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COSTUME DESIGN
FOR *TARTUFFE* BY MOLIÈRE

by

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A THESIS

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In Partial Fulfillment of Requirements
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Under the Supervision of Professor Janice Stauffer

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TARTUFFE: THE COSTUME DESIGN PROCESS
FOR THE 2010 UNL PRODUCTION, 1660s FRANCE

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University of Nebraska, 2010

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“*Tartuffe*: The Costume Design Process” is a paper that describes the conceptualization, creation, and critique of the costume design chosen for the Johnny Carson School of Theatre and Film’s production of *Tartuffe* during the spring semester of 2010. The conceptualization process included meetings with the director, historical research of France during the 1660s, and consideration of the play’s specific needs. The rough sketches and finalized renderings, along with the historical research, are featured within the thesis. The creation process involved numerous people, hours, and creative solutions to bring the design to fruition. Newspapers and an American College Theatre Festival respondent reflected on the effectiveness of the production within the critique process. The thesis also features an individual analysis from the costume designer. Additional information concerning the design process may be acquired from the pictorial evidence of the actualized performance.

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Introduction

The University of Nebraska-Lincoln's Johnny Carson School of Theatre and Film (UNL) decided to produce *Tartuffe* by Molière during the spring semester of 2010. Robert Bonaventura, the director for UNL's production, had numerous experiences with *Tartuffe* in the past and therefore started the design process with very specific presuppositions concerning the costumes' aesthetics. Numerous discussions between the director and design team led the production to be based on a French aesthetic within the 1660s and certain qualities from the works of Vermeer. The director emphasized that the costumes were to have prominence amongst the other design elements onstage and that the overall aesthetic of the production was to be presentational versus strict realism of the chosen time period. The UNL production of *Tartuffe* by Molière balanced the historical evidence of a previous era with the personal preferences of a seasoned director in order to unearth a timeless story.

Director's Statements

The director was very clear in his vision for each character. My first discussion with him was an impromptu meeting in a hallway where he proceeded to tell me exactly what he expected from each role. Orgon needed to have his influence and authority over his household be visually evident. The director wanted Orgon to resemble royalty while still maintaining his upper middle class status, an age of early forties, and the impression that he had just returned from the countryside. The director wanted Orgon to be closest to gold in his color palette to reiterate the concept of him being the king of his own castle. Damis, Orgon's nineteen or twenty year old son, was meant to be a younger version of his father in temperament and clothing. The director wanted Damis to be slightly different in his coloration from Orgon and Damis was described as a "little Napoleon". The director also wanted Damis to contrast his sister's suitor, Valère, in sophistication and ornamentation level. Valère, of similar age to Damis, was perpetually described as "a young dandy" by the director. Damis, in comparison to Valère, was intended to be earth bound and socially awkward while still possessing a higher level of education befitting his station in life. The director wanted the immediate family and the main servant to be color coordinated, but Cléante needed to be relatively involved with the family without being directly coordinated.

Tartuffe, the disrupter of the family, needed to be vastly different in appearance and social standing. The director wanted Tartuffe to appear rigid and box-like, which led me to consult the Dutch aesthetic for him and his servant Laurent. Tartuffe, a con man with a lengthy career, needed a simple appearance that balanced his poverty with the

generosity of Orgon. The director contradicted the typical aesthetic associated with Tartuffe by casting a thinner actor and emphasizing the lean aspect of the actor's legs. The director was adamant that Tartuffe and Laurent have unkempt, unclean, stringy, and greasy hairstyles. Laurent, according to the director, was also supposed to have a simple and rigid silhouette similar to Tartuffe without being obviously coordinated. Tartuffe attempted to evict Orgon from his house and employed the assistance of a bailiff, Monsieur Loyal, to announce the eviction. Monsieur Loyal was immediately described as a bureaucrat in his sixties by the director. Monsieur Loyal was to clearly enjoy and employ his power over those who were socially superior to him, so the director decided to give Monsieur Loyal an official staff and higher heels on his shoes.

The play would have ended with Orgon being evicted and sent to prison without the intervention of the prince character, who was originally an officer. The director wanted a clearer display of power for the end of the play and therefore promoted the officer character to a prince that could potentially be "Louis XIV's cousin". The prince needed to stand apart from everyone else onstage in wealth and prominence, so the director wanted the tallest actor he could find for this role. The director once described the prince as, "the worst excesses of the French Revolution". While the French Revolution would not occur until the 1780s, the point was for the prince to radiate opulence and excess in his clothing.

Along with having clear concepts established for the men, the director had specific ideas in place for the women as well. The women in *Tartuffe* had very specific roles and aesthetics in the director's mind. Elmire, Orgon's second wife, needed to be in

her late twenties and have two dresses instead of one for the play. The director wanted Elmire to change just before her attempt to reveal Tartuffe's true character to her husband in a clever ruse. The first dress was to clearly coordinate her with the family through color, while the second dress was intended to draw attention. Both dresses needed to establish an age difference between Elmire and Mariane, the seventeen or eighteen year old daughter of Orgon. Mariane, as one of the lovers in the play, needed to color coordinate with both her family and her fiancée. The director wanted Mariane to have a sweeter and younger appearance than Elmire.

Madame Pernelle, Mariane's grandmother, was the only one apart from Orgon that was sincerely convinced that Tartuffe was a saint. Due to her age and severe personality, Madame Pernelle needed to have a rather modest and austere costume. The director wanted Madame Pernelle to have a cap that enclosed her face and gave the impression that she had blinders on. Madame Pernelle's status as a widow and her severe disposition dictated the dark coloration of her costume. Flipote, Madame Pernelle's servant, probably never experienced the softer side of Madame Pernelle. Flipote needed to be someone the audience felt sorry for in order for Madame Pernelle's mistreatment of her to be recognized as wrong rather than condoned. Flipote, therefore, was given a rather muted color palette to signify that life had been drained out of her.

The main maid of Orgon's house, Dorine, was described by the director as one of the female leads and similar to the Columbine character found in *commedia dell'arte*. Dorine therefore needed to maintain her servant status while being visually interesting enough to stand apart from the other roles. Dorine needed an apron and pocket for

specific props according to the director. With these very specific guidelines, I was given the opportunity to bring these characters to life.

Feelings/Ideas about the Play Itself

When I read *Tartuffe* by Molière, I found Cléante to be the most engaging character. I was grateful for his roles as the moral anchor and voice of reason throughout the play. I realized, however, that Cléante would have been an ineffectual lead character. Cléante's role served to balance the more extreme emotions expressed by Orgon, but would have served to lecture the audience without Orgon's situation to prompt Cléante's observations. I was in complete agreement with the director's decision to emphasize Orgon as the main character of the play as opposed to Tartuffe. Tartuffe is enveloped in the dramatic action of the play due to his moral corruption and physical presence, but Orgon spurs the dramatic action into existence through his stubborn insistence on maintaining Tartuffe's presence within the household. I was grateful to be assigned a script with intellectual depth that could coexist with humor. Dorine, able to be saucy and sage, was the feminine and witty version of Cléante. Dorine anchored the family in her own way, resorting to reverse psychology and persistent interjections when necessary. Each character served a specific purpose within the play and would have been diminished if even one was removed. The non-speaking role of Flipote served to expose Madame Pernelle's bigotry simply by existing and enduring her mistress's threats. Madame Pernelle would have appeared merely zealous and long winded if Flipote's presence did not cause a reaction resulting in threats of violence from Madame Pernelle.

Director-Designer Communication

The director for the UNL production of *Tartuffe* and I had previously worked together two years ago. My interactions with the director were considerably different during our first show together due to my inexperience and the director's preference for the sage discernment of my advisor, Janice Stauffer. During our initial discussions concerning *Tartuffe*, the director and I needed to rectify a few miscommunications before we were able to work towards a common goal. The director had numerous experiences directing *Tartuffe* in various theatres previous to the UNL production and therefore his understanding of the play and the costumes were defined rather concretely. To familiarize me with his previous productions, the director provided me with photos that he wished to stylistically emulate in the UNL production. In order for the UNL production of *Tartuffe* to serve as my thesis project, I needed flexibility to design costumes that would stand apart from his previous productions of the same title. I discussed my concerns about potentially recreating a pre-existing design for my thesis with Janice Stauffer and she suggested that I regard the photos I was given as stylistic suggestions as opposed to rigid design principles to follow. The progression of the design process brought other conceptual differences to light.

The director was adamant that the women's necklines in this production would be noticeably lower than those found in paintings of the time period and that I found acceptable. In the artwork of Jan Vermeer in the Seventeenth Century, the women's

necklines were modest to the point of severity (Figure 1).¹ We mostly consulted the works of Vermeer in the beginning of our design process because the director wanted to recreate the light quality found in Vermeer's works. The director briefly following the Dutch aesthetic within the costumes instead of the French aesthetic, but was quickly dissuaded when he realized the women's necklines in Vermeer's Dutch aesthetic would not be low enough for his preference. I agreed with his decision to retain the French aesthetic for the costumes, but I disagreed with the director's neckline decision based on my comfort level and understanding of the script. I was of the opinion that Tartuffe's objection to Dorine's exposed bosom in the second scene of Act III would have better served to expose Tartuffe as an irrational and tyrannical individual if Dorine's neckline would have been more modest than the director insisted upon. The director's perspective intended to portray Tartuffe as hypocritical and intent upon leeching virtue from the women along with money from Orgon. I reasoned that Tartuffe cannot steal virtue that has already been thrown away and that a higher neckline would have been ideal for either perspective. The director did not agree with me in this specific design area, however, so I felt obligated to defer to the director's decision despite my dissenting opinion.

The director added various roles to *Tartuffe*, including two children. The concept of a warm family life was emphasized by the inclusion of the children. Through the established union of Orgon and Elmire, the family was meant to appear unified and collectively assaulted by the effects of Tartuffe's presence. The director also wanted

¹ "The Milkmaid by Vermeer and Dutch Genre Painting: Masterworks from the Rijksmuseum Amsterdam." - CODART - Dutch and Flemish Art in Museums Worldwide. Web. 05 Apr. 2010. <<http://www.codart.nl/exhibitions/details/1483/>>.

Elmire to be firmly established in the family through the presence of the children she had with Orgon as opposed to Elmire merely being the younger and disliked stepmother. The director initially decided that the children should be wearing chemises, or long nightgowns, for the duration of the play. After consulting various books and my advisor, I realized that children in the Seventeenth Century were dressed as miniature adults as opposed to having a distinctive style of their own (Figure 2).² After further conversation with the director, and the realization that the children would be onstage at a time in the play that was intended to be daylight, we decided to follow the style of the Seventeenth Century and put the children in garments typical of the time period.

² "Baroque Children's Clothing." *Nicole Kipar's Late 17th Century Clothing History*. Web. 05 Apr. 2010. <http://www.kipar.org/baroque-costumes/costumes_children.html>.

Research in Support of Possible Concepts - Concept

The concept for the UNL production of *Tartuffe* was decided by the director. Previous experiences with the play had already solidified the director's vision for the UNL performances. Research, therefore, was focused on embodying the director's concept as opposed to presenting options for an alternative. The director's concept focused on a family being torn apart "[by] extremes and the trouble that causes."³ The director wanted Orgon's foolhardy and rash decisions to undermine the stability of the family in a palpable manner throughout all aspects of the design. The director decided to emphasize the costumes in order to establish time period and maintain focus on the characters throughout the play. The set was intended to remain presentational and open in hopes of supporting the time period established in the costumes without rigidly adhering to period conventions such as walls. The open style of the set also allowed the director to emphasize Tartuffe's overpowering presence in the home through the use of exaggerated shadows. The director decided to emphasize the family unit by adding young children, additional servants, singing around the hearth, and slippers to the show. These additions allow the audience to appreciate what comfort and camaraderie was habitual before Tartuffe's influence and what Orgon is risking by allowing such interference.

³ Kemmet, Kay. "Something to Prove." *Daily Nebraskan* [Lincoln] 24 Feb. 2010, Arts & Entertainment sec. 7.

Research of Previous Productions, Periods and Locales

As the costume designer for the UNL production, I was given numerous images of the director's previous productions of *Tartuffe* as a starting point for my design (Figure 3).⁴ I followed the advice of Janice Stauffer and analyzed the production photos for stylistic suggestions. While I understood the previous designer's design choices in some areas, I did not wish to emulate the use of such coarse textures or the horizontal emphasis on some of the men's costumes. I enjoyed the detail the designer applied to Mariane's sleeve and later emulated the design lines in a softer manner within my own design (Figure 4).⁵ The director also encouraged the design team to view a recording of the Royal Shakespeare Company's production of *Tartuffe*. After watching the video, I was rather concerned that the director would borrow an exaggerated level of physical comedy from this production and felt compelled to ask whether Tartuffe would be removing his pants onstage. The director assured me that no clothing would be removed during the UNL production and that we would be classifying our production as a dark comedy. He determined that we would maintain the original time period and location of the play, so my research focused on the nuances within French fashion during the 1660s as opposed to suggesting alternatives.

⁴ *Tartuffe*. Dir. Robert Bonaventura. Performance. Photos given to designer by director without specific performance dates or information.

⁵ *Tartuffe*. Dir. Robert Bonaventura. Performance. Photos given to designer by director without specific performance dates or information.

Various Thoughts Concerning a Color Scheme

The director, along with his thoughts on each character's specific needs, had very specific ideas concerning what colors were appropriate for each character. He gave me a list of his color preferences more than once during the design process: Orgon and Damis in rust/gold browns, Monsieur Loyal in dark colors not including black, Madame Pernelle in black, Tartuffe in black, Laurent in a different black than Tartuffe, Valère in blue, Cléante similar to family, Elmire in "Jezebel red" for second act, and warm colors for the family. The director also wanted saturated colors without vibrancy for a majority of the characters. I agreed with the concept that warm tones represented life still existing in the family despite Tartuffe's draining effect and used a very tight color scheme to coordinate the family within the warm tones. The director's other color requests were either partially actualized or conversationally altered. Janice Stauffer suggested that I use Color-aid papers to visualize how colors would interact with each other. In working with these pre-painted pages, I was able to broaden my color scheme within the warm tones and easily determine accent colors that I would have neglected otherwise.

Use of Color and Motifs

Orgon, the king of his domestic castle, needed to appear regal within his social circle. I designed his costume to have visual prominence and interest through the use of saturated colors and various patterns. The light reflective fabric used for Orgon's coat had a deep red satin weave background with a lighter diamond line pattern that emulates the pattern given to Tartuffe in a subtler manner. I wanted Tartuffe and Orgon to have some design elements in common because Tartuffe has had time to influence his host and every person has an element of duality within him or herself. The use of a lighter and more obvious grid pattern on Orgon's costume portrayed a sense of unsettled energy that is easily found in Orgon's disposition. Orgon's saffron colored vest presented a slight variation of intensity due to its subtler grid pattern and the interaction with the lighter cuffs found on his coat. The lighter gold trim on Orgon's coat served to visually coordinate Orgon with his wife and emphasize the lighter diamond pattern in the coat fabric. I chose a coarser tweed fabric for Orgon's coat cuffs in order to emphasize his recent return from the country and to reassert Orgon's social status as being slightly lower than the French court of the time.

Damis, despite being his own person, shares many similar character traits with his father, Orgon. Both characters were fueled by impulsive and extravagant tempers along with embodying unsettled energy. Damis was costumed in a similar color palette and active pattern to Orgon in order to emphasize their kindred spirits. The small but linear floral pattern chosen for high contrast on Damis is used to portray his understandably less stable personality due to the youthful and impetuous traits that lessened for Orgon with maturity. The lighter elements of Damis's costume, such as the diamond patterned

breeches, serve to remind the audience of the son's good intentions despite his rash and, occasionally, violent tendencies.

Elmire needed to visually coordinate with Orgon in a different manner than Damis while presenting a more poised disposition befitting her subtlety. The warm tone of Elmire's dress is clearly derived from Orgon's more saturated vest color. The contrast in pattern between Orgon's vest and Elmire's dress represents the difference in temperament between these two characters. Orgon attempted to be authoritarian and resolute in extremes of emotion, whereas Elmire advocated polite directness and maintained a calm exterior. The swirl pattern found on Elmire's dress adds an element of complexity and lightness to her appearance that would otherwise be absent from a solidly colored dress. The lace details on her pockets, cuffs, and neckline also add a level of complexity and framing to her costume that are suggested as points of interest for Tartuffe by the script. The pointed attributes of the lace denote a sense of directness that would be absent in a more demure wife. Elmire's second dress presents other attributes within Elmire's personality that may not have been as evident within her first costume. The light reflective yellow chosen for Elmire's second dress still maintains her coordination to the family while being more distinctive and eye catching. The dark floral motif on the bodice's diagonal bands also garners attention through the use of reflective beading and intricacy of design. The suggestion of Elmire's chemise being visible at the center of her bodice makes Elmire's intentions teasingly evident during her deceptive scene with Tartuffe in the second act. The complexity of overall pattern was removed from this dress to maintain focus on the upper half of Elmire's costume and to accentuate

the diagonal lines enveloping her bodice. A blunted lace replaces the more direct and pointed lace of Elmire's first dress in order to conceal her otherwise forthcoming honesty.

The children served to reiterate the warmth of the family and union between Orgon and Elmire, so both needed to be in warm tones. The boy wore more saturated colors to emulate the strength found on Orgon's costume. The strong vertical stripes were chosen for the boy's costume to differentiate his pattern from the more organic and less distinct pattern used for his sister. The girl reflected a less saturated color palette to emulate Elmire's first costume. The white collars on both of the children served to create a lighter emphasis near their faces.

Tartuffe starkly contrasted the warmth and light found within the children's costumes. Tartuffe's costume was a balancing act between supposedly pious poverty and actualized distasteful avarice. Tartuffe's black ensemble left little room for color variations within his design, but the textures within his fabrics were distinctive enough to provide visual interest and contrast. Tartuffe was clothed in competing diamond patterns to provide visual depth to his costume without introducing any color or ornamentation that would elevate his social status. The use of diamond patterns was intended to represent the contradictions between Tartuffe's actuality and artifice. The director's desire for Tartuffe to appear thin, along with the appearance of piety, led me to choose black for Tartuffe's costume. The use of textured black fabrics on Tartuffe also allowed the fabric to absorb light and give Tartuffe a predominantly non-reflective appearance onstage.

Laurent, Tartuffe's servant, needed some visual interest to compensate for his limited time onstage and silent role. Laurent's role as a servant relegated his costume to

drab colors and coarse textures, but he was given more pattern and trim than his superior. In comparison to the other servants, Laurent and Flipote's costumes both encompass cool grey tones. The minor servants in Orgon's house have elements of grey in the lower halves of their costumes, but are given either slightly warmer tones or more obvious patterns on the top half of their costumes. Dorine, the head servant of Orgon's household, needed to coordinate with the servants while being able to stand apart from them. I wanted Dorine to be the warmest of the servants to signify the vitality and spunk she possessed. Dorine's bodice was given a vertical emphasis through the use of applied trim in order to give her an added element of prominence amongst the servants and to draw the audience's attention upward on her costume. Dorine's costume maintained the coarser textures found in other servants' costumes, but the warmth and saturation of color found on her bodice set her apart. The light apron on Dorine's costume reaffirmed her role as a servant and broke up the potential block of color that her skirt would have created if worn alone.

Cléante, the moral compass and narrator of the play, needed an air of practicality and refinement in his costuming in order to reaffirm his credibility as a moral guide rather than being continually disregarded like Dorine. I chose the earth-bound color of brown to present the practical aspect of Cléante's personality. The light reflective qualities and infusions of color within the fabrics chosen for Cléante added an air of sophistication to an otherwise potentially dull costume. The yellow trim added to Cléante's costume emphasized the edges of the costume and his association with Elmire. The floral pattern on Cléante's vest provided visual interest and intricacy that reaffirmed the depth of Cléante's careful reflection and wisdom. The reflective vertical stripes on

Cléante's coat created dimension on his costume and emphasized his prominence and verticality at key moments.

Valère, the lover, needed to be partially coordinated with the family to denote his interest in Mariane without being fully initiated into the family through marriage. Valère was predominantly dressed in blue-green, which distanced him from the warm tones within the family. The blue-green color was chosen for its cooler properties and ability to thrive under the lights that were predominantly focused on the warm tones chosen for the family. The meandering pattern and scalloped edges of Valère's coat presented his impetuous youthful tendencies and his obvious affection for Mariane. The warm tone of Valère's cape allowed for a visual connection between him and Mariane without being a direct derivative of Orgon's costume.

Mariane found her loyalty to be torn between her family and Valère, which clearly indicated a fading tie to her father's coloration along with an introduction of her fiancé's influence. The overall pattern on Mariane's dress was barely discernible unless the light unearthed it from the background color, which helped to reaffirm Madame Pernelle's concerns that Mariane was secretive and possessed more depth than she usually disclosed. The blue-green sleeve on Mariane's dress served to disclose her desire to be united with Valère with the blessing of her family as opposed to fully denouncing her family altogether. The pink lace vainly attempted to conceal the blue-green sleeve and reflected Mariane's thinly veiled affection for Valère despite her concern about seeming unmaidenly or brazen. The lace on Mariane's sleeves also mirrored the scalloped edges evident on Valère's costume.

The entrance of Madame Pernelle started the show and needed to set the audience's expectations high for the characters that were to follow. Madame Pernelle embodied the essence of an intimidating and strict old woman with the tenacity of a bulldog. The light absorbing black fabric chosen for Madame Pernelle was intended to be oppressive in its visual weight and rigid overall pattern. The only seemingly softening elements found on her were her starched white collar and cuffs trimmed in lace. Madame Pernelle remains resolute in her opinion of Tartuffe for the majority of the play, but she does rescind her insistence and therefore needed some lighter elements to her costume to reflect her altered judgment.

Monsieur Loyal, the aged bailiff, embodied dreaded authority and unrelenting reality for Orgon's family and brought Tartuffe's cunning plan to fruition. I chose black for Monsieur Loyal's coat and gold braid for his tunic in order to give him an official and ominous appearance. The dark brown collar on Monsieur Loyal's coat provided some dimension to his otherwise monotone coat. The textured green/tan fabric used for Monsieur Loyal's tunic added a lighter element to his costume that provided false hope during his initial interaction with Orgon. The men chosen by Monsieur Loyal to assist in Orgon's eviction needed to derive their color palette from Monsieur Loyal himself. The men were given coarser textures and less ornamentation to denote their lower status and authority level.

The ultimate authority presented in *Tartuffe* was the Prince, a character who entered in dazzling resplendence. I chose gold in various tones for the Prince to reflect the Sun King that the Prince would logically be representing. The Prince possessed the ability to scorch Orgon or warm him in his princely benevolence and therefore rightly

resembled the sun. The off white patterned robe created a stark contrast between the Prince and the blackness found on and within Tartuffe. The Prince's men were pale reflections of the Prince to reaffirm their association.

Account of Production Meetings

Production meetings for the UNL production of *Tartuffe* were scheduled for Wednesdays at 11:30am, starting on the 20th of January and going until February 17th. During these production meetings, the stage manager gave each designer time to share the progress in his or her respective field and to discuss problems that had arisen. The lighting designer did not arrive in Lincoln until the process of production meetings was over, so he communicated with the other designers through e-mail correspondence and a resident assistant who was in attendance at all of the production meetings. Numerous conversations before the first production meeting developed our concepts and prepared each designer for the building process.

The second production meeting led to the discussion of who would be in the publicity photo, where the photo would be taken, and what day the photo would be taken on. The director decided to have Tartuffe and Elmire in the publicity photo. The director later added Orgon, who was only supposed to be visible from the neck up in the photo. Orgon could not be visible from the neck down because I had to place a special order for his fabric that would not be delivered until after the publicity photo was completed. The costume shop worked diligently to have Tartuffe and Elmire's costumes ready for February 12th, which was the day decided on for the publicity photo. Concessions had to be made on the wigs used for the photo, as the wigs we decided to rent would not arrive in time to be used. The production team decided to take the photo in the Architecture Hall on campus after it was suggested by Julie Hagemeyer.

Various production meetings held requests for rehearsal items. The director wanted Madame Pernelle to have a large fan as part of her costume and requested that she be able to work with the fan early in the rehearsal process. Janice Stauffer was thankfully going to Chicago for a conference at the time of the director's request and was able to find numerous fans. The costume shop was able to add wrist straps to the fans Madame Pernelle used in rehearsal and for performances. Other rehearsal item requests included handkerchiefs, corsets, hats, shoes, capes, and skirts. Rehearsal skirts were given to the actresses early on in the rehearsal process and later became the slips under their actual dresses. Hats for the men were provided later than the director hoped they would be, but the hats of this time period generally had feathers attached and were therefore potentially fragile. Rehearsal shoes were similarly delayed unless the actor would be given an extreme heel or if the shoes were removed onstage. Tartuffe was considerably shorter than Elmire and the director wanted to even out the height difference between them, so I was instructed to give Tartuffe three inch heels while giving Elmire flat shoes. Tartuffe was given rehearsal shoes that emulated the height of his actual shoes, but he was not given the actual shoes until much later in the rehearsal process. Elmire was asked to rehearse in her own shoes. The second day of dress rehearsal justified my hesitation in giving the actors their shoes, as one of the actors had his shoes come apart at the sides after being worn twice.

Various meetings were held after our group production meetings on Wednesdays between me and specific members of the group. I met with Rachel Aguirre, the props master, a few times in order to decide what size pockets needed to be on specific

costumes to accommodate the props that she intended to give the actors. We also had to decide which department would be responsible for specific items. Initially Ms. Aguirre and I decided that the costume shop would be responsible for the staffs that two characters needed. Later on, however, we had to amend our earlier decision and have the prop shop create the scepters. Another area of confused responsibility was the sword that one of the characters needed. Ms. Aguirre and I had to decide which department would be responsible for the sword itself, the scabbard, and how to attach both items to the costume itself. We found a scabbard from a previously purchased sword that would accommodate the sword that the prop shop had acquired and resolved to have the costume shop attach “D” rings to the costume itself for the scabbard to hang from.

Along with meeting with the properties master, I needed to meet with the director and the wig/hair designer outside of specific production meetings. The wig/hair designer, Emily Parker, communicated with the director and I to decide what hairstyles would work best for the characters. She discussed facial hair, the need for wigs on specific people, and hairstyles from the period with the director and me. She was given a budget of five hundred dollars to work with and she rented a number of wigs to accomplish her design within that monetary framework. Ms. Parker also employed whatever wigs she could from the university’s wig stock and had some of the actors style their own hair to resemble the period aesthetics. Certain characters had very specific needs in regards to their hairstyles. The director was adamant that Tartuffe had an unclean, greasy, and stringy appearance to his hair. Alison Mizerski, the wig master we rented the wigs from, fortunately owned a wig that gave the actor the appearance of balding. Ms. Parker used

the balding wig on Tartuffe, adding hair product to the wig in order to accomplish the unclean/unkept appearance that the director desired. The prince needed to appear opulent in every aspect of his costume. Ms. Parker decided to give the prince a very curly wig that gave the actor a similar appearance to Louis XIV (Figure 5).⁶ Elmire was given a wig with a complex style in a slightly darker blonde than Mariane, who was given a softer style that had a brighter and sweeter feeling to it in order to maintain the age difference between stepmother and stepdaughter. Coordinating the costumes with the hairstyles was exceedingly important and gave a cohesive look to the characters that would have been lacking without the discussions with and decisions made by Ms. Parker.

My personal correspondence with the lighting designer was encouraged by Sandy Veneziano, the faculty advisor for the set designer, during one of the earlier production meetings. I introduced myself to the guest lighting designer, Todd Clark, in an e-mail and asked if he needed anything from me in order to coordinate costumes and lighting seamlessly. Mr. Clark asked for scans of my fabric choices and color renderings of my costume designs. As I had not yet created the color renderings when he requested them from me, I scanned my costume sketches and used Photoshop to apply my fabrics to the appropriate areas on each character's costume. When the lighting designer came to Lincoln, he inspected my costumes in person and requested that the actors wear their costumes for light focus. Light focus was a day before dress rehearsal and there were a myriad of details to fine tune on the costumes at that time, so the lighting designer and I

⁶ "Louis XIV." *Encyclopædia Britannica*. 2010. Encyclopædia Britannica Online. 04 Apr. 2010 <<http://www.britannica.com/EBchecked/topic/348968/Louis-XIV>>.

had to reach a compromise that the costumes would be returned to the shop after light focus rather than the actors being allowed to rehearse in the costumes after light focus.

Prospective Problems to be Overcome

Every production makes specific demands upon its designers, and *Tartuffe* is no exception. Tartuffe, the namesake of the play, needed to walk on his knees onstage for a considerable amount of time. Pants having to endure actions that have high distress rates generally will not maintain an acceptable appearance throughout the run of a show. In order to combat the potentially high wear out rate of Tartuffe's pants, I decided to use rip stop nylon fabric to create the pants. The costume shop supervisor, Ann Watson, suggested that the pants be constructed with dual layers of fabric at the knee area in order to fortify that area along with providing a secondary layer that could show through if the exterior layer of fabric were to wear away.

Orgon's entrance presented a potential shoe problem, as the director wanted Orgon to remove his boots onstage. The boots themselves needed to be sturdy enough to endure being pulled off numerous times without pulling off any other costume item in the process. Orgon was given solid tights as opposed to boot hose to avoid the potential for accidental removal and to completely conceal his legs after his transition into slippers. A servant came onstage to remove Orgon's boots and thereby removed the potential distraction of Orgon struggling to remove his own boots. The servant also replaced Orgon's boots with a pair of slippers, an action that also could have diminished Orgon's expected dignity as master of the house.

Various prospective problems arose with the need for Damis to wear a sword throughout the show. Damis needed to conceal himself in a coffer during the play, which caused the sword's potential length to be considerably limited. After the sword and scabbard had been selected, Ms. Watson suggested sewing "D" rings directly to the

character's waistband of his skirt in order to attach the sword to the costume. The weight of the sword being attached directly to the costume caused an uneven hem on the skirt, so the costume shop sewed the skirt waistband to the underlying pants waistband for stability.

Budget Issues

I was given a budget of three thousand dollars to facilitate my creation of the costumes for *Tartuffe*. The costume shop constructed eleven full outfits and nine other costume pieces, which meant that I needed to buy fabric and other necessities for each project. I traveled with Janice Stauffer to Kansas City to purchase some of the fabrics and trims. I located other fabrics in the special order section at Jo-Ann Fabrics, which led to added expenditures of shipping and wasted time. The director's insistence that Madame Pernelle had an enlarged fan resulted in the purchase of numerous options and backup fans by Janice Stauffer during her trip to Chicago. A five hundred dollar allowance for the wig/hair designer was required and therefore needed to be factored into my budget as well. I was thankfully able to locate boots within the costume stock available for my use, but one pair was in need of professional restoration. Shoes became a considerable expenditure due to finding *Tartuffe*'s 2 ¾ inch heeled shoes online. I could not have *Tartuffe* try the shoes on in person, so I was obligated to buy two pairs of the same shoes in differing sizes. I needed to find flat shoes for Elmire that would not distract from the period aesthetic established for the play, so I was again obligated to purchase multiple pairs of shoes for the actress to try on. Despite my efforts to wisely employ the money I was given, I realized some imprudent purchases were evident during the analysis of my spending. My shopping excursions resulted in the purchase of unused fabrics and trims that drained my budget rather rapidly. I managed to maintain my budget despite my lack of a sizeable buffer.

Timelines

The Johnny Carson School of Theatre and Film provides each of its designers with a fifteen week production schedule to coordinate everyone's efforts. Ideally, the first nine weeks of the fifteen week schedule would have been enveloped in brainstorming, concept finalization, and creation of finalized costume renderings. In actuality, the first nine weeks were spent working on other shows, finishing the previous semester, or being on vacation. I created costume sketches during my Christmas break and presented them to my director at the beginning of week nine. Week ten, according to the schedule, marked the beginning of the costume shop's build schedule. I was able to provide pencil sketches with Photoshop insertion of color for the costume shop to reference during the construction of the costumes. The director asked me to bring my pencil sketches to the first reading, which was also during the tenth week. The production meeting during the eleventh week informed me of whose costumes would be needed for the publicity photo. Week twelve prepared me for week thirteen, which contained the publicity photo. Lyndsy Paulick, my mother, graciously offered her assistance in finishing costume construction during the fourteenth and fifteenth weeks. The fifteenth week contained two dress rehearsals, a preview, and opening night. The entire show finished a week later with the conclusion of strike after the final performance.

Deadlines to be Met

Nolan Bushnell, the founder of Atari, Inc., wisely said that, “the ultimate inspiration is the deadline.”⁷ Numerous deadlines existed for *Tartuffe*, and each of them spurred the completion of specific aspects of the design process. Bringing my drawings to the first read through on January 24th of 2010 allowed me to see each actor in person and realize my need to edit my drawings instead of waiting until a week or two later when the actors came to the costume shop to be measured when I would be distracted and less likely to notice details that should be altered based on their physical attributes. Having two costumes completed for the publicity photo on February 12th of 2010 allowed the costume shop to focus its efforts on other unfinished projects that needed to be actualized by dress rehearsal on February 22nd of 2010. The director and lighting designer’s requests that we have the actors in costume a day early reduced our time to fine tune the costumes beforehand, but the costume shop persevered and completed all of the costumes before opening night on February 25th of 2010.

⁷ Bushnell, Nolan. "Deadline Quotes." *BrainyQuote*. BrainyMedia. Web. 3 Mar. 2010. <http://www.brainyquote.com/quotes/keywords/deadline_2.html>.

Sources of Inspiration

Resources representing French and Dutch fashions during the Seventeenth Century provided a wellspring of inspiration for each character's costume. The Dutch aesthetic was mostly reserved for Tartuffe and Laurent in order to set them apart in unadorned rigidity. Tartuffe's essence was clearly described to me through the image of a wolf confessor found in *Charles II: His Life and Times* by Antonia Fraser (Figure 6).⁸ I was unable to use the monk garment evident in the image, but the sentiment found within the image allowed me to visualize the sort of character I needed to design for. In an engraving of Claude Le Peletier, a more ornamented and French example of a rigid silhouette provided the basic outline for Tartuffe's costume (Figure 7).⁹ Laurent's costume predominantly was inspired by a family portrait from 1663 (Figure 8).¹⁰

Dorine and the other servants were inspired by French aesthetics to differentiate them from Laurent. Dorine, the head lady's maid in Orgon's household, was largely patterned after an engraving of a shepherdess (Figure 9).¹¹ The laces were repositioned

⁸ Fraser, Antonia. *Charles II: His Life and Times*. London: Weidenfeld & Nicolson, 1993.

⁹ "Claude Le Peletier (1630-1711) (engraving) (b/w Photo) by Bonnard, Nicolas (c.1646-1718) - Bridgeman Art Library." *Bridgeman - Art, Culture, History - New York*. Web. 06 Apr. 2010. <<http://www.bridgemanart.com/image/Bonnard-Nicolas-c-1646-1718/Claude-Le-Peletier-1630-1711-engraving-b-w-photo/ba154f3bb81c4595a0861c487b1fc8c9?key=1630-1711&filter=CBPOIHV&thumb=x150&num=15&page=1>>.

¹⁰ "Portrait of a Family, 1663 (oil on Canvas) by Ochtervelt, Jacob (c.1635-1682) - Bridgeman Art Library." *Bridgeman - Art, Culture, History - New York*. Web. 07 Apr. 2010. <<http://www.bridgemanart.com/image/Ochtervelt-Jacob-c-1635-1682/Portrait-of-a-Family-1663-oil-on-canvas/65ddd0d593804f029eeded146a3079b9?key=1663&filter=CBPOIHV&thumb=x150&num=15&page=10>>.

¹¹ "Illustration Depicting a Shepherdess (engraving) (b/w Photo) by French School, (17th Century) - Bridgeman Art Library." *Bridgeman - Art, Culture, History - New York*. Web. 06 Apr. 2010. <<http://www.bridgemanart.com/image/French-School-17th-century/Illustration-depicting-a-shepherdess-engraving-b-w-photo/dbca5e588b234a3b81c84ce96f7bc450?key=shepherdess&filter=CBPOIHV&thumb=x150&num=15&page=57>>.

to have a central emphasis on Dorine's costume. Dorine was also given a peplum on her bodice, similar to an illustration of a servant (Figure 10).¹² Flipote, the downtrodden counterpart of Dorine in Madame Pernelle's household, was given a more subdued version of the servant in a painting depicting a card game (Figure 11).¹³ Flipote and the lesser maids in Orgon's household were similarly dressed apart from a peplum and less textured skirt given to Flipote. All three female servants were loosely based on the simplicity found in another depiction of a servant from 1665 (Figure 12).¹⁴ The male servants were loosely based on a painting by Jan Havicksz Steen in the 1660s (Figure 13).¹⁵ I wanted the male servants to have a vest with visible sleeves that were not as voluminous nor as ominously colored as the reference image.

I applied the aesthetics of a higher authority to the domestic sovereign, Orgon. Louis XIV's portrait became the inspiration for the silhouette and color palette for Orgon (Figure 14).¹⁶ I removed a majority of the ornamentation found in the portrait in order to reiterate Orgon's lesser social status than the king of France. The hairstyle depicted in the portrait also became a source of inspiration for the wig/hair designer. I located an

¹² "Baroque Costumes." *Nicole Kipar's Late 17th Century Clothing History*. Web. 26 Mar. 2010.

<http://www.kipar.org/baroque-costumes/costumes_female_working.html>.

¹³ Davenport, Millia. *The Book of Costume*. 3rd ed. Vol. 1. New York: Crown, 1948..

¹⁴ "Baroque Costumes." *Nicole Kipar's Late 17th Century Clothing History*. Web. 05 Apr. 2010.

<http://www.kipar.org/baroque-costumes/costumes_female_focus.html>.

¹⁵ "Grace before Meat, 1660 by Steen, Jan Havicksz. (1625/26-79) - Bridgeman Art Library." *Bridgeman - Art, Culture, History - New York*. Web. 25 Mar. 2010. <<http://www.bridgemanart.com/image/Steen-Jan-Havicksz-1625-26-79/Grace-before-Meat-1660/b40518719c504bbaab674ef3e875a790?key=1660&filter=CBPOIHV&thumb=x150&num=15&page=1>>.

¹⁶ Kipar, Nicole. *Painting Gallery 1660s*. Nicole Kipar's late 17th century Clothing History. February 7, 2010. <http://images.google.com/imgres?imgurl=http://www.kipar.org/period-galleries/paintings/1660/palmer_60s.jpg&imgrefurl=http://www.kipar.org/period-galleries/galleries_1660p.html&usq=__pvrP1ojFSPJO9gHGd-20euPNI48=&h=600&w=420&sz=59&hl=en&start=13&um=1&tbnid=e-9P7vF62tIeqM:&tbnh=135&tbnw=95&prev=/images%3Fq%3D1660s%26hl%3Den%26rlz%3D1G1GGLQ_ENUS334%26um%3D1>.

image that depicted travel during the 1660s that shows men in numerous layers in keeping with the style of the period, which justified my costume choices concerning Orgon who had just returned from the country (Figure 15).¹⁷

Damis, despite being a younger version of Orgon, found himself to be largely inspired by a design intended for Tartuffe in a costume design from 1668 (Figure 16).¹⁸ Damis needed to be regarded by the audience as impetuous rather than life threatening, so I wanted to give him billowy and curvilinear design elements to soften his appearance. I felt the excessive volume to the skirt area typical of this period would be distracting to the audience and unflattering to the actor's physicality, so I opted to remove a majority of the volume and remove the typical bifurcated aspect of rhinegraves from the design. The slit found in Damis's sleeve was a derivation from a painting of Restoration fashion from 1661 (Figure 17).¹⁹

The inspiration for Elmire's dresses came from various sources. Her first dress was a derivation of a portrait from 1663 (Figure 18).²⁰ The period neckline that creates a band over the deltoid causes the action of raising the arms to be a fairly impossible task, so I raised the neckline to come over the shoulder. Elmire's second dress employs the detail

¹⁷ Kipar, Nicole. *Painting Gallery 1660s*. Nicole Kipar's late 17th century Clothing History. March 25, 2010. <http://www.kipar.org/period-galleries/galleries_1660p.html>.

¹⁸ "DuCroisy in the Title Role of Tartuffe in 1668, from 'Costumes De Theatre De 1600 a 1820' by L. Lecomte, Engraved by Francois Seraphin Delpech (1778-1825) (colour Litho) by Lecomte, Hippolyte (1781-1857) (after) - Bridgeman Art Library." *Bridgeman - Art, Culture, History - New York*. Web. 07 Apr. 2010. <<http://www.bridgemanart.com/image/Lecomte-Hippolyte-1781-1857-after/Ducroisy-in-the-title-role-of-Tartuffe-in-1668-from-Costumes-de-Theatre-de-1600-a-1820-by-L-Lecomte/6ad447fd101b4b58b8f7aea2e685bc6b?key=ducroisy&filter=CBPOIHV&thumb=x150&num=15&page=1>>.

¹⁹ "British Empire: Fashion: Restoration Fashion." *The British Empire*. Web. 26 Mar. 2010. <<http://www.britishempire.co.uk/art/restorationfashion.htm>>.

²⁰ *1650-1700 in Fashion*. Wapedia. February 7, 2010. <http://wapedia.mobi/en/1650-1700_in_fashion>.

within the stomacher area of a portrait from 1665 and elaborates on the diagonal bands found on the bodice and lace detail found on the skirt within a Flemish portrait (Figures 19, 20).²¹ The slashed sleeves found on Elmire's second dress were modified from the original source material, which was a portrait from 1670 (Figure 21).²²

The children were nearly direct translations from their resource images. The boy's costume was derived from a painting of young Charles II with a simpler collar and a solid peplum (Figure 22).²³ The girl was given the silhouette and apron without the fabric trailing from the shoulders or the sash found in a painting (Figure 23).²⁴

The inspiration for Cléante's costume predominantly came from Louis XIV's visit to the Gobelins Tapestry Works (Figure 24).²⁵ The figure in blue on the left side of the image portrayed the segmented shirt sleeve, upper arm coat cuff, and coat body silhouette that I employed for Cléante's costume. I appreciated the linear quality of the blue coat, but did not want to emulate the exact pattern on Cléante's costume.

Valère needed a sense of boyish charm and budding sophistication within his costume. The inspiration I was able to find for Valère came from a painting that

²¹ "17th Century Fashion, 1665-1699." *La Couturi*. Web. 26 Mar. 2010. <<http://www.marquise.de/en/1600/pics/1600d.shtml>>.

²² "17th Century Fashion, 1665-1699." *La Couturi*. Web. 26 Mar. 2010. <<http://www.marquise.de/en/1600/pics/1600d.shtml>>.

²³ "Period Galleries 1660-1715." *Nicole Kipar's Late 17th Century Clothing History*. Web. 26 Mar. 2010. <http://www.kipar.org/period-galleries/galleries_earlyp.html>.

²⁴ "Baroque Children's Clothing." *Nicole Kipar's Late 17th Century Clothing History*. Web. 26 Mar. 2010. <http://www.kipar.org/baroque-costumes/costumes_children.html>.

²⁵ "Stock Image of Louis XIV of France Visiting the Gobelins Tapestry Works, 17th Century (late 19th Century) 1153165 - Search Stock Photos, Pictures, Photographs, and Photo Clipart - 1153165.jpg." *Stock Photography - Search 6.3 Million Stock Photos, Stock Footage Video Clips, Royalty Free Images, and Illustrations*. Web. 26 Mar. 2010. <<http://www.fotosearch.com/IST502/1153165/>>.

portrayed an off the shoulder cape and breeches with ribbon loop trim (Figure 25).²⁶ The scalloped front and sleeve slashes on Valère's coat were a direct translation from an illustration found in *Costumes Through the Ages: the Evolution of Styles of Dress Illustrated in 250 Plates and Over 1500 Figures* by L. Braun (Figure 26).²⁷

Mariane was similarly inspired by the painting in Valère's reference images with minor alterations (Figure 25).²⁸ The sleeves shown in the image were too long for a youthful appearance, so I employed the sleeve gathering aesthetic shown in a Dutch portrait from 1667 (Figure 27).²⁹

Madame Pernelle strongly resembled the women portrayed in a portrait from 1664 (Figure 28).³⁰ The women portrayed shared stylistic choices such as somber black dresses, high neck lines, sharp white collars, and caps that encased their hair. Madame Pernelle could have blended amongst the women portrayed apart from the minor distinctions of a white ruffle in her cap and lace trim around her collar and cuffs. The fan

²⁶ Davenport, Millia. *The Book of Costume*. Vol. 1. New York: Crown, 1948.

²⁷ Braun, L. *Costumes through the Ages: the Evolution of Styles of Dress Illustrated in 250 Plates and over 1500 Figures : Drawings*. New York: Rizzoli, 1982.

²⁸ Davenport, Millia. *The Book of Costume*. Vol. 1. New York: Crown, 1948.

²⁹ "Young Woman with Letter and Locket, 1667 (oil on Panel) by Netscher, Caspar (1639-84) - Bridgeman Art Library." *Bridgeman - Art, Culture, History - New York*. Web. 07 Apr. 2010. <<http://www.bridgemanart.com/image/Netscher-Caspar-1639-84/Young-Woman-with-Letter-and-Locket-1667-oil-on-panel/ca7a5557ff95424e8c839506798050dd?key=letter&filter=CBPOIHV&thumb=x150&num=15&page=198>>.

³⁰ *The Regentesses of the Old Men's Almhouse, Haarlem, 1664*. Bridgemanart. February 8, 2010. <<http://www.bridgemanart.com/image/Hals-Frans-1582-3-1666/The-Regentesses-of-the-Old-Men-s-Almhouse-Haarlem-1664-oil-on-canvas/ae00e484c21b4711a0bcccecc2c8e5d?key=regentess&filter=CBPOIHV&thumb=x150&num=15&page=1>>.

that Madame Pernelle carried was not as elaborate as a lace fan from the period, but compensated in size what it lacked in intricacy (Figure 29).³¹

Monsieur Loyal, the herald of disaster, hailed from Normandy. In order to communicate Monsieur Loyal's geographic location and official standing to the audience, I referred to an illustration of 17th Century Norwegian costume (Figure 30).³² In order to maintain the summer setting of the play, I reduced the fur elements from the image to patterned velvet merely present at the collar of the coat. The men accompanying Monsieur Loyal emulated the coats found in a reference depicting soldiers from the late 1660s (Figure 31).³³ Capes were added to reiterate the silhouette from Monsieur Loyal on his men without being a direct correlation.

The Prince's costume was a longer and more ornamented version of the bailiff's costume in order to establish the Prince's higher authority and more radiant presence. I found inspiration for the Prince's costume through a 1668 painting of the French Chancellor (Figure 32).³⁴ The lighter coloration for the Prince was partially inspired by a similar painting of Chancellor Saguier and depicted a possible travelling costume suitable

³¹ "The Costumer's Manifesto: Random Costume Illustrations of the 17th Century." *The Costumer's Manifesto: Your Free One-stop Site for Costume Information & Images*. Web. 07 Apr. 2010. <<http://www.costumes.org/history/100pages/17THMISC.HTM>>.

³² Braun, L. *Costumes through the Ages: the Evolution of Styles of Dress Illustrated in 250 Plates and over 1500 Figures : Drawings*. New York: Rizzoli, 1982.

³³ "Military History 1660-1715." *Nicole Kipar's Late 17th Century Clothing History*. Web. 26 Mar. 2010. <http://www.kipar.org/military-history/kirkes_uniforms_1660s.html>.

³⁴ *Pierre Seguier (1588-1672) Chancellor of France, c. 1668*. Bridgemanart. February 7, 2010. <<http://www.bridgemanart.com/image/Testelin-Henri-1616-95/Pierre-Seguier-1588-1672-Chancellor-of-France-c-1668-oil-on-canvas/77b988238703437ebc110f120758afe7?key=17th%20century%20chancellor&filter=CBPOIHV&thumb=x150&num=15&page=7>>.

for the Prince (Figure 33).³⁵ The Prince's men were given vests and sashes as opposed to coats along with lighter capes and hats to give a similar appearance of authority to Monsieur Loyal's men without being color coordinated to Monsieur Loyal.

³⁵ "17th Century Fashion, 1665-1699." *La Couturi*. Web. 25 Mar. 2010.
<<http://www.marquise.de/en/1600/pics/1600d.shtml>>.

CONCLUSION –

Self analysis commenting on the success of her theories on the proving ground of performance

Neither I, nor anything I am in charge of, is capable of perfection. I am grateful for the positive aspects that my designs and directions were able to inspire, but I am ultimately indebted to those who brought my concepts to life. My viewing of the opening night performance of *Tartuffe* helped me to analyze my concepts and the efforts of the costume construction crew from a distanced perspective. Janice Stauffer attempted to make constructive suggestions for improvement during the dress rehearsals. I did not employ all of her suggestions to the detriment of the show. She suggested that I find larger hats for the Prince's men, which I disregarded and immediately regretted the moment the men walked onstage. She also suggested applying some form of blue-green decoration to the neckline of Mariane's dress, changing Tartuffe's collar to a sharper and central aesthetic, and adding a collar to Laurent's costume to conceal his undershirt. I disregarded all three of her suggestions, which led to varying degrees of remorse. My main regret concerning *Tartuffe* relates to the lack of detail and intent in the Prince's men's costumes. Using the Prince's men's costumes to amplify the effect of the Prince became an afterthought for me as opposed to consciously defining their aesthetics. Another area that I would have edited was the excessive volume of fabric applied to Monsieur Loyal. The padding he was given was diminished by the amount of fabric that I applied to the character. I would have also been able to avoid giving Monsieur Loyal visually heavy shoes that the width of his calves cannot visually support if I would have

been more proactive concerning the actor's inherent physicality. I was pleased with the majority of the costumes and stage pictures created by the characters' interactions. I still disapproved of the lowered necklines for the women in Orgon's household after viewing the show, but the decision to have the women's necklines conform to a relatively uniform level worked well onstage. I am incapable of perfection, but a saying from Confucius defines my feelings concerning *Tartuffe* succinctly: "better a diamond with a flaw than a pebble without."³⁶

³⁶ "Perfection Quotes." *The Quote Garden*. 14 Oct. 2007. Web. 9 Mar. 2010. <<http://www quotegarden.com/perfection.html>>.

Newspaper Reviews/Solicited Faculty Response

One specific newspaper, the Lincoln Journal Star, was particularly vocal concerning the UNL production of *Tartuffe*. Elizabeth Govaerts, writer for The Lincoln Journal Star, started her review by saying, “[d]irector Bobby Bonaventura has staged a visually pleasing, elegant rendering of Moliere's most famous comedy for the University of Nebraska-Lincoln's Johnny Carson School of Theatre and Film.”³⁷ The writer went on to say that, “[a]ll of the technical elements of the show were outstanding. Shannon Paulick's costumes were sumptuous and perfectly matched to the stylish set conceived by Kevin Queen. The lighting design was flawless. Todd Clark created an ambiance full of pleasing detail, from the light that poured from an opening door to the cerulean cyclorama that backed the set. UNL's "Tartuffe" is a praiseworthy achievement.”³⁸

³⁷ Govaerts, Elizabeth. "Skilled Actors Carry "Tartuffe"" *Lincoln Journal Star*. Journal Star, 26 Feb. 2010. Web. 28 Feb. 2010. < http://www.journalstar.com/entertainment/arts-and-culture/article_4b66e1ee-229d-11df-acd4-001cc4c002e0.html>.

³⁸ Govaerts, Elizabeth. "Skilled Actors Carry "Tartuffe"" *Lincoln Journal Star*. Journal Star, 26 Feb. 2010. Web. 28 Feb. 2010. < http://www.journalstar.com/entertainment/arts-and-culture/article_4b66e1ee-229d-11df-acd4-001cc4c002e0.html>.

ACTF Respondent Commentary (March 3, 2010)

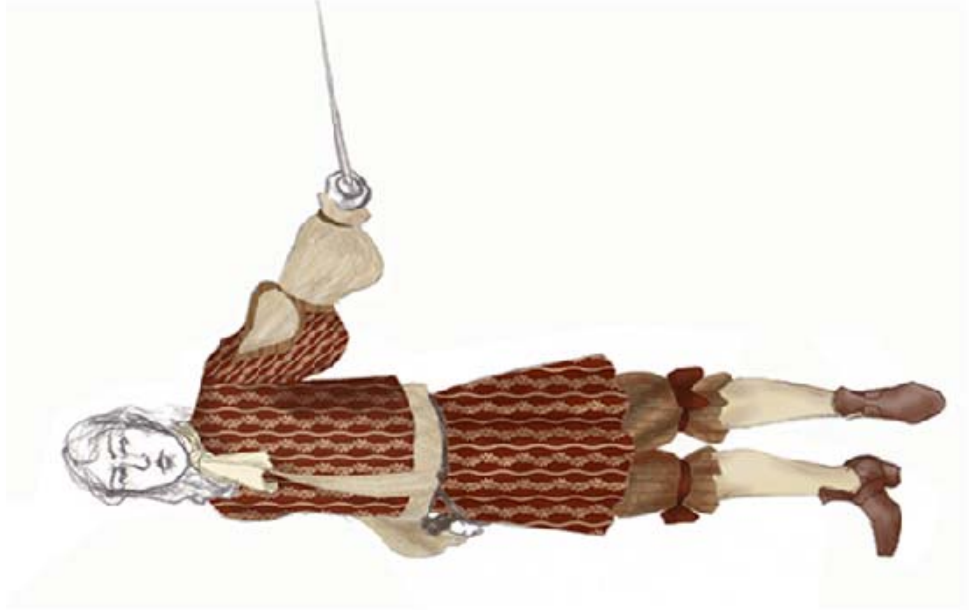
Darin Hemmer, the technical director at the University of Nebraska-Kearney, graciously agreed to serve as the ACTF respondent for the UNL production of *Tartuffe* on March 3rd of 2010. Mr. Hemmer initiated his response by saying that, “this is a response, not a critique.” The respondent wanted the cast and crew to know that his comments were one audience member’s reactions as opposed to a formal critique or judgment placed on the production itself. Being a technical director, the respondent immediately noticed the visual instability of a specific furniture piece and the incongruously modern door knobs. The respondent went on to mention his appreciation for the sharpness embodied in Madame Pernelle, especially through the use of her fan. Another element the respondent highlighted was the addition of the children, who served to add warmth and history to the family. Everyone in the family coordinated to one another through color, which the respondent also noted favorably. The respondent appreciated Mariane’s ability to coordinate with the family and Valère simultaneously. Valère was favorably mentioned as a period-appropriate version of Prince Charming with a sense of childishness about him. Cléante was also assigned a recognizable archetype in the form of one of the three musketeers. The respondent felt that Cléante was dressed distinctively different from everyone else and fulfilled the role of the king’s protector by protecting Orgon. Orgon, being the king of his own castle, had what the respondent described as “a very wonderful bigness about [him].” The moment Orgon came onstage automatically communicated to the respondent that all attention should unquestionably be focused on Orgon. Elmire, understandably the power behind the domestic throne, gave

the respondent a completely different impression that he believed was suitably subtle and composed. The respondent appreciated Elmire's hairstyle despite his confusion concerning her costume change halfway through the play. The director's will for Elmire to change dresses superseded my initial disagreement and the respondent's confusion. The director, respondent, and I were in agreement, however, that Tartuffe succeeded in being "rightly slimy". The respondent noted Tartuffe's balding, costuming, and disposition as all serving to represent Tartuffe's character without need for exposition. Another wordless convention that the respondent appreciated was the use of actual servants to rearrange furniture as opposed to set movers dressed in black. The respondent highlighted the humorous physicalities of the characters as the most enjoyable attributes. When the respondent finished his observations, I asked the respondent if some of the men being in skirts were distracting to the audience. The respondent understood the use of gowns on the Prince and Monsieur Loyal as part of their official uniforms and therefore accepted their costuming within the framework of the play.

Character Sketches



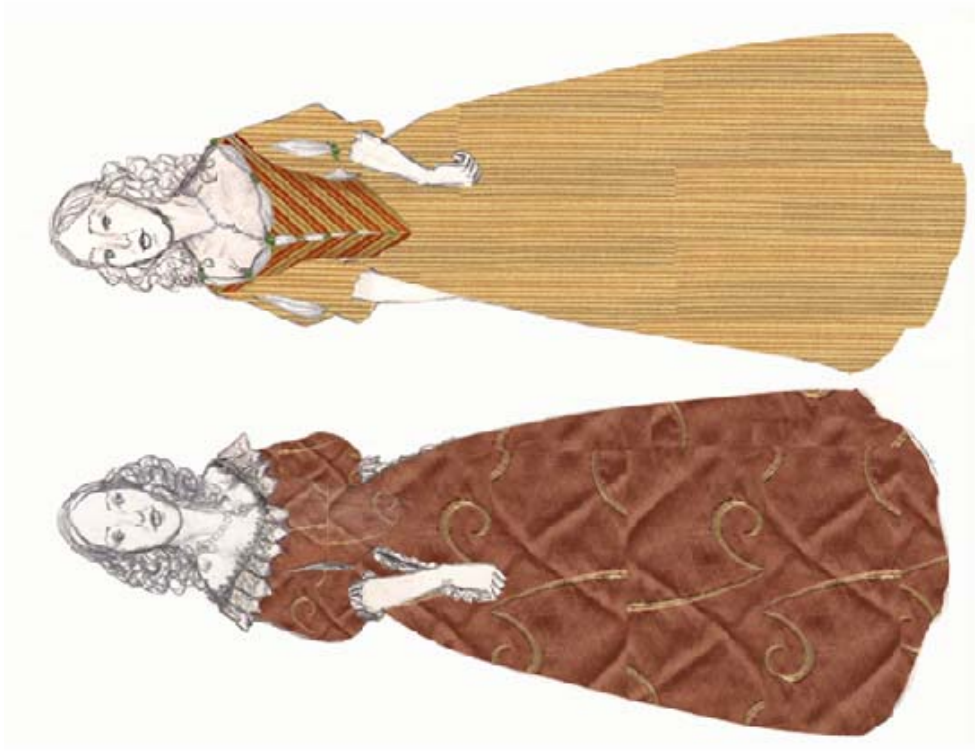
Orgon



Damis



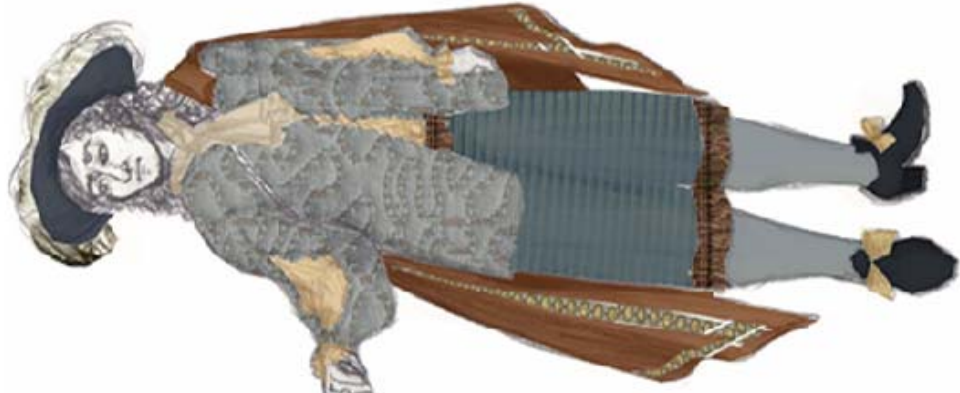
Cléante



Elmire, dress 1 and 2



Children



Valère



Dorine



Mariane



Prince



M. Loyal and Men



Laurent

Tartuffe



Mme. Pernelle

Flipote



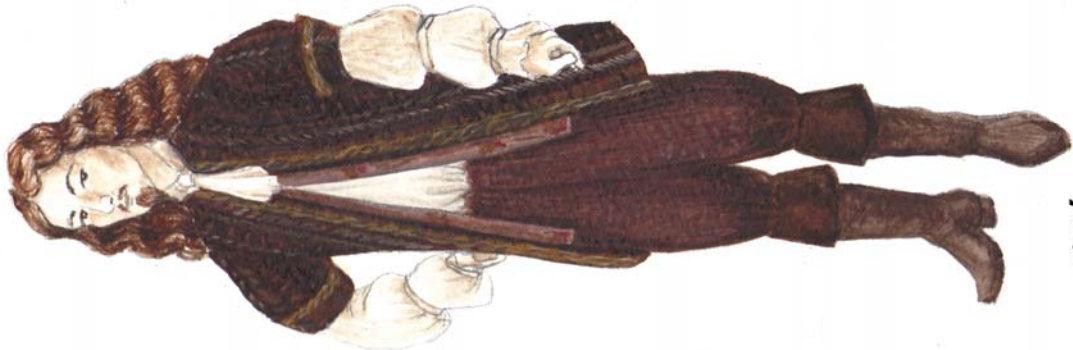
Servants



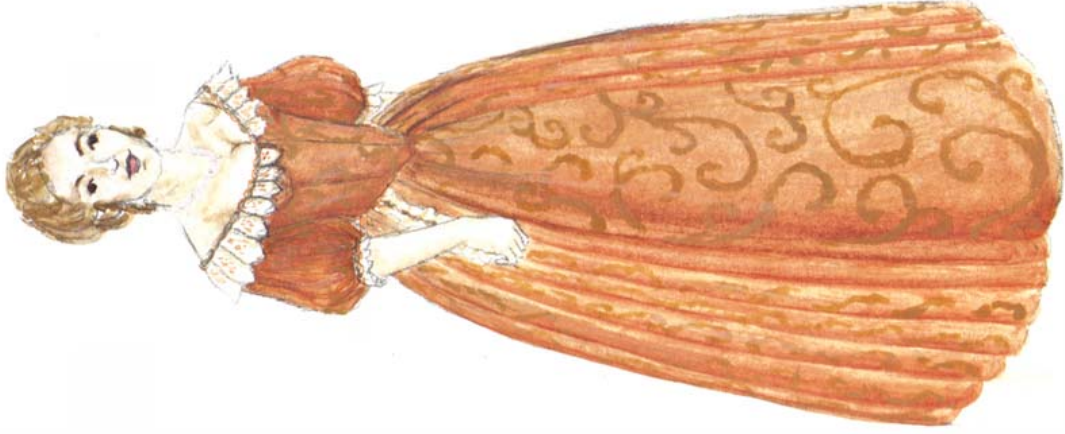
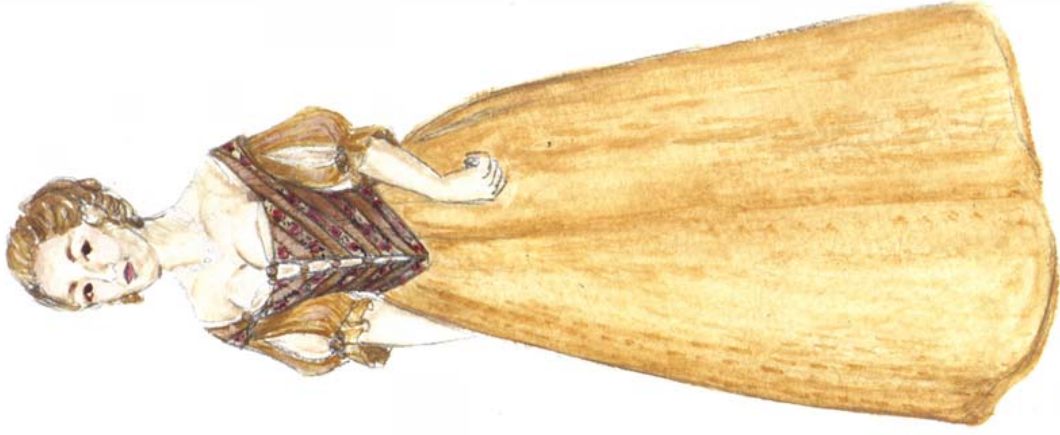
Orgon



Damis



Cléante



Elmire Dress 1 and 2



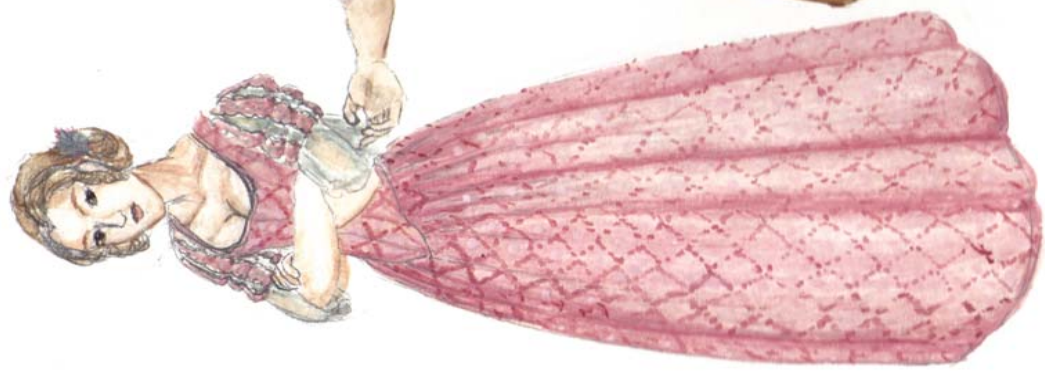
Children



Valère



Dorine



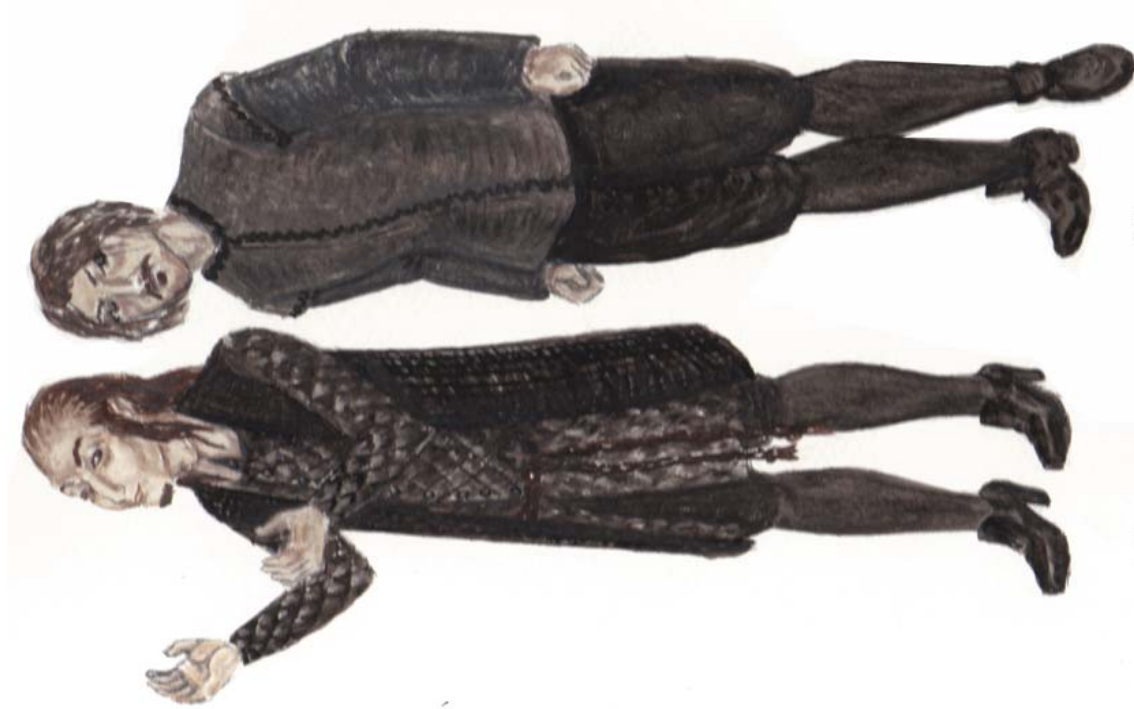
Mariane



Monsieur Loyal and Men



Prince and Men



Laurent

Tartuffe



Mme. Bernelle

Flipote



Servants

Swatches



Cléante



Damis



Orgon



Elmire 1



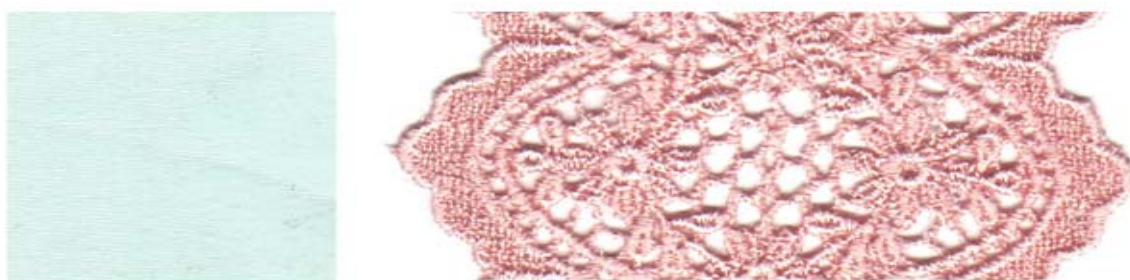
Elmire 2



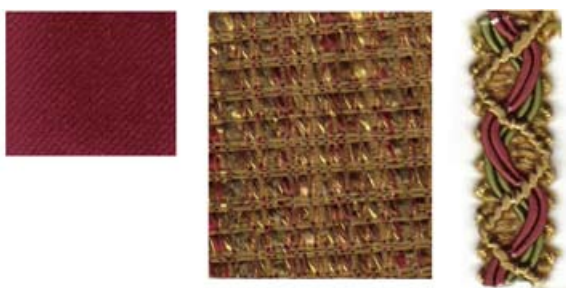
Child 1, Son



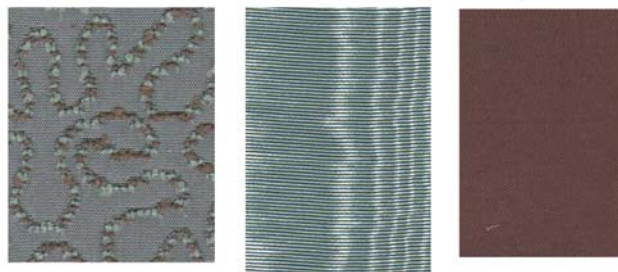
Child 2, Daughter



Mariane



Dorine



Valère



Monsieur Loyal



Loyal's Men



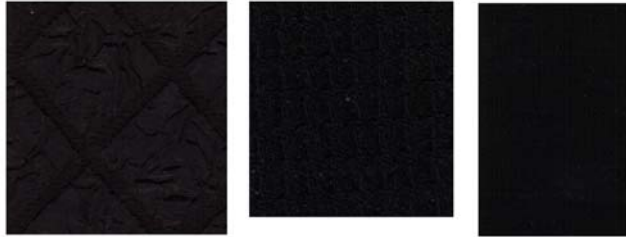
Prince



Prince's Men



Madame Pernelle



Tartuffe



Servants - Men

Photos of the Actualized Costumes



Pernelle Opening Scene



Tartuffe and Laurent



Orgon and Dorine



Valère and Mariane



Elmire, Damis, and Tartuffe



Tartuffe, Orgon, Elmire



Final Hissing Scene



Boy



Girl

APPENDIX

Reference Figures



Figure 1, Pg. 8



Figure 2, Pg. 9



Figure 3, Pg. 11



Figure 4, Pg. 11



Figure 5, Pg. 23



Figure 6, Pg. 30



Figure 7, Pg. 30



Figure 8, Pg. 30



Figure 9, Pg. 30



Figure 10, Pg. 31



Figure 11, Pg. 31



Figure 12, Pg. 31



Figure 13, Pg. 31



Figure 14, Pg. 31



Figure 15, Pg. 32



Figure 16, Pg. 32



Figure 17, Pg. 32



Figure 18, Pg. 32



Figure 19, Pg. 33



Figure 20, Pg. 33



Figure 21, Pg. 33



Figure 22, Pg. 33



Figure 23, Pg. 33



Figure 24, Pg. 33



Figure 25, Pg. 34



Figure 26, Pg. 34



Figure 27, Pg. 34



Figure 28, Pg. 34

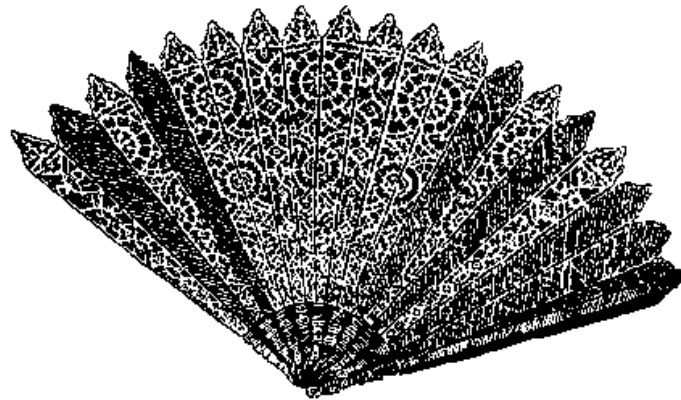


Figure 29, Pg. 35



Norwegian notable with his wife and peasant

Figure 30, Pg. 35



Figure 31, Pg. 35



Figure 32, Pg. 35



Figure 33, Pg. 36

Budget - \$3,000

Date	Store	Item	Cost
1-14-10	Jo-Ann Fabrics	Swatches	-\$23.74
1-14-10	Hancock Fabrics	Swatches	-\$7.30
1-18-10	Jo-Ann Fabrics	M. Loyal tunic, lining	-\$37.41
1-18-10	Jo-Ann Fabrics	Special order fabrics (Mme P, Valère coat, Orgon)	-\$299.33
1-18-10	Hancock Fabrics	Cléante, Dorine, Mariane, etc.	-\$215.02
1-20-10	Hobby Lobby	Yellow swatches	-\$1.97
1-21-10	Kaplan's – KC	Prince gown, M. Loyal collar, Elmire yellow, Mariane dress, Dorine bodice, etc.	-\$371.54
1-21-10	JoAnn's – KC	Damis, Laurent, Dorine stripe, trims (Cléante, Dorine), etc.	-\$433.35
1-22-10	Hancock - KC	Linings, Valère cape, cross collar tabs	-\$87.61
1-22-10	Calico Corners – KC	Valère trim fabric, Dorine trim, Prince's men sashes	-\$74.54
1-22-10	KC Costumers – KC	Elmire trim (x2), Prince trim, feather	-\$143.60

		boa for hat	
1-28-10	Hancock Fabrics	Prince flat lining/lining	-\$65.90
1-31-10	Met's Martial Arts – Chicago	Steel fan, 3 black fans	-\$101.39
2-2-10	Jo-Ann Fabrics	Flat lining, etc.	-\$150.77
2-4-10	Zappos	Tartuffe Shoes (sz. 11 ½ and 12)	-\$179.66
2-7-10	Famous Footwear	Elmire shoe opt. 1	-\$15.00
2-7-10	Hancock Fabrics	Servant's lining/coat, M. Loyal trim, Orgon lining and cuffs, etc.	-\$52.40
2-7-10	Target	Elmire shoe opt. 2	-\$12.99
2-17-10	Downtown Boot and Shoe	Cléante boot repair	-\$74.45
2-17-10	Jo-Ann Fabrics	Buttons, leather needles	-\$9.49
2-17-10	Famous Footwear	Elmire shoe opt. 1 – RETURN	+\$15.00
2-17-10	Hancock Fabrics	Valère ribbons	-\$8.80
2-20-10	Sally's Beauty	Wig caps	-\$6.03
2-23-10	Sally's Beauty	Toupee tape, facial hair colorant, etc.	-\$31.75
2-24-10	Walgreens	Shoe Polish	-\$3.53
2-24-10	Wal-Mart	Cléante tights, rubbing alcohol, hair bands	-\$11.46

2-25-10	Wal-Mart	Valère tights	-\$5.00
3-6-10	Alison Mizerski	Wig rental	-\$330.00
*	*	Remaining Budget	\$260.97

Scene Plot

	A1 - Sc.1	A1 - Sc. 2	A1 - Sc. 3	A1 - Sc. 4	A1 - Sc. 5	A1 - Sc. 6*
Madame Pernelle - mother of Orgon - Catherine Dvorak	X					
Orgon - husband of Elmire - Sam Hartley				X	X	X
Elmire - wife of Orgon - Katie Gell	X		X			X
Damis - son of Orgon - Mike Lee	X		X			X
Mariane - daughter of Orgon, in love with Valere - Lucy Myrtue	X					X
Valère - in love with Mariane - Christian Stokes						
Cléante - brother in law of Orgon - Peter Swanke	X	X	X	X	X	
Tartuffe - religious hypocrite - Callen Calero	X					X
Dorine - lady's maid to Mariane - Jessica Elwell	X	X	X	X		X
Monsieur Loyal - bailiff - Nick Wolf						
Prince - king's man - Nate Ruleaux						
Flipote - maid to Madame Pernelle - Madison Smith	X					
Laurent - Tartuffe's assistant - Jake Denney						X
Servant M1, Guard, Prince's Man - Devon Schovanec	S					
Servant M2, Guard, Prince's Man - Cale Yates	S					
Servant F1 - Chelsea Joubert	X					X
Servant F2 - Christina Leonard	X					X
Child 1 - Evan Key	X					X
Child 2 - Liam Wills	X					X

* indicates director-inserted scene

	A2 - Sc. 1	A2 - Sc. 2	A2 - Sc. 3	A2 - Sc. 4
Madame Pernelle - mother of Orgon - Catherine Dvorak				
Orgon - husband of Elmire - Sam Hartley	x	x		
Elmire - wife of Orgon - Katie Gell				
Damis - son of Orgon - Mike Lee				
Mariane - daughter of Orgon, in love with Valere - Lucy Myrtue	x	x	x	x
Valère - in love with Mariane - Christian Stokes				x
Cléante - brother in law of Orgon - Peter Swanke				
Tartuffe - religious hypocrite - Calen Calero				
Dorine - lady's maid to Mariane - Jessica Elwell		x	x	x
Monsieur Loyal - bailiff - Nick Wolf				
Prince - king's man - Nate Ruleaux				
Flipote - maid to Madame Pernelle - Madison Smith				
Laurent - Tartuffe's assistant - Jake Denney				
Servant M1, Guard, Prince's Man - Devon Schovanec				
Servant M2, Guard, Prince's Man - Cale Yates				
Servant F1 - Chelsea Joubert				
Servant F2 - Christina Leonard				
Child 1 - Evan Key				
Child 2 - Liem Wills				

	A3 - Sc.1	A3 - Sc.2	A3 - Sc.3	A3 - Sc.4	A3 - Sc.5	A3 - Sc.6	A3 - Sc.7
Madame Pernelle - mother of Orgon - Catherine Dvorak							
Orgon - husband of Elmire - Sam Hartley					x	x	x
Elmire - wife of Orgon - Katie Gell			x	x	x		
Damis - son of Orgon - Mike Lee	x			x	x	x	
Mariane - daughter of Orgon, in love with Valere - Lucy Myrtue					x	x	
Valere - in love with Mariane - Christian Stokes							
Cléante - brother in law of Orgon - Peter Swanke					x	x	
Tartuffe - religious hypocrite - Calen Calero		x	x	x	x	x	x
Dorine - lady's maid to Mariane - Jessica Elwell	x	x			x	x	
Monsieur Loyal - bailiff - Nick Wolf							
Prince - king's man - Nate Ruleaux							
Flipote - maid to Madame Pernelle - Madison Smith							
Laurent - Tartuffe's assistant - Jake Denney							x
Servant M1, Guard, Prince's Man - Devon Schovanec							
Servant M2, Guard, Prince's Man - Cale Yates							
Servant F1 - Chelsea Joubert					x	x	
Servant F2 - Christina Leonard					x	x	
Child 1 - Evan Key							
Child 2 - Liem Wills							

	A4 - Sc. 1	A4 - Sc. 2	A4 - Sc. 3	A4 - Sc. 4	A4 - Sc. 5	A4 - Sc. 6	A4 - Sc. 7	A4 - Sc. 8
Madame Pernelle - mother of Orgon - Catherine Dvorak								
Orgon - husband of Elmire - Sam Hartley	x		x	x	x	x	x	x
Elmire - wife of Orgon - Katie Gell		x	x	x	x	x	x	x
Damis - son of Orgon - Mike Lee								
Mariane - daughter of Orgon, in love with Valere - Lucy Myrtue		x	x					
Valère - in love with Mariane - Christian Stokes								
Cléante - brother in law of Orgon - Peter Swanke	x	x	x					
Tartuffe - religious hypocrite - Calen Calero	x				x		x	
Dorine - lady's maid to Mariane - Jessica Elwell		x	x					
Monseur Loyal - bailiff - Nick Wolf								
Prince - king's man - Nate Ruleaux								
Flipote - maid to Madame Pernelle - Madison Smith								
Laurent - Tartuffe's assistant - Jake Denney								
Servant M1, Guard, Prince's Man - Devon Schovanec								
Servant M2, Guard, Prince's Man - Cale Yates								
Servant F1 - Chelsea Joubert		x	x					
Servant F2 - Christina Leonard		x	x					
Child 1 - Evan Key								
Child 2 - Liem Wills								

	A5 - Sc.1	A5 - Sc.2	A5 - Sc.3	A5 - Sc.4	A5 - Sc.5	A5 - Sc.6	A5 - Sc.7	A5 - Sc.8*
Madame Pernelle - mother of Orgon - Catherine Dvorak			x	x	x	x	x	x
Orgon - husband of Elmire - Sam Hartley	x	x	x	x	x	x	x	x
Elmire - wife of Orgon - Katie Gell	x		x	x	x	x	x	x
Damis - son of Orgon - Mike Lee		x	x	x	x	x	x	x
Mariane - daughter of Orgon, in love with Valere - Lucy Myrtue		x	x	x	x	x	x	x
Valère - in love with Mariane - Christian Stokes						x	x	x
Cléante - brother in law of Orgon - Peter Swanke	x	x	x	x	x	x	x	x
Tartuffe - religious hypocrite - Calen Calero							x	x
Dorine - lady's maid to Mariane - Jessica Elwell	x	x	x	x	x	x	x	x
Monsieur Loyal - bailiff - Nick Wolf				x				x
Prince - king's man - Nate Ruleaux							x	x
Flipote - maid to Madame Pernelle - Madison Smith			x		x			x
Laurent - Tartuffe's assistant - Jake Denney								x
Servant M1, Guard, Prince's Man - Devon Schovanec				g			pm	x
Servant M2, Guard, Prince's Man - Cale Yates				g			pm	x
Servant F1 - Chelsea Joubert	x	x	x	x	x	x	x	x
Servant F2 - Christina Leonard	x	x	x	x	x	x	x	x
Child 1 - Evan Key								
Child 2 - Liem Wills								

Dress List

Catherine Dvorak – Mme. Pernelle

- White corset
- Black petticoat
- Black tights
- Black shoes
- Black skirt
- Black bodice
- Black hat
- Black fan
- Black cane
- Black cape with lace

Jessica Elwell – Dorine

- White cap
- Tan tights
- White petticoat
- Tan $\frac{3}{4}$ length sleeve shirt
- Red bodice with lacing w/padding
- Tan skirt with apron
- Brown shoes

Katie Gell – Elmire

- Yellow corset w/padding
- Light tights
- White petticoat
- Bronze flat shoes
- Ring
- Necklace
- DRESS 1
 - Orange bodice
 - Orange skirt
- DRESS 2
 - Yellow bodice
 - Yellow skirt

Chelsea Joubert – Servant 1

- White mob cap
- White shirt
- Dusty rose bodice w/lacing
- White petticoat
- Grey textured skirt
- Grey tights
- Black shoes

Christina Leonard – Servant 2

- White mob cap
- White shirt
- Dusty rose bodice w/lacing
- White petticoat
- Grey textured skirt
- Grey tights
- Black shoes

Lucy Myrtue – Mariane

- Pink tights
- White petticoat
- Pink dress w/padding
- Pink shoes

Madison Smith – Flipote

- White petticoat
- Grey tights
- Black shoes
- Grey skirt
- Tan shirt
- Grey bodice w/lacing

- Tan mob cap

Liem Wills – Child 2

- White tights
- Black shoes
- Orange dress
- Beige apron
- Beige cap

Evan Key – Child 1

- Tan tights
- Rose pants
- Striped doublet
- Brown shoes

Calen Calero – Tartuffe

- Black tights
- Black shoes
- Black pants
- Black coat
- Black vest
- Black plain cape

Jake Denney – Laurent

- Grey doublet
- Black tights
- Black shoes
- Black textured pants

Mike Lee – Damis

- White jabot
- Tan tights
- White shirt
- Brown shoes
- Tan diamond pants
- Red patterned skirt
- Red patterned coat
- Brown sword belt
- Tan hat

Sam Hartley – Orgon

- White jabot
- White shirt
- Brown pants
- Tan tights

- Red top boots
- Brown romeo slippers (changed into onstage)
- Orange vest
- Red coat
- Brown hat with red band
- Ring

Nate Ruleaux – Prince

- Gold gown
- Tights
- Black shoes
- White robe
- White hat
- Scepter

Devon Schovanec – Servant/guard/prince's man

- White shirt
- Grey tights
- Brown speckled pants
- SERVANT
 - Brown vest
 - Brown shoes
- GUARD

- Light grey vest (WORN UNDER COAT)
- Grey coat
- Tawny/brown cape
- Black hat
- Black shoes
- PRINCE'S MAN
 - Light grey vest
 - White patterned sash
 - Light grey cape
 - Grey hat
 - Black shoes

Christian Stokes – Valère

- White jabot
- Tan tights
- Black shoes
- White shirt
- Blue-green pants
- Blue-green coat
- Dusty rose/brown cape
- Grey hat with blue-green feathers

Peter Swanke – Cléante

- White jabot
- White shirt
- Brown tights
- Black boots
- Brown pants
- Brown striped coat
- Brown hat with pheasant feathers

Nick Wolf – M. Loyal

- Grey tights
- Black shoes
- Black hat w/wooden buckle
- Black belt
- Green tunic
- Black/brown coat
- Scepter, shorter

Cale Yates – Servant/guard/prince's man

- White shirt
- Grey tights
- Brown speckled pants
- SERVANT

- Brown vest
- Brown shoes
- GUARD
 - Light grey vest (WORN UNDER COAT)
 - Grey coat
 - Tawny/brown cape
 - Black hat
 - Black shoes
- PRINCE'S MAN
 - Light grey vest
 - White patterned sash
 - Light grey cape
 - Grey hat
 - Black shoes

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