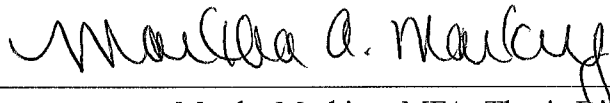


EVERYBODY COSTUME DESIGN AND
COMPARISON TO *EVERYMAN*

by
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Honors Thesis Project
Appalachian State University
Submitted to the Department of Theatre and Dance
In partial fulfillment of the requirements for the degree of
Bachelor of Arts
May 2022 Graduation

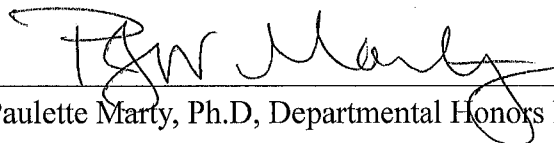
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For the first part of my thesis, I am writing a comparison about the plays *Everyman* by an unknown playwright and *Everybody* by Branden Jacobs-Jenkins. The purpose of this is to familiarize myself with both the play I am the costume designer for, as well as the source material.

Everyman is a play written by an unknown playwright and was first published around 1510 in Europe. It was one of the first plays to be recorded in the English language, and there are four remaining copies of *Everyman* from the sixteenth century that exist today. It was originally written in Middle English under the title, *Here begynneth a treatyse how the hye fader of heuen sendeth dethe to somon euery creature to come and gyue a counte of theyr lyues in this worlde and is in maner of a morall playe. (The somonyg of eueryman.)*. It is often referred to simply as *The Somonyng of Everyman*. It is believed by some scholars to be a translation of the Dutch *Elckerlijc*, another morality play written in 1495 by a Carthusian monk named Petrus Dorlandus.

Everyman is often published in textbooks and taught in high schools but is not frequently performed due to the complex, outdated, and inaccessible language. Playwright Branden Jacobs-Jenkins, who The New York Times calls “one of this country’s most original and illuminating writers,” adapted and modernized *Everyman* and published it under the title *Everybody*. His goal was to fulfill a challenge from *New Yorker* writer Hilton Als to “write a play about love—that which cannot be explained”. It was first performed in 2017 in New York City. Contrary to the typical manner of casting a play with each actor being cast in specified roles, each actor in this play was meant to memorize the entire script and the roles the actors play are chosen by lottery each night. Jacobs-Jenkins felt that this structure reinforced the randomness of death, one of the main themes of the play. While *Everybody* follows the same general story as *Everyman*, in addition to the casting considerations mentioned, there are other noticeable

differences particularly with the use of language, which is little more than updating the language for a contemporary audience. While Jacobs-Jenkins makes changes to the play, he also honors the message of *Everyman* and makes references to its content throughout his play. One such reference can be found at the beginning of the play. The frontispiece of *Everyman* has an inscription as follows:

“Here begynneth a treatyse how þe hye Fader of Heuen fendeth Dethe to fomon euery creature to come and gyue a counte of theyr lyues in this worlde, and is in maner of a morall playe.”

This roughly translates to:

“Here begins a treatise how the high Father of Heaven sends Death to summon every creature to come and give account of their lives in this world, and is in the manner of a moral play.”

This is referenced in *Everybody* in the script but not the dialogue, with the subtitle:

“Here beginneth a treatise on how someone or something- God?- sendeth death to summon every creature to come and account for their lives in the world, presented in the manner of a morality play”

The way he changes this one reference is similar to the ways he changes the whole play: different language, but little deviation from the themes, characters, and message. I read this play previously for a class I took my first year at Appalachian: THR 2005 Page and Stage. For the

purposes of this analysis, I re-read the play as well as reading both plays together, scene by scene.

In *Everybody*, there is a noticeable departure from the overt views of Christianity that *Everyman* highlights. Jacobs-Jenkins instead veers more toward an unspecified God with a much more secular view of morality, though religious references are there. The “God” character is still present and is, most importantly, still as angry as "God" in the original script but this character is, instead, used as a vehicle of warning instead of a true religious reckoning. God begins both plays being upset by the arrogance of humans, and their ignorance of their creator. In *Everyman*, God is introduced by the character Messenger and in *Everybody*, the role of the messenger is assumed by the character Usher. This character provides the background of the play and introduces God. Usher then channels God through body and voice. This is quite an effective transformation and brings home, to the modern audience, the fact that "God" can be all of us.

The characters of Death in both plays are servants of God and are intimidating to humans. All of the characters in *Everybody* are far more casual with each other than they are in *Everyman*, including the character Death. In *Everybody*, after being commanded by God to find Everybody, Death is anxious that he will fail and fumbles around gathering the Somebodies, before telling Everybody that they're going to die. Contrast this with the fact that in *Everyman*, Death fairly quickly finds Everyman and is confident and assertive in telling him what is going on and what is expected of him. In both versions of these plays Death turns down a bribe and tells their subjects that if they find someone to come with them that they may take them on the journey with them.

Most of the other characters Everybody and Everyman attempt to bring on their respective journeys have no noticeable differences in terms of what they portray, having an exact counterpart in the other version of the play. In both plays, the similar characters of Fellowship and Friendship, Kindred and Kinship, Goods and Stuff, and Cousin, are initially willing to help Everyman/Everybody in any way they can until they learn that they will have to die too. All of these characters decide to leave Everyman/Everybody.

The characters of Goods and Stuff respectively play the same role for their main character. Goods and Stuff have corrupted them and Everyman is even damned to hell for loving Goods too much. This is in reference to the deadly sin of Greed or Covetousness, exemplified in the Bible verse 1 John 2:15-16 “Don’t love this evil world or the things in it. If you love the world, you do not have the love of the Father in you. This is all there is in the world: wanting to please our sinful selves, wanting the sinful things we see, and being too proud of what we have. But none of these comes from the Father. They come from the world.”

Everybody, on the other hand, is told that they have been taken advantage of by Stuff and has been destroyed, but there is no religious implication. The audience only learns that Everybody is a worse person for his attachment to his possessions, as is emphasized by their violent nature at the end of the scene.

The biggest difference between *Everyman* and *Everybody* are what Jacobs-Jenkins describes as “Conversations in the Dark” in the script, scenes between the encounters Everybody has with Friendship, Kinship, Cousin, Stuff, and Love, where the disembodied voices of Everybody and their unspecified friends talk about a dream Everybody had. These conversations make it clear that in this play, Everybody is recounting their dream, in which they are aware they are in a theater and they are part of a play. This has been a recurring dream for Everybody and all

their friends agree that the dream means Everybody is actually dying. There is no equal to these scenes in *Everyman*. The only transition between encounters is Everyman contemplating aloud what he should do next, which also occurs separately from the "Conversations in the Dark" in *Everybody*.

In *Everyman*, Everyman is ready to give up and die alone until he finds Good Deeds, who is willing to go with him. However, Good Deeds is too weak as she has been neglected and left un nourished. The only way Everyman can help and heal Good Deeds is through Confession, who helps Everyman repent for his sinful ways through words as well as corporal punishment in the form of whipping himself. These characters are clearly meant to represent explicitly Christian values. In the Christian faith doing good deeds and going to confession are the surest ways to get into Heaven and be granted eternal life. Redemption is especially important after Goods tells Everyman he's been condemned to Hell. This was meant to show the audience, in the characteristic style of a morality play, that there is time to repent and get back on the right path.

The character Love, from *Everybody*, replaces Good Deeds and Confession. While Love, as in "love thy neighbor", is not exclusive to religion, it seems that she proceeds down a secular path in the way the character handles things. In the play, Love is in the audience and is upset when she confronts Everybody about how she's completely ignored. Similar to *Everyman*, Everybody is willing to quit until Love states that she is planning on going with them. Even though she is angry, Love is persuaded to go with Everybody. There is even a reference to Everyman on page 29 when Everybody asks how they can make things right between the two of them. Love then asks, "Do you have, like a whip or something?" before making Everybody humiliate themselves by stripping down to their undergarments and running around in circles while

repeating statements like “This body is just meat!” and “I have no control!”. This is less a confession to God than an expression of regret. It is less religious and more ethical in nature.

One strong similarity is that at the end of both plays a group is assembled to potentially accompany the main character on their journey to the afterlife. In *Everyman*, this group is made up of Discretion, Five Wits, Beauty, and Knowledge. Their counterparts in *Everybody* are Mind, Senses, Beauty, and Understanding. In both pieces, each character fades away, one at a time, until Knowledge or Understanding agrees to watch Everyman/Everybody take their dying breaths. The underlying message in both pieces is that all one’s earthly possessions, both tangible and intangible, are lost when one dies; indeed, “you can’t take it with you”. There is another interesting twist in *Everybody*, which is not present in *Everyman*, as Understanding is played by the Usher, who is also channeling God at the beginning of the show. This could imply two things: the first, is that the Usher has just been Understanding in disguise, or the second, that God *is* understanding. The audience is allowed to freely interpret these ideas and it seems that the choices are intentionally designed by Jacobs-Jenkins to allow each audience member to personalize them for themselves.

The last deviation from *Everyman* to *Everybody* is that in *Everyman*, the character Angel welcomes Everyman into Heaven as his penitence has reversed his fate. Conversely, in *Everybody*, Everybody is not welcomed into Heaven. When Everybody, Love, and Death get into the grave, Evil shows up at the very last second and says that he is coming as well, as “all the shitty and evil things you’ve done to the world and other people”. Everybody’s destination is undecided and not dependent upon repenting from their sins. In *Everyman*, Good Deeds defends Everyman's reputation to God and therefore, those familiar with *Everyman* might assume that in

Everybody, Love would do the same. Instead, the audience is left wondering about what will happen to them as *Everybody*, *Love* and *Evil* descend into the grave together.

In review, *Everybody* honors the original source material but also presents it in a way that is both relatable and effective to the modern audience. The themes of loneliness, materialism, forgiveness, sin, and most importantly, death, are prevalent in both plays. Both works encourage their audiences to think about what they value most in life and reflect on what will be most important to them while they are on their deathbeds.

The second part of my thesis is a reflection of my time and process designing the costumes for the Appalachian State University Department of Theatre and Dance's Spring 2022 production of *Everybody*. These reflections progress from the beginning of the process to the first dress rehearsal. Photos of the finished production, taken by Lynna Willis and courtesy of the Appalachian State University Department of Theater and Dance, are shown at the end of the reflections before the bibliography.

November 15, 2021

Today, some members of the production team, including myself, Ahmed Al-kadhi, Catherine Decarolis, Meredith Shafer, and Martha Marking, had the first meeting with the director, Joel Williams. This meeting's purpose was to meet with the director and ask questions before the school's winter break, so that the design team would have time to sit with our ideas while we had some "down time". We discussed some of Joel's first thoughts about the production design as well as some logistical considerations. One example that provided a significant departure from the script is that in the script, it is specified that there would be a lottery to determine which actor would play which character from the show at each performance. Joel decided that this would be a rigged lottery, with there being two choices for each character. It will still be a random choice, but the choices are narrowed down to two. For this lottery, four of the principal characters would be double cast: Friendship, Cousin, Kinship, and Stuff.¹ We also discussed that, since the character of Stuff will be a trophy come to life, I would need to collaborate with the property master to have a similar trophy and character costume design for Stuff.

¹ "Double cast" means having two actors assigned to the same role.

Another major item of discussion at this meeting was that in the scene "Danse Macabre", where skeletons dance around the stage, that there will be five-foot posable skeletons that will be attached to the dancers that will articulate them. These dancers will be wearing unitards with skeleton images printed on them. I anticipate challenges both in finding skeletons that will articulate properly, as well as attaching hard plastic to fabric in a way that they will not tear away from the plastic or sag under the heaviness.

January 13, 2021

Today I took notes for the first time while reading the script. I have already read the script once to get myself familiar with the story, and it is common practice to read the script at least three times for a designer to take in every aspect of the piece. My notes included requirements listed in the script and questions for the director, as well as first impressions of the characters' personalities and behavioral traits. My notes were as follows:

- Usher is God
 - Death is in the audience
 - Polite
 - Can be brought to breaking point (pg 9)
 - *“Death’s voice suddenly changes into something very frightening and non-human.*
- DEATH: OKAY THAT IS ENOUGH! I AM NOT GOING TO TELL YOU AGAIN!”
- Goes to get “traveling clothes” (pg 18)
 - All “Somebodies” are in the audience

- Love will be in the audience longest
- Will there actually be a little girl? How are we doing that?
- Everybody is supposed to be naked? Will we use underwear?
- 4 people will be wearing Everybody's clothes- Keep the same size or have clothes fit each of them?
- Beauty: Long wig w/ flowers
- Initial Thoughts:
 - Friendship wearing funky purse if female, shaped like a recognizable object (star, taco, etc.)
 - Kinship should be a mother/fatherly stereotype (pg 19)
 - Asks Everybody if they need anything from a long list of things, in a caring, parent-like fashion
 - Cousin should be casual (pg 19)
 - "Everybody! What is up, cous'?"

I have some concerns about the wig for Beauty, as I'm not sure of the quality of the wigs in the costume shop, or can reasonably afford. This is something I'll address later when pulling costume options.² I also took particular note that some cast members will be in the audience for parts of the show, and how they'll have to blend in.

²"Pulling" means going into the stock of costumes already owned by the producing organization and choosing those things that might be acceptable and fit the actors that were cast.

February 4, 2022

Today we had our first official production meeting with the other designers and production team. John Marty is the lighting designer, and his assistant is Meredith Shafer. Declan Lynch is the sound designer. Catherine DeCarolis is the scenic designer, with Mike Helms as her mentor, and Matt Tyson is the scenic shop supervisor. Sarea Kelly is the property master. Joel Williams is the director, with Nicole Pehan as the assistant director. Lindsay Nyman is the stage manager. I am the costume designer, with Martha Marking as my mentor and advisor, and Kristin Grieneisen is the costume shop supervisor. I didn't contribute as much in this meeting as I had in the preliminary meeting because I had asked most of my important questions at that time. The idea that the Usher/God character would have a mask that covered her eyes was introduced. Joel was lent an African mask by another professor, Sherone Price, which intrigued him. It was also decided that my advisor, Martha Marking, and I would have a meeting on February 9th to discuss my initial ideas and talk about my research.

As far as general information, we mostly talked about scheduling. It was determined that the earliest possible “run” in the Valborg Theater would be March 28th.³ It's important for designers to go to runs because they allow the designers to know where the actors will be standing, how quickly they might be able to get off stage in order to change costumes and to make sure the actors can accomplish some of the movements in the costumes agreed upon. It was also established that a cue to cue will be on April 11th.⁴

³ A “run” is short for runthrough, where the cast goes through the entire show during rehearsal to provide the designers to observe the show as a whole.

⁴ A “cue to cue”, abbreviated as Q2Q, is a runthrough of the show where they simply go from each cue in the stage manager's book of cues, with minimal acting. A “cue” is when the lights change, or a sound plays, usually marked by the pressing of a button to trigger said change.

February 9, 2022

Today I had my first meeting with my advisor to discuss my progress in making choices for the production. I told her about my idea of using “minimalist modern” fashion to make the characters relatable.⁵ I enjoy the current fashion trends being mashups of various decades of the 20th century and I want to capture that as it is being produced in the 2020s. By making each character’s fashion “minimalist”, I think it will be easier for the audience to project themselves or parts of their lives into the show. The characters with louder presences will have stronger details in their costumes, but not so much that they won’t continue to represent a general idea or concept. Martha liked the idea, and gave me several books of street fashion to look through. Over the next week or so, I’ll be doing more research and gathering photos to present to her and the costume shop supervisor Kristin Grieneisen. A follow up meeting with the director will also need to be scheduled soon.

February 16, 2022

Today I met with Martha again to present my new ideas to her. I showed them in the form of vision boards, which is a typical way to present ideas to the production team. These vision boards are collages, one for each character, that shows inspirations and costume choices for that character. She had a few pointers and notes, but overall liked my ideas. I will now make the changes to my vision boards, and present them to the director. We went to Joel’s office and scheduled a meeting for tomorrow, February 17. My initial vision boards can be found in appendix 1.

⁵ Minimalist modern is a type of style that prioritizes simplicity, but also relevancy.

February 17, 2022

Today, Martha and I met with Joel for me to present my ideas. He approved of the options I presented, for the most part, and notes of each character can be found in appendix 2. While I tried to provide sufficient options to fit my vision, I realize I should've narrowed them down to more specifically indicate choices I think are most appropriate for each character. I realize that I need to be more assertive in presenting my ideas. One of my goals for this project is to be more confident in myself as a designer, and this definitely helped me see how I can achieve that.

February 28, 2022

Today was another production meeting. I presented my revised ideas to the group, including Joel. These revisions can be found in appendix 3. Joel had given additional thought to the mask and it seems that there was a misunderstanding as to the use of a fencing mask. In particular, Joel wants the mask to be secured to the head in some way with a hard piece over the top of the head. He wants the mouth to be more open and visible than in the fencing mask which was discussed and proposed in the previous production meeting, and wants the eyes to be covered. We decided that the mask would be made with Varaform™ so that the actor can see through the mask without the audience being able to see her eyes. Varaform™ is a lightweight, rigid and remoldable thermoplastic that is commonly used in the entertainment industry. It has a wide weave that allows the performer to see through it but, when painted, looks solid. from a distance.

Other notes discussed at this production meeting that will be revised on the vision boards include using solid, plain black shoes for the skeletons as opposed to shoes that have decals or white detailing, and purchasing skeleton morph suits that have a head covering, but removing

portions of it to make as much skin visible as possible. We'll be ordering these costumes in a variety of sizes within the next week, as we don't have the measurements for the dancers but want to anticipate longer shipping times than usual due to the nationwide staffing and supply chain issues due to the COVID-19 pandemic.

We also talked about how one of the ASMs, or Assistant Stage Managers, will need to appear onstage to take a cellphone from a preselected audience member. I'll need to see their clothes to approve this person's clothing choices since they will be so visible. It is standard for stagehands and any production personnel present during a show to wear all black clothing. These are affectionately referred to as "wearing your blacks". Ripped jeans, tank tops, shorts, sweats, or anything that shows a lot of skin or doesn't look clean is unacceptable. The point is to remain inconspicuous and appear to be professional and represent the venue and the production well.

The other thought that surfaced during this meeting was about having a microphone embedded into the mask for the Usher/God. I'm not sure how necessary that will be if the mask doesn't cover the actor's mouth. There will be future conversations about the microphone after I've developed a more concrete idea of what the mask should look like.

This was our last meeting before the university's spring break, so I'll have some time to put together a sketch of the mask as well as some specific ideas and sources for clothing items that will need to be ordered.

March 14, 2022

The skeleton unitards arrived over spring break, and I think they look great! The printed designs on the unitards appeared to have some heat damage due to the packaging used and the inability of the heat to escape from it, but I don't think it will be visible to the audience. Joel has

decided that, because Stuff is being wheeled onto the stage by a stagehand, he would like the platform to be covered in material goods. He would also like the stagehand to wear a Snuggie™ and lay down behind the platform while Stuff is onstage. We agree that a black Snuggie™ would be best, as it wouldn't draw much attention from the audience. I personally think this is an odd idea because I am unclear as to the purpose of this, but definitely not a bad idea. It would add another level of humor to the show. Even though a muted color is planned, I am concerned that it will draw the audience's attention away from the action of the play.

The costume shop supervisor, Kristin Grieneisen, mentioned that she had a conversation with the choreographer, Susan Lutz, who was under the impression the skeleton dancers would be barefoot. I really hadn't thought that the dancers would be barefoot and I would prefer that they not show skin, except for their faces. The morph suits (unitards) have feet already built in that are made of slippery fabrics and we will have to give some thought as to how to make them safer to dance in. I had the initial idea of putting dots of hot glue on the bottoms of the feet to create a grippy-sock situation, but Martha suggested that silicone caulk would be more durable, provide more grip, will have more stretch, and will last longer. We discussed getting the caulk in white and applying it in the shape of the bones in the feet. I like this idea and want to try it out, so we'll be getting in contact with Susan Lutz as soon as possible after we have done some experimentation. If it doesn't work, we will purchase sock grips, use jazz shoes, or use black ballet shoes to allow for maximum mobility yet grip for the dancer's feet.

March 15, 2022

I created a list of items that we will need to order as well as a list of items I believe I will be able to pull from stock. The lists of things to be purchased or pulled have the actor's name, the

character's name, a description of the item and the measurements or size we will need to purchase. A costume shop employee might be able to pull some of these things from the list during their shop hours. This would free me up to complete some of the other tasks I need to accomplish when I am back in the shop next. The pull list is sorted according to garment type and this will make pulling more efficient. I anticipate that I will also need to do some of this pulling myself, since I will have to approve it in the end anyway. The list of things to be ordered will have some price options and I will discuss these options with Kristin and Martha to determine efficiencies and combine purchases to prevent unnecessary shipping charges. The items will need to be purchased as tax-exempt since the university is a tax-exempt organization. These lists can be found in appendix 4.

March 21, 2022

My focus for today's production meeting was to nail down a design for the God mask and to set a time to meet with the choreographer to discuss whether the dancers would be barefoot or not. I presented the director with four different options for the mask and showed him that my favorite was #3 because of its angular shape. Joel agreed with my choice and we talked briefly about a microphone being embedded in the mask to give God's voice some "boominess". We decided to table this discussion until a mock up has been made. I think having a mock up made of lightweight cardboard would be flexible enough to provide the shape and it will be sturdy enough for the sound designer to work with it to determine where he might be able to place the microphone.

At the meeting, the choreographer was present and we decided we would use black jazz shoes. This decision will simplify my having to make the bottoms of the unitards more "grippy".

The dancers will be called to the costume shop next week to try the costumes on to make sure they fit and we will see if the foot part of the unitard will fit into their jazz shoes.

March 28, 2022

My role in today's production meeting was to provide updates on our purchases and the pulling we've done. I told everyone that I had pulled options for most of the characters and that some of the items I had ordered have arrived. I will be going on a shopping trip with the costume shop supervisor, Kristin, on Wednesday March 30th (2 days after the meeting). I do not have a purchasing card so Kristin has agreed to go with me in order to simplify the process of these purchases. I prefer to shop in person, instead of online, so when I made my online ordering list I made my list for items I thought I could purchase locally that we wouldn't need to order online. As I made this list, I went to the stores' websites to price out what we would need. This list can be found in appendix 5. We're also beginning to schedule fittings.⁶ During fittings I will be focused on what the garments are looking like and how they fit the actors. The costume shop supervisor and I will discuss any alterations, something that might need to be taken in, lengthened, shortened, etc. to fit that will have to be made and determine if other garment pieces will need to be pulled. Martha will also be invited to the fittings as her schedule allows.

For this production we are utilizing understudies.⁷ Not every actor in this show will have an understudy and this adds another layer of depth to the pulling and fitting process since I will have to make sure that comparable costume choices can be made for each individual playing any

⁶ "Fittings" are designated time slots when an actor comes in and tries on their costumes to make sure they fit and are similar to the choices I have selected on my vision boards.

⁷ An "understudy" is an actor who studies the role of another actor so they would be able to fill in for them in case of absence. They are very important, as sometimes sickness, family emergencies, or other unfortunate events happen, and an actor will have to miss a show.

given role. In this production the understudies will all be guaranteed one performance, so they will definitely have to have costumes in the same style as the overstudies.

At this production meeting we discussed the lighting of the actors on the Stuff platform and that the main actor playing Stuff is 6'1" and the other actor is 5'8". The director and others in the room had made an assumption that both actors were generally the same height and since I had a composite measurement sheet with me I was able to point out the differences between them. This led us to have to order a completely new costume for the understudy. I am glad I had this information with me and we could make the additional purchases in a timely manner.

Our lighting designer, John Marty, presented a slideshow where he showed us his design ideas. My notes on his design were as follows:

- Pre-show- Blank, consistent across stage
- Dark conversations- Spotlights of color across empty stage
- Beginning of Everybody's journey- Colorful and bright, textured
- End of journey- Color stripped away, achromatic but still bright, textured
- Danse Macabre- Varied brightness across stage, blue hue

What grabbed my attention as a possible issue were the bright colors across the stage. Stage lights use gels to change the colors of the lights and these are considerations that must be thought through with the design team members. After John finished his presentation, I mentioned to him that the characters of Stuff and Kinship were wearing bright colors as per Joel's request and I wanted to make sure that the color choices he was thinking would not conflict with the color choices of the costumes I had already purchased. John said he would stop by the costume shop and look at the colors of the costumes in order to make effective gel color choices.

March 30, 2022

We had the first fitting today! Julian Suarez-Robles, who plays Stuff, came in and tried on his costume. It looks great and fits him well, no alterations are needed. I did ask him to shave his face for the play and asked him if he needed his glasses for the show since I would prefer him to go without them. He needs to match the trophy that will be used as a prop onstage, which doesn't have glasses or facial hair. Depending on the theater, and the closeness of the actor to the audience, glasses with lenses are sometimes not used. The reflection of the lenses can cause a glare on the actor's face that might prevent the audience from seeing the actor's face very well. Photos of this fitting can be seen in appendix 6.1.

Kristin and I went shopping later in the evening. I needed Kristin to come with me instead of going on my own for two reasons. First, it is always helpful to me to have a second set of eyes when deciding if something is "right". She may see an imperfection in the product or a different product altogether that I would've missed had I been alone. The second is that Appalachian State University, being a public institution, is tax-exempt. This means the university does not pay taxes on these kinds of purchases. In order to have this privilege, a card must be presented at checkout to the cashier. As a student, I am not allowed access to this card or the Department of Theater and Dance's purchasing card. Therefore, Kristin or Martha must accompany me to make purchases.

We ended up only going to three different stores, as items we thought were only available at Michael's were actually also available at Hobby Lobby and Walmart. We also went to a shoe store. We were unable to find some items I thought I might find, so those items will have to go on the purchasing list for the next round of online orders. Now that we have most of the items we needed, we can begin more fittings.

April 1, 2022

Elizabeth Edwards came in for her fitting today. My peer in the costume shop, Savannah Carter, has been working on developing the pattern for my design of the character Love. While I was able to source most of her costume, I was not able to find a suitable blouse that would communicate what I wanted to for that character. Savannah and I have worked together in the past and I knew that she would be well suited to this assignment. Savannah created the pattern for the blouse based on the image I gave her.⁸ She began with a basic sloper.

Savannah and I had several conversations about what the blouse should look like. Savannah was able to interpret my ideas very well and I was proud of how we were able to work together to answer and ask questions of each other. Savannah created a mock up, which is an unfinished version of the garment made out of similar material, that only needed minimal changes after the fitting. Savannah will now go back to her pattern and make the necessary changes to make the garment fit the way I have envisioned it. The plan is to have one more fitting in the fashion (real) fabric to make sure the alterations will make the final product look the way I intended.

The actor playing Kinship, Kalea Fraser, also came in for her fitting today. The only changes we needed to make to her costume were a different undershirt that fit her better, and exchange the shoes we pulled for a bigger size. Everything else fit her perfectly, and we can move forward with embellishing the back of the tracksuit, as indicated in the image provided on the vision board.. We decided to remove the pockets in the sweatpants and sew them shut, to decrease bulk in that area. Photos of her fitting can be seen in appendix 6.1.

⁸ A “pattern” is a collection of paper versions of each piece of fabric needed to create or personalize a garment. Most patterns are based on a “sloper”, which is a basic pattern for standardized measurements (ex. Size small, size 8, etc). An example of a sloper or pattern for a basic blouse can be found in appendix 7.

April 4, 2022

Three actors came into the costume shop for fittings today. First was Caelen Mulleady, who plays Beauty and is the understudy for Kinship. My vision for the characters of Beauty, Strength, Mind, and Senses is that they will all be wearing clothes similar to Everybody's, but darker. Therefore, they are wearing darker jeans with gray shirts, while Everybody wears lighter jeans with a white shirt. Caelen's Beauty costume fits her well, the only things we need to find for her still are a bucket hat and shoes to match the ones Everybody and the rest of the Somebodies are wearing. She also tried on the Kinship costume, which also fits her. Photos of her fitting can be seen in appendix 6.1.

McEwen Thornton, who plays the role of Little Girl/Time, came in next. She is smaller than the average college student, so I knew that finding clothes to fit her might be difficult. We ordered shoes for her today, and I was able to pull the rest of her costume pieces from stock. The blouse I chose for her was very big on her, despite being a size small, so Kristin pinned it to make it tighter around her body and also to make the sleeves shorter. We also pinned the skirt and the cardigan to make them shorter to fit her better. We wanted to take the actor's comfort into account because we didn't want her to feel uncomfortable wearing ill-fitting clothes. Although the audience will never see McEwen's blouse underneath the cardigan, we felt that the cardigan would look better and fit better if we "take in" the blouse. We also don't want to have unnecessary bulk which would create a more wrinkled effect under the cardigan. Photos of her fitting can be seen in appendix 6.2.

The last person to come in for a fitting today was Cielo Gomez. Cielo plays the role of Everybody. She has multiple looks in the show, and the costume changes in order to show how

vulnerable she becomes. She begins the show wearing a shirt, pants, belt, shoes, hat, and hoodie. She first loses the hat, then the hoodie, then towards the end of the show she strips down to her underwear, which is a pair of boy shorts and a bra. Her fitting went very well, and we don't have any alterations to make. Photos of her fitting can be seen in appendix 6.2.

After these fittings, we had a production meeting. I reported to the team that we've placed our last online order, that the shopping trip was successful and that the fittings were well underway. I also alerted the director and the stage manager, Lindsay Nyman, that I have uploaded photos of what I want the actors' hair to look like according to the vision boards and the actor's current hairstyles. This will give the actors a clearer idea of what I'd like them to do with their hair for the dress rehearsals and the production.⁹ The director has indicated a concern about some of the actor's hair needing to be pulled away from their faces in order to see them more easily.

Earlier in our discussions, the idea was discussed that Usher would have a name tag that would change to say "God" when she changed into that role. Our prop designer, Sarea Kelly, and I discussed this today, and we settled on a way to go about it that would work for both of us. Props and costumes often work very closely on productions, as sometimes the line between the two is blurred (ex. a cane, hat, or bag) or a costume and a prop interact (ex. a name tag). At Appalachian State University, the ushers wear name tags bearing the university's name and the word "USHER". Sarea will take one of these name tags and glue two magnets to the back next to the pin. She will then create a second, pin-less name tag with magnets glued to the same spot that says "GOD", during this transition, the actor can quickly place that tag over the original name tag without having to remove it.

⁹ A dress rehearsal is a rehearsal where everyone is dressed in their costumes. These rehearsals usually occur after the cue to cue and technical (or "tech") rehearsals, which are rehearsals where the other technical elements of the show (lights, sound, and props) are incorporated in full run-throughs.

The choreographer brought up a concern that the skeleton costumes might be too long for the performers. Since I have a dancer's build, after the meeting I tried on one of the unitards and Susan was right, they were quite long in the body. Kristin, Martha, and I figured out a way to shorten them and decided to get the dancers to come in as soon as possible for fittings so we know how each individual costume might need to be altered.

Tomorrow I will start working on the mock-up for the mask for God to make sure it will fit the actor's head and face before we make the real mask. I will then hand off the project to Janis Nordeen, another peer of mine who is experienced in working with thermoplastics.

April 6, 2022

There were two more fittings today, for the characters of Death and Evil. Death, played by Gabriel Cambre, came in first. The sleeves were too long for both his shirt and his coat. Otherwise, his base costume and his traveling clothes were a pleasant surprise in that they fit well. It can be difficult to find a matching set of clothes, such as a vest and pants, that fit an actor perfectly right out of costume stock. Usually, clothing like this will have to be altered, even if they come from a store. Photos of his fitting can be found in appendix 6.3.

Blake Lee, the actor portraying Evil, had a similarly successful fitting. The only alteration we noted was the shortening of the sleeves on his coat. He also tried on his costume for Cousin, as he is the understudy. This costume fit him as well too. Photos of his fitting can be found in appendix 6.3.

Several dancers came in to try on their skeleton costumes, and Kristin marked these alterations.

I made the mockup of the God mask yesterday (pictured in appendix 8), and Janis began making it today. While the mockup has eyeholes, these are purely for rehearsal purposes, as the finished product will be solid. Janis will be using millinery wire to make the frame. The frame will be covered with Varaform™ and painted black. If painting the mask black does not make it opaque enough, she will cover it in chiffon, a sheer fabric, so the actor can still see through it but the audience will not be able to see her face.

At the end of the day, Martha and I went to a run-through of the show. Several actors were absent due to illness, so people stood in for them. It is useful for a costume designer to attend a later rehearsal than the other designers might need to because our concerns revolve around timing of costume changes and the movements that have been solidified by the actor and director. Blocking is important for a costume designer to note because what an actor wears affects their range of movement. For example, at the run-through, I saw that the actor playing Little Girl throws herself onto the ground and flails her legs. As indicated by the vision board, the actor will be wearing a pencil skirt which won't allow the type of movement the actor was doing at this rehearsal. After the run-through the actors sat in the audience and the director asked me to give them any notes or ask them any questions I had. I told McEwen that she wouldn't be able to do that in the costume that has been fitted on her. I also noticed that she was putting something in her back pocket in the last scene, and that the skirt we pulled for her doesn't have a pocket. I told her I could put a pocket in the skirt for her if necessary. Had I not gone to the run-through, none of these things, and several others, would've been addressed.

The first dress rehearsal is one week from today, and I will admit I'm feeling nervous. There are still a few online orders that haven't arrived, and some fittings still to be done. I'm not very nervous about the fittings, as I think the things I've ordered should fit and the number of

alterations has been. and should continue to be minimal, but there's always a chance something could go wrong. I'll simply keep working hard and try to take thorough notes so I don't forget anything, and hopefully, we'll get to dress rehearsals and opening night with the fewest complications possible.

April 11, 2022

Today was a day full of fittings. The first to come in was Gray Fandel, who plays the character of Cousin. This costume had no notes. However, I found out last night that he has recently become the understudy for Death, so I had to find another costume for him. We didn't have the resources for an exact duplicate of Gabriel's costume with such short notice, so I found one that was similar and still fit the basic idea I have for the character. There was only one alteration to be made, changing the neckline of the vest to make it more low cut, but otherwise things went very well. He was able to use the same accessories (hat, cane, and coat) as Gabriel, so none of this needed to be changed. Photos of his fitting can be found in appendix 6.4.

Second to come in was Riley Cullen, who plays the character of Mind and is the understudy for Stuff. She is wearing a mortarboard, at Joel's request, instead of the black bucket hat the other members of her group (Beauty, Strength, Senses) are wearing. The mortarboards we pulled didn't fit her. We were able to find one in stock that fit her, so her costume for Mind had no notes. She also tried on her costume for Stuff, which is a duplicate of Julian's but in her size. The only notes we had for this costume were to pull a new belt and different socks for her to wear while she is in the audience. Photos of her fitting can be found in appendix 6.5.

Branden Kincaid came in next. He plays the character Strength and is the understudy for Friendship. Both of his costumes fit very well, with the exception of the bucket hat for Strength.

His hair is too long and too full to put a hat on, so we contacted Kendall Wilson, who we know is skilled with styling black hair since she assisted with an actor's hair for *Bright Star* in the fall, and is on the wardrobe crew. She agreed to help and suggested a style that would control and anchor his hair enough to allow him to wear the hat. She'll be styling his hair before the second dress rehearsal, and we're leaving it up to Branden and Kendall to schedule their meeting. Photos of his fitting, sans hat, can be found in appendix 6.6.

Following Branden's fitting was Elonie "Lonie" Quick, who plays the Usher/God/Understanding, all three of which have the same costume with minor changes. The Usher costume is just the base costume, which had no notes. The God costume adds the mask, which is not ready for a fitting yet and will be tried on at the first dress rehearsal. The costume for Understanding is the base costume with an added bag. The only note was to pull black socks out of stock. Photos of her fitting can be found in appendix 6.6.

Our last fitting of the day was Elizabeth Edwards' second fitting, as Savannah Carter had mostly finished the blouse. The only things left to be done are finishing the neckline, hem, and the ends of the sleeves. The blouse came out great and matched the images I provided. The pants I picked out for her fit her as well, so there were no notes. Photos of her fitting can be found in appendix 6.7.

April 12, 2022

Today we had our final two fittings. First was Jordan Warren, who plays Friendship. There were no notes, everything fit and looked good. Photos of his fitting can be found in appendix 6.7. The second was Supriya Sinha, who plays Senses and is the understudy for

Everybody. Neither of her costumes had any notes. Photos of her fitting can be found in appendix 6.8.

We only have a few alterations to get through tomorrow, and then we'll be ready for the first dress rehearsal. Janis Nordeen will be finishing the mask, and Savannah Carter will be finishing the blouse.

April 13, 2022

Today was the first dress rehearsal. All the notes from the fittings were finished on time, and I felt prepared. I met the wardrobe crew and answered any questions they had, such as where things were located and what they were supposed to be doing during the show. I then went to the audience to wait for the run to start.

When Lonie tried on the finished mask, we discovered that if she wears her hair in a high ponytail, she can pull the mask back and it looks like a headband. Therefore, she won't have to keep it in a bag and rush to put it over her face. She can just pull it down during the God transition since she will already be wearing it. This led me to decide we need to add chiffon to the outside of the mask to make it appear more opaque and make it look more like a headband rather than a Varaform™ mask.

I sat with Martha and Kristin, my mentors, during the run. We all took notes about things that needed to be changed or things we felt needed to be discussed. The notes I took were as follows:

For actors:

- McEwen- fix collar
- Julian- no chain

- Keep everything out of your pockets
- Gray don't roll up your sleeves
- Cielo- untuck shirt a little
- Supriya- try tucking in shirt until you're Senses
- Jordan- lengthen shoulder strap
- Cielo- take off socks before pants
- Dancers- NO JEWELRY
- Loni- Lose nametag for Understanding
- Gabe- trench coat belt was twisted
- Jordan- No glasses for curtain call
- Branden- Take out your earrings for Strength
- Blake and Gabe- Pull up pants

For the costume shop or to be pulled/coordinated by one of us:

- Loni needs a black scrunchie
- Iron Loni's shirt
- Take pockets out of Loni's pants
- Add chiffon to Loni's mask
- Pad out Jordan's bag
- Feet of skeletons need to be altered
- Take white labels off Blake's coat
- Clips for McEwen's hair
- Get Kalea new shoes

As is typical practice in our department, it was decided that the actor's would not be doing their hair and makeup for the first dress rehearsal. Adding these things make the actors have to work with several unknowns at the same time. We will start hair and makeup on the dress rehearsal on Monday. I think the rehearsal was a success overall, and the costumes look good.

As this is my last entry, I will reflect on the whole process. I'm proud of what I've accomplished. I think I rose to meet the challenges of making the actors blend into an audience, making them relatable, and giving them contemporary style. The choices I made were calculated and well thought out, and I was very organized throughout the process. I did feel rushed towards the end, despite my organization and efforts to be ahead of schedule. I'm not sure if I felt behind because I really was, or because of the anxiety and stress that comes with working hard on something and having the deadline closing in, even though everything was actually on schedule. I think, after the initial meeting I had with Joel when I realized I needed to be more assertive, I've started that journey of self-improvement. I am more confident and decisive than I was when I started this project, and I hope to see those qualities within me grow in the future. Having Martha and Kristin with me every step of the way was very helpful, as I knew I had people behind me looking at my decisions, guiding me, and answering my questions.

In conclusion, this has been the learning process I hoped it would be, and I know I will be a better designer going forward because of it.

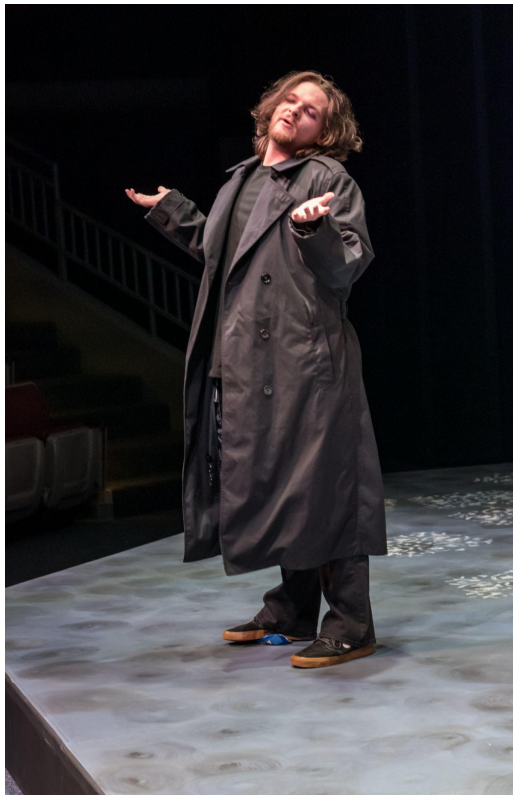
Production Photos











Photos by Lynn Willis, courtesy of Appalachian State University Department of Theatre and Dance.

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Usher/God/Understanding- Elonie Quick



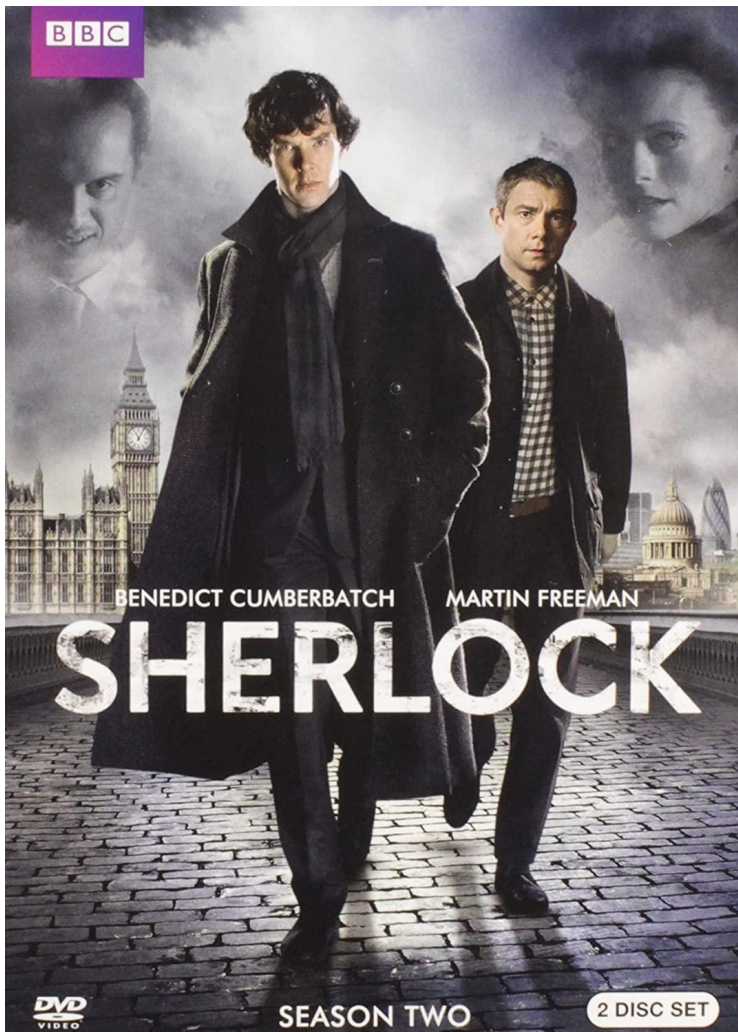
Simple professional blacks, so she blends in as an Usher.

Norwegian Viking Mask

Evil- Blake Lee Death- Gabriel Cambre



Inspired by JD from *Heathers*: chaotic, young, threatening.



Inspired by Sherlock from BBC's *Sherlock*: cunning, sophisticated, intimidating, severe.



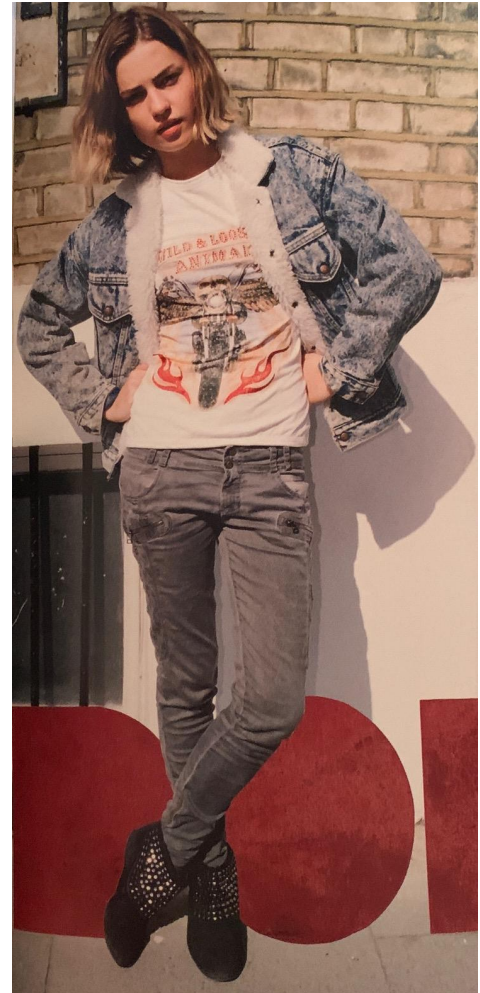
Everybody- Cielo Gomez

US- Supriya Sinha



Blank slate, therefore relatable, but fashionable.
Underwear for “nude” scene is supportive and modest.

Friendship- Jordan Warren US- Branden Kincaid



Fashionable and flamboyant, somewhat similar to Everybody but with more individuality.



Kinship- Kalea Fraser US- Caelen Mulleady



Two options: "Cool Mom" (above, Amy Poehler in *Mean Girls* and Anna Faris in *Mom*) or "Fun Mom" (below, Wendi McLendon-Covey in *Meet the Goldbergs*)



COUSIN- GRAY FANDEL



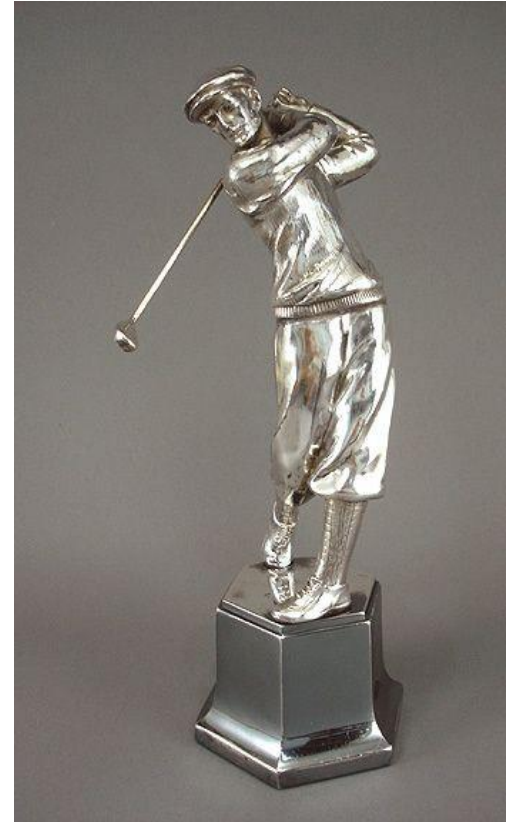
Even more like Everybody due to blood relation, trendy but in an edgier way.



Stuff- Julian Suarez-Roberts



Simple golf trophy, two options for styles (modern or vintage)



Love- Elizabeth Edwards



Several options, 70s look to go with the “free love” attitude of the era and give her a striking presence.

Girl/Time- McEwen Thornton



Inspired by the Pearly Kings and Queens of England (upper left), who decorate their clothes in buttons. Age ambiguous costume, with a circle motif to represent clocks and time.

Dancers



Several options: face showing, face covered, or all black to blend into the background and let plastic skeletons be the focus.

Appendix 2.1- Vision Board Notes

Character	Note
Usher	<ul style="list-style-type: none"> ● Mask should have no eyes ● Put together parts of different masks from various sources ● Perhaps a fencing helmet ● All black sneakers ● Messenger bag or pouch for mask
Death	<ul style="list-style-type: none"> ● Sherlock look is approved ● Should have a cane that later becomes a scythe
Evil	<ul style="list-style-type: none"> ● Like the JD-inspired look ● John Watson's coat in Sherlock picture
Everybody	<ul style="list-style-type: none"> ● Should have something to take off during the show- a light gray hoodie ● Hat could be worn in the audience ● Very light wash jeans- the lightest of anybody in the show
Friendship	<ul style="list-style-type: none"> ● Should have a bag for trophy ● Far left look on vision board ● No hat ● Gets asked where he got his shirt by death (pg 7) <ul style="list-style-type: none"> ○ Death metal shirt?

Appendix 2.2- Vision Board Notes cont.

Kin	<ul style="list-style-type: none"> ● Cross necklace ● Ballet flats
Stuff	<ul style="list-style-type: none"> ● Upper right look from vision board ● Should be an ugly trophy ● Loud-colored argyle
Love	<ul style="list-style-type: none"> ● Shirt: Button-up w/ ties at bottom ● Top right look from vision board ● No platform shoes sandals instead ● Heart-shaped purse
Time	<ul style="list-style-type: none"> ● Flat Mary-Janes ● Straight skirt, not fluffy ● Needs a watch ● Top left photo from vision board
Skeletons	<ul style="list-style-type: none"> ● Have faces showing from unitards ● High top shoes
Five Senses	<ul style="list-style-type: none"> ● Same clothes as Everybody, but darker ● Mind wears a mortarboard instead of a hat ● Need dark sunglasses

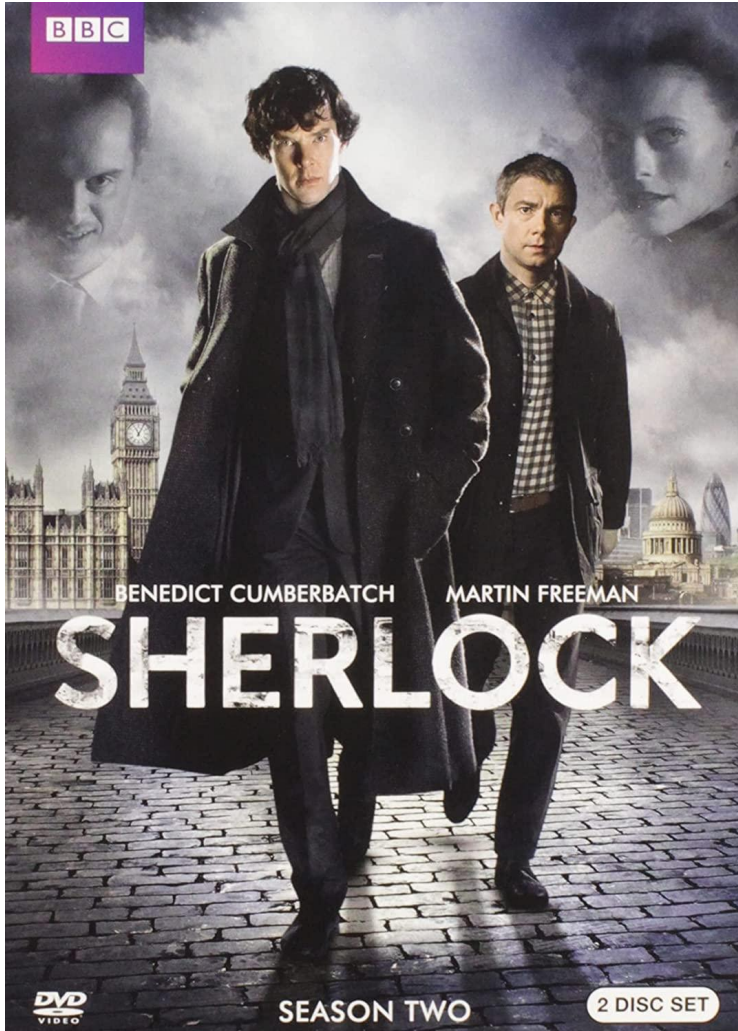
Usher/God/Understanding- Elonie Quick



Simple professional blacks, so she blends in as an Usher.



Death- Gabriel Cambre



-Inspired by Sherlock from BBC's *Sherlock*: cunning, sophisticated, intimidating, severe - Prop cane reminiscent of a scythe, will be a scythe later in the show..



Evil- Blake Lee



Inspired by JD from *Heathers*: chaotic, young, threatening.



Everybody- Cielo Gomez US- Supriya Sinha



Blank slate, therefore relatable, but fashionable.
Underwear for “nude” scene is supportive and modest.

Friendship- Jordan Warren US- Branden Kincaid



Fashionable and flamboyant, somewhat similar to Everybody but with more individuality. Death-related t-shirt. Branded bag for materialism.



*Kinship- Kalea Fraser
US- Caelen Mulleady*



“Cool mom” look with some religious aspects (cross necklace and angel wings), simple sensible shoes. Sweatsuit will be pink and baggier than pictured.

COUSIN- GRAY FANDEL

Even more like Everybody due to blood relation, trendy but in an edgier way.



Stuff- Julian Suarez-Roberts



Ugly vintage golf trophy, loud argyle to be obnoxious.

Love- Elizabeth Edwards



70s look to go with the “free love” attitude of the era and give her a striking presence. More modest than previous options.

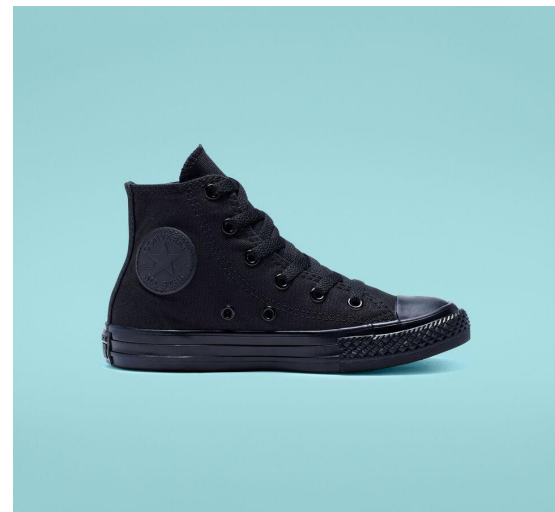


Girl/Time- McEwen Thornton






Inspired by the Pearly Kings and Queens of England (upper left), who decorate their clothes in buttons. Age ambiguous costume, with a circle motif to represent clocks and time.

Dancers






Decided on visible face and completely black shoes.




Appendix 4.1- Online Shopping List

Photo	Link	Price, Size, and Justification
	https://www.amazon.com/Hotouch-Fashion-Sweatsuits-Workout-Tracksuit/dp/B08QJB4WPY/ref=sr_1_6?crid=3TNI592257ZHF&keywords=sweat%2Bvelour&qid=1647285120&srefix=sweatsuit%2Bvelour%2Caps%2C110&sr=8-6&th=1&psc=1	<p>\$39.99 34" Waist 40.5" Bust Size M</p> <p>Base for Kinship</p>
	https://www.spoonflower.com/en/fabric/11111052?country=us&currency=USD&fabric=petal_signature_cotton&fabric_size=yard&measurement_system=imperial&pr=false&qclid=Cj0KCQiAmeKQBhDvARIsAHJ7mF4AOc9OgWrkcy8pAVLCVbTy2J3WJ6LiKuwUFsxK-leQQsIBiDRwjg4aAoiwEALw_wcB	<p>\$29/yd</p> <p>For Love's blouse</p> <p>"Modern Jersey" fabric</p>
	https://www.amazon.com/LNSK-Workout-Seamless-Ribbed-Outfits/dp/B095W49LH7/ref=sr_1_55?keywords=sports%2Bbra%2Band%2Bshorts%2Bset&qid=1647460080&srefix=sportsbra%2Band%2B%2Caps%2C315&sr=8-55&th=1&psc=1	<p>\$25.99 Size S</p> <p>Everybody's underwear</p>

Appendix 4.2- Online Shopping List cont.

	<p>https://www.redbubble.com/i/t-shirt/Death-Der-Tod-Tarot-by-Swizzle101/45717718.22W0K</p>	<p>\$20.59 Size L in Denim Heather For Friendship</p>
	<p>https://golfknickers.com/golf-knickers-lime-albatross-outfit/</p> <p>Includes hat, knickers, 3x socks Shirt, shoes, and belt not included</p>	<p>Height: 6'-6'3" Waist Size: 30" \$149.95 For Stuff</p>
	<p>https://www.amazon.com/Heart-shaped-Crossbody-Bowknot-Shoulder-Toddlers/dp/B07Z34JNQ1/ref=sr_1_14?crid=E94MLDK366U7&keywords=heart%2Bpurse&qid=1647287386&srefix=heart%2Bpu%2Caps%2C241&sr=8-14&th=1</p> <p>OR</p> <p>https://www.amazon.com/dp/B083YNVY9T/ref=twister_B083Y76R1Q?_encoding=UTF8&psc=1</p>	<p>\$14.99 Remove bow if possible \$34.95 Love's purse</p>

Appendix 4.3- Online Shopping List cont.

	<p>https://www.amazon.com/LEDING-Crewneck-Long-Sleeve-T-Shirts-Pullover/dp/B07W5QF7KD/ref=sr_1_4?crid=22TAL4L4UPS5Y&keywords=Black%2BWhite%2BStriped%2BShirt%2Bmens&qid=1647288650&srefix=black%2Bwhite%2Bstriped%2Bshirt%2Bmens%2Caps%2C101&sr=8-4&th=1&psc=1</p>	<p>\$20.98 Size M Cousin Undershirt</p>
	<p>https://www.redbubble.com/i/t-shirt/Banksy-Birds-by-belugastore/27279438.9J6SQ.XYZ</p>	<p>\$21.45 Heather Grey Cousin T Shirt</p>
	<p>https://activeweargroup.com/us/bagbase-mini-barrel-bag-bag140s-p5130/s105399?cid=USD&glCurrency=USD&glCountry=US</p>	<p>\$11.95 Bag for Friendship</p>

Appendix 4.4- Pull List

Name/Character	Description	Size
Loni/Usher	All black shoes/sneakers	9W
Gabriel/Death	Black dress shoes	9.5M
Blake/Evil	Sneakers	9.5M
Cielo/Everybody	Black boots	6-7W
Jordan/Friendship	White sneakers	13M
Kalea/Kinship	Black ballet flats	6.5-7W
Gray/Cousin	Black vans/ripoffs	8M
Julian/Stuff	Golf shoes	11M
Elizabeth/Love	Strappy sandals, kitten heel	7.5W
McEwen/Girl	Mary Janes	5W

Name/Character	Description	Size
Gabriel/Death	Cane with silver handle	N/A
Gabriel/Death	Matching vest and slacks, silver	32" waist
Blake/Evil	Black trench coat	XL
Cielo/Everybody	Gray Hoodie	S/M
Kalea/Kinship	Cross necklace	N/A
Gray/Cousin	Chain necklace	N/A
McEwen/Girl	Black Cardigan	XS

Name/Character	Description	Size
Loni/Usher	Loose black button down	M
Gabriel/Death	Black button down	M
Blake/Evil	Black t shirt	XL
Cielo/Everybody	White t shirt	S
Julian/Stuff	Polo (color TBD)	L
McEwen/Girl	White collared blouse	XS

Appendix 4.5- Pull List

Name/Character	Description	Size
Loni/Usher	Black formal pants	26" waist
Blake/Evil	Black baggy jeans	34x30
Cielo/Everybody	Light wash mom jeans	25" waist
Jordan/Friendship	Medium wash straight jeans	31x33
Gray/Cousin	Medium wash straight jeans	31x31
Elizabeth/Love	Exaggerated bell bottoms	27" waist
McEwen/Girl	Black pencil skirt	27.5" waist
Beauty, Mind, Strength, Senses	Mid-wash jeans (similar to Cielo's)	Varies

Appendix 5- In-Person Shopping List

Item	Store	Size	Potential Price
Plain White Tshirt	Hobby Lobby	S	\$6.29
4 Light gray t shirts for somebodies	Hobby Lobby	M, 2S, XS	\$6.29 each
Black tshirt	Hobby Lobby	XL	\$6.29
4 Black bucket hats	Hobby Lobby		\$7.99
Black fleece	Hobby Lobby or Walmart	3.5 yds	\$8.99/yd HL \$8.94/yd Walmart
Silver Glitter Cricut iron-on vinyl	Hobby Lobby or Michaels		\$19.99 HL \$11.99 Michaels
Small silver cross pendant	Hobby Lobby or Michaels		Varies, under \$10
Black Doc Marten-like boots	Walmart?	6-7 Womens	Couldn't find listed
White sneakers	Walmart	13 Mens	Couldn't find listed
Completely black sneakers	Walmart	9 Womens	\$19.98
Black ballet flats	Walmart	6.5-7 Womens	\$19.99
Black Vans or ripoffs (the stripe and shape are important to me)	Walmart?	8 Mens	Couldn't find listed
Mary Jane shoes	Walmart?	5 Womens	Couldn't find listed
Black shoes for Somebodies	Walmart?	7 Womens, 8.5 Womens, 8 Womens, 10.5 Mens	Couldn't find listed

Appendix 6.1: Fitting Photos



Julian Suarez-Robles



Kalea Fraser



Caelen Mulleady



Appendix 6.2: Fitting Photos



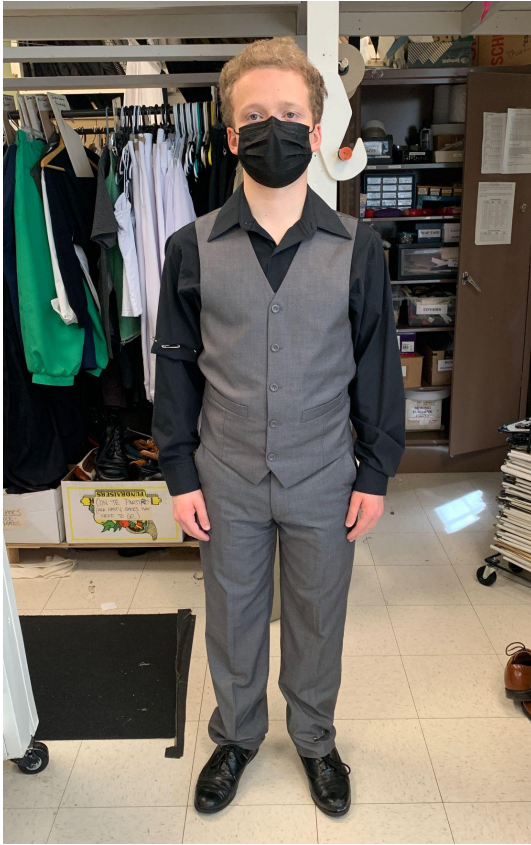
McEwen Thornton



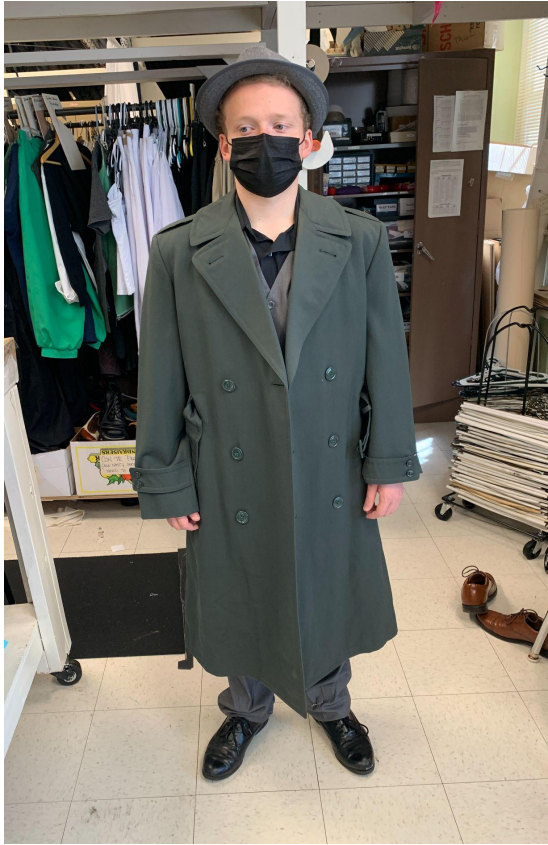
Cielo Gomez



Appendix 6.3: Fitting Photos



Gabriel Cambre



Blake Lee



Appendix 6.4: Fitting Photos



Gray Fandel



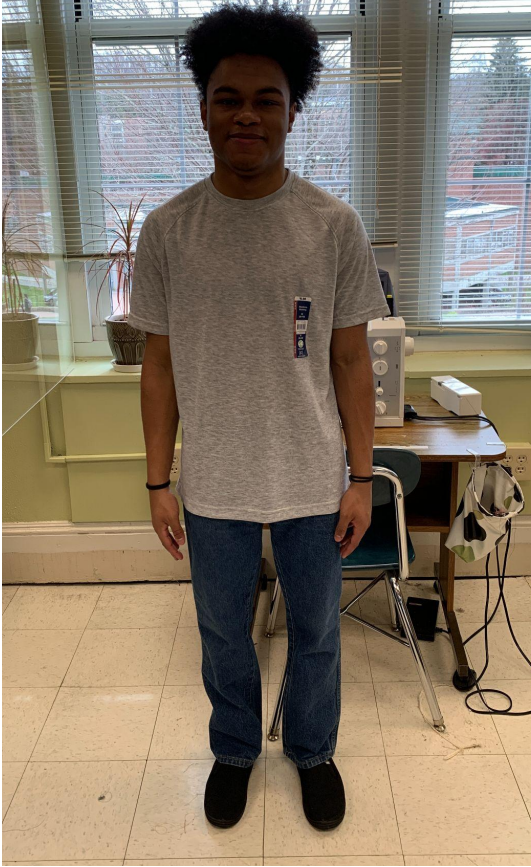
Appendix 6.5: Fitting Photos



Riley Cullen



Appendix 6.6: Fitting Photos



Branden Kincaid



Elonie Quick

Appendix 6.7: Fitting Photos



Elizabeth Edwards



Jordan Warren

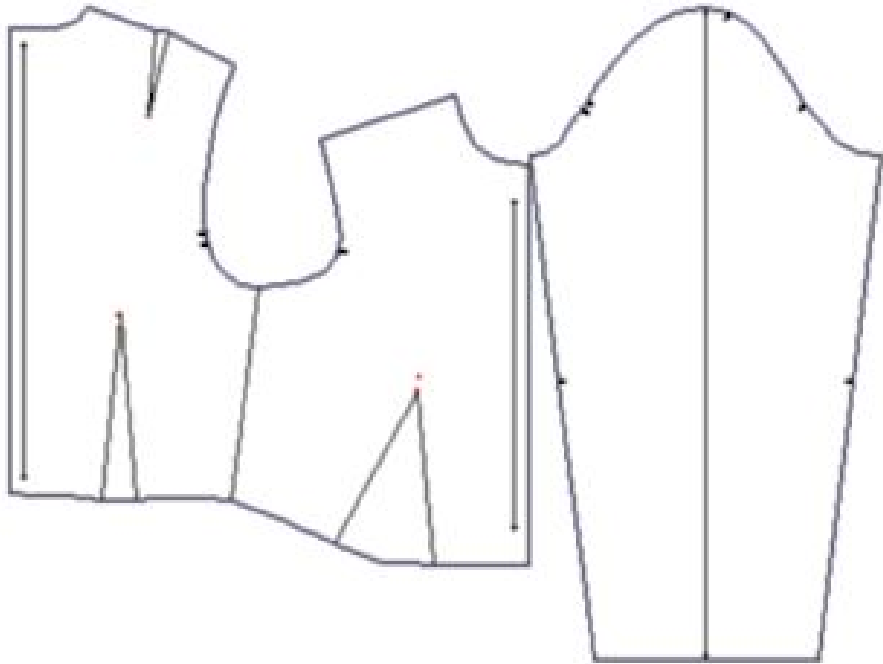
Appendix 6.8: Fitting Photos



Supriya Sinha



Appendix 7- Blouse Sloper



Appendix 8- Mockup of God Mask and Final Product

