and light. She is very modest and sacrifices her own pleasure to help others. She lives with a dream in her heart and a song upon her lips.

In order to capture these qualities of charm and naiveté, Beauty's first gown emphasized simplicity in style and softness in color. She was dressed in a warm pink and white cotton dress with characteristics of the Medieval period, a tight-fitting bodice with a high waistline and a skirt gathered into the waistband. The décolletage was low and the white undergown showed through in the form of an inset. Full, pleated sleeves set into the armseye covered her arms. Pink lacing

across the inset was a detail of the period and added a touch of the "peasant." She wore a modest white cap which covered her head, permitting a few bangs to show upon her forehead. The cap was slightly gathered at the nape of the neck. The cotton fabric flowed gracefully when the actress moved; and the overall effect was to give the impression of grace and femininity.

In Act Two, the Queen supplied Beauty with a gown of more elegant nature. It was made of one of the royal colors, gold satin, with green brocaded satin for trim. The bodice reached the natural waistline where the skirt was pleated onto the bodice and fell to floor-length. The outer sleeves were pleated into the armseye and billowed into a wide circle just above the wrist. Green brocaded satin was used for the inset and inner sleeves. These sleeves were tight-fitting to facilitate use of the fuller outer sleeves. In order to remain consistent in color, the wide waistband and lining of the outer sleeves were also constructed of the green satin. Brown fur around the neckline and cuffs was used, hoping to create a rich effect, thus complementing a garment of smooth lines and rich color.

Beauty's hair was covered with a gold satin coif upon which was perched a stiffened, oval-shaped piece of fabric. This headdress was greatly simplified from authentic patterns of the period. The headdress was so designed in order to show a contrast in taste from her sisters, thereby emphasizing the modesty of Beauty.

Aurelie. Aurelie is a very selfish young lady of twenty years. Although she is of the middle class, she is extremely proud. Her greatest interest in life seems to be clothes and jewels, and she desires much more than she can have. She is critical of Beauty's simple tastes; but her criticism does not lessen the sisterly love she holds for Beauty. Naturally, her desire for Beauty to meet her prince has an underlying motive. If Beauty marries well, Aurelie will automatically benefit in material wealth.

Aurelie's first costume was designed with simple lines to suggest a lack of style, but the trim was fussy, as if she had tried to make it more fashionable. She was dressed in a blue and white patterned cotton gown with yellow trim. The pastel shade followed the basic color scheme of the three sisters, and yet it was a cool color for one with a cool personality. The bodice was tight-fitting and the skirt was gathered at a natural waistline.



A band of yellow emphasized and slightly raised the waist. The neckline was rounded in front and back, and three rows of wide ruffles covered the upper part of the bodice. The sleeves were constructed in three parts. The two parts of the sleeves of blue percale were very wide and full, and they were gathered at the armseye, the elbow, and the wrist. An "outer sleeve" of yellow was sewn at the elbow division; this was a sleeve six inches wide. This wide band went into three long narrow points which were tacked at the armseye, permitting the upper blue sleeve to puff through the openings. This pattern was to suggest a simplification of a slashed sleeve. Aurelie's headdress was an exaggeration of a period pattern. It was made with a circle of fabric gathered into a band that stood straight up from the crown; this made Aurelie appear very tall and rather imposing. With the puffed sleeves and headdress, Aurelie was to look slightly overdressed and too fussy. This basic silhouette was to give Aurelie a round, frivolous appearance.

When the Beast kept Beauty as a hostage, he sent a gift to Aurelie and Alphonsine, a magic trunk filled with clothes of the highest fashion. Aurelie's second

gown was still to suggest her frivolous nature; therefore, the general lines were similar to the first gown. The second gown was made in cool colors: light lavender organ-dy over dark lavender percale. The bodice fit snugly to the waistline and the skirts billowed out from small pleats at the waist. The neckline was low, with rolls of the same fabric emphasizing the shoulders and bodice. The full sleeves were gathered into the armseye and the elbows, where half-sleeves of white cotton satin fit the arms smoothly to the wrists. This white fabric also decorated her waist and provided an inset at the neckline. Her head-dress was another one of exaggeration, but very fashionable. She wore a coif which covered her head, made of the two lavender fabrics. Upon the coif, at the middle of the crown, a large, fan-shaped roll was sewn. It was filled with cotton batting to make it stand up without support and to give it the roundness in shape desired. In front of the roll, a stiffened piece of white cotton satin with a rectangular shape was sewn on the edge of the coif, framing the face. The colors were coordinated with the gown and this roll of the headdress corresponded with those around the neckline. A necklace of pearls



completed Aurelie's costume. Her personality was still to be expressed in the lines and color, but the ensemble was now elegant to fit her "rise" in social status.

Alphonsine. Alphonsine is the older counterpart of the younger Aurelie. She is approximately twenty-five years old and very set in her selfish ways. She appears to love her family, but she is more self-oriented. She is very haughty and vain and detests being poor. She expresses her pride in material articles; she loves clothes and fine gowns.

Alphonsine's first costume was cool in color, an off-shade of green being the basic color in a patterned cotton. The gown was definitely transitional in style, with a high waistline and long, Gothic outer sleeves. The skirt was pleated into the waistband, emphasized by a mustard-yellow percale band. The white inset at the neck was also highlighted by this same trim, adding a high neckband above the trim. The white inner sleeves of the garment were tight-fitting, adding a contrast to the fuller outer sleeves. The outer sleeves were trimmed with yellow and lined with white. They were pleated at

the armseye, and the front half of the sleeve ended at the elbow, with the back half falling to the wrist.

Alphonsine's headdress was more of an original idea rather than a modification of any period mode. It was a coif that fit tightly around the face with a rectangular "box" fitting over the contour of the head and reaching about ten inches above the crown. It added a great deal of height to the character and complemented the severe, vertical silhouette attempted. Straight lines for the costume were designed to suggest haughtiness and severity, the major qualities of Alphonsine's personality.

The vertical lines and cool colors were maintained in the second costume Alphonsine wore. The major portion of the gown consisted of an ice-blue brocaded satin, adhering to the natural waistline and falling to the floor from wide pleats at the waist. The décolletage was rounded with a purple taffeta inset sewn in. The inset had a high collar and opened at the throat. Short, fitted sleeves of the blue were sewn into the armseye and purple taffeta sleeves covered the arms. Upon her head Alphonsine wore a blue headdress in the shape of an



elongated drum. The color scheme complemented Aurelie's second costume and kept them both in basically cool colors.

When the sisters were together in the first part of the play, they were in gowns with fairly simple lines and complementing pastel shades. In the latter part of the play, Aurelie and Alphonsine's garments were closely correlated through color, allowing variations in style suitable for each character. The costumer hoped that such a coordination of costumes for the two sisters would create a definite contrast to Beauty in her more modest apparel.

Antoinette. Antoinette is a premeditating, selfish spinster at thirty. She is very immature for her age and gets extremely upset when she cannot have her way. She desires to be queen and will even resort to magic in order to achieve her goal. She is very ostentatious; she wants to be fashionable but does not really know how to dress.

Antoinette's first garment was one of heavy, brightly striped cotton. The skirt was gathered at the waistline into a loosely fitted bodice. Since the costume was worn over another to facilitate a fast change, it was made larger than necessary. The high-necked

bodice had a pleated inset of white sateen. The corresponding white sleeves were full and pleated at the arms-eye and the elbow, with a black band dividing them into two parts; and the fullness at the wrist was pleated into a fitted white cuff. Strips of black were sewn onto the bodice around the neckline and over the shoulders from the front waist to the back waist. A wider band of black was sewn around the hem of the skirt. The entire garment was just a little "too loud" for the muted overtones of the setting and general color scheme; but it revealed a certain ostentation and taste opposite to that of the period and Beauty, her antagonist.

The headdress was a huge, wide brimmed hat with the front brim wider and taller than the back, sewn to a fitted crown. Placed upon a white coif, it was to suggest an element of the ridiculous for a comic figure.

Renard. Renard, the father of Antoinette, is a bumbling, silly man around fifty years of age. He is a little forgetful and seems to misinterpret others' behavior and ulterior motives. He is also a little meek in the presence of Antoinette's fury and takes second

place when she is around. But he is a magician in his own right; this quality is more important than any others.

In an attempt to give an impression of mystery and the unnatural, Renard was dressed in a long robe of black corduroy. The robe fell to the ground in wide unpressed pleats from a fitted yoke. The sleeves were lined with a peach-orange taffeta that complemented the reds in Antoinette's dress. The black corduroy was to suggest greater depth in color and to look like velvet when seen from a distance. The black of the robe was also to correlate with the black trim on Antoinette's dress. Renard wore a huge, cone-shaped headdress which veered to about fifteen inches above the crown and became wider as it rose. The robe and headdress were decorated with stylized silver appliqués. This garment was designed to permit freedom of movement, to cover the ape costume worn underneath, and to intimate the mystical powers of the magician. It was hoped it would seem both luxurious and mysterious on stage, something a crafty magician might wear.

Renard and Antoinette as Apes. These two characters appeared as "apes" for the major part of the play.

In order to keep the two characters alike, repetition in line and color were used and thus the patterns were very much alike.

The ape costumes themselves were constructed from brown chenille bedspreads. The bodies were tight-fitting and the sleeves fit snugly from the armseye to the wrist. The legs were covered with close-fitting trousers to which a wired tail was attached. Over these outfits, the apes wore "costumes." They were very stylized and varied to suggest gender rather than personality. Both were doublets of black and white taffeta. A Harlequin effect was attempted, with contrasting blocks of color on top of one another. The bodices had low necklines with black lacings across the chests. Antoinette wore a circular skirt and a dagged collar; Renard wore both a dagged skirt and collar. Both wore half-masks and caps resembling apes; but one was trimmed with yellow yarn to suggest a female, and the other had a more stylized head covered with dark brown crepe hair. They wore slippers on their feet, trimmed with either the yarn or crepe hair to match their heads; and their hands were covered with brown knit gloves.

The costumes followed the general line and color of real apes so the audience would easily recognize them. Yet, they were stylized enough to afford simplicity of design in clothing and masks. The choice of colors seemed to force the animal costumes to remain fairly neutral to the setting and background; and in their neutrality, provided a definite contrast to the overall color scheme. These designs were an attempt to create an effect which would emphasize focus, absurdity and comic overtones for two capricious "apes."

### Conclusion

The preceding descriptions have been an attempt to enlighten the reader's visual perception of the costume designs that appear on the following pages. Some construction techniques have been noted--specific details may be found in the next chapter. In general, the costumes follow the very simplest lines of the Italian Renaissance period. The emphasis has been placed in two major areas in order to add variety and balance to the overall scheme of design--color and fabric, and insets and sleeves. Color and fabric were carefully selected to suggest





personality and material strength; and the insets of the bodices and variations of sleeves were used with a desire to develop variety in composition. One of the greatest visual images was the use of headdresses. Each one was designed to reveal a type of personality through its shape and adherence to the general silhouette. The costumer hoped that the general patterns of design would contribute to and project the initial purposes in producing the play.

TABLE 1  
COSTUME CHART

| Character       | Act, Scene | Costume Description   |
|-----------------|------------|---|
| Pages           | I, II--1,2 | ballet slippers, black tights, red and black striped flannel doublets, black tabards, red and black hats              |
| Prince Armand   | I,         | black romeo slippers, black tights, blue satin doublet, gold corduroy robe, ring                                      |
|                 | II--1,2    | same as I; fasten robe. Add: beast mask, hands, ring  |
| Queen           | I, II--1,2 | black flats, black tights, petticoat, wine brocaded satin gown, coif, golden crown                                    |
| Fairy Godmother | I, II--1,2 | white flats, petticoat, yellow taffeta and white chiffon gown, matching coif, golden headdress, golden wand           |
| Beauvais        | I, II--1,2 | black romeo slippers, black tights, green and beige denim doublet, green and black hat, black belt and pouch, padding |

| Character  | Act, Scene | Costume Description  |
|------------|------------|--|
| Beauty     | I, II--1   | black flats, black<br>tights, petticoat,<br>pink and white cotton<br>dress, pink and white<br>cap      |
|            | II--2      | same undergarments,<br>gold satin gown, gold<br>headdress  |
| Aurelie    | I, II--1   | black flats, black<br>tights, petticoat,<br>blue and white cotton<br>dress, blue headdress             |
|            | II--2      | same undergarments,<br>lavender and purple<br>gown, lavender and<br>white headdress, pearl<br>necklace |
| Alphonsine | I, II--1   | black flats, black<br>tights, petticoat,<br>green patterned cotton<br>dress, green headdress           |
|            | II--2      | same undergarments,<br>blue brocaded satin<br>gown, blue brocade<br>headdress                          |
| Antoinette | I, a       | black flats, black<br>tights, striped cotton<br>dress, striped head-<br>dress                          |



| Character | Act, Scene   | Costume Description   |
|-----------|--------------|---|
|           | I,b; II--1,2 | yellow yarn trimmed<br>slippers, black tights,<br>brown chenille pants<br>and bodice, black and<br>white taffeta doublet,<br>brown gloves, mask   |
| Renard    | I,a          | ballet slippers, black<br>socks, black corduroy<br>robe, black headdress  |
|           | I,b; II--1,2 | crepe hair trimmed<br>slippers, black socks,<br>brown chenille pants<br>and bodice, black and<br>white doublet, brown<br>gloves, mask<br>(part of this costume<br>is worn under the robe<br>to facilitate a fast<br>change) |

## COSTUME SKETCHES



Figure 1 Prince Armand







Figure 2 Queen





Figure 3

Pages





Figure4 Fairy Godmother

25



Figure 5 Beauvais





Figure 6 Beauty I



Figure 7 Beauty II





Figure 8      Aurelie I



Figure 9      Aurelie II





Figure 10 Alphonsine I



Figure II Alphonsine II



Figure 12 Antoinette





Figure 13 Renard



Figure 14 Renard and Antoinette—Apes

## CHAPTER V

### ORGANIZATION AND EXECUTION OF COSTUMES, MASKS, AND MAKE-UP

#### Costumes

The execution of this project was under the direct supervision of Mr. Jack A. Byers, costumer of the University Theatre at Michigan State University. A great deal of discussion and pre-planning was done with him prior to the initial construction process. After the approval of the designs for Beauty and the Beast, the production schedule was established. Construction of the costumes was carried out by the students in the beginning course of Stage Costuming.

Immediately following casting, the actors were measured. Only those measurements that were necessary for construction were taken (See Table III). After the measurements were taken, the costumer selected the fabric, trim and notions that would be appropriate for the objectives previously established--coordination in color and choice of fabric that would best enhance the various personalities in the play. This selection of materials

involved several trips to the fabric centers available in the area, conference with the director concerning some choices and procurement of the selected items. The three weeks remaining prior to production were spent in the following manner. First, basic patterns were selected and specific details for cutting the costumes were plotted. Second, all of these basic pieces were basted and the actors were called in for preliminary fittings. At this time, the special details such as sleeve fittings, armseye corrections and special neckline effects were chalked or cut out from the basic garment. Third, the costumes were constructed, fitting all details together.

The final phases of construction called for another meeting with the actors. At this fitting, the length of sleeves was determined, zippers were fitted and hemlines were determined. If the headdresses were completed, they also were fitted. Then, the costumes, including trim and accessories, were completed and assembled for production. During this "finishing" period the three required masks were built; the crowns for the Queen and the Fairy Godmother were constructed, and the magic wand and appliques were designed, built and painted.

The assembly process used was relatively simple. First, all costumes were carefully pressed. Then, the costume for each change was hung with all of its accessories on a hanger and marked with tags, noting the character's name and at what place in the play he wore the garment. Head-dresses and shoes were fastened together with a clothespin and marked in the same fashion. The costumes were then taken to the assigned dressing room ready for the dress parade.

A dress parade provided the opportunity for the costumer to show the actors how to wear their clothing, how to walk gracefully, and how to hold up skirts if necessary in movement. It also gave her a chance to check all details and note any corrections that had to be made. The actor became familiar with his apparel on stage, and this alleviated any anxieties concerning his costume during technical rehearsals.

During the dress and technical rehearsals, the costumes were observed for the first time under lights and within the composition of the setting. Discussions with the set designer prior to construction tended to limit the possibility for mistakes in color combination. Two dress

rehearsals seemed to help the actors a great deal in becoming used to the costumes and utilizing them to the best advantages according to individual character traits. At the time of the opening performance, the actors were at ease in their costumes and make-up.

Immediately following the final performance, all of the crew members and the costumer executed "strike." The costumes were returned to the costume laboratory where all nonwashable and noncleanable trim and accessories were removed. Those washable items were prepared for the laundry; all items to be dry cleaned were hung on the racks together; and all headdresses were spot cleaned. Except for storing the garments upon their return from the cleaning, the costume project for Beauty and the Beast was completed.

The following tables and figures explain graphically the production schedule followed, a complete list of costume expenditures, all items supplied from materials in stock and specific construction details for particular costumes.

TABLE 2

| PRODUCTION SCHEDULE, JANUARY 7--FEBRUARY 5 |   |
|--|---|
| Date                                       | Activity  |
| January 7--12                              | preliminary sketches, measurements, purchasing of material, cutting out patterns  |
| January 12--15                             | first fitting for all costumes being constructed  |
| January 20                                 | Renard--second fitting, first sitting for mask  |
| January 23                                 | Beauvais--second fitting<br>Aurelie--second fitting<br>Armand--second fitting, first sitting for mask                                   |
| January 24                                 | Page I--fitting   |
| January 25                                 | Beauty--second fitting<br>Alphonsine--second fitting<br>Fairy Godmother--second fitting<br>Antoinette--second fitting, sitting for mask |
| January 26                                 | Page II--fitting  |
| January 27--30                             | complete all costumes, trim, hats, masks, accessories   |
| January 31                                 | assemble each ensemble according to character and scene   |
| January 31                                 | dress parade, costume plates  |

| PRODUCTION SCHEDULE, JANUARY 7--FEBRUARY 5 |                                 |
|--|---------------------------------|
| Date                                       | Activity                        |
| February 1                                 | dress rehearsal                 |
| February 2--3 (morning)                    | dress rehearsal with<br>make-up |
| February 3                                 | two performances                |
| February 4                                 | two performances<br>strike      |
| February 5                                 | dry cleaners, laundry           |



TABLE 3  
MEASUREMENT CHART

[illegible]

## Budget

The original allocation for costumes was \$350 which was not spent in its entirety. The following is a general breakdown of expenditures:

|   |              |
|---|--------------|
| Fabric                                      | \$232.44     |
| Notions, Sewing articles<br>and Accessories | 23.72        |
| Masks                                       | 1.57         |
| Dry Cleaning                                | <u>32.50</u> |
| Total                                       | \$290.23     |

TABLE 4

## LIST OF EXPENDITURES

| Character       | Quantity   | Item and Price                        | Amount       | Total   |
|-----------------|------------|---------------------------------------|--------------|---------|
| Prince Armand   | 10-1/2 yds | gold corduroy at<br>98¢ yd,           | \$10.29      |         |
|                 | 10-1/2 yds | blue brocade<br>taffeta at<br>98¢ yd, | 10.29        |         |
|                 | 5 yds      | blue satin at<br>59¢ yd,              | <u>2.95</u>  | \$23.44 |
| Queen           | 10-1/2 yds | wine brocade<br>satin at \$2.98 yd,   | 31.29        | 31.29   |
| Fairy Godmother | 10 yds     | yellow brocade<br>taffeta at 79¢ yd,  | 7.90         |         |
|                 | 14 yds     | white chiffon<br>at 98¢ yd,           | <u>13.72</u> | 21.62   |
| Beauvais        | 7 yds      | dark green denim<br>at 59¢ yd,        | 4.13         | 4.13    |
| Beauty I        | 8 yds      | rose percale<br>at 49¢ yd,            | 3.92         |         |
|                 | 2 yds      | white percale<br>at \$1.29 yd,        | <u>2.58</u>  | 6.50    |
| Beauty II       | 11-1/2 yds | gold satin<br>at \$1.39 yd,           | 16.49        |         |
|                 |            | green brocade satin<br>at \$1.98 yd,  | <u>4.94</u>  | 21.43   |

| Character         | Quantity   | Item and Price                      | Amount      | Total   |
|-------------------|------------|-------------------------------------|-------------|---------|
| Aurelie I         | 11 yds     | blue printed percale at 98¢ yd,     | \$10.78     |         |
|                   | 3-1/2 yds  | yellow percale at 49¢ yd,           | <u>1.72</u> | \$12.50 |
| Aurelie II        | 10 yds     | purple percale at 59¢ yd,           | 5.90        |         |
|                   | 10 yds     | lavender organdy at 98¢ yd,         | <u>9.80</u> | 15.70   |
| Alphonsine I      | 10 yds     | green printed percale at \$1.69 yd, | 16.90       |         |
|                   | 1-1/2 yds  | white percale at 39¢ yd,            | <u>.59</u>  | 17.46   |
| Alphonsine II     | 10 yds     | blue brocade satin at \$1.98 yd,    | 19.80       |         |
|                   | 2 yds      | purple taffeta at 69¢ yd,           | <u>1.38</u> | 21.18   |
| Antoinette        | 10 yds     | striped percale at \$1.69 yd,       | 14.90       |         |
|                   | 4 yds      | white cotton sa- teen at \$1.19 yd, | <u>4.76</u> | 19.66   |
| Renard            | 10-7/8 yds | black corduroy at \$1.98 yd,        | 21.53       |         |
|                   | 2 yds      | orange taffeta at 69¢ yd,           | <u>1.38</u> | 22.91   |
| Antoinette as Ape | 3-1/2 yds  | black taffeta at 69¢ yd,            | 2.42        |         |
|                   | 3-1/2 yds  | white taffeta at 69¢ yd,            | <u>2.42</u> | 4.84    |

| Character              | Quantity  | Item and Price                      | Amount      | Total        |
|------------------------|-----------|-------------------------------------|-------------|--------------|
| Renard as<br>Ape       | 3-1/2 yds | black taffeta<br>at 69¢ yd,         | 2.42        |              |
|                        | 3-1/2 yds | white taffeta<br>at 69¢ yd,         | 2.42        |              |
|                        | 1         | bedspread<br>at \$4.98              | <u>4.98</u> | \$ 9.82      |
| Notions:               |           |                                     |             |              |
|                        | 2 yds     | buckram<br>at \$1.69 yd,            | 3.38        |              |
|                        | 3 yds     | crinoline<br>at \$1.19 yd,          | 3.57        |              |
|                        | 6 pkgs    | spangles at 50¢                     | 3.77        |              |
|                        | 13        | zippers at 50¢                      | 6.65        |              |
|                        | 9 yds     | cording<br>at 3/5¢                  | .15         |              |
|                        | 1 pkg     | yellow yarn<br>at 69¢               | .69         |              |
|                        | 1 pkg     | buttons at 59¢                      | .59         |              |
|                        | 4 pkgs    | needles at 15¢                      | .60         |              |
|                        | 8 spools  | thread at 39¢                       | 3.12        |              |
|                        | 8 pkgs    | black and white<br>bias tape at 15¢ | <u>1.20</u> | 23.72        |
| Masks:                 |           |                                     |             |              |
| 2 Apes,                |           |                                     |             |              |
| 1 Beast                | 2 pkgs    | paper tape at 59¢                   | 1.18        |              |
|                        | 1 pkg     | cheesecloth gauze<br>at 39¢         | <u>.39</u>  | 1.57         |
| Dry Cleaning           | 16        | costumes                            | 32.50       | <u>32.50</u> |
| Total Cost of Costumes |           |                                     |             | \$290.23     |

TABLE 5  
ITEMS FROM STOCK

| Character         | Item   |
|-------------------|--|
| Prince Armand     | gold trim for doublet<br>black fur trim for robe<br>coronation robe  |
| Queen             | gold satin for insets and<br>sleeves   |
| Pages             | red and black flannel doub-<br>lets, black tabards, fabric<br>and trim for hats  |
| Beauvais          | black corduroy for belt,<br>pouch, and hat,<br>beige cotton for inset  |
| Beauty II         | brown fur trim for gown<br>coronation robe   |
| Aurelie II        | white cotton-satin for<br>inset, waistband and<br>sleeves  |
| Alphonsine I      | muslin for petticoat   |
| Antoinette        | black cotton trim  |
| Antoinette as Ape | bedspread for ape costume  |
| Miscellaneous:    | muslin for all linings<br>buckram for headdresses<br>rope for beast head and hands<br>crepe hair for Renard's<br>mask and slippers<br>Celastic for crowns<br>wire for hat frames<br>felt appliqués |

| Character | Item  |
|-----------|---|
|           | jewelry and jewel trim                                |
|           | some ribbon and braid                                 |
|           | all painting supplies for<br>masks, crowns, appliqués |
|           | 2 prs of romeo slippers                               |
|           | 3 prs black tights                                    |
|           | 6 muslin petticoats                                   |
|           | 3 prs gloves  |

## Pattern Details

In order to construct the costumes properly, many special patterns had to be designed. The initial cutting of the costumes began by using basic bodice, skirt, and trouser patterns. Each one had to be adapted to fit a particular actor's measurements and modified in order to construct unique details. The robes of the men, the sleeves and necklines of the women varied to some extent.

On the following pages, specific details for every costume have been drafted according to each character.

There are a few items to keep in mind:

1. The first patterns shown are basic items that have been used for more than one costume. For example, the same skirt pattern was used for all the women's skirts.

2. Standard measurements have been used for all patterns so they may easily be adapted to any actor's specific measurements.

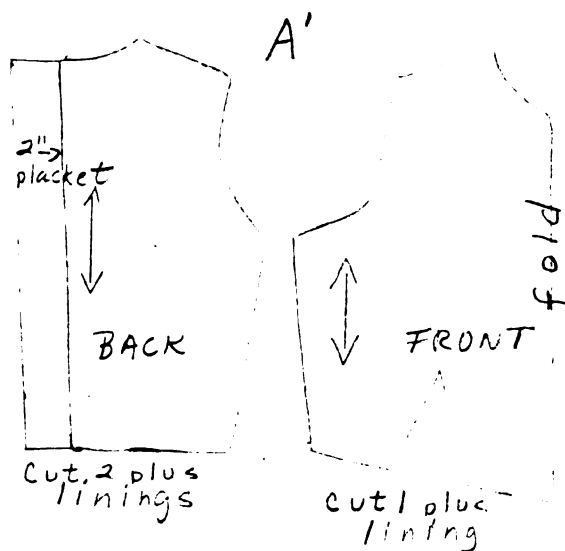
3. The scale used in drafting is 1/8" equals 1".

4. Unless specifically marked on the pattern, one should allow a one inch (1") seam allowance on all patterns. The writer hopes that these details might clarify the construction techniques developed and aid the reader in interpretation of the designs.

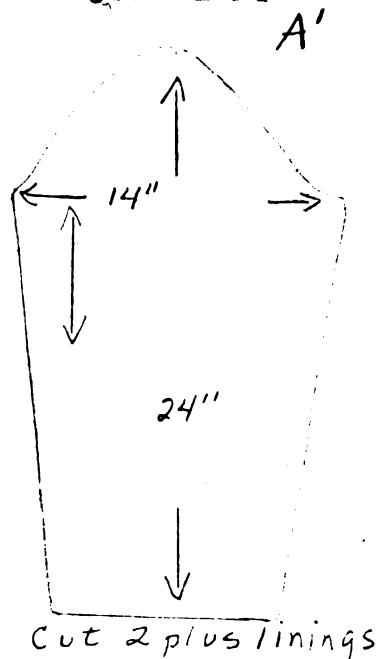


## PATTERN DETAILS

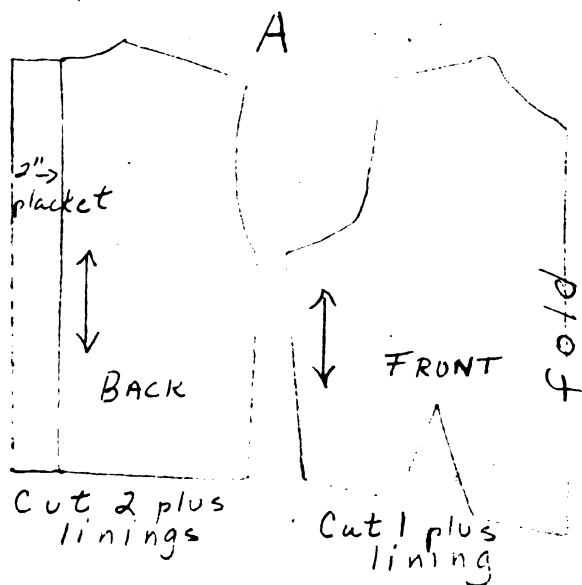
## WOMEN'S BODICE



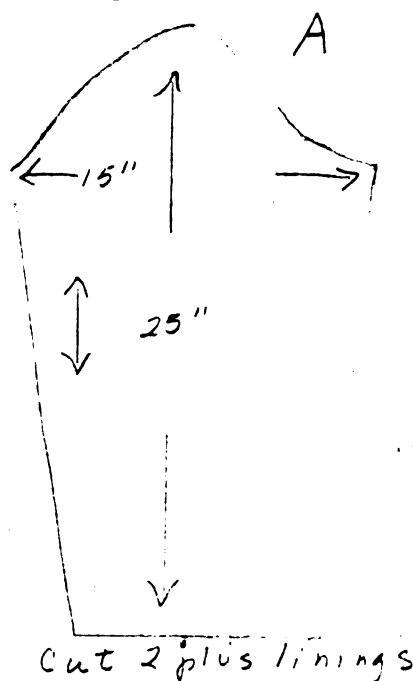
## WOMEN'S FITTED SLEEVE



## MEN'S BODICE



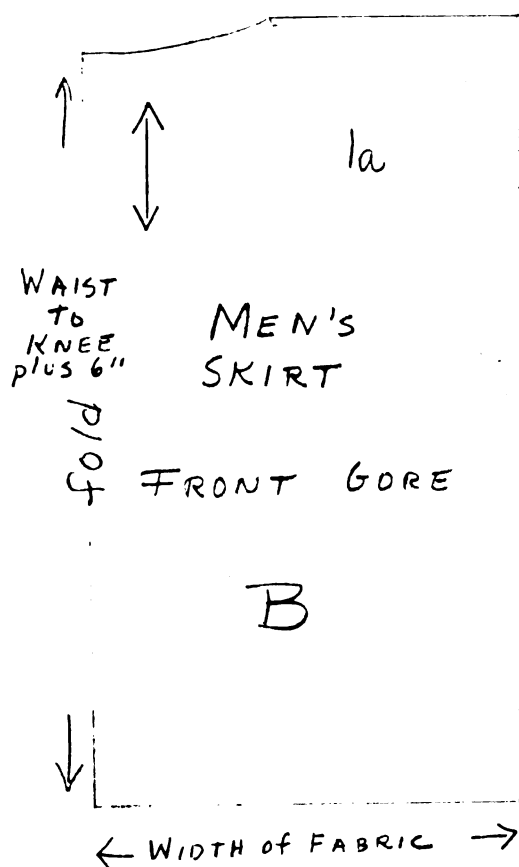
## MEN'S FITTED SLEEVE



Scale:  $\frac{1}{8}" = 1"$

Fig. 15

PATTERN DETAILS - BASIC PATTERNS



## GORE SKIRT:

1. seam 1a to 1b
2. seam gores together with one side open for placket
3. attach to bodice or waist band

Scale:  $\frac{1}{8}" = 1"$

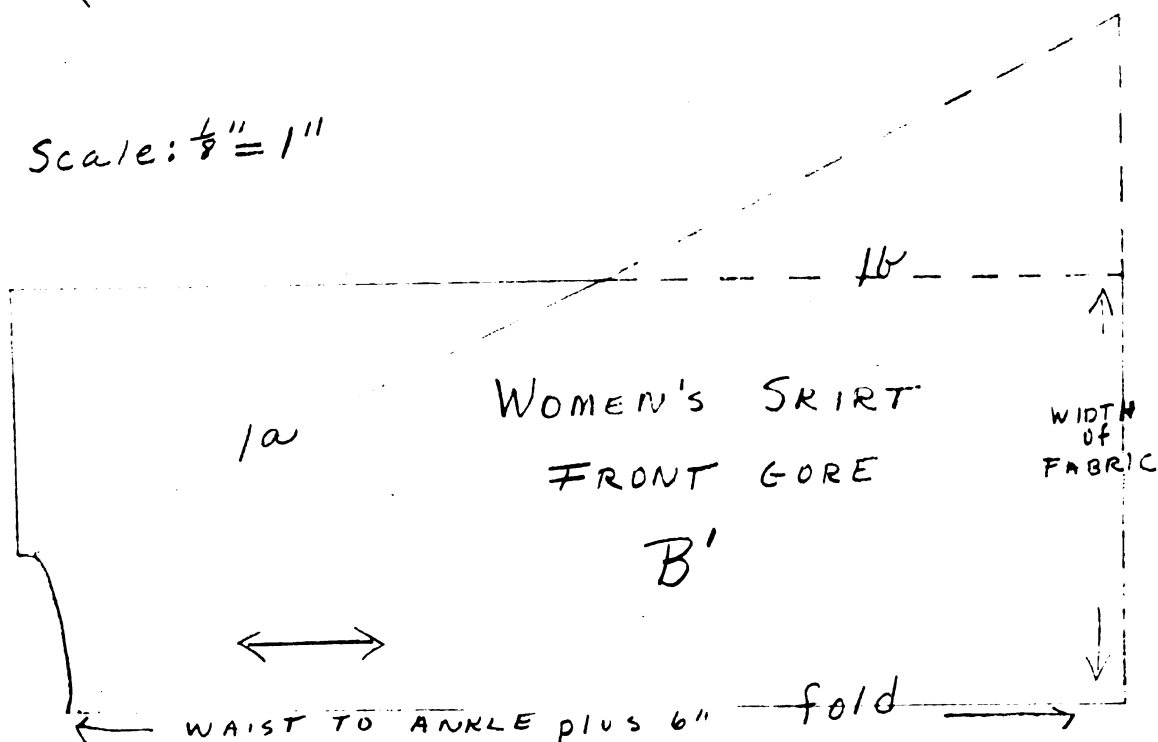
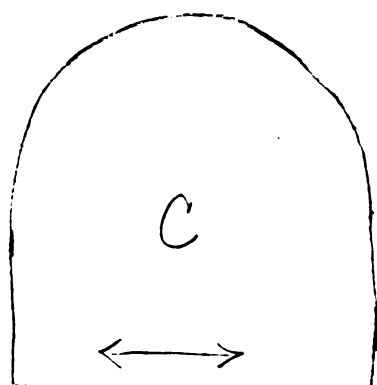


Fig. 16

PATTERN DETAILS — BASIC PATTERNS

COIF — A cap worn beneath  
some headdresses



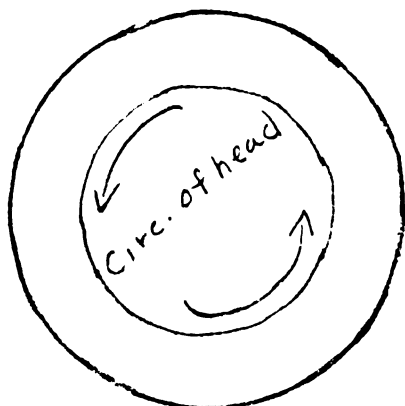
Cut 4 plus  
linings

1. seam fabric and linings to form a casing
2. Seam one side of each section to the center-crown section
3. attach side sections to the one at back
4. finish outside edge with bias tape facing

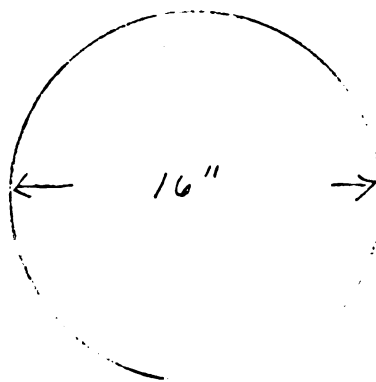
Scale:  $\frac{1}{8}" = 1"$



### PATTERN DETAIL — BASIC PATTERN



A - Brim



B - Crown

Scale:  $\frac{1}{8}" = 1"$

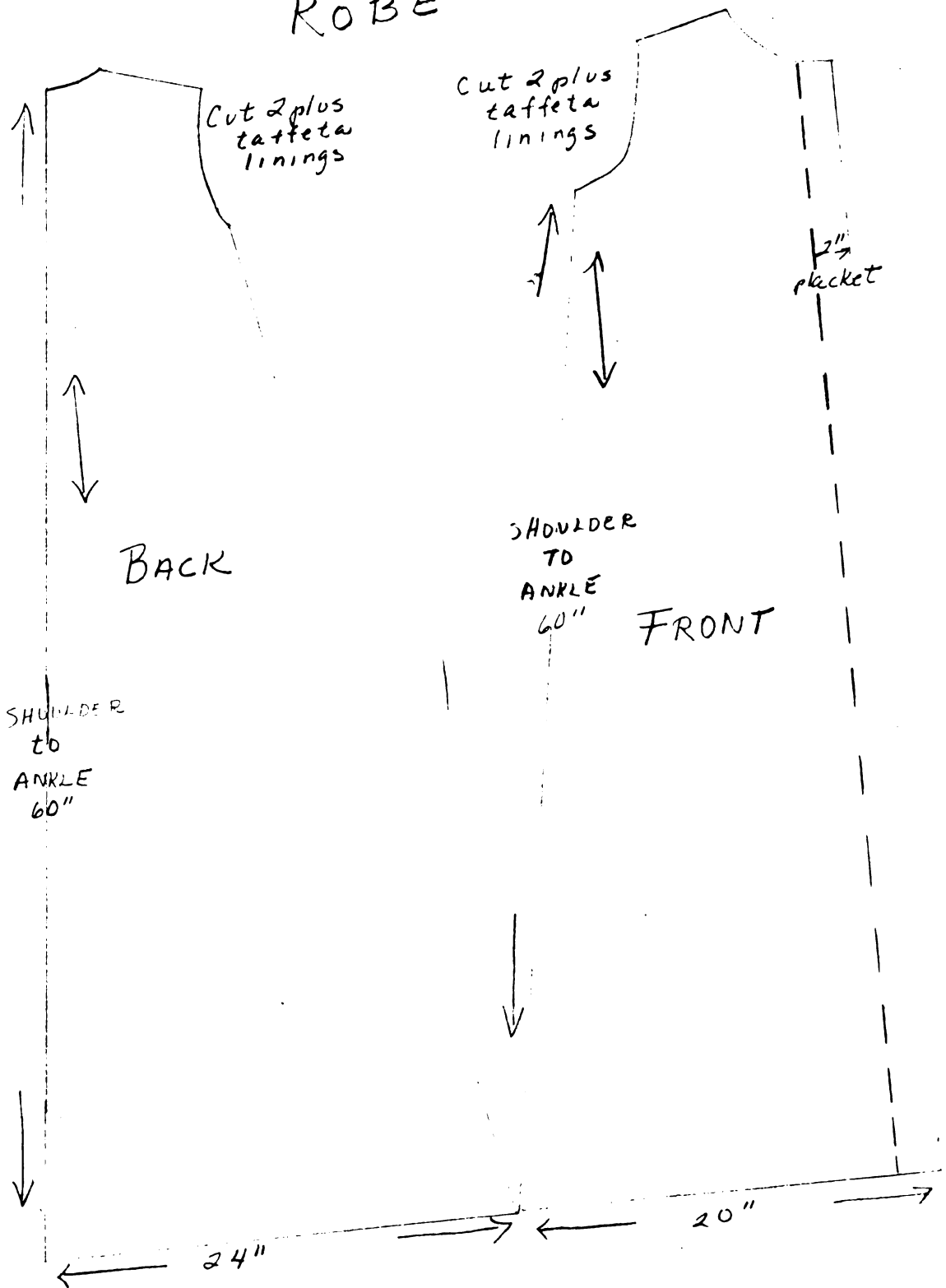
1. wire buckram (A)
2. cover with casing of same pattern
3. gather (B) into brim

(Costumes were from stock)

**Fig. 17**

### PATTERN DETAIL — PAGES' HATS

## ROBE



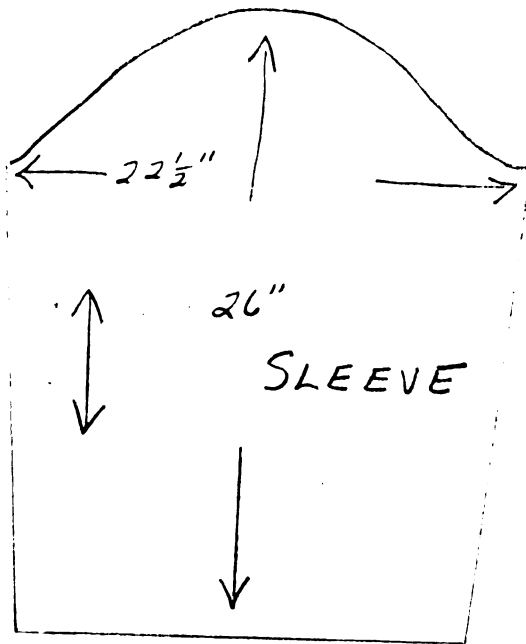
Scale:  $\frac{1}{8}" = 1"$

Fig. 18

PATTERN DETAIL — PRINCE ARMAIND

# ROBE—continued

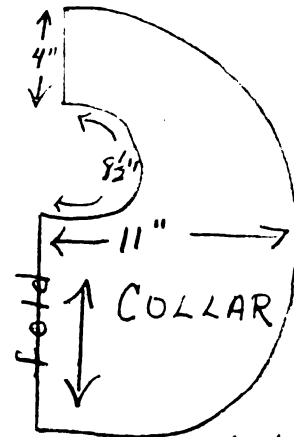
99



Cut 2 plus taffeta linings

## CONSTRUCTION:

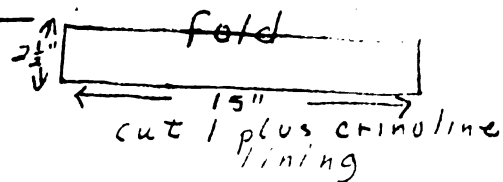
1. seam backs together
2. seam fronts to the back
3. pleat sleeves into arms eye
4. reverse lining so seams do not show
5. add: fur collar; fur trim 4" wide; hooks and eyes



1. cut 1 plus taffeta lining
2. cover with fur

## DOUBLET—CONSTRUCTION:

1. pleat 3-gore skirt (Pattern B) onto waist of bodice (Pattern A)
2. pleat one piece sleeves (Sleeve Pattern A) into arms eye
3. add: neck band



4. add: gold trim

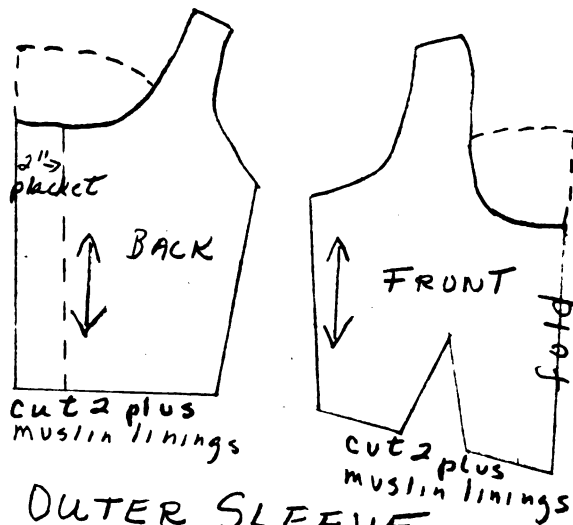
Scale:  $\frac{1}{8}$ " = 1"

Fig. 19

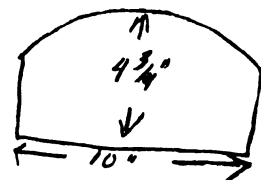
PATTERN DETAIL—PRINCE ARMAND

# BODICE

100

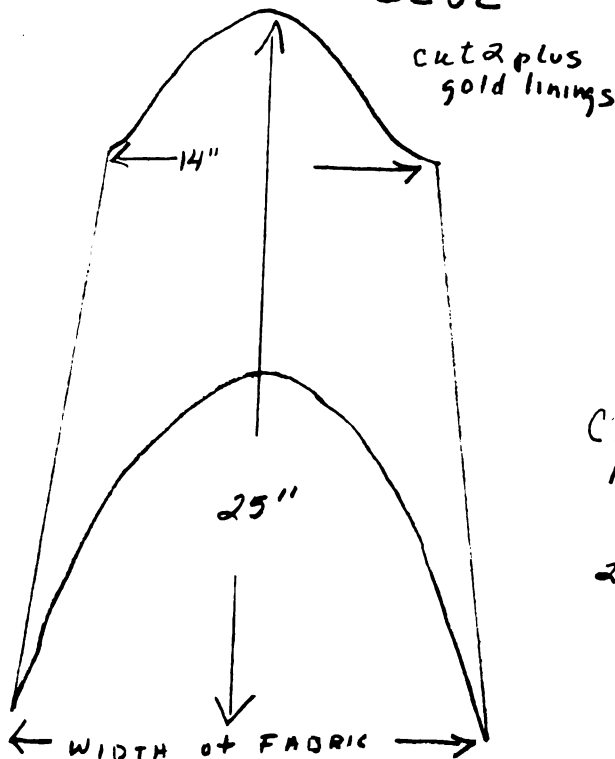


## INSET



1. cut 2
2. set in (dotted line on bodice)



## OUTER SLEEVE



## CONSTRUCTION:

1. cut out sleeves (Pattern A')
2. cut 5 gores (Pattern B')
3. pleat fitted and outer sleeves into armseye
4. box pleat gore skirt at waist
5. add: insets; collar (Pattern C); crown; jewelled facing across front bodice

## CROWN

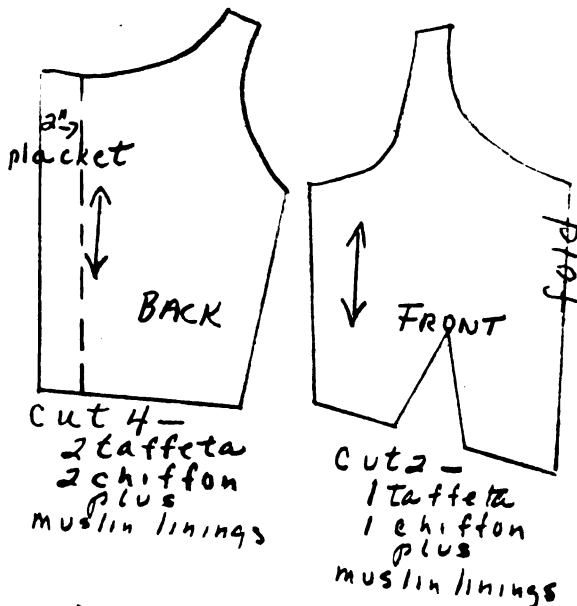
1. form a circle of elastic 23" around, 4" wide on a wig block
2. make 4 rectangles from elastic  - attach bottom edge to edge of circle - let sides of rectangles touch one another so the crown encircles the entire head.
3. finish outside edges with elastic binding
4. when dry, cut out  around the crown
5. paint gold
6. glue gumdrops on to represent jewels



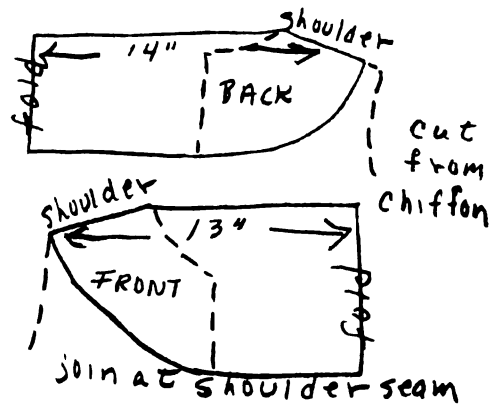
Scale:  $\frac{1}{8}" = 1"$

Fig. 20 PATTERN DETAIL — QUEEN

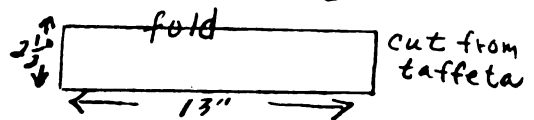
## BODICE



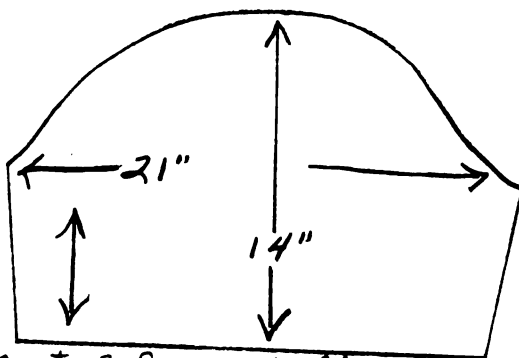
## INSET



## NECK BAND



## OUTER SLEEVE



cut 2 from chiffon

CROWN: 1. form a circle of elastic 22\" around and 3\" wide

2. cut out 24 leaves (D) from elastic; place in twos, forming 12 groups
3. attach these to the circle
4. sew bent wire covered with fabric behind the leaves
5. attach bias binding to all exposed edges
6. paint gold; tie spangles on tips of the wire

## CONSTRUCTION:

1. pleat fitted sleeve (Pattern A') and chiffon sleeve into armseye
2. pleat at waist 2-5 gore skirts (Pattern B') of taffeta under chiffon
3. pleat in inset - this is pleated at the neckline and into the neckband
4. add: Cape
  - a. cut 3 gores from Pattern B'
  - b. pleat into back neck line
5. add: trim around neckline; neckband; spangles; cuff (Pattern C)

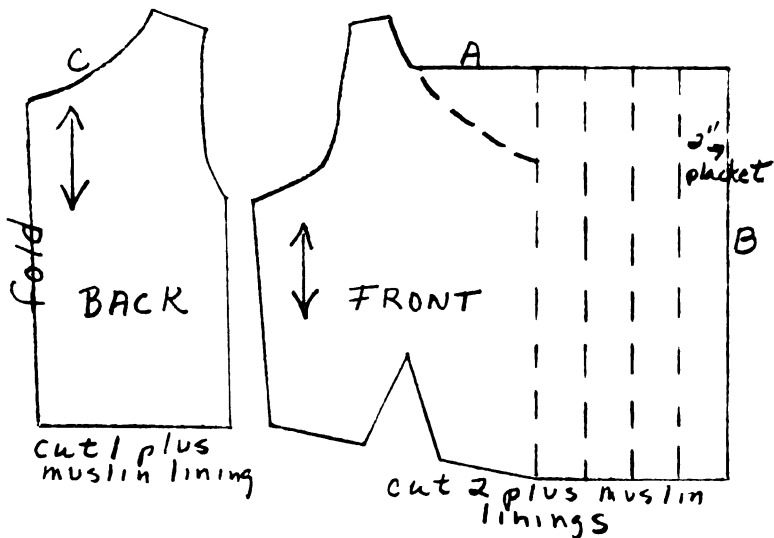
## WAND

1. use 3 leaves and 3 wires and 3 spangles just like crown
2. attach to 15\" long dowl

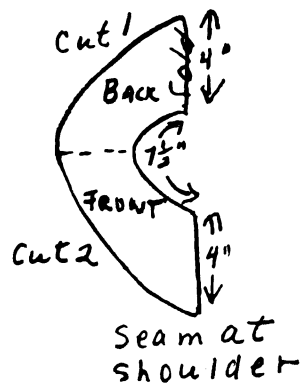
Scale:  $\frac{1}{8}$ \" = 1\" Fig. 21  
PATTERN DETAIL — FAIRY GODMOTHER



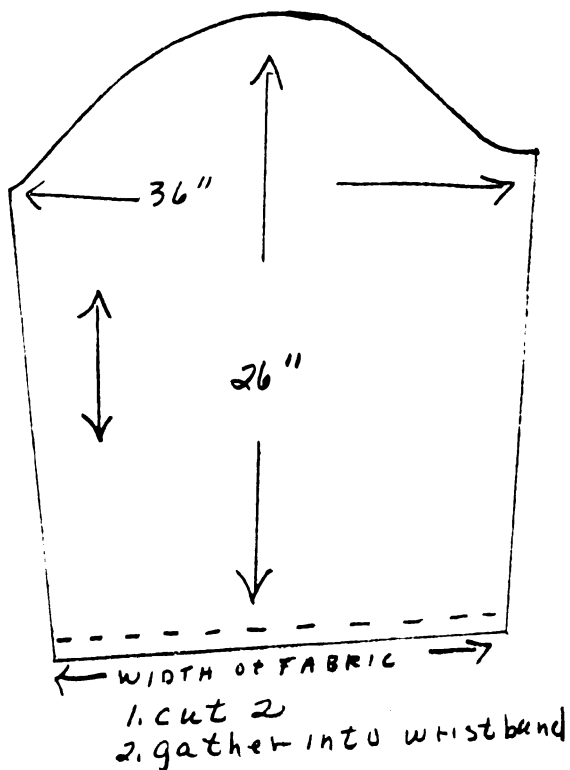
# BODICE



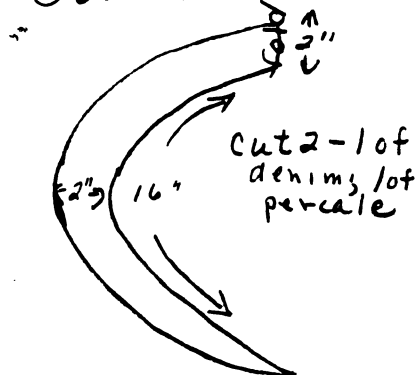
# INSET



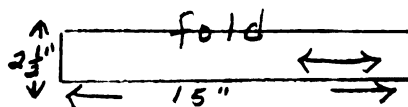
# SLEEVE



# COLLAR



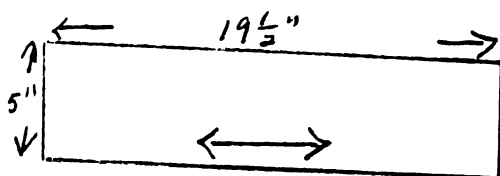
# NECK BAND



Scale: 1/8" = 1"

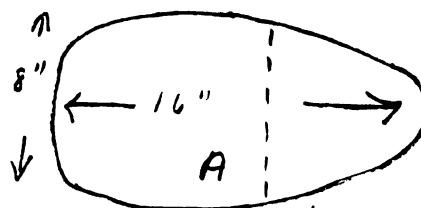
Fig. 22  
PATTERN DETAIL — BEAUVAIS

## BELT

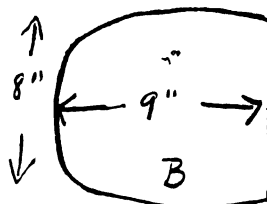


1. seam into tube
2. add: buckle

## POUCH



1. cut 2
2. make a casing

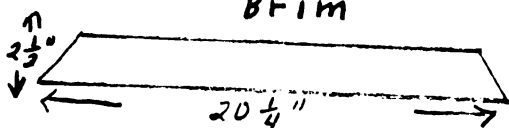


1. cut 2
2. make a casing

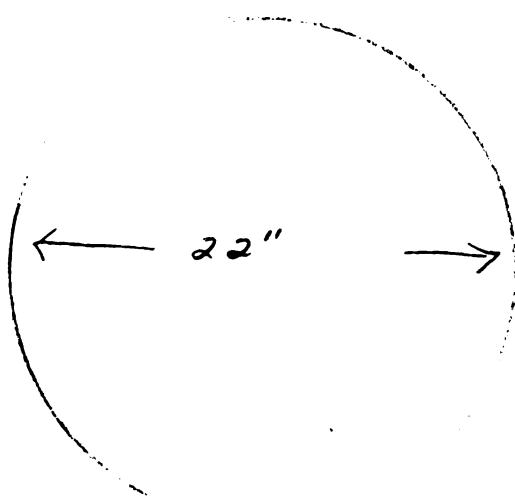
1. seam B to A
2. fold top flap over
3. add: loop - 1" wide, 8" long to the top; button

## HAT

## Brim



## Crown



1. wire buckram brim
2. cover with tube of fabric
3. gather circle into the brim

## CONSTRUCTION:

1. cut out bodice, especially note lines A, B, C
2. extend front bodice for 3-1" pleats
3. attach a 3-gore skirt (Pattern B) to waist, with 2 pleats at center back
4. add: inset; collar; neck band; 4 buttons
5. pleat sleeves into arm's eye
6. finish with belt; pouch; hat

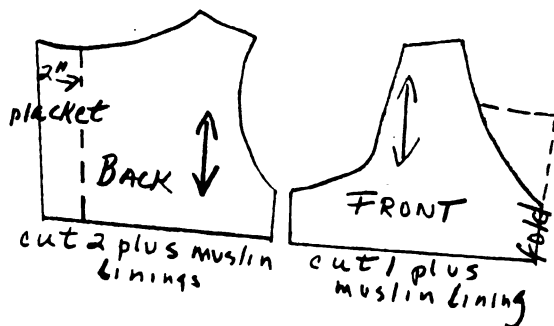


Fig. 23

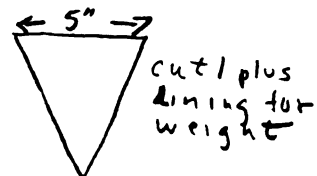
Scale:  $\frac{1}{8}" = 1"$ 

PATTERN DETAIL — BEAUVAIS

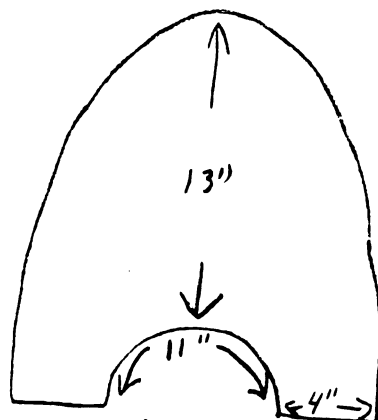
# BODICE



# INSET

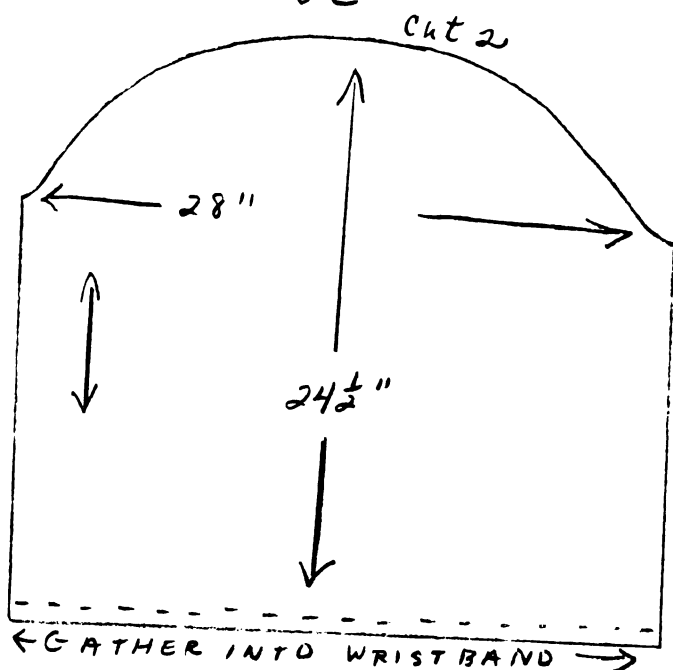


# CAP



1. add  $\frac{1}{2}$ " wide band and 9" long ties to inner circle
2. gather back of cap into bias tape 8" long to give fullness to the back of the head

# SLEEVE



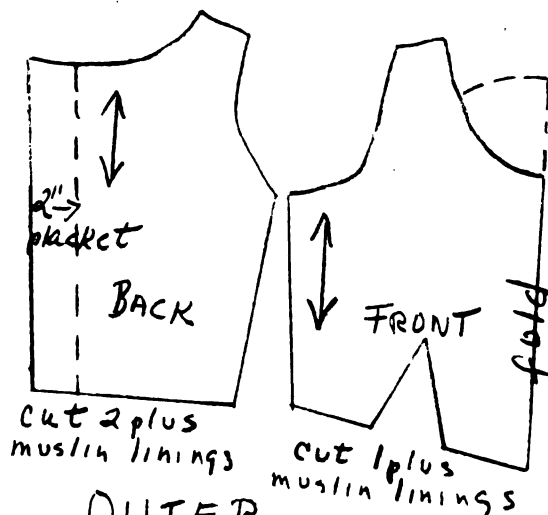
## CONSTRUCTION:

1. cut 5 gore skirt from (Pattern B) but lengthen from waist 6"
2. gather sleeves into arm eye
3. set inset in bodice front
4. pleat skirt into high waist of bodice
5. tack waist band 1" wide over waist seam
6. add lacing across the inset; cap

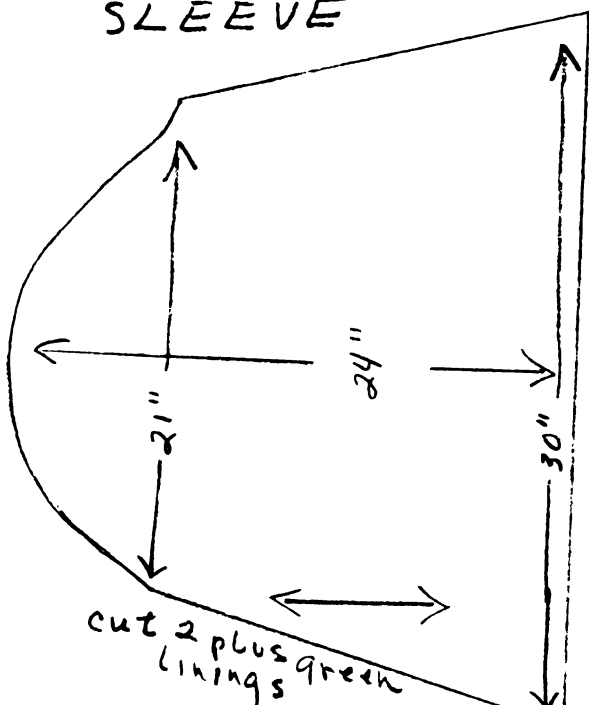
Scale:  $\frac{1}{8}$ " = 1"

Fig. 24  
PATTERN DETAIL—BEAUTY I

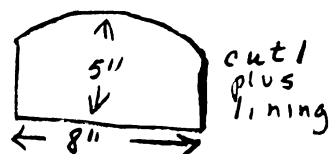
## BODICE



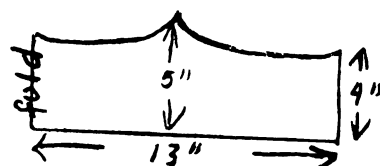
## OUTER SLEEVE



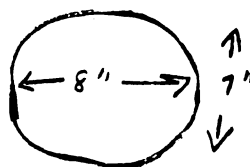
## INSET



## WAIST BAND



## HEADRESS



1. wire buckram
2. cover with casing cut the same way
3. tack on center-top of coil (Pattern C)
4. add green trim

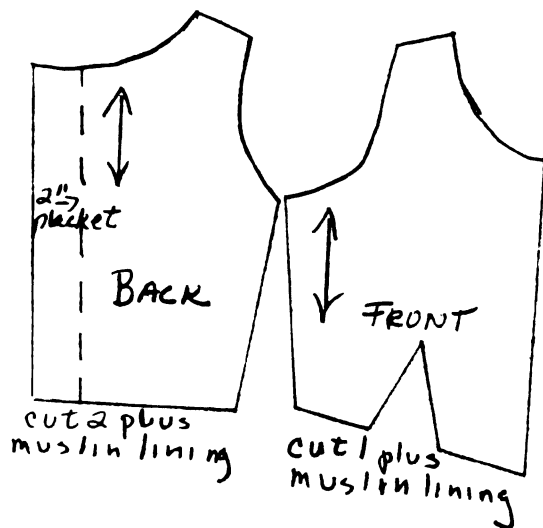
## CONSTRUCTION:

1. cut out fitted sleeve (Pattern A')
2. pleat fitted sleeves and outer sleeves into armseye
3. pleat with 3" pleats a 5-gore skirt (Pattern B') into waist
4. add: waist band, inset; coil; fur trim

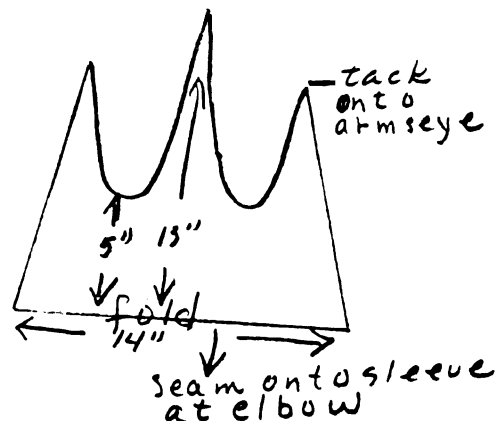
Scale:  $\frac{1}{8}" = 1"$

Fig. 25  
PATTERN DETAIL — BEAUTY II

# BODICE



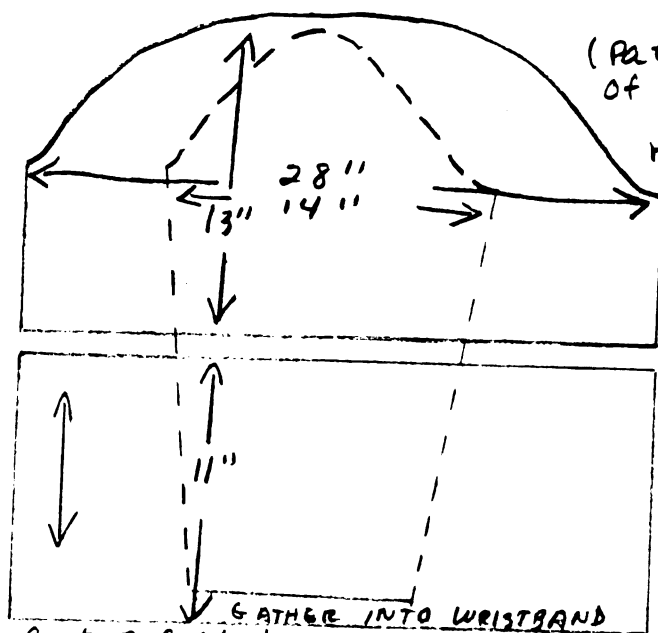
# OVERSLEEVE



## CONSTRUCTION:

1. pleat sleeves into armseye of bodice
2. pleat square skirt (Pattern B') onto waist of bodice
3. add 3 rows of ruffles down bodice, each row 2" wide; 2" waist band; outer sleeves

# SLEEVE



cut 2 fitted muslin sleeve  
cut 2 large sleeves  
1. large sleeves are pleated onto muslin sleeves at armseye, elbow, and wrist

## HEADADDRESS

1. fit head band to forehead
2. gather crown into band

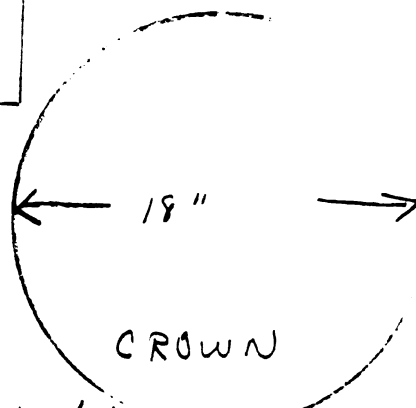
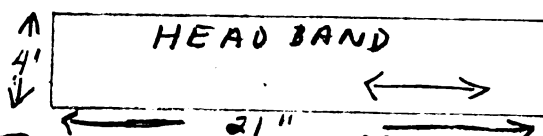
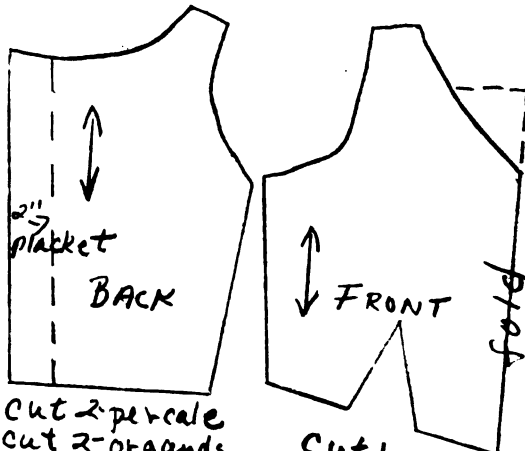


Fig. 26 scale: 1/8" = 1"  
PATTERN DETAIL—AURELIE I

# BODICE

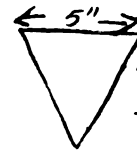
# INSET

107



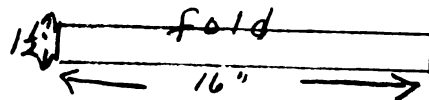
cut 2-percale  
cut 2-organdy  
plus  
muslin linings

cut 1-percale  
cut 1-organdy  
plus  
muslin linings



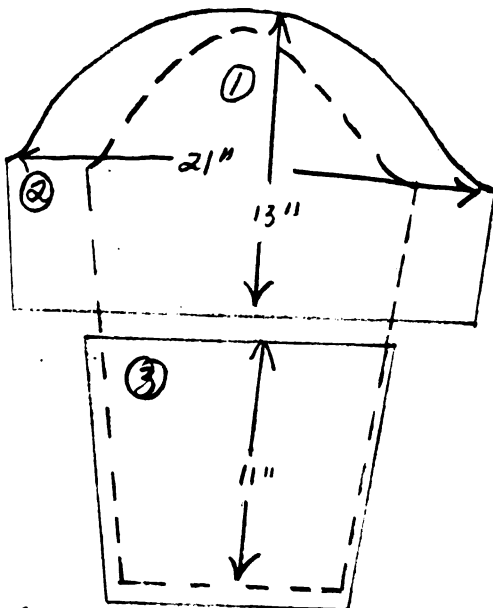
-set in  
front bodice

# COLLAR ROLLS



1. cut 2 - percale  
cut 2 - organdy
2. make a tube of  
the two fabrics
3. pad with cotton batting
4. hand sew around  
neckline of bodice

# SLEEVE

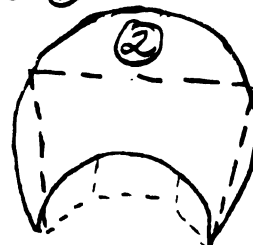
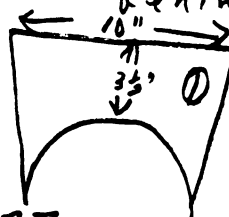


- ① - muslin fitted sleeve
- ② - percale & organdy  
pleated onto ①
- ③ - white cotton satin  
fitted and sewn to  
① and ②

- CONSTRUCTION:
1. gather 2 - 59 or 60 sts  
(Pattern B) onto waist
  2. pleat sleeves into  
arm eye
  3. add: 2" wide waist band;  
collar rolls; inset

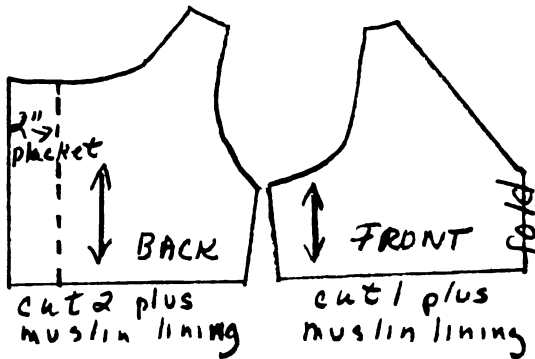
# HEAD DRESS

1. build coif (Pattern C)
2. wire buckram ①
3. cover with white casing
4. sew ① onto front of  
coif
5. cut ② from percale and  
organdy
6. fill this with batting
7. sew ② onto coif  
behind ①

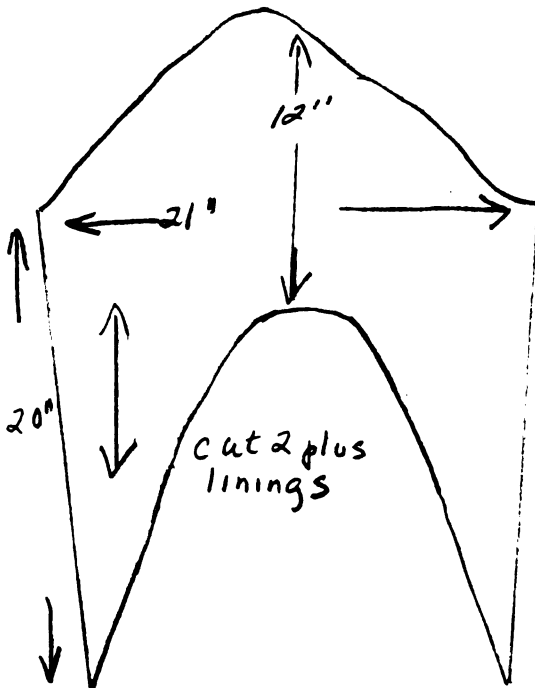


Scale:  $\frac{1}{8}$ " = 1"  
Fig. 27  
PATTERN DETAIL—AURELIE II

# BODICE



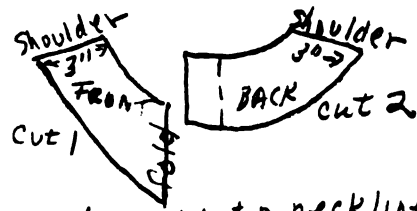
# OUTER SLEEVE



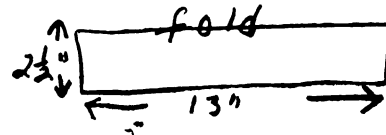
CONSTRUCTION:  
1. pleat 2-5 gore skirts (Pattern B) - one muslin, one percale onto high waist of bodice  
2. pleat fitted sleeve (Pattern A) and outer sleeve into arm eye  
3. add: inset, neckband; trim at neckline, collar, waist, and sleeves

Fig. 28

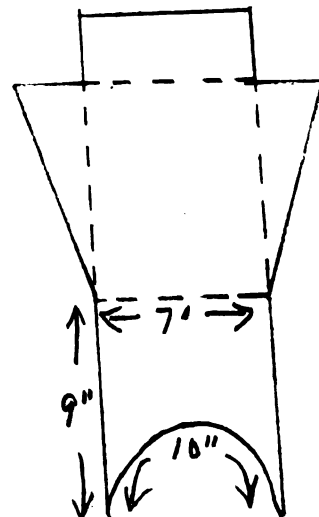
# INSET



1. sew into neckline and at shoulder
2. add neckband



# HEAD DRESS

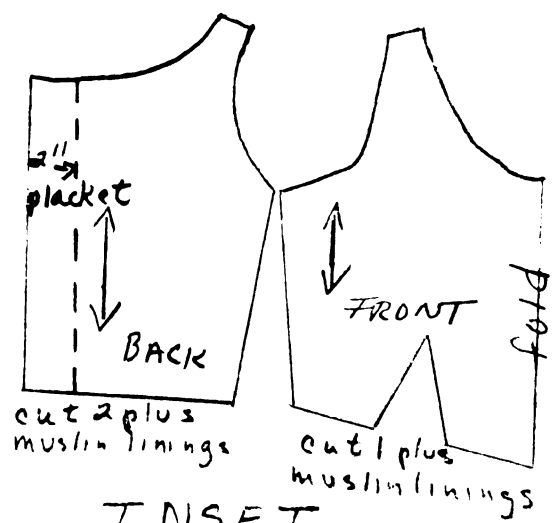


1. build coil (Pattern C)
2. wire buckram frame
3. fold on dotted lines
4. cover with casing, seamed as the frame is folded
5. sew on back of coil

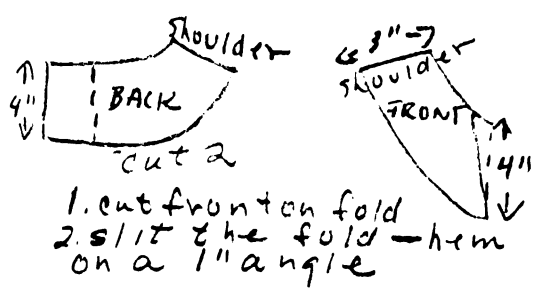
Scale:  $\frac{1}{8}" = 1"$

PATTERN DETAIL - ALPHONSINE I

# BODICE



## INSET



## COLLAR

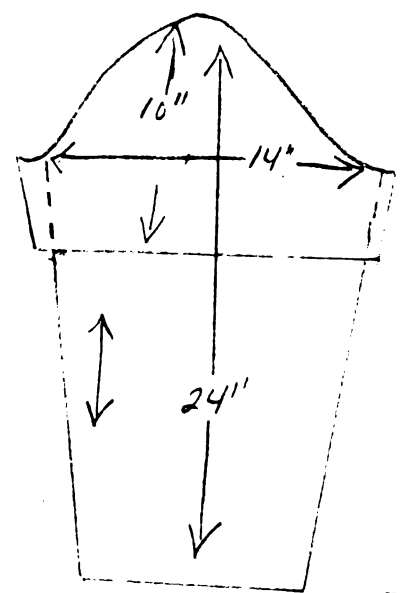


1. seam on concave side
2. sew convex side into neckline to make a standing collar

## CONSTRUCTION:

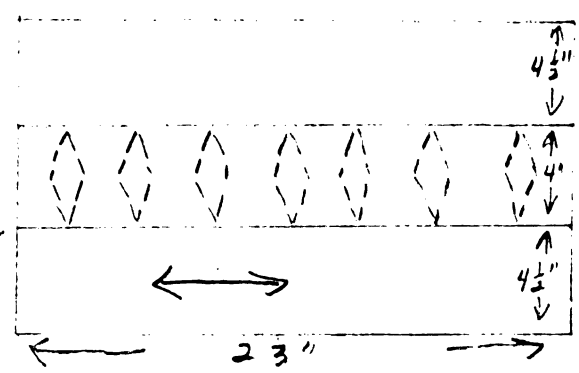
1. pleat 5 gore skirt (Pattern B) onto bodice waist
2. set in both sleeves into armeye
3. sew in collar and inset

# SLEEVE



1. cut 2 short sleeves
2. cut 2 fitted sleeves plus muslin linings

## HEAD DRESS



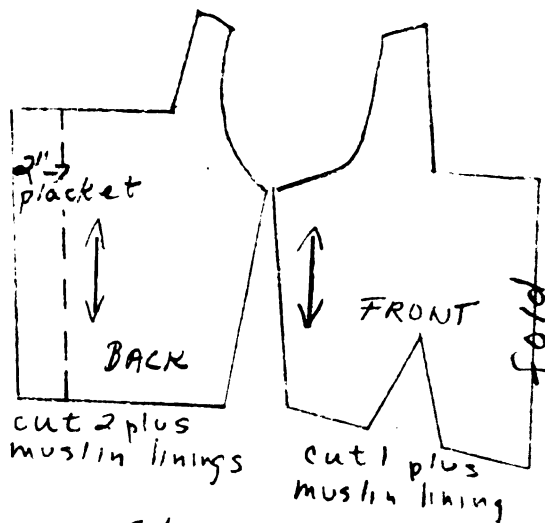
1. wire top and bottom of buckram; seam sides together, forming a cylinder
2. stitch darts, slit them for smoothness
3. make a top of buckram so cylinder is closed
4. cover entire hat with fabric that is sewn exactly the same way

Fig. 29

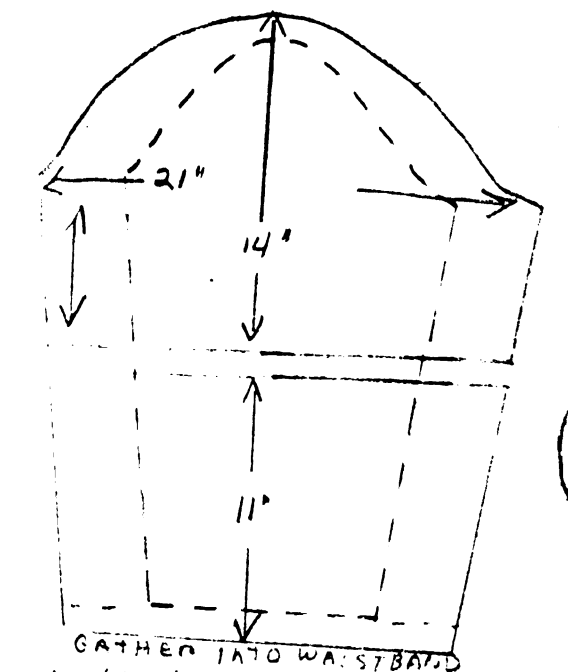
Scale:  $\frac{1}{8}$ " = 1"



## BODICE GOWN

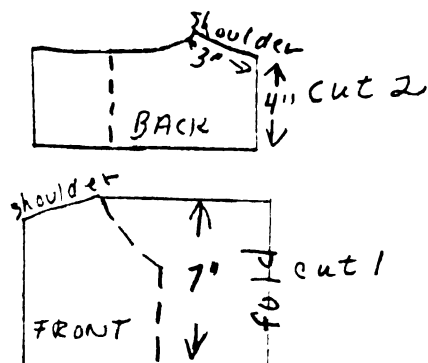


## SLEEVE



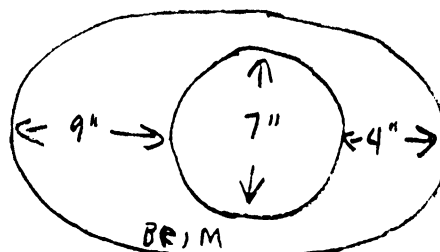
1. pleat two parts of sleeve to fitted muslin sleeve
2. cover seam at elbow with black trim  $1\frac{1}{2}$ " wide

## INSET



1. sew at shoulder seam
2. pleat to fit bodice neckline
3. trim excess to fit neckband - 2" wide, 13" long around neck

## HEAD DRESS



1. wire buckram brim
2. fit crown to brim
3. cover brim with casing
4. add black trim to the edges

## CONSTRUCTION:

1. pleat sleeves into armhole
2. add inset to bodice
3. pleat 59" skirt (pattern B3) onto waist of bodice
4. add black trim on bodice neckline and bottom of skirt

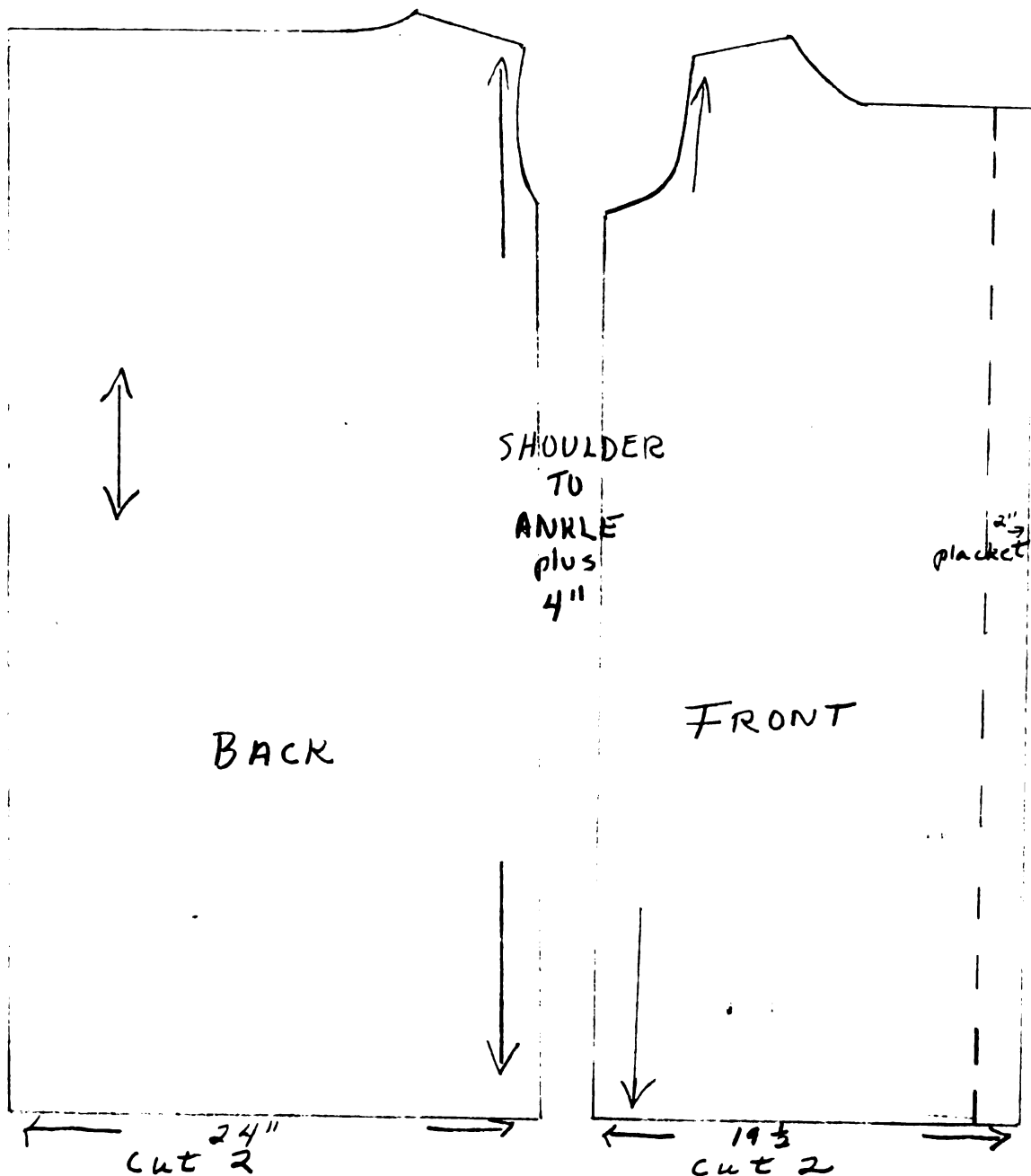
Scale:  $\frac{1}{8}" = 1"$

Fig. 30

PATTERN DETAIL — ANTOINETTE

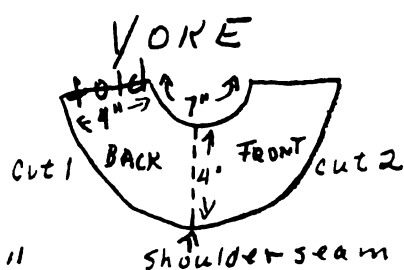
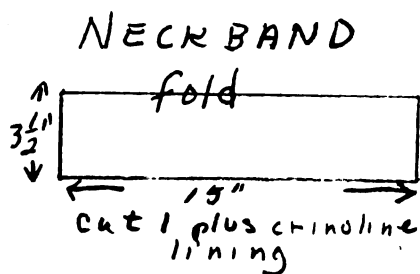
# ROBE

111



BACK

FRONT



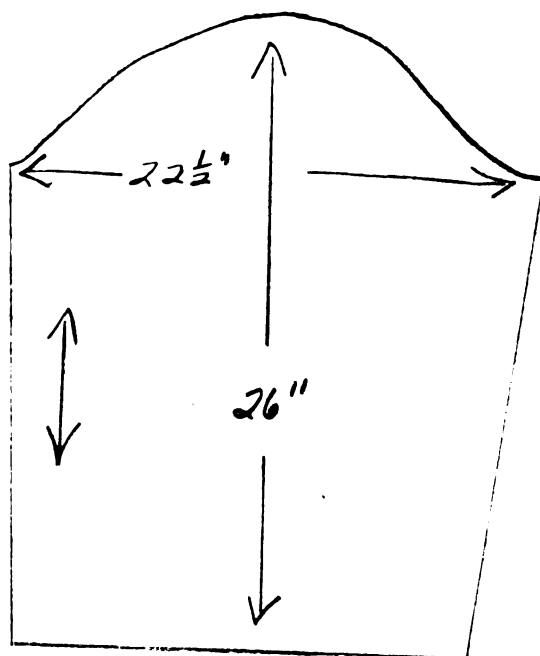
Scale: 1/8" = 1"

PATTERN DETAIL — RENARD

# ROBE - Continued

112

## SLEEVE

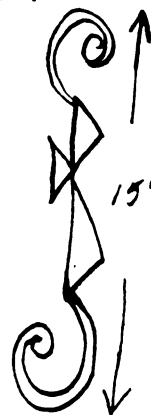


cut 2 plus taffeta linings

## CONSTRUCTION:

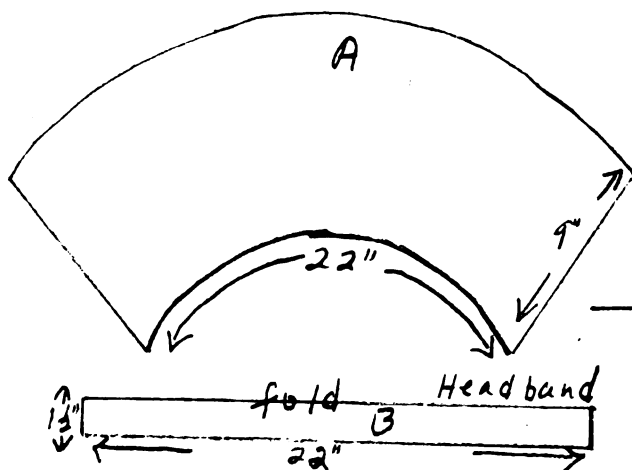
1. seam backs together
2. seam fronts to the back
3. pleat back and front extensions into the fitted yoke
4. pleat sleeves into arm's eye
5. add neck band
6. sew on appliques
7. finish with hooks and eyes; headress

## APPLIQUES USED:



cut from felt;  
paint silver

## HEADRESS



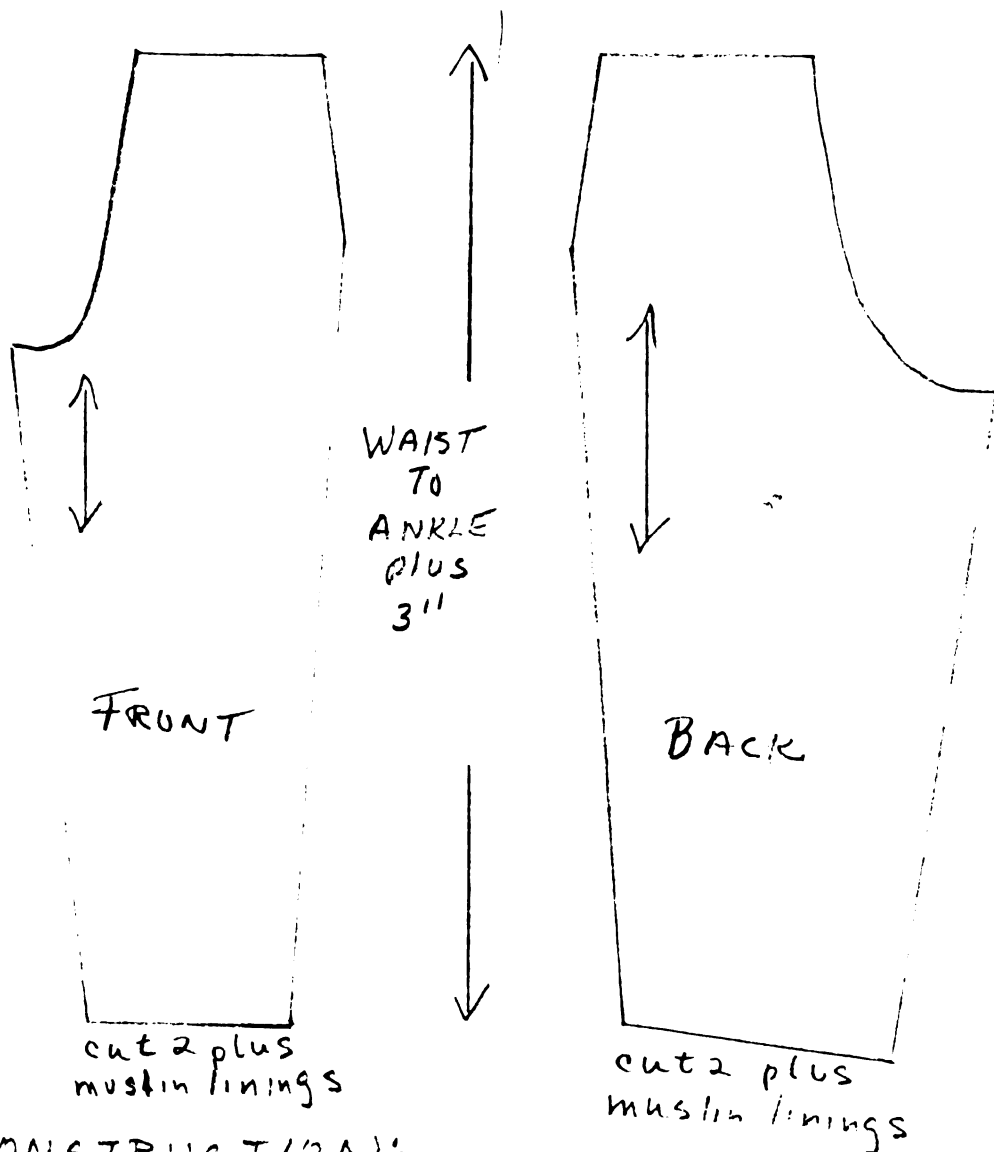
1. wire buckram (A); seam sides
2. cover with tube that has a lid to fit the cylinder
3. sew onto headband
4. tack on applique

Scale:  $\frac{1}{8}$ " = 1"

FIG. 32  
PATTERN DETAIL — RENARD



# 113 APE COSTUME - BROWN OUTFIT TROUSERS



## CONSTRUCTION:

1. cut bodice (Pattern A')
  2. sew in sleeves (Sleeve Pattern A')
  3. finish edges of bodice with bias tape facings
  4. construct trousers, allowing a 7" side placket
  5. add: waistband - 2" finished
  6. attach tail - 2" finished, 3' long, wired and padded
- ADD: gloves; mask; slippers

Scale:  $\frac{1}{8}'' = 1''$

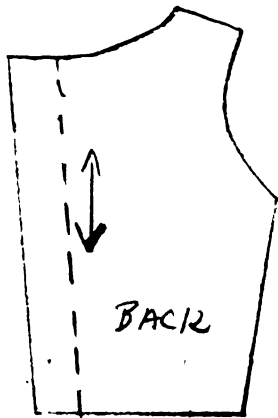
Fig. 33

PATTERN DETAIL - ANTOINETTE

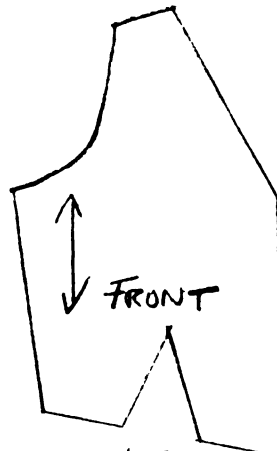
114

# APE COSTUME - BLACK AND WHITE

## BODICE



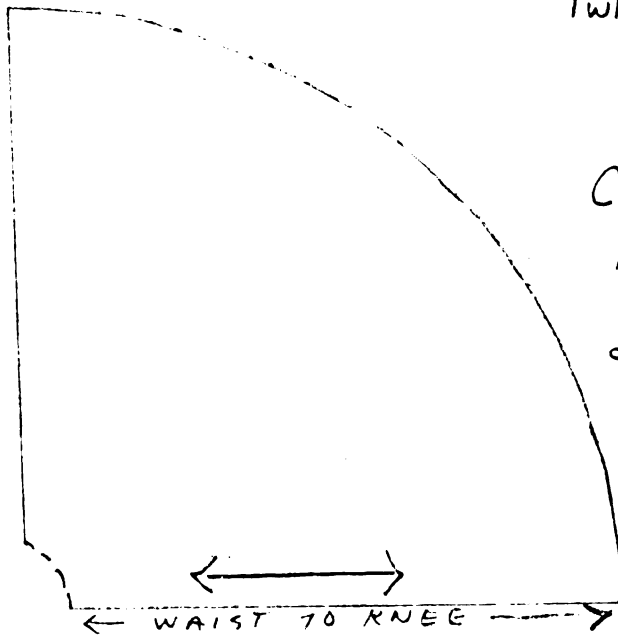
cut 2 - 1 blk plus muslin linings  
1 wht



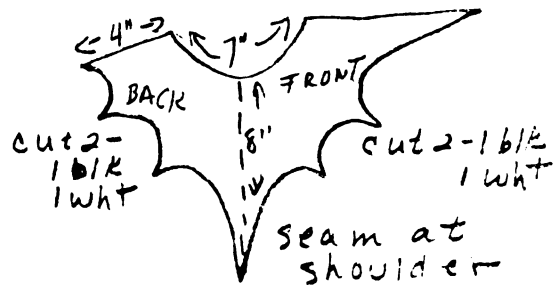
cut 2 - 1 blk plus muslin linings  
1 wht

### SKIRT

1. cut 8 quarter circles - 2 blk, 2 wht
2. place linings on fabric; hem; turn inside out



### COLLAR



### CONSTRUCTION:

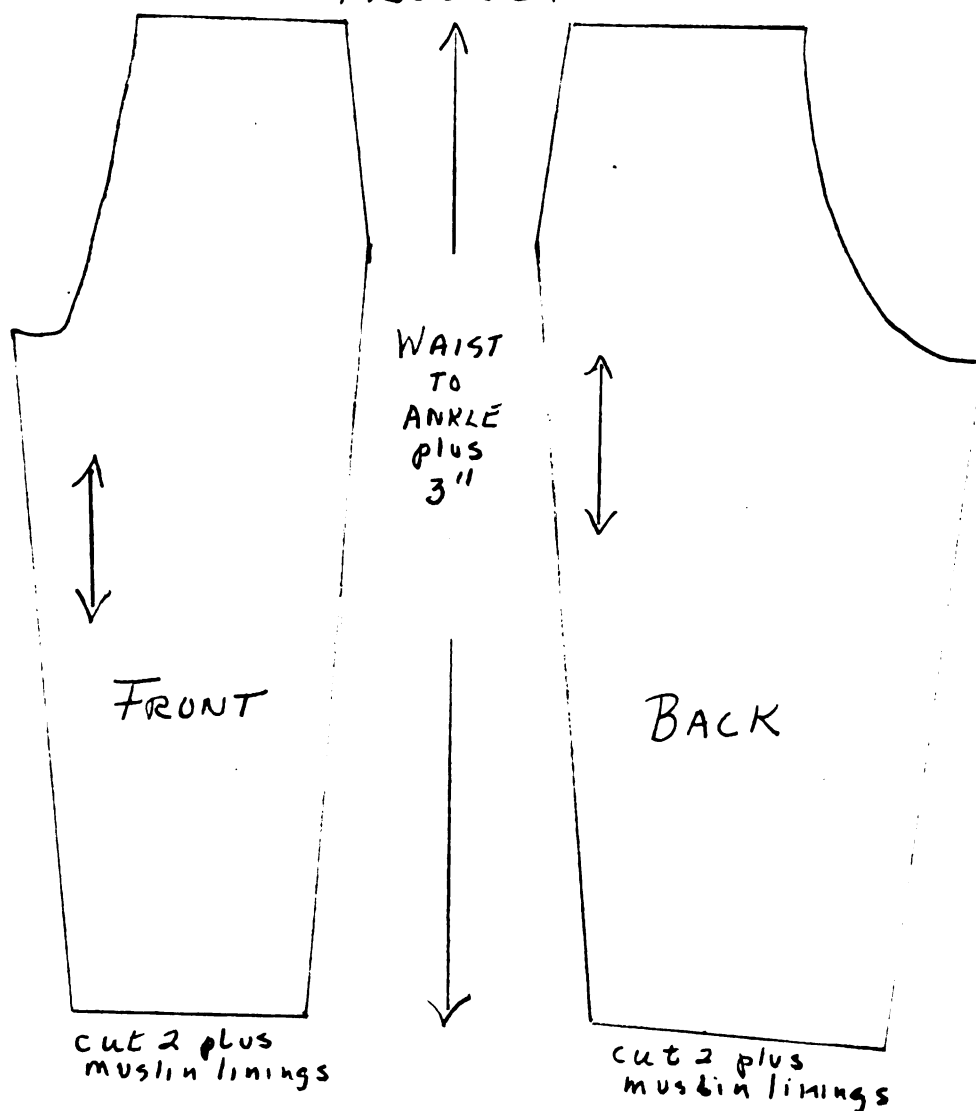
1. sew skirt to bodice at waist
2. attach collar
3. add lacing across open bodice

Scale:  $\frac{1}{8}'' = 1''$

Fig. 34  
PATTERN DETAIL - ANTOINETTE



APR COSTUME—BROWN OUTFIT  
TROUSERS



### CONSTRUCTION:

1. cut bodice (Pattern A)
2. sew in sleeves (Sleeve Pattern A)
3. finish edges of bodice with bias tape facings
4. construct trousers with 7" side placket
5. add waistband - 2" finished
6. attach tail - tube: 2" thick, 3' long, wired and padded

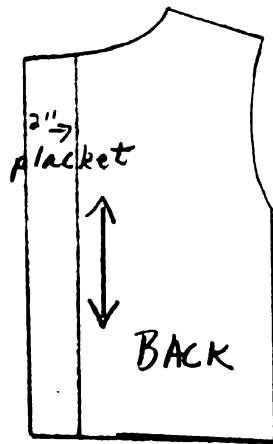
ADD: gloves;  
slippers;  
mask

Scale:  $\frac{1}{8}'' = 1''$

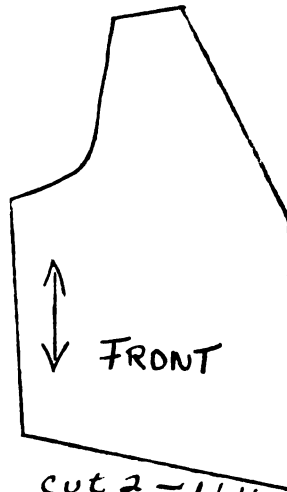
PATTERN DETAIL Fig. 35 — RENARD



# APE COSTUME — BLACK AND WHITE <sup>116</sup> BODICE



cut 2 - 1 blk  
1 wht  
plus linings



cut 2 - 1 blk  
1 wht  
plus linings

## SKIRT

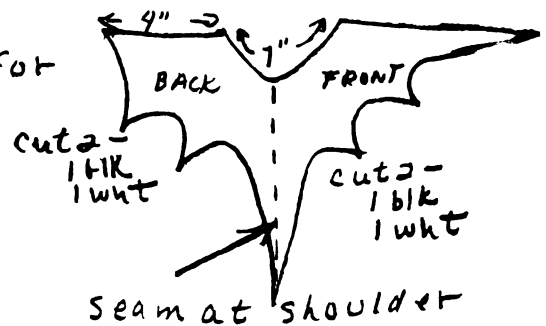
1. USE PATTERN B - cut 8 gores:  
4 blk - 4 wht

2. Place linings on fabric;
3. Trace special pattern for  
dagged edges - stitch
4. turn inside out
5. final effect:



6. sew four gores together

## COLLAR



## CONSTRUCTION:

1. sew skirt to  
bodice at waist
2. attach collar
3. add lacing across  
open bodice

Scale:  $\frac{1}{8}$ " = 1"

Fig. 36

PATTERN DETAIL — RENARD

## Masks

It was noted in Chapter II that three characters turned into animals within the action of the play. Antoinette and Renard utilized magic in order to change themselves into apes, and they used magic upon Prince Armand, turning him into a beast. The interpretation of each animal--character was discussed with the director so that the designs of the masks would correspond to his ideas.

The Beast mask was not only to suggest a quality of sadness but also to reveal the essential traits that Prince Armand possessed--kindness and regal dignity. The mask was to be awesome without being frightening because the audience should not be frightened to the point that they could lose perspective in the play and its action. The mask was also to resemble an animal without reproducing a specific kind. The ape masks of Antoinette and Renard were to resemble the features of the actual characters to some extent and yet maintain genuine, ape-like characteristics with comic overtones. All three masks were to be simple and stylized in features and overall outline.

Lack of time to make clay molds initiated an idea for an easy, but effective technique of mask-making. There were four items necessary for the construction process--wheat paste, cheesecloth, paper tape and the actor. First, a light film of cold cream was applied to the actor's face to prevent sticking. Wheat paste mixed with water to a medium-thick substance provided a fairly heavy, durable solidifier that would keep the cheesecloth intact when dry. A layer of cheesecloth, dipped in clear water, was laid over the actor's face and trimmed to the approximate shape desired. Another layer of the cheesecloth, now dipped in wheat paste, was placed on the first layer. Then, strips of paper tape, one inch wide and ranging in length from four to ten inches, were moistened and pressed smoothly to the fabric base. Cheeks, eyebrows and eye sockets were carefully marked off. The tape was laid horizontally across the face. A layer of cheesecloth was placed over this and then strips of paper tape were placed vertically over the cloth. This layer process of fabric and tape interchanged with horizontal and vertical lines was completed after five layers, and these materials dried for approximately thirty minutes.

After they were fairly well set, cheesecloth gathered into very thick layers and clusters was dipped in wheat paste and placed on top of the masks. This gave a three-dimensional effect to the cheeks, nose and eyebrows, so the contours would carry across the footlights. One thin layer of cloth was placed over the entire mask and the actor kept it on his face for twenty minutes. When removed, the concave side of the mask was placed over a curved surface so it would retain its shape while drying. After the mask dried for about two days, it was ready for the finishing process.

While the masks dried, caps were constructed from percale which would cover the head of the actor, and materials used for hair were applied. Rows of rope were sewn to the Beast's cap and a chin strap; crepe hair was used for Renard; and yellow yarn gave Antoinette a curly head of hair. These caps were glued to the top and sides of the masks. They could easily slip on and off the head, and an elastic band at the back of the cap kept them in place; chin elastics were not necessary. With the masks attached, the painting of the faces completed the procedure. The extra cheesecloth provided the depth necessary

for establishing highlights, shadows and good facial lines that would stand out under the lights on stage. Sketches of the completed masks are on the following pages.

#### Make-up

The characteristics portrayed in the play did not call for unusual make-up. There were only a few variations from the natural countenances of the actors. Some exaggeration was necessary, however, because the faces of the actors tended to appear blurred when viewed from a great distance.

On the whole, each actor applied base and accents similar to his own complexion, accentuating his eyes. Alphonsine exaggerated vertical lines in her face to add sharpness and severity to her features. The Queen and Fairy Godmother used a pale base and drew in age lines for a mature expression. Beauvais' make-up was applied in a similar fashion, using a darker base. Renard developed rather deep lines on his face and built a long beard from crepe hair. His features were similar to that of the ape mask, so that the audience might notice

that the magician and the ape were one and the same.  
Antoinette attempted the same effect with more youthful  
make-up.

In general, the make-up was uncomplicated, applied  
with ease and properly adapted to the personalities of  
each character.

MASKS







Figure 37 Mask—Armand as Beast







Figure 38 Mask - Renardas Reni



Figure 39 Mask-Antoinette as Toni

## CHAPTER VI

### EVALUATION AND CONCLUSION

In looking back on this production, the writer felt that for the most part many of the initial purposes were attained, but there were also problems that could have been avoided had there been better organization and more time.

Some general observations of this costumer and other less subjective spectators were discussed following the performances of the play. For the most part, it was felt that the overall color scheme and coordination was successful. The individual color schemes of each ensemble--the royal family and Beauty's family--seemed properly characteristic for each group. When the two groups were on stage together, the colors and fabrics contributed a contrast between regal elegance and middle class modesty. The costumes of Renard and Antoinette were completely different from any other ensemble, thereby making a stronger focus on their uniqueness. Almost all of the costumes were complementary to the setting. The garments seemed to stand out in sharp detail from

the overall setting, yet they did not detract from the muted walls of the castle, the rich color of the curtain covering the magic mirror or the beauty of the rose garden.

With reference to individual costumes, the objectives of the costumer seemed to have been accomplished. The garments fit the actors well, simultaneously allowing facility of movement and forcing the actors to move with grace and good posture. The silhouettes and motifs used for the various characters expressed their personalities effectively, and there was a definite variety in effects when two or more people appeared on stage at once. In general, the costumes designed and constructed appeared to have complemented the actors, the characters, the setting and the play.

In this retrospective study, the writer felt there were some items that should have been done differently. Many time-consuming corrections would have been eliminated if the very first step in construction--the measurement of actors--had been more carefully executed. The remaking of a crown, refitting of sleeves, and the altering of the masks would not have had to be done if more time had been taken from the very beginning to obtain exact measurements.

Because of these corrections and alterations that had to be made between the dress parade and the first performance, the time schedule went awry; and finishing of some garments took place within the last moments before the opening show.

Regarding aesthetic qualities, some items were unsuccessful when the costumes were seen on stage with the complete setting and lights. Some of the color combinations were not successful. The gold corduroy robe of Prince Armand and the gold satin gown worn by Beauty in the second act did not look well together; they tended to deaden instead of complement one another. The pale blue brocade gown of Alphonsine was seen mostly through a scrim, and the delicate color faded into the background, diffused and softened even more by the lights. The blue satin doublet of Armand tended to cheapen instead of enhance the regal quality desired. Once the robe was fastened during the beast transformation, his costume looked much more elegant. At last, in the coronation scene, which was a most happy occasion, everyone appeared on stage, and the predominant colors were on the cool side rather than warm and cheerful. The garments had

looked well together when in their smaller ensembles; but when all together, the stage picture was definitely cool.

In regards to the costumes befitting the characters, there was one which was most unsuccessful--Beauty's gold satin gown. The satin was a stiff fabric and did not give any soft or sweeping lines to the figure; the eyes of the spectator tended to go "around" the figure with its round skirt, round sleeves, round neckline and round waistline. The dress appeared too large and voluminous for the petit actress to work with. Also, the overall quality of the gown was too rich and elegant to represent a "simple, but lovely" gown given to her by the Queen. A paler color, softer fabric and more simple lines would have eliminated the aesthetic problem.

Even with these problems and difficulties, the writer felt that the costumes contributed balance, cohesiveness and variety to the overall effectiveness of the production. Also, the process of execution certainly provided an opportunity for the costumer to strengthen her abilities in design and construction and to discover new techniques and ideas for improving the future projects that might be supervised.



## APPENDIX



PLATE I PRINCE ARMAND

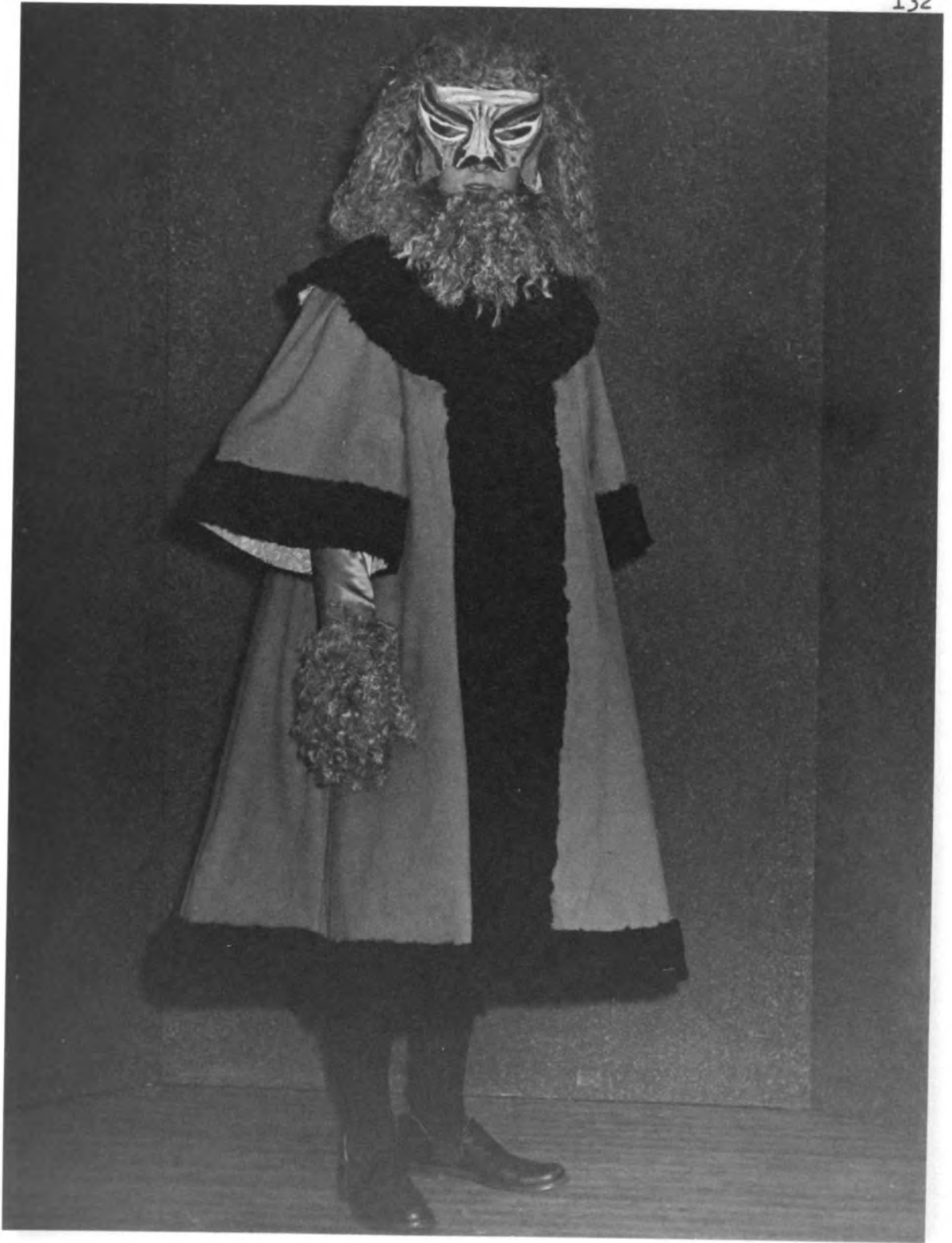


PLATE II PRINCE ARMAND AS BEAST



PLATE III QUEEN



PLATE IV PAGES



PLATE V FAIRY GODMOTHER





PLATE VI BEAUVAIS



PLATE VII BEAUTY I





PLATE VIII BEAUTY II



PLATE IX AURELIE I

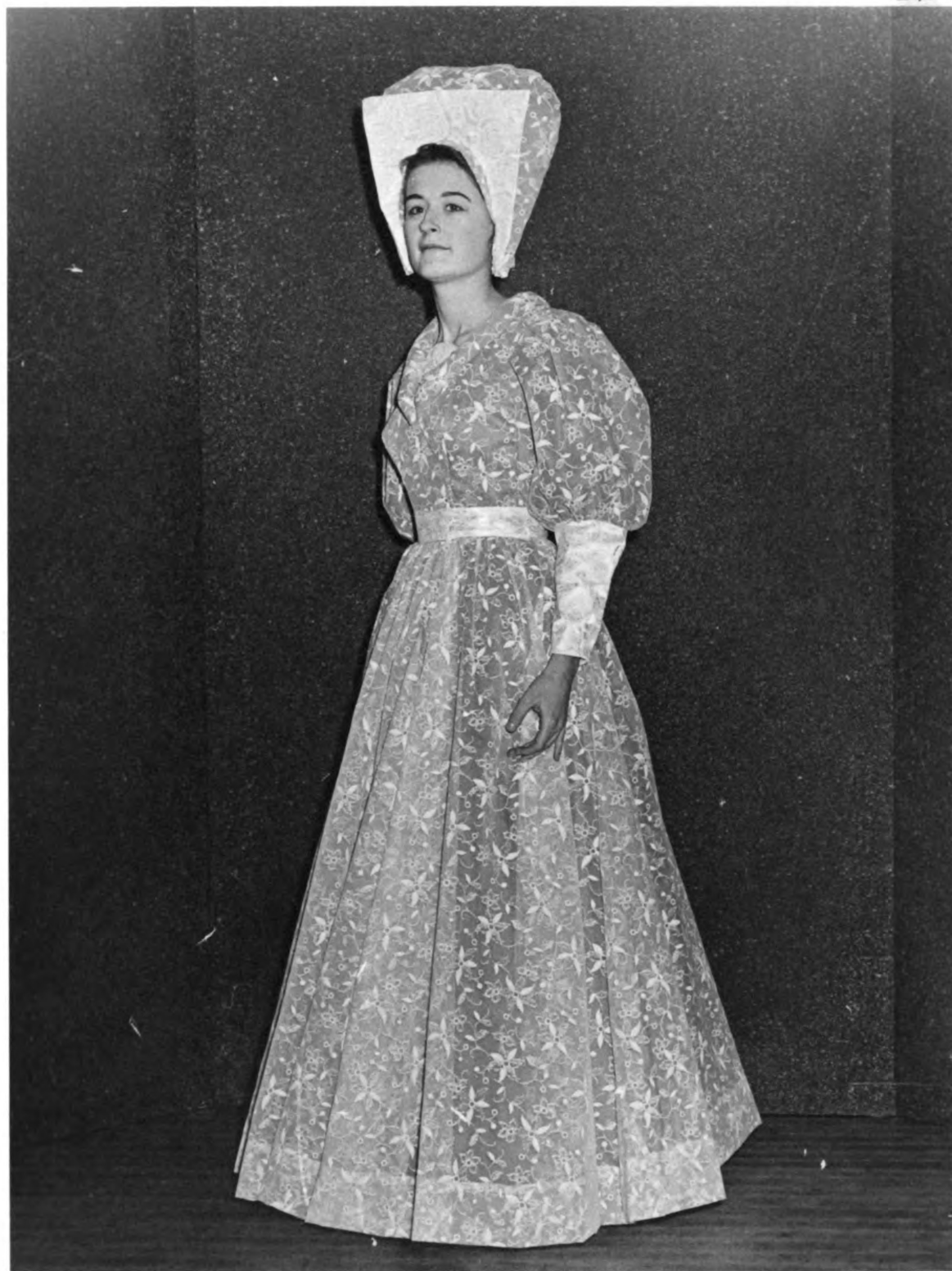


PLATE X AURELIE II



PLATE XI ALPHONSINE I





PLATE XII ALPHONSINE II



PLATE XIII ANTOINETTE



PLATE XIV RENARD



PLATE XV TONI AND RENI



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