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# Costume Design and Execution of the Nebraska Repertory Theatre's *Mother Courage and Her Children* By Bertolt Brecht, Translated by Dr. William Grange, Adapted by Andy Park.

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COSTUME DESIGN AND EXECUTION OF  
THE NEBRASKA REPERTORY THEATRE'S  
*MOTHER COURAGE AND HER CHILDREN* BY BERTOLT BRECHT  
TRANSLATED BY DR. WILLIAM GRANGE  
ADAPTED BY ANDY PARK

By

Heather Mae Striebel

A THESIS

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COSTUME DESIGN AND EXECUTION OF  
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University of Nebraska, 2019

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The information, documentation and analysis found within this thesis highlights the design and execution of The Nebraska Repertory Theatre's fall production of *Mother Courage*. This production was originally written by Bertolt Brecht, translated by Dr. William Grange of The University of Nebraska – Lincoln and then adapted by The Nebraska Repertory Theatre's Artistic Director Andy Park. *Mother Courage* was a part of the 2018-2019 Nebraska Repertory Theatre's 50<sup>th</sup> anniversary season and was performed in the Howell Theatre located within the Johnny Carson School of Theatre and Film. Information found within this thesis showcases the research, production, development, design and realization process of the costume design of *Mother Courage*.

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## Chapter 1: Adaptation of a Classic

Bertolt Brecht's *Mother Courage and Her Children* (*Mutter Courage und ihre Kinder*), premiered in 1941 in Zurich, Switzerland while Brecht was in exile. He set the play during the Thirty Years War (1618-1648) in Central Europe. Mother Courage was Brecht's way of creating a commentary on what became the "second" Thirty Years War, namely World War II. Many historians as early as the 1940s began to see World War II as a continuation of the First World War (1914-1918), and Brecht saw certain parallels between religion in the "first" Thirty Years' War and Nazi dogma in the "second." The Nebraska Repertory Theatre's production of *Mother Courage* reflected the vision of its Artistic Director, Andy Park, who saw Brecht's play as an analogy to the American Civil War (1861-1865). Park desired to make the script more accessible to a contemporary American audience. His concept of adapting the script included the bold transformation of a play that had been well known and produced throughout the world now to include original music as well. Park approached Dr. William Grange, a professor of Theatre History at the University of Nebraska – Lincoln to employ his translation of the original German text into English for this particular adaptation.

For this adaptation of *Mother Courage*, Park believed the original score would be an integral component of narrating the new version of this theatrical classic. The music, composed by Scott Lamps with lyrics by Park, utilized a wide variety of musical genres. These genres included gospel, musical theatre ballads, and Dixieland. Although not considered a musical, *Mother Courage* had over 40 different songs throughout, the show with a vast majority of the acting company doubling as the musicians. This aesthetic created a unique challenge for staging, costuming, and other various technical elements.

Park opened the production by presenting Yankee soldiers sitting around a camp fire and discussing the plights of war while singing, “Ramblin’ On.” Mother Courage along with her children (Kattrin, Eli, and Swiss Cheese) then enter to sell their wares to the soldiers. During this initial encounter with Mother Courage (a.k.a. Anna Fierling) the audience witnessed the tough, no-nonsense business woman she really is. Her relentless bargaining will ultimately lead to her misery. Throughout the plot of the play, the audience become voyeurs into the love, triumph, and tragedies within Mother Courage’s life as she loses all three of her children to tragic and avoidable deaths. She befriends a crass man known as Cook (a.k.a. Cookie), with whom she has a romantic entanglement. He ultimately asks too much of her by wanting her to leave behind her daughter Kattrin (Equity candidate Emily Blythe) to survive alone on the open road. This is not something about which Mother Courage is willing to compromise. The Chaplain, who is with Mother Courage throughout the majority of the play, hopes that she would not only protect him and take care of him but that she might desire a romantic relationship with him as well. Although such an entanglement is not something that interests Mother Courage, Kattrin appreciates the Chaplain’s kindness and willingness to protect her. Both of Mother Courage’s sons, Eli and Swiss Cheese, meet their untimely demise because of their own unique weaknesses: arrogance (Eli) and naivety (Swiss Cheese).

Kattrin is a complex character whom the audience observes growing up, which unfortunately involved becoming a deaf mute in the aftermath of rape and assault. By the play’s end she becomes a martyr to save an innocent family from an evil band of vigilantes. Kattrin’s desperation to have a fulfilling life is perhaps due to the violence she has suffered. Mother Courage tries to protect her daughter from the world, but the consequences of her unbridled preservation instinct combined with Kattrin’s desire to be independent lead to death and

destruction at the end of the show. With the violent deaths of all her children, her only hope of survival is the continuation of selling her wares to people made execrably poor in the war's aftermath. Mother Courage's prospects are not good. Therefore, Mother Courage chooses to leave behind Kattrin's body, which the farmer's family promises to bury. Mother Courage then departs with what is left of her dilapidated wagon and continues to "Ramble On" and try to survive. The show ends the way it began with the company singing "Ramblin' On" which highlights Mother Courage's need always to move on to the next opportunity.

## Chapter 2: Research on the American Civil War and its Influence

Once director Andy Park determined the production dates of *Mother Courage* and the initial design meeting was complete, research began on the influence of the American Civil War. Before he could develop a production concept statement, I spent much time researching this era in depth. I scrutinized clothing of the period, both structurally and aesthetically. It was also important to read and analyze imagery along with histories of the American Civil War, since imagery of the period promised insight into the costume design. Deep examination of what soldiers faced on either side of the war and how this war was truly brother against brother further aided in the design of the production.

Accurate research of the time period was a challenge and required the use of a wide range of print, internet, audio, and video sources. Throughout this research process the design for each character started to take shape. First and foremost, it was important that the production look as historically accurate as possible, with each detail exploited as an historical artifact. The focus of the research centered upon the Union and Confederate soldiers' uniforms. Use of historical renderings, paintings, and photography of the era was crucial to making sure the costumes had authenticity. Throughout the course of the research process, there were many sources that claimed to be historically accurate but proved not to be. As a result, finding primary sources of images of the soldiers was imperative. I wanted each detail recreated in the most accurate way possible.

After completing primary research for the soldiers, the focus shifted to the various socio-economic classes of both Caucasian- and African-American civilians. Although most of the cast was to be in Union or Confederate uniforms, there were a number of civilians: *Mother Courage*, *Mother Courage's* children, a southern belle (Emmalee Allen), pastor, pastor's wife, vigilantes,



and an African-American farming family. Each grouping of characters highlighted a different classification of American society during the American Civil War. Bringing specific attention to each of these groupings of individuals needed also to be as historically accurate as possible. Throughout the research process it was not adequate simply to find primary resources for the overall dress, since the process additionally required finding primary sources for fabrics, accessory options, and hairstyles.

Reviewing how the weather of the time period affected dress of each socio-economic class was fundamental to implementing a design which would be perceived throughout the production. The play took place over the course of a number of years, locations, environments, and seasons. Due to this structure it was important to help the theatre audience to recognize time shifts through the progression of costume choices. During this period, the vicissitudes of war prevented most citizens from owning a large wardrobe. They “re-purposed” clothing into other options such as cleaning rags or even bandages that protected wounds and lesions. All of these elements appeared throughout the production and costume choices befitted the characters, time period, and environmental needs, not the other way around. It was crucial for the journey of each individual character to highlight those basic obstacles within their clothing for the entirety of the time during which the audience saw them.

The script analysis and primary research of the American Civil War was the initial catalyst for the design of *Mother Courage and Her Children*. Throughout this research process I formed each character’s historically accurate look to capture the clothing of the period. The objective was to transport the audience back to the 1860s and provide them with a sensory experience of what each character was living through in the world of the play.

### Chapter 3: Concept for Costume Design

The costume design concept was focused on perpetuating the themes of personal survival and significant sacrifice. The color palettes, individual costume choices and even the level of garment distress aided in indicating each theme through the character's dress. Since historical accuracy was the primary focus for the costume design of this production, I analyzed each character within the text for individual traits, needs, wants, and desires. Each character's journey through the play made it imperative to see them as individuals within a unit. I was mindful of how each fit within the play's action; as Brecht himself stated, "character" and the social conditions of the play are inseparable. Actors who play Brechtian characters are, however, completely separated. "The actor must give up completely his conversion into the stage character; he *shows* the character, he *quotes* the character's lines, he *repeats* the incident (Brecht's emphases).<sup>1</sup> Costume design within this context takes on a paramount concern, because each look for the character had to be able to stand on its own, making its own unique commentary within the world of the script.

With this foundation in mind and the research for this production completed, I completed renderings for each character. It was imperative that each character had his or her own "color story" and clear costume progression. Some characters appeared before the audience for only brief moments (Southern Belle), or part of a scene (Rebel Colonel), or within one single scene (Farmer's Family and Vigilantes). However, all of these characters needed to have their own background story that emerged through the action for the duration of time the audience viewed them.

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<sup>1</sup>quoted in *The Cambridge Companion to Brecht* (NY: Cambridge Univ. Press, 1994) 173.

#### Chapter 4: A Mother's Style, Mother Courage

Anna Fierling, also known as Mother Courage, is a tough, no nonsense woman. She does things her own way and the rest of the world be damned if they do not fall in line with her sense of purpose. She is driven to survive, which explains much what she does and who she is, how she runs her life, and how she manipulates the lives of her children. Mother Courage is unapologetically herself. She does not take orders from anyone, especially from men, and yet she is fiercely protective of her children. They are her meal tickets, after all. Throughout the course of the play one might conclude that she is cold hearted and does not love her children. In fact, however her love for them prompts her to sacrifice everything, even her own happiness, to protect and save her children. Her choices are not always the right ones, and they backfire on her fairly often. The best examples of such backfires are the deaths of her children, which she could have in part avoided. But Brecht contends that the play's circumstances made their deaths inevitable, and she is then left alone to continue her miserable life with only her increasingly dilapidated wagon for companionship.

Since Mother Courage is the center of the play's universe, the audience spends the most time with her onstage. It was important for her look to be distinct, true to herself and her place within a society that is tearing itself and her family apart. Right from the play's beginning the actress Moira Mangiameli had to be able to move and work freely within her clothing. Ms. Mangiameli needed to be able to participate in stage combat, sing, dance, and most importantly to climb on and off a movable wagon in safety, comfort, and ease. Given the physical demands Brecht places on the character, it was important for her to appear in period-appropriate clothing that assisted in her functional needs. Garment and accessory selections such as low-heeled boots, a mid-calf petticoat, an over skirt and blouse sleeves that were multifunctional were compulsory. Even the hairstyle choice of a base-of-neck bun provided a simple yet practical appearance. As

the play runs its course the hair and clothing become more disheveled, reflective of the chaos encroaching upon her.

The classic Americana imagery of red, white and blue (present in the American Stars and Stripes national flag) was a first impression that the audience was to see when Mother Courage made her initial entrance. When the audience first meets her, Mother Courage's two sons pull her and her daughter on stage, sitting atop the wagon's buckboard seat. She appears to look like a general or lesser officer in her own right. The impression of her being in a Union officer's navy-blue coat with a white blouse and a burgundy striped skirt creates the look of power and importance. She is, metaphorically at least, the personification of the American flag. Establishing the look of strength and dominance was something that allowed the character of Mother Courage to continue to draw upon throughout the play. The Union officer's navy-blue coat tailored to her dimensions creates a strong visual representation of Courage's willingness to take anything she sees of value and make it her own. Although this coat was custom made for this actress and for this production, the specific alterations and design choices were purposeful.

The coat was crafted to look as if Mother Courage had found, bought, or even stolen it; she then may have altered it in such a manner that not only did it fit her body shape but suited her needs as well. The front flaps of the coat were tacked back to reveal her overskirt and apron, making her movement more practical. But it also featured the traditional American color scheme. This coat symbolically was to represent her equal presence with the men who fought in battle, though she never fought alongside them. This presence is highlighted within the play when the Rebels arrive, and Courage needs to make a quick choice to appear to be a Rebel supporter. The audience witnesses this choice through song and dialogue, of course, but also visually when she removes the navy-blue Union officer's coat to allow for her red skirt to become the focal point of

costume and to suggest sympathy with the Confederate cause (whose flag was also red, white, and blue). In that moment the audience sees that the only side Mother Courage to which she pledges loyalty is her own.

Throughout the rest of Act I, Mother Courage remains in the same costume, but the audience learns of her duplicity, utilizing her clothing to her advantage with her work on stage. Both the apron and her satchel offer support in Mangiameli's prop and blocking needs. Mother Courage carries several items she feels are important in the pockets of her apron and her satchel. These props also provide a visual representation of the hoarding tendencies this character exhibits. The props furthermore delineate her materialist philosophy: anybody can be bought, or at least persuaded, with the right bangle or bead. She keeps what she deems her most valuable items on her person. She is willing to part with these items, but always for a price. The functional and visual representation of her apron and satchel support the needs of the character and the actor respectively. These costume pieces allow for the actor to store various props and provide easy access to those items which help to smooth transition of movements. Costumes not only need to appear historically accurate and visually interesting, but garments and accessories can also to support the actor's needs in performance.

During intermission, Ms. Mangiameli changes her costume completely and reappears in a similar style of skirt, blouse and apron. Mother Courage purposefully has a consistent silhouette but as the show progresses her color story within her other three skirt(s) become darker in the various shades of red, amber, and burnt orange. Her apron likewise changes, but it remains just as functional as it was in the first act. In Act II, Courage's blouse looks as if it once had been nicely kept but has since been distressed to show the effects of time and the elements, as do her skirts. The audience realizes that with the loss of each child, the grinding poverty, and the

continuation of the war she is starting to care less about her appearance and more about the source of her next meal. By the end of the show, Mother Courage wears a frayed, patchworked skirt, which becomes her mourning garment, as she cradles the dead body of her daughter (Kattrin) in her arms. There is a purposeful juxtaposition of showing Mother Courage's costume in shambles while holding Kattrin's dead body. In this moment, Kattrin's costume, other than the gunshot wound, is almost pristine. It highlights how she has grown up throughout the play. The audience then sees Mother Courage take her wagon, adorned in her ragged clothing, and trudge on alone to her next destination. Within that moment she acknowledges her only recourse is to keep moving, probably towards her own miserable, unnoticed death.

## Chapter 5: The Children's Choices, Eli/Swiss Cheese/Katrin

Each of Mother Courage's children was distinct with markedly separate personalities.

The development of how the actors portrayed them and their structural costume needs supported those distinctions became foundational to the costume design itself. Mother Courage proudly states how each child issued from brief unions with three separate fathers. Although they are half-siblings, they clearly care about one another, while they also have their own unique desires, passions, and needs.

The oldest child, Eli, wants nothing more than to be soldier and to join the Union Army. He is strong willed and hot tempered but exudes the air of wanting the finer things in life. The audience first meets Eli (Equity actor Mike Nappi) as he assists in pulling the wagon onto the stage. Even during strenuous labor, it was imperative for him to maintain a sense of style. Each of his garments, although distressed, gives the appearance that it was once neatly pressed, tailored, and of the fashion of the time. Eli first appears in gray, high-waisted trousers with brown knee-high riding boots, a charcoal gray waistcoat, a cream striped shirt with a brown tweed bowtie, and what is commonly referred to as a newsboy cap. His garments are slightly dirty and distressed. His sleeves are rolled up, but even through the grime he has a clean-shaven face. Eli is clean shaven to show how he cares about his appearance even when the work is rough. When presented with the opportunity to join the Union Army he quickly and secretly takes it. Then following a well-timed quick change, he appears with the rest of the men in the company in the Union blue uniform. At this moment, decked out in the ranking look he has long desired, his sartorial goals are attained. His Union uniform consisted of a wool navy coat with gold buttons, light gray wool uniform trousers, black boots, a leather belt with a Union emblem buckle, a leather baldric and a navy kepi (cap). The audience sees him pressed, clean cut, formal, and ready to take part in the war. He then achieves higher status in a minor skirmish, and for his

bravery General McClellan (Equity actor Joe Moser) summons him to the commander's tent for revelry and dinner. However, it is in the last moments of Eli's life that the audience sees a broken man: panicked, disheveled, and dirty: the polar opposite of how he was when he first appeared onstage. In his final scene he is standing next to soldiers who stand in stark visual contrast to Eli's current appearance shortly prior to his death. This character's desire to be part of a higher socio-economic class and to gain accolades as a Union soldier ultimately ends with his demise.

Eli's brother Swiss Cheese (Jesse Turos) makes his first appearance on stage alongside Eli as they pull the wagon. In contrast to his brother, Swiss Cheese apparently lacks a concern for hygiene and personal cleanliness. Mother Courage even comments about how he is named Swiss Cheese: he has quite a few holes in his head, which visually manifest themselves in his choice of dress. His cream shirt is untucked with an open tan waistcoat and unhemmed light brown pants. Swiss Cheese is not concerned about his appearance and only seems really to care about helping his family. He has lofty ambitions that one day his mother will notice him for his good deeds and perhaps his intelligence; meantime only his brother merits her attention. Swiss Cheese's desire for his mother's attention ultimately becomes his fatal flaw. Jesse Turos's long, unkempt hair, the lack of shaving, and the dirt on his face showcases Swiss Cheese for what he really is: a backward simpleton. The straw hat also gives this character a kind of country bumpkin aesthetic. The straw hat also doubled as a prop for the actor to use for stage business as he interacts with other characters in the play. When Swiss Cheese leaves to try to save the strong box from the Confederate soldiers, Kattrin's erratic movements and his discarded straw hat provide clues to Mother Courage and the Chaplain that he is gone. Like his brother, Eli, Swiss Cheese joins the Union Army against his mother's wishes. His uniform also consisted of the same a wool navy coat with gold buttons, light gray wool uniform trousers, black boots, a leather



belt with a Union emblem buckle, a leather baldric and a navy kepi. The audience sees Swiss Cheese transform from his ragtag outward self into a somewhat put together soldier shortly before his death.

Katrin's costume journey is far more varied than her brothers', because the audience sees her grow up from a young lady to an adult woman during the course of the play. Katrin's color story contains various shades of green, cream, and white. Her costume(s) reflects that spirit within her to symbolize her constant growth, purity, and her desire to have more out of life than what she receives. In her initial costume Katrin is seen as her most playful; she seems almost excited about life and free of worry. When Katrin first appears before the audience, her dark brown hair is in braided pigtails. She wears a long-sleeved dark green patterned dress that is shortened at mid-calf, a light green apron, and her white stockings (along with her petticoat) are made visible. Young ladies and children during the 1860s often wore shorter dresses or skirts and as the women aged the skirts got longer. This costume, like Mother Courage's, Katrin wears throughout Act I and the audience does not see a costume change on Katrin until after intermission.

There is a significant jump in time from the first to the second act and a new costume change for Katrin reflects that chronological saltate. This garment is a lighter shade of green with a small floral pattern, and the dress's length is significantly longer. Katrin's braided pig tails are now pinned up to create a crown, symbolically a halo, around her head indicating that she is soiled, but still an innocent young lady. This slight hairstyle change also provides the character with an older appearance which helps with the shift of time. The undergarments have remained the same for practical changing purposes and a cream apron combines with this dress

to continue to lighten up the overall aesthetic. While in this costume Kattrin a Confederate soldier (Jeremy Blomstedt) rapes her offstage.

While offstage, the wardrobe crew applies various stage makeup techniques on Emily Blythe (Kattrin) so that it appears that she has been struck violently in the head above her eye. This stage makeup application was a challenge and took significant application practice with the student actress, the crew, and the designer. The same stage blood<sup>2</sup> for all injuries was used and the type of stage blood was carefully considered before application. Due to the amount of injuries that occurred throughout this production, removal of the stage blood was important. After researching this problem, I determined that Gravity and Momentum's washable stage blood was the best choice. The company is known for its stage blood's ability to be easily washed out of costumes,<sup>3</sup> which was important for this production. Its costumes needed to be worn for a significant run time and some costume pieces were rented. The transition into this bloody makeup aesthetic is relatively quick and supports not only the dialogue upon Ms. Blythe's re-entrance but also the overall emotion of the scene. After significant guidance and application rehearsal of this technique, the wardrobe crew created the desired aesthetic consistently throughout the run of the production.

The final costume change for Kattrin takes place when she becomes a martyr. Another chronological saltate has occurred, and Kattrin has now become an "experienced" young woman, a status of sorts reflected in her dress. The design has her in a white high-necked laced-front blouse and a significantly lighter green, floor-length skirt with a small dark green floral print. The color story for this character was intentionally significant. As the audience sees her growth and development throughout the show, the color scheme lightens to give her almost an angelic

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<sup>2</sup>manufactured by the Gravity and Momentum Company of Chicago, IL.

<sup>3</sup><https://gravityandmomentum.org>

appearance. This imagery is heightened with her fall from the Farmer's roof and with the overhead white light shining down on her and Mother Courage, who cradles the dead Katrin in her arms. The white blouse serves a dual purpose, first to highlight her innocence and secondly for when Ms. Blythe breaks the squib (stage blood filled pouch), the red of the stage blood will emphasize mortality and contrast with the innocence of the white blouse.

The color stories and garment choices of Katrin and Mother Courage are intentionally to contrast with one another. As the plot moves forward, the audience sees Mother Courage falling more into disarray as she loses each of her children; with them go the opportunities of perhaps a better life. During Katrin's progression she attempts to become the person she wants to be by making adult choices on her own. Similar to her brothers, Katrin makes a choice that results in her untimely death. The difference, however, is that she is selfless in her actions and her costume color story exemplifies that final act.

Chapter 6: A Crass Cook, a Pious Chaplain and a Hardworking Harlot: Cook/Chaplain/Yvette

Brecht created each of the above characters to serve as foils to Mother Courage and her children, and each has unique personalities, habits, choices, and ethics. The characters of the Cook (Equity actor Don Richard), the Chaplain (Equity actor Tom Quinn), and Yvette (Hannah Ramsgard) presented challenges to the costume designer, since each costume needed both to comment on and reflect who they are and how they serve Brecht's approach.

The Cook is a man who has been serving, working, and cooking for the Union Army for so many years that he almost does not recognize another way of life. His immediate comfort zone is working for the Union Army and specifically for General McClellan. The audience first meets the Cook while he is trying to prepare a meal for the General, the Chaplain and Mother Courage's son Eli. This celebratory meal is to reward Eli for his bravery in the line of duty. The Cook is in partial Union uniform with his light blue wool uniform trousers, his white and blue striped shirt with the sleeves rolled up and his collar propped up. Making this costume unique is his Union kepi worn backwards, his sleeves rolled up, and his apron stained and bloody. Yet he wears the apron very high-waisted. He is proud of his trade and that is apparent in his presence, but he does not worry nor care much about his appearance. Like others in the play, the Cook serves Brecht's didactic strategy that war serves the rich and powerful. The Cook is a lowly cipher, tossed about to serve the moneyed interests who hope to profit from the war. Cook is unshaven with unkempt hair. These design choices emphasize and enhance Cook's natural personality and support the functionality of the characters' profession. As the play progresses and his relationship with Mother Courage becomes more pronounced, the audience does see a slight attempt on his part to improve his appearance. By the next time Cook sees Mother Courage he has removed the apron, is wearing his Union uniform coat (although not buttoned) and is wearing his kepi. Their flirtation continues, but when a skirmish suddenly breaks out their

relationship is put on hold. By the time Cook makes his way back into Mother Courage's life the war has ended (at least for the moment), and he finds himself a new purpose. He is starving, Brecht's ironic commentary on the life of a cook.

The goal of this next slight costume change was to give Cook the appearance that he has lost some weight due to starvation. Cook is still wearing the same Union uniform wool trousers and knee-high black boots, but with winter coming on he is also wearing a cream long underwear shirt, tan button-down shirt with his sleeves rolled up and a black leather vest. The leather vest is not of military regulation so in the designer's mind it was one of the few personal items Cook has left. As the scene changes to winter, he wears a wool scarf, a wool hat, and fingerless wool gloves. Although he has been travelling with Mother Courage for quite some time, they are all starved and freezing, reflected in his dress with the lack of actual warm clothing. This is the last outfit the audience sees Cook wearing, as Mother Courage scorns his offer of co-ownership of a pub in Pennsylvania, leaving him behind to remain with Kattrin.

Providing the character of the Chaplain the appearance of piety, professionalism, and kindness throughout the production was a significant objective. The specified design of keeping him continuously in his clerical uniform was to serve as a consistent reminder of his hypocrisy, as he served the war while pretending to serve God. The Chaplain only had one complete costume which consisted of a clerical black frockcoat, clerical black vest, black wool trousers, black boots, and a light powder blue dress shirt. Although Brecht gives this character substantial depth, his dress remains uniformed and simplistic. The audience witnesses Chaplain's costume change when he's part of the orchestra or playing his guitar, his sleeves are simply rolled up and once again when he is doing hard labor for Mother Courage. Chaplain is seen in his full costume

when he needs to be more formal during the dinner with General McClellan or when he leaves to be with Eli during Eli's final moments before the firing squad.

A unique challenge for this character's costuming needs was acquiring the black frockcoat and the clerical vest, since those items were not in the Carson School's costume stock. Due to the large scope of this production's costume build, it was necessary either to rent or purchase the above items. After combing through several costume outlets, we decided to rent the black frock coat and as part of a package from the Guthrie Theatre in Minneapolis, Minnesota. We rented the actor's personal black riding boots as well, then contacted James Country Mercantile in Liberty, Missouri, who specialized in building and selling Civil War Era clothing and supplies. They were a fantastic resource and they custom built not only the clerical vest, but other additional garments and items the production required. The design for Chaplain was uncomplicated, allowed the actor to focus on "*showing* the character and *quoting* the character's lines (as noted above). It was important to see Brecht's idea of the character rather than a character guided by his dress.

The student actress Hannah Ramsgard was not only the sassy and manipulative harlot Yvette but also an important member of the orchestra ensemble. Ms. Ramsgard first appears onstage as a musician at the top of the show. It was important that the audience only thought of her as a musician at first. To support this assumption, she appeared in her undergarments for her Yvette character but was wearing a cream petticoat, steel gray overskirt and cream long-sleeved blouse as a musician. Ms. Ramsgard needed to have an unaffected musician's costume, but the crew needed to remove it in a quick change into the Yvette costume. Once the quick change into the Yvette character happens, the audience first meets this character after a salacious encounter in a tent with a young Union soldier (Cameron Currie). Ms. Ramsgard emerges from the tent in

her white stockings, white bloomers, white chemise and the floral printed corset that James County Mercantile custom built for her.

Although the character of Yvette was a prostitute, her character still had heart and integrity. Brecht sees her as an opportunist, profiting from the war. Yet somewhere in her deeply degraded soul there was a moral compass, which is why she is seen predominantly in white. These costume choices served a dual purpose, allowing her to sing and move freely during her musical number “It’s Not Easy, Being Easy.” That number had the most complicated choreography of any in the show, and it was important not to not to encumber it with a large dress with a full-length skirt. Upon finishing the musical number, she takes the dress (draped over the tent) and exits. This dress the Carson School’s costume shop custom built and was initially intended to be one complete dress. However, throughout the course of the build and keeping in mind practical realities of the performance, it became increasingly clear that it was best to retain the skirt and the bodice as separate entities. It gave the audience the illusion of being one complete dress, but it allowed Hannah and her dressers to complete her quick change(s) in a timelier fashion. Ms. Ramsgard’s musician petticoat and initial overskirt were kept on underneath the Yvette dress to act as one large petticoat unit.

This dress was a unique challenge in that it needed to show the audience who the character was, but also to play the character as a piece of merchandise for sale to the highest bidder. The act of merchandising herself is most evident in the scene with an old Confederate colonel (Equity actor Richard Stillman). My initial desire was to avoid putting Yvette in a stereotypical harlot’s red dress but to design the costume in vibrant purple with black lace trim. Director Andy Park initially embraced the idea of avoiding chromatic stereotypes, but he expressed concerns that having her in a purple dress would significantly clash with the red boots

the script required Yvette to wear. Several incidents revolve around these boots. Two pairs of the red and black period appropriate boots were purchased because both Ms. Ramsgard and Ms. Blythe (Kattrin) had to wear them individually and at various points throughout the production. After much consideration to the overall design plan for this character, I completely altered the design of the dress for Yvette. I selected bodice fabric first (a black, red, and gray-striped wool) and then built the entire design around that fabric. It was vital to me that Yvette, even though a prostitute, was not in a solid red dress. The compromise resulted in accents of red with an overall muted gray dress, making a statement her desire for modesty was somewhat more successful than her failure to maintain the impression of respectability. In order to remain budget conscious, the fabrics selected for this dress were those already in the Carson School's stock. We constructed selected raw silk as skirt fabric, but that fabric was initially blue in color. After much experimentation, we created dye samples in order to find the perfect gray to match the hue found within the striped bodice fabric. We dyed the rest of the raw silk yardage to match the selected gray hue. We then built the skirt according to my finalized rendering. The shop personnel then tacked red hip-swig fabric into place by hand. They constructed the bodice and added black lace trims to complete the ensemble. I utilized a previously built era-appropriate bonnet and that bonnet we re-covered it with extra bodice fabric and black lace by hand. The bonnet, although more of a prop than a costume piece, helped to enhance the completed garment. Once the character of Yvette changed into the above dress, this was the costume that the student actress wore for the rest of the production, even when she returned to being part of the orchestra again. The design process for Yvette was thought-provoking but it was an important experience. In the end, the design fell into the place and upon reflection the completed garment fit significantly better into this world of *Mother Courage and Her Children* than would have done the initial



purple dress design. It is not always easy to admit when a design choice is not the correct one, but those tough decisions have to be made to have a unified and cohesive designed production.

## Chapter 7: The Family that Prays Together: Farmer's Wife/Farmer/Farmer's Brother

The African-American family that is introduced, although only briefly, in the final two scenes of the play still make a significant impact in those final moments of this production. They are a family still living in a Rebel-flooded American South, but the outcome of the war and the passage of two new amendments to the United States Constitution they have officially received their freedom from slavery. These Constitutional provisions overjoyed many Northern citizens who had urged a war to free the slaves, but many in the South viewed former slaves with voting rights as a mortal threat. With this knowledge in mind, I undertook the costume design for the Farmer, his Wife, and his Brother with a mind to see them in a life-threatening situation.

The design goal for these three individuals was to show them invested in working hard to make better lives for themselves, despite the threats under which they lived. The Farmer and the Farmer's Brother wore distressed and dirtied clothing from working their own land. However, it was imperative to give each of them a sense of pride within their dress. This sense of pride is nowhere to be found in the script, since the scene takes place some years after the war's conclusion. Beyond the period appropriateness, it was also important to see them in appropriately fashionable, yet distressed trousers, shirts and suspenders. These costumes to give the audience an impression that even though this family does not have much, what they do have they are mindful of its maintenance. The Farmer wears dark denim trousers with a slight stripe, an "A" shirt, a tan button-down dress shirt, leather suspenders, brown leather work boots, and a straw hat. The Farmer's Brother appeared in tan trousers frayed at the hems, with a white "A" shirt, a tan canvas vest, blue-gray dress shirt, leather suspenders, and brown work boots. All of their garments were distressed to look like they had once been new and nice but have since experienced substantial sweat, dirt, and general wear. The student actors, Travis Banks and Je'Qwan Owens, were both asked not to cut their hair and Mr. Banks was also asked not to

shave. This disheveled look was to allow for an age distinction between the two characters while showing how a barber during that time was neither a necessity nor an option. Mr. Banks' character was originally designed to be bald but after the production was cast, we decided not to shave his head. The bald head was a desirable aesthetic which would have further provided an age gap between the brothers. However, due to the fact that this actor was only in the last two scenes of the production and had other performance responsibilities the choice was made not to shave him. We could have utilized a skull cap to create the aesthetic but the concern for believability outweighed the desire for the actor to appear bald.

The Farmer's Wife was one of the few characters designed and executed with minimal design changes. It was exciting to see this distinctly minor character come to life from the design. The audience meets this character (Karen Richards) singing a traditional-sounding spiritual song. Her skirt fabric, like all of the built costume fabrics, came from a company based in Bedford, Texas called Two Bees Sewing, which specializes in Civil War reproduction fabrics. This company was a pleasure to work with as they assisted in sending period appropriate fabric swatches for me to select, which made those choices much easier. Ms. Richards' costume consisted of a muslin floor length petticoat, a gray floor patterned underskirt, the custom pink floral fabric from the above company, a cream peasant three-quarter length sleeved blouse and a floral and lace apron. Her hair was left natural with a simple piece of fabric used as a headband. Multiple petticoats created the appropriate silhouette for the post-Civil War era and provided significant fullness within the skirt. This fullness also allowed for altering the actual shape of her body and gave the impression that she was a larger body shape than she was in reality. This silhouette created a powerful stance, projecting her as the head of the family, especially when the men knelt in prayer, beseeching God to save them.

### Chapter 8: Evil Among Man: Vigilante #1 (Leader)/Vigilante #2/Vigilante #3

From the beginning of the design process for the three Vigilante characters (Joe Moser, Jeremy Blomstedt, and Richard Stillman), director Andy Park stated they were to represent an early version of the Ku Klux Klan. This image was to support the evocation of fear towards them from the Farmer's family during the final scenes of the play. Much discussion revealed how director Park wanted the Vigilantes depicted as pure evil, murderous, and racist--yet somewhat bumbling, simpleton idiots. I did some research about what early Klansmen wore before they donned their historical garb of the white pointed hoods and the white robes with crosses. I discovered they used flour sacks or even old pillowcases over their faces, with holes cut out for their eyes and mouths. During the early days of the KKK it was less about uniformity and more about using materials that was handy from their own households. Choices in the design required fabric or have fabric printed that looked historically accurate, e.g., flour sacks. Budgetary constraints, however, dictated the use of various wool and woven canvas fabrics sewn to look like old pillowcases. Costume crew members carefully cut out eyeholes for the actors, but we wanted them to have a haphazard look, as if the Vigilantes had cut the holes themselves in haste. Each actor had a different selection of fabric for his hood so there was no uniformity to them. We sewed elastic bands to the inside of the hoods to lessen slippage on the actor's head. It was important for each of the actors to feel secure while wearing these hoods, since the hoods occasioned reduced visibility. Each Vigilante had a distinctive look for his costume and his dress doubled as a sign of potential status within the community or perhaps what their profession might have been. One important detail for each man was wearing their Confederate Army issued belts showing the "CSA" emblem engraved on it. Using these belts served a dual purpose. Each belt was actually strong enough to support the guns and knives they brandished, but they also provided a clue to the observant audience member of their previous military affiliation. In my

mind, the belts connected the evil Rebel soldiers who killed Swiss Cheese with the Rebel soldier who raped Kattrin, and who those men continued to be after the war was over.

The Leader of the Vigilantes (Joe Moser) was dressed in a more formal fashion than were his comrades. This suggested formality provided the illusion of status and gave him instant recognition as the leader of this wild pack. For the Vigilante Leader, Mr. Moser was in tan period appropriate trousers, a cream button-down shirt with the sleeves rolled up, a yellowed canvas buttoned vest, and black Brogan boots. A challenge for this actor was his portrayal of five distinctly different characters throughout the course of the play. It was imperative to keep him in the same undergarments, dress shirt and shoes for all five of his characters. This continuity allowed for slightly easier costume changes and less stress on the actor. Another challenge was that period appropriate shoes traditionally do not come in a wide variety of sizes. This actor's shoe size was a 13 so his Brogan boots were custom made and ordered from a vendor through the Etsy website, who specifically makes shoes for Civil War re-enactments. It was important for Mr. Moser to feel comfortable especially with the amount of costume changes that were needed for his roles.

Vigilante #1 was to give the appearance of a stereotypical country bumpkin. Denim overalls were a recent development in the 1860s. German immigrant Levi Strauss (1829-1902) had begun to supply denim clothing to miners in California during the 1850s. He and business partner Jacob Davis first began to manufacture the now familiar "Levis" in 1872. By the late 1860s, however, denim was often the fabric of choice for farmers and factory workers on the East Coast of the United States. Like Joe Moser, Jeremy Blomstedt portrayed a wide variety of characters and so it was important to keep his undergarments and button-down shirt the same throughout the play. For Vigilante #1, Blomstedt wore a tan, striped shirt with significantly

distressed blue denim overalls and brown leather work boots. There was a featured moment when the actor then goes off stage right and is supposed to kill the Farmer's cattle and upon the actor's return he has been dramatically sprayed with Gravity and Momentum Stage Blood to highlight the rage killing of the cattle. This scene underscored the importance of his overshirt, and hood be lighter in color. As previously stated, this particular stage blood was used so that it would easily be able to be removed from all of the costumes.

Vigilante #2 was portrayed by Richard Stillman who, like the two previous actors, played multiple characters. The design for Vigilante #2 was to give him a kind of middle-class look, featuring tan canvas trousers, a long underwear undershirt, and a brown long sleeved overshirt. Vigilantes #1 and #2 were designed to look like they were less prominent than their leader. Each of the Vigilantes needed quickly to make an impression on the audience with a distinctive look leading to assumptions as they are only in one scene.

## Chapter 9: North versus South – Union and Confederate Uniform Needs

Through the vast amount of research at the beginning of this design process I placed the most critical emphasis on acquiring the American Civil War Union and Confederate military uniforms. Due to the limited costume shop personnel, time, and budgetary resources, I recognized early on that the uniforms needed to be part of a large rental package. I spent a lot of time in the Carson School's costume storage to see what garments, if any, would be appropriate as uniform items. The actor's undergarments, long sleeved dress shirts, and shoes were the only items that were appropriate from current stock on hand. I thus presented three options for purchasing or renting the required uniforms to director Andy Park.

One vendor, C&C Sutlery of Emmett, Idaho offered to build uniforms to the actors' exact measurements for fees of between \$200.00-\$250.00 per actor. This option included the jacket, trousers, shirt, kepi (cap) and a belt. The challenge with this option was that it would have far exceeded the budget. This option was presented to the director with this knowledge in mind that most likely this would not be path that the department would be able to go in at this time. I did, however, want to provide the director with all available options.

There are many outlets and resources to find imitation Civil War uniforms but to find reproduction uniforms actually made from materials used during the 1860s is another hurdle altogether. Many of the inexpensive uniforms gave the appearance of poor quality and craftsmanship was obvious. I thus began canvassing prominent regional theatre companies, and two offered affordable options: the Santa Fe Opera Company in New Mexico and the Guthrie Theatre in Minneapolis, Minnesota. Both companies have an excellent reputation for high quality costume pieces and have a substantial stock from which to select garments. I contacted them for an initial inquiry of their Civil War uniform options at the end of May 2018. They were both

amazing organizations to work with, and from that initial point of contact through the complete process their co-operation was invaluable.

The goal was to rent only from one regional theatre company, mindful of ease in organization, payment, and shipping costs. We ultimately required both companies' services to complete design needs for this show. We rented the vast majority of costumes from Santa Fe Opera, since their aesthetic in uniforms was historically accurate and they maintained a unique style. They were part of the costume design commissioned in 2015 as a joint production with Opera Philadelphia and the Minnesota Opera. The costume designer for all three companies was David C. Woolard, a prolific costume designer whose work has appeared in 22 Broadway productions and numerous operas. Because our production of *Mother Courage* was an academic/professional undertaking, rental fees were significantly lower than the average rental agreement with Santa Fe Opera. They allowed a complete uniform (jacket, trousers, kepi and belt) for the one price of \$75.00 per uniform. I presented the garment options to the director, who found the uniforms aesthetically appealing due to their unique elements of color options and pre-distressed elements.

Throughout the summer of 2018, I compiled a list of how many complete uniforms and separate clothing we needed, and in August of 2018, we sent the list to Santa Fe, whose employees pulled the costume pieces of the rental agreement in preparation to ship them to us. After initial fittings and measurements of Actors' Equity Association (AEA) actors were complete, we initiated rentals of boots and a clerical frock coat. These we found at the Guthrie Theatre. That organization completed the costume rental needs for this production. Rental, building, and purchasing costs for the production totaled slightly less than the \$4,500.00 budgeted for the show.



Equity actor Richard Stillman who played the recruiting sergeant in the show's opening scene could not wear a rented uniform coat because he is shot and killed in the scene, sustaining a bullet wound to the chest. The gunshot wound was to penetrate his chest and spray stage blood all over the coat, into the air, and on stage. Even though the stage blood could wash out of the garment, garments, the risk of damaging a rental garment was too great. We thus consulted vendor James Country Mercantile and agreed to fund a custom-built non-commissioned officers tunic. We also purchased from James Country Mercantile the Chaplain's coat, along with period stockings and corset laces for actresses. This vendor was prompt, professional, and capable of working under the tight deadlines. The custom-built tunic for Mr. Stillman allowed me to modify it for the gunshot mechanism and not worry if the stage blood inadvertently stained the coat.

Creating the gunshot effect was a collaborative process between costume designer and professor Jamie Bullins and me. He provided the initial build information, and graduate student Marty Wolff actually constructed the device with my assistance. Mr. Wolff's ingenuity with the device allowed it successfully to function throughout the run of the show. Joe Moser's portrayal of General McClellan and his uniformed dress was a mixture of the two rental packages listed above. The vast majority of the ranking officers' frockcoats came from the Guthrie Theatre, including the general's coat along with his Union hat. While conducting a fitting for the coat we discovered that some alterations were needed to be made for the coat to fit Mr. Moser properly. To highlight the general's rank, we constructed epaulets and attached them to the coat's shoulders. Adding a few such details to the frockcoat and the hat helped to signal this character's rank and importance.

The Confederate Army uniforms were part of the same Santa Fe rental package and were versatile in their uses. We used each uniform depict the range of ranking among the soldiers, although most of them were simple infantrymen. The only primary Confederate distinction was Confederate colonel of Mr. Stillman. We dressed him in Confederate uniform trousers from Santa Fe but outfitted him in a frockcoat, along with his black boots were rented from the Guthrie. Unfortunately, the Guthrie did not have a Colonel's hat to rent, so we purchased one from James Country Mercantile.

Chapter 10: Ensemble Triumphs and Challenges  
Cast as Musicians, the Amputation of a Scene and the Cameo of a Southern Belle

From the beginning of the design process of *Mother Courage and Her Children* director Andy Park emphasized that many of the actors would double their roles as musicians. This information and the implementation of the actors as musicians was a primary casting exigency. His desire to integrate musicians with the play's action meant a vast amount of "tracking" by the directing and design team(s) had to be completed even prior to the first rehearsal. This tracking followed the actors' movements, their instruments, and the costume changes they required within those movements. Even with all of the preliminary tracking of the above elements, the tracking process needed constant modification and adjustment. Those modifications throughout the rehearsal process helped to alleviate concerns for the costume design and wardrobe teams for quick changes and costume needs for the actors. The actors seen on stage playing instruments did not require significant additional costume needs with the exception of the above-noted Ms. Ramsgard. Her first appearance onstage as a ragtag musician moves quickly into Yvette, the local prostitute servicing a customer in a tent. The costume crew easily addressed this required costume change, as they did with other changes. Only slight alterations to costume pieces such as shirts and coats were necessary, and they did not hinder the design process.

The original opening scene of Act II was to begin with a battle raging. The idea was to allow audiences to witness the destructive chaos of war, including the amputation of a soldier's leg. This scene in particular had numerous moving parts, but various technical and performance demands militated against an effective depiction. Director Park cut the scene from the entire production two days before opening night. This decision was difficult for me to accept, since the costumes eliminated included those for the Pastor and the Pastor's Wife. Both of the designs were custom built for those actors which entailed an immense amount of time, resources, and

labor in the costume shop. We had labored intensely to complete the tasks on time. The costume pieces for the role of the Pastor, played by Mr. Moser, was the dress shirt that was worn for all of Mr. Moser's characters, gray wool trousers, a gray wool vest and a custom built light gray wool frockcoat with the addition of his Brogan boots. The frockcoat I had assigned to an individual who possessed a significant amount of skill, often working on the frock coat and delaying work on other tasks. There were constant delays with getting this garment completed, even with my own direct involvement. We eventually completed, fitted to the actor and the aesthetic was exactly how the designer envisioned this garment to look.

The Pastor's Wife, played by Ms. Emmalee Allen, was to wear a custom-built period floor length skirt with a matching bolero jacket with a white laced high-necked collared blouse which we had purchased from Historical Emporium in Pomona, California.<sup>4</sup> The skirt and bolero jacket I assigned to an individual within the costume shop who needed a garment to build for a Senior Capstone project.<sup>5</sup> This process was extremely frustrating for me, since this individual often had a hard time completing projects in a timely fashion. We had assigned this garment project knowing that the work involved simplistic construction needs, but completion would require significant time to insure the correct fit. Nothing within the construction of this design was completed in a timely fashion nor executed to highest of standards. As a result, the garments needed to be redone. Furthermore, significant elements of the design were still being completed the beginning of *Mother Courage's* Tech Week.

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<sup>4</sup><https://www.historicalemporium.com>

<sup>5</sup>Senior **Error! Main Document Only.** Capstone Projects in the Carson School are usually assigned or granted to graduating seniors to challenge the solution of specific problems or to develop skills not formally addressed in the classroom. The project usually calls for the cultivation of practical skills the student might apply in a non-academic setting.

The nature of theatre is that sometimes cuts within various elements of a production are necessary for the overall quality of a show. The deletion of this scene was needed and was for the overall betterment of this production. However, by cutting the scene and because of the extraordinary lengths that I had to exercise in the motivation of others to get the above garments completed was rather taxing. Even after the scene was cut, I still had to ensure that the individual building Ms. Allen's costume would finish the task at hand, since another student actress had to wear it for her curtain call. Both of the costumes we originally built for Mr. Moser and Ms. Allen we re-purposed on stage for student actors Japrice Green and Aguel Lual because they needed period appropriate costumes for their curtain calls. Although their time onstage was miniscule, their appearances were a positive outcome, allowing audiences to see these garments and us to feel that all of our hard work was not completely wasted.

The final costume I should like to discuss in this thesis was that of the "Southern Belle," an imaginary character that director Andy Park created. Building the blue and white Southern Belle ensemble was a challenge, yet it was rewarding to see Ms. Allen in it on stage for only ten seconds. The two individuals in the costume shop who built the blue underskirt and modified the overdress did an exceptional job. The hoopskirt they pulled from the Carson School's stock, along with the ice blue petticoat. The assistant costume designer [provide name] hand-dyed the blue overskirt to match the blue in the overdress. The dyeing process involved substantial experimentation to get a correct match of the two fabrics. We pulled the overdress from School stock, but it required significant alternations with the neckline, sleeves, bodice, and skirt to achieve the silhouette of a period southern belle gown. We added white lace trims to the neckline and around the hem of the overskirt, and we topped off the look with a period-appropriate bonnet from stock. We then re-covered the bonnet with matching fabrics from the dress. Matching white

lace trim added a decorative aesthetic and allowed us to tie the bonnet under Ms. Allen's chin for stability. Although Ms. Allen was only on stage for the aforementioned ten seconds, designing for this character was one of my favorite opportunities within this process.

## Chapter 11: Conclusion

To be the costume designer for The Nebraska Repertory's production of *Mother Courage and Her Children* was an absolute honor. This production pushed me way out of my comfort zone and stretched me as a designer. Being able to work collaboratively on a new interpretation of a classic play with the director, other designers, professional actors, and students fulsomely special. Throughout design process I conducted research on the American Civil War and took pride in making this production as historically accurate as possible. The selection of fabrics, embellishments, pulled stock, and finding sources for affordable yet appropriate rentals was a real adventure. This production presented a wide range challenges, as I have noted in the above account. To paraphrase the German philosopher Friedrich Nietzsche, "If such challenges do not kill you, they make you stronger." They made me stronger, fortified my set of skills, and pushed me to a new and satisfying level of professional attainment. I thought this show was highly successful; true, there were minimal elements that might have benefitted from additional time and budgetary resources, but to walk away from this experience and say this has been a unique opportunity is an understatement. Every step of the process was one of creativity, challenge, vision, and growth. Moving forward from this experience into the future, I believe that my design process has grown immeasurably.















## Appendix B: Costume Renderings

Mother Courage #1  
Production: Mother Courage



Director: Andy Park

Costume Designer: Heather Simzdel

Mother Courage #2  
Production: Mother Courage



Director: Andy Park

Costume Designer: Heather Simzdel

(s.): Katrin, Eli + Swiss Cheese



Director: Andy Park

Character: Yvette



Character: Yvette

Production: Kathrin Duggan



Production Designer: Lindhorst-Schubel

Director: Andy Park

actor(s): Farmer's Wife, Farmer & Younger Brother



Character: Southern Belle

Production: *Mistral Courage*



Director: Andy Park

Costume Designer: Heather Striebel



## Appendix C: Costume Plot and Measurement Cheat Sheet

\*The below plot and sheets were created to be utilized for the productions' wardrobe crew.

	A	B	C	D	E	F	G
1	Actor's Name	Character	Act & Scene	Garment(s)	Pulled/Built/Purchased/Rental	Completed & Date	Special Notes
2	Moirs Mangiameli	Mother Courage	Act I, scene I	Cream Bloomers	Pulled		
3				Wool or Cotton cream tights	Purchased		
4				Muslin petticoat	Pulled		
5				Red stripped overskirt	Built	Halcy Building	
6				Muslin peasant bodice	Pulled		
7				Uniform Jacket	Built	Halcy Building	
8				Head scarf	Pulled		
9				Muslin apron	Pulled		
10				Knife in boot w/ sheath	Pulled		
11				Brown boots	Pulled		
12				Nude bra/undergarments	Actor Owns		
13				Cream/white chemise	Pulled		
14				Brown hair wig	Pulled/Purchased	Lucy Styling	
15							
16	Cameron Currie	Yankee Soldier #1	Act I, scene i	Santa Fe Opers Union Jacket	Rental		
17				Santa Fe Opers Union Pants	Rental		
18				Santa Fe Opers Union Kepi	Rental		
19				Santa Fe Opers Union Belt/Buckle	Rental		
20				Black soldier boots	Pulled/Purchased		
21				Black socks	Pulled		
22				Black or blue suspenders	Pulled		
23				Distressed undershirt	Pulled		
24				Button down shirt	Pulled		
25							
26	Joe Moser	Yankee Soldier #2	Act I, scene i	Santa Fe Opers Union Jacket	Rental		
27				Santa Fe Opers Union Pants	Rental		
28				Santa Fe Opers Union Kepi	Rental		
29				Santa Fe Opers Union Belt/Buckle	Rental		
30				Black soldier boots	Pulled/Purchased		
31				Black socks	Pulled		
32				Black or blue suspenders	Pulled		
33				Distressed undershirt	Pulled		
34				Button down shirt	Pulled		
35							
36	Tom Quinn	Chaplain	Act I, scene i	Santa Fe Opers Union Pants	Rental		
37				Black soldier boots	Purchase		
38				Santa Fe Opers Black Chaplain Jacket	Rental		
39				Black Chaplain/Clergy Vest	Purchase		
40				Distressed white dress shirt	Pulled		
41				Santa Fe Opers Union Kepi	Rental		
42				Black Socks	Pulled		
43				Distressed undershirt	Pulled		
44				Santa Fe Opers Union Belt/Buckle	Rental		
45							
46	Jeremy Bloomstedt	Recruiting Officer	Act I, scene i	Santa Fe Opers Union Jacket	Rental		
47				Santa Fe Opers Union Pants	Rental		
48				Santa Fe Opers Union Kepi	Rental		
49				Santa Fe Opers Union Belt/Buckle	Rental		
50				Black soldier boots	Pulled		
51				Black socks	Pulled		
52				Black or blue suspenders	Pulled		
53				Distressed undershirt	Pulled		

	A	B	C	D	E	F	G
54				Button down dress shirt	Pulled		
55							
56	Richard Stillman	Union Sergeant	Act I, scene i	Santa Fe Opera Union Pants	Rental		**Killed pg. 21, shot in the chest, mechanism
57				Guthrie Union Sergeants Frackcoat	Rental		needs to go off on its own. Will be wearing rental
58				Black socks	Pulled		jacket from The Guthrie.
59				Black soldier boots	Purchase		
60				Santa Fe Opera Union Kepi	Rental		
61				Santa Fe Opera Union Belt/Buckle	Rental		
62				Black suspenders	Pulled		
63				Button down dress shirt	Pulled		
64							
65	Jesse Turos	Swiss Cheese	Act I, scene i	Brown Pants	Pulled/Purchase		
66				Distressed undershirt	Pulled		
67				Stripped button down dress shirt	Pulled		
68				Brown leather suspenders	Pulled		
69				Brown wool vest	Pulled		
70				Cream socks	Pulled		
71				Brown boots	Purchase		
72				Straw hat	Pulled/Purchase		
73							
74	Mike Nappi	Eli	Act I, scene i	Navy blue distressed overcoat	Pull/Purchase		**Exits pg. 21 for a quick change into a Union
75				Cream wool vest	Pull/Purchase		uniform and enters on pg. 22. Roughly 45 second
76				Black suspenders	Pulled		quick change.
77				Cream striped button down shirt	Pulled		
78				Dark grey pants	Pull/Purchase		
79				Brown boots/shoes	Pulled		
80				Brown wool bowtie	Pulled/Purchase/Built		
81				Santa Fe Opera Union Jacket	Rental		
82				Santa Fe Opera Union Pants	Rental		
83				Santa Fe Opera Union Kepi	Rental		
84				Santa Fe Opera Union Belt/Buckle	Rental		
85				Black soldier boots	Pull/Purchase		
86				Black socks	Pulled		
87				Distressed undershirt	Pulled		
88							
89	Don Richard	Union Soldier/Cook	Act I, scene i	Santa Fe Opera Union Jacket	Rental		**Entering for closing number all dressed as
90				Santa Fe Opera Union Pants	Rental		Union soldiers.
91				Santa Fe Opera Union Kepi	Rental		
92				Santa Fe Opera Union Belt/Buckle	Rental		
93				Black soldier boots	Pulled		
94				Black socks	Pulled		
95				Black or blue suspenders	Pulled		
96				Distressed undershirt	Pulled		
97				Button down shirt	Pulled		
98							
99	Simon Glassier	Union Soldier	Act I, scene i	Santa Fe Opera Union Jacket	Rental		**Entering for closing number all dressed as
100				Santa Fe Opera Union Pants	Rental		Union soldiers.
101				Santa Fe Opera Union Kepi	Rental		
102				Santa Fe Opera Union Belt/Buckle	Rental		
103				Black soldier boots	Pulled		
104				Black socks	Pulled		
105				Black or blue suspenders	Pulled		
106				Distressed undershirt	Pulled		

	A	B	C	D	E	F	G
107				Button down shirt	Pulled		
108							
109	Cullen Wiley	Union Soldier	Act I, scene i	Santa Fe Opera Union Jacket	Rental		**Entering for closing number all dressed as
110				Santa Fe Opera Union Pants	Rental		Union soldiers.
111				Santa Fe Opera Union Kepi	Rental		
112				Santa Fe Opera Union Belt/Buckle	Rental		
113				Black soldier boots	Pulled		
114				Black socks	Pulled		
115				Black or blue suspenders	Pulled		
116				Distressed undershirt	Pulled		
117				Button down shirt	Pulled		
118							
119	Emily Blythe	Katrin	Act I, scene i	Green Patterned Dress	Built	Who's Building?	**M.C., S.C. and Katrin exit w/ cart & everyone
120				Muslin Petticoat	Pulled		else minus Farmer Family comes back onstage in
121				Brown boots	Pulled		UNION uniforms.
122				Cotton/Wool Cream Tights	Pulled		
123				Nude bra/undergarments	Actor Owns		
124				Cream Chamise	Pulled		
125				Green Apron	Pulled		
126				Brown Haired Wig	Pulled	Lucy Styling	
127							

	A	B	C	D	E	F	G
1	Actor's Name	Character	Act & Scene	Garment(s)	Pulled/Built/Purchased/Rental	Completed & Date	Special Notes
2	Molra Mangiameli	Mother Courage	Act I, scene ii	Cream Bloomers	Pulled	**Needs Fitting/EA**	**Same exact costume as was wearing in previous scene! No costume change needed**
3				Wool or Cotton cream tights	Purchased		
4				Muslin petticoat	Pulled		
5				Red striped overskirt	Built		
6				Muslin peasant bodice	Pulled		
7				Uniform jacket	Built		
8				Head scarf	Pulled		
9				Muslin apron	Pulled		
10				Knife in boot w/ sheath	Pulled		
11				Brown boots	Pulled		
12				Nude bra/undergarments	Actor Owns		
13				Cream/white chemise	Pulled		
14				Brown hair wig	Pulled/Purchased		
15							
16	Don Richard	Cook	Act I, scene ii	Santa Fe Opera Union Jacket	Rental		**Jacket & hat not being worn but over a chair/rock etc.
17				Santa Fe Opera Union Pants	Rental		and more of a prop to be seen. Change into apron
18				Santa Fe Opera Union Kepi	Rental		and have sleeves rolled up to be "cooking".
19				Santa Fe Opera Union Belt/Buckle	Rental		
20				Black soldier boots	Pulled		
21				Black socks	Pulled		
22				Black or blue suspenders	Pulled		
23				Distressed undershirt	Pulled		
24				Button down shirt	Pulled		
25				Distressed apron	Pulled		
26							
27	Joseph Moser	General McClellan	Act I, scene ii	Guthrie Union Frockcoat	Rented		
28				Santa Fe Opera Union Pants	Rented		
29				Black Socks	Pulled		
30				Black Soldier Boots	Pulled/Rented		
31				Black Suspenders	Pulled		
32				Distressed undershirt	Pulled		
33				Button down shirt	Pulled		
34				Union Kepi (SFO) or Hardee (Guthrie)	Rented		
35							
36	Mike Neppi	Eli	Act I, scene ii	Santa Fe Opera Union Jacket	Rental		**Same exact costume as was wearing in previous scene! No costume change needed**
37				Santa Fe Opera Union Pants	Rental		
38				Santa Fe Opera Union Kepi	Rental		
39				Santa Fe Opera Union Belt/Buckle	Rental		
40				Black soldier boots	Pull/Purchase		
41				Black socks	Pulled		
42				Distressed undershirt	Pulled		
43							
44	Tom Quinn	Chaplain	Act I, scene ii	Santa Fe Opera Union Pants	Rental		
45				Black soldier boots	Purchase		
46				Santa Fe Opera Black Chaplain Jacket	Rental		
47				Black Chaplain/Clergy Vest	Purchase		
48				Distressed white dress shirt	Pulled		
49				Santa Fe Opera Union Kepi	Rental		
50				Black Socks	Pulled		
51				Distressed undershirt	Pulled		
52				Santa Fe Opera Union Belt/Buckle	Rental		

	A	B	C	D	E	F	G
1	Actor's Name	Character	Act & Scene	Garment(s)	Pulled/Built/Purchased/Rental	Completed & Date	Special Notes
2	Moira Mangiameli	Mother Courage	Act I, scene iii	Cream Bloomers	Pulled		**Same exact costume as was wearing in previous scene! No costume change needed**
3				Wool or Cotton cream tights	Purchased		
4				Muslin petticoat	Pulled		
5				Red striped overskirt	Built	Haley Building	**She "fixed" his Union uniform jacket so she hands
6				Muslin peasant bodice	Pulled		his long underwear and jacket to him.**
7				Uniform Jacket	Built		
8				Head scarf	Pulled		**Keeps has a money pouch that she keeps around
9				Muslin apron	Pulled		her neck. Gives money to Eli on pg. 37. Props or
10				Knife in boot w/ sheath	Pulled		Costumes taking care of this?
11				Brown boots	Pulled		
12				Nude bra/undergarments	Actor Owns		*Pg. 43 M.C. will take off blue coat, hike up red
13				Cream/white chamise	Pulled		skirt and add red shawl then take down Union flag.
14				Brown hair wig	Pulled/Purchased		
15							
16	Jesse Turos	Swiss Cheese	Act I, scene iii	Santa Fe Opera Union Pants	Rented		
17				Santa Fe Opera Union Jacket	Rented		**Mother gives him his jacket!**
18				Distressed undershirt	Pulled		
19				Button down dress shirt	Pulled		
20				Black socks	Pulled		**Needs a sache!**
21				Santa Fe Opera Kepi	Rented		
22				Santa Fe Opera Belt	Rented		**Reenters pg. 41 dressed in Union pants & button
23				Black soldier boots	Pulled		down shirt then mother hands him his Union jacket.
24				Long Underwear	Pulled		**Mother hands him his "fixed" long underwear.**
25							
26	Cameron Currie	Yankee Soldier #1	Act I, scene iii	Santa Fe Opera Union Jacket	Rental		**Same exact costume as was wearing in previous
27				Santa Fe Opera Union Pants	Rental		scene! No costume change needed**
28				Santa Fe Opera Union Kepi	Rental		
29				Santa Fe Opera Union Belt/Bu	Rental		**See him pulling pants on/getting dressed.
30				Black soldier boots	Pulled/Purchased		Zipped up pants, put boots on, suspenders put up,
31				Black socks	Pulled		grab hat and jacket and exit pg. 33**
32				Black or blue suspenders	Pulled		
33				Distressed undershirt	Pulled		
34				Button down shirt	Pulled		
35							
36	Hannah Ramsgard	Yvette	Act I, scene iii	White stockings	Pulled/Purchased		**See her in undergarments for this scene to
37				White bloomers	Pulled		sing/dance. Dancing without shoes? Texture of the
38				Beige/Cream Corset	Building	Haley Building	floor/hurting actor's feet."
39				Cream Chamise	Pulled		**After song she reenters fully dressed pg. 41 &
40				Hat/Bonnet	Pulled & Modified		needs makeup/power brush. Coming from props?
41				Red/Black Boots	Purchased		**Might only need the one pair that fits E.B.
42				Red/Grey Dress	Building	Amy/Haley Building	
43							
44	Emily Blythe	Katrin	Act I, scene iii	Green Patterned Dress	Built	Haley Building	**M.C., S.C. and Katrin exit w/ cart & everyone
45				Muslin Petticoat	Pulled		else minus Farmer Family comes back onstage in
46				Brown boots	Pulled		UNION uniforms.
47				Cotton/Wool Cream Tights	Pulled		
48				Nude bra/undergarments	Actor Owns		**She plays with Yvette's forgotten bonnet pg. 38
49				Cream Chamise	Pulled		and gets the boots on pg. 41.
50				Green Apron	Pulled		
51				Brown Haired Wig	Pulled	Lucy Styling	

	A	B	C	D	E	F	G
52							
53	Simon Gissler	Rebel Soldier	Act I, scene iii	Santa Fe Opera Rebel Jacket	Rental		**Come on at the end of scene to sing "Dixieland"
54				Santa Fe Opera Rebels Pants	Rental		
55				Santa Fe Opera Rebel Kepi	Rental		
56				Santa Fe Opera Rebel Belt/Bud	Rental		
57				Black soldier boots	Pulled/Purchased		
58				Black socks	Pulled		
59				Black or blue suspenders	Pulled		
60				Distressed undershirt	Pulled		
61				Button down shirt	Pulled		
62							
63	Cullen Wiley	Rebel Soldier	Act I, scene iii	Santa Fe Opera Rebel Jacket	Rental		**Come on at the end of scene to sing "Dixieland"
64				Santa Fe Opera Rebels Pants	Rental		
65				Santa Fe Opera Rebel Kepi	Rental		
66				Santa Fe Opera Rebel Belt/Bud	Rental		
67				Black soldier boots	Pulled/Purchased		
68				Black socks	Pulled		
69				Black or blue suspenders	Pulled		
70				Distressed undershirt	Pulled		
71				Button down shirt	Pulled		
72							
73	Joseph Moser	Rebel Soldier	Act I, scene iii	Santa Fe Opera Rebel Jacket	Rental		**Come on at the end of scene to sing "Dixieland"
74				Santa Fe Opera Rebels Pants	Rental		
75				Santa Fe Opera Rebel Kepi	Rental		
76				Santa Fe Opera Rebel Belt/Bud	Rental		
77				Black soldier boots	Pulled/Purchased		
78				Black socks	Pulled		
79				Black or blue suspenders	Pulled		
80				Distressed undershirt	Pulled		
81				Button down shirt	Pulled		
82							
83	Jeremy Blomstedt	Rebel Soldier	Act I, scene iii	Santa Fe Opera Rebel Jacket	Rental		**Come on at the end of scene to sing "Dixieland"
84				Santa Fe Opera Rebels Pants	Rental		
85				Santa Fe Opera Rebel Kepi	Rental		
86				Santa Fe Opera Rebel Belt/Bud	Rental		
87				Black soldier boots	Pulled/Purchased		
88				Black socks	Pulled		
89				Black or blue suspenders	Pulled		
90				Distressed undershirt	Pulled		
91				Button down shirt	Pulled		
92							
93	Cameron Currie	Rebel Soldier	Act I, scene iii	Santa Fe Opera Rebel Jacket	Rental		**Come on at the end of scene to sing "Dixieland"
94				Santa Fe Opera Rebels Pants	Rental		
95				Santa Fe Opera Rebel Kepi	Rental		
96				Santa Fe Opera Rebel Belt/Bud	Rental		
97				Black soldier boots	Pulled/Purchased		
98				Black socks	Pulled		
99				Black or blue suspenders	Pulled		
100				Distressed undershirt	Pulled		
101				Button down shirt	Pulled		
102							

	A	B	C	D	E	F	G
103	Richard Stillman	Rebel Soldier	Act I, scene iii	Santa Fe Opera Rebel Jacket	Rental		**Come on at the end of scene to sing "Dixieland"
104				Santa Fe Opera Rebels Pants	Rental		
105				Santa Fe Opera Rebel Kepi	Rental		
106				Santa Fe Opera Rebel Belt/Bud	Rental		
107				Black soldier boots	Pulled/Purchased		
108				Black socks	Pulled		
109				Black or blue suspenders	Pulled		
110				Distressed undershirt	Pulled		
111				Button down shirt	Pulled		

	A	B	C	D	E	F	G
1	Actor's Name	Character	Act & Scene	Garment(s)	Pulled/Built/Purchased/Rental	Completed & Date	Special Notes
2	Simon Gissler	Hungry Rebel Soldier #1	Act I, scene iv	Santa Fe Opera Rebel Jacket	Rental		**Already in Uniform from previous scene.
3				Santa Fe Opera Rebel's Pants	Rental		
4			15 MIN. INT. TO FOLLOW	Santa Fe Opera Rebel Kepi	Rental		
5				Santa Fe Opera Rebel Belt/Buckle	Rental		
6				Black soldier boots	Pulled/Purchased		
7				Black socks	Pulled		
8				Black or blue suspenders	Pulled		
9				Distressed undershirt	Pulled		
10				Button down shirt	Pulled		
11							
12	Cullen Wiley	Hungry Rebel Soldier #2	Act I, scene iv	Santa Fe Opera Rebel Jacket	Rental		**Already in Uniform from previous scene.
13				Santa Fe Opera Rebel's Pants	Rental		
14			15 MIN. INT. TO FOLLOW	Santa Fe Opera Rebel Kepi	Rental		
15				Santa Fe Opera Rebel Belt/Buckle	Rental		
16				Black soldier boots	Pulled/Purchased		
17				Black socks	Pulled		
18				Black or blue suspenders	Pulled		
19				Distressed undershirt	Pulled		
20				Button down shirt	Pulled		
21							
22	Joseph Moser	Rebel Sergeant	Act I, scene iv	Guthrie Rebel Grey Frockcoat	Rental		**After "Dixieland" on pg. 44 he will exit and need
23				Santa Fe Opera Rebel's Pants	Rental		to change into the Sergeant jacket and officer hat.
24			15 MIN. INT. TO FOLLOW	Guthrie Rebel Officer Kepi	Rental		He re-enters on the bottom of pg. 48.
25				Santa Fe Opera Rebel Belt/Buckle	Rental		**QUICK CHANGE**
26				Black soldier boots	Pulled/Purchased		
27				Black socks	Pulled		
28				Black or blue suspenders	Pulled		
29				Distressed undershirt	Pulled		
30				Button down shirt	Pulled		
31							
32	Jeremy Blomstedt	Rebel Soldier	Act I, scene iv	Santa Fe Opera Rebel Jacket	Rental		**After "Dixieland" on pg. 44 he will exit and need
33				Santa Fe Opera Rebel's Pants	Rental		to put on his eye patch for his entrance at the
34			15 MIN. INT. TO FOLLOW	Santa Fe Opera Rebel Kepi	Rental		bottom on pg. 48 with Joseph Moser.
35				Santa Fe Opera Rebel Belt/Buckle	Rental		
36				Black soldier boots	Pulled/Purchased		**NEEDS AN EYE PATCH!**
37				Black socks	Pulled		
38				Black or blue suspenders	Pulled		
39				Distressed undershirt	Pulled		
40				Button down shirt	Pulled		
41				Brown Leather Eye Patch	Pulled/Purchased		
42							
43	Tom Quinn	Chaplain	Act I, scene iv	Santa Fe Opera Union Pants	Rental		**Check on color of Union Opera pants use if black!
44				Black soldier boots	Purchase		**2nd pant option: Look in stock for black wool pants
45			15 MIN. INT. TO FOLLOW	Black Socks	Pulled		**3rd pant option: rent black wool pants from Guthrie
46				Distressed undershirt	Pulled		
47				Distressed white dress shirt	Pulled		**Jacket off and sleeves rolled up.
48							
49	Emily Blythe	Katrin	Act I, scene iv	Green Patterned Dress	Built	Halley Building	**Wearing same costume as previous scenes**
50				Muslin Petticoat	Pulled		
51			15 MIN. INT. TO FOLLOW	Brown boots	Pulled		
52				Cotton/Wool Cream Tights	Pulled		
53				Nude bra/undergarments	Actor Owns		
54				Cream Chamise	Pulled		

	A	B	C	D	E	F	G
55				Green Apron	Pulled		
56				Brown Haired Wig	Pulled	Lucy Styling	
57							
58	Jesse Turos	Swiss Cheese	Act I, scene iv	Santa Fe Opera Union Pants	Rented		**Before he exits the scene he grabs his hat and jacket.
59				Santa Fe Opera Union Jacket	Rented		He is wearing them when he returns on pg. 50 with
60			15 MIN. INT. TO FOLLOW	Distressed undershirt	Pulled		the Rebels.
61				Button down dress shirt	Pulled		**VERY FAST QUICK CHANGE INTO JACKET/KEPI**
62				Black socks	Pulled		
63				Santa Fe Opera Kepi	Rented		**pg. 50 he is brought back from the firing squad on a
64				Santa Fe Opera Belt	Rented		stretcher and wearing a shirt covered in blood. Face has
65				Black soldier boots	Pulled		blood on it too. Shirt can be bloodied a pre-stained shirt.
66				Long Underwear	Pulled		**Face is bloodied with washable blood**
67				Bloodied Shirt	Pulled/Distressed		**QUICK CHANGE INTO BLOODED CLOTHES**
68							
69	Maire Mangiameli	Mother Courage	Act I, scene iv	Cream Bloomers	Pulled		**Same exact costume as was wearing in previous
70				Wool or Cotton cream tights	Purchased		scene! No costume change needed. No more blue coat
71			15 MIN. INT. TO FOLLOW	Muslin petticoat	Pulled		
72				Red striped overskirt	Built	Halley Building	**She enters after the Rebel Sergeant & Patch**
73				Muslin peasant bodice	Pulled		
74				Brown hair wig	Pulled	Lucy Styling	
75				Head scarf	Pulled		
76				Muslin apron	Pulled		
77				Knife in boot w/ sheath	Pulled		
78				Brown boots	Pulled		
79				Nude bra/undergarments	Actor Owns		
80				Cream/white chamise	Pulled		
81				Red shawl	Pulled		
82							
83	Hannah Ramsgard	Yvette	Act I, scene iv	White stockings	Purchased		**She enters pg. 54 with OLD Rebel Colonel wearing
84				White bloomers	Pulled		the black boots the Colonel bought for her!
85			15 MIN. INT. TO FOLLOW	Beige/Cream Corset	Building	Halley Building	
86				Cream Chamise	Pulled		
87				Red/Grey Dress	Building	Amy/Halley Building	
88				Black Boots	Pulled		
89							
90	Richard Stillman	Old Rebel Colonel	Act I, scene iv	Black socks	Pulled		**Will be whitening his beard for this role using the
91				Black tall soldier boots	Purchase		white aging making that is already in stock.**
92			15 MIN. INT. TO FOLLOW	Guthrie Colonel Hat	Rental		**At the end of scene III the beard will be whitened
93				Guthrie Colonel Jacket	Rental		and THEN the costume change into Colonel Jacket/Hat**
94				Black suspenders	Pulled		**QUICK CHANGE INTO JACKET/KEPI w/white beard**
95				Button down dress shirt	Pulled		
96				Red Sash	Building/Pulling		

## Appendix D: Costume Budget

Mother Courage Expense Report						
Name:	Heather Striebel			Updated:	2/15/19	
Date Submitted:						
Budget	\$4,500.00					
Account	Costume Design					
Date	Vendor	Production	Account	Description	Total	
1 10/1/2018	Santa Fe Opera Company	Mother Courage		Rental of 10 Union/7 Confederate Uniforms	\$1,325.00	
2 10/1/2018	Santa Fe Opera Company	Mother Courage		Deposit (Sent \$1,300/Refunded \$886.00 \$30.00 Discrepancy)	\$414.00	
3 10/1/2018	The Guthrie: Civil War Costume Rental	Mother Courage		Rental of Coats and Shoes	\$336.76	
4 9/17/2018	PleaserShoes.com	Mother Courage		2 Pairs of Red Boots for Yvette/Katrine	\$111.90	
5 10/1/2018	Paul H. Lippe Inc. Shipping (From Santa Fe Opera)	Mother Courage		Shipping taken care of by AOG Rollover/Paid by C. Duncan on 2/4/19	\$413.42	
6 9/21/2018	Two Bees Fabrics (Texas)	Mother Courage		Fabric for four garments (3 skirts/1 dress)	\$150.25	
7 10/15/2018	Two Bees Fabrics (Includes \$10.96 credit)	Mother Courage		Fabric for Pastor's Wife	\$87.49	
8 10/15/2018	Gravity Momentum	Mother Courage		Blood for Special Effects taken from S.E. Budget (\$280.00)	\$0.00	
9 10/15/2018	James Country Mercantile	Mother Courage		Officer Uniform Coat, 6 Pairs/white stockings, vest, corset lacing	\$390.00	
10 10/31/2018	Historical Emporium Order	Mother Courage		Pants for Actor	\$57.90	
11 10/15/2018	WeAreGladiator Etsy Shop	Mother Courage		Joseph Moser Boots for Production	\$94.99	
12 10/22/2018	Historical Emporium	Mother Courage		Joseph Moser Vigilante Vest for Production	\$57.90	
13 10/22/2018	Historical Emporium Order	Mother Courage		Two pairs of pants, one vest and one blouse	\$260.75	
14 10/26/2018	Target	Mother Courage		Shoelaces, insoldes and hairspray	\$81.35	
15 10/1/2018	Paul H. Lippe Inc. Shipping (To Santa Fe Opera)	Mother Courage		Shipping taken care of by AOG Rollover/Paid by C. Duncan on 2/4/19	\$350.64	
16 12/13/2018	Fedex	Mother Courage		Shipping Costumes to The Guthrie	\$63.85	
17						
18						
19						
20						
				Receipt Total:	\$ 4,196.20	
Approved by:				Minus Advance:	\$ 4,500.00	
				Ending Advance Balance:	\$ 303.80	

**Appendix E: Fittings and Process Pictures, Women**

**Character Name: Mother Courage**

**Actor Name: Moira Mangiameli**



**Character Name: Katrin**

**Actor Name: Emily Blythe**





**Character Name: Katrin (Continued)**  
**Actor Name: Emily Blythe**



**Character Name: Yvette**  
**Actor Name: Hannah Ramsgard**



**Character Name: Farmer's Wife**  
**Actor Name: Karen Richards**



**Character Name: Southern Belle & Pastor's Wife**  
**Actor Name: Emmalee Allen**



**Appendix F: Fittings and Process Pictures, Men**

**Character Name: Eli**

**Actor Name: Mike Nappi**



**Character Name: Swiss Cheese**

**Actor Name: Jesse Tuross**



**Character Name: Cook**  
**Actor Name: Don Richard**



**Character Name: Chaplain**  
**Actor Name: Thomas Quinn**



**Character Name: Vigilante, Union Soldier, Pastor, Rebel Sergeant**  
**Actor Name: Joseph Moser**



**Character Name: Farmer**  
**Actor Name: Travis Banks**



**Character Name: Farmer's Brother**  
**Actor Name: Je'Qwan Owens**



**Character Name: Union Soldier & Rebel Solider**  
**Actor Name: Simon Gissler**



**Character Name: Union Soldier & Rebel Solider**  
**Actor Name: Cullen Wiley & Cameron Currie**





**Appendix G: Costume Crafts, Millinery**  
**Yvette Bonnet**



### Southern Belle's Bonnet





## Appendix H: Production Photographs

**\*All photographs below were provided courtesy of The Nebraska Repertory Theatre and the photographer, Sabrina Sommers.**





















