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Designing King Lear: How Costume Design for a Theatrical Production is Affected by a Transition to Film

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DESIGNING *KING LEAR*: How Costume Design for a Theatrical Production is Affected by a
Transition to Film

Jacob Steven Currence

Thesis submitted to the College of Creative Arts at West Virginia University in partial fulfillment
of the requirements for the degree of Masters in Fine Arts

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gender, WVPB, COVID-19

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Abstract

Designing *King Lear*: How Costume Design for a Theatrical Production is Affected by a Transition to Film

Jacob Steven Currence

William Shakespeare's *King Lear* was written in 1606, and it recounts the folktale of a king losing his power and sanity. Several hundred years later, in 2022, West Virginia Public Broadcasting aired the West Virginia University School of Theatre & Dance production of *King Lear*. As costume designer for the play, it was my task to depict King Lear's decline through his wardrobe. My costume work needed to reflect his descent into madness and ultimate loss of power. Moreover, this production of *King Lear* was gender-swapped, meaning that Lear, Kent, and Gloucester were portrayed as women. This allowed for a unique design approach, in which I sought to display these characters' power and eventual loss and/or gain of it through the use of female garb and costume. These characters' costumes also had to reflect the power dynamics between parents and children. Goneril, Regan, Cordelia, Edmund, and Edgar's wardrobe all symbolized their standing with their respective parents and in society. I first provide an analysis of the play itself. Next, I discuss the inspiration, research, and design process for the costumes. Finally, I outline in detail the development and execution of building and utilizing the designs for the production. Though the challenges associated with this environment were never-ending, the final product's broadcasting proves the strength and survival of theatre arts in numerous forms.

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Introduction

This thesis describes and reflects on the costume design and production process for *King Lear* by William Shakespeare, staged by the School of Theatre & Dance at West Virginia University. The show took numerous forms over its development, from what was initially a theatrical performance, to what would ultimately become a filmed presentation. Originally scheduled for release in November of 2020, the COVID-19 pandemic altered the production, and it was finally released in March of 2022.

I begin with a retelling of *King Lear*'s plot, as well as an analysis of its themes, characters, and their actions. This section also includes questions for adapting the storyline to fit a contemporary setting, and how the personalities and arcs of each character would be portrayed through their costume. The research and design process section outlines the eras, films and the cues from the Director that inspired my initial designs. The section also justifies why those particular periods and pop culture stood out when contemplating how the characters' attributes and goals could be visualized through clothing. This part of the thesis details the evolution of different eras and setting in which WVU's *King Lear* would ultimately take place. The project process section chronicles the process of bringing my costume conceptions to life, and the various alterations and changes that were made to the characters and how to best depict their personalities along the way. The penultimate execution of the costumes section reveals the final products as they were displayed on camera, and the differences in costuming a film production versus a play meant for a live audience. Finally, I reflect on the lessons learned in this process. Not only did this production take place under unprecedented circumstances, but most of us were new to the process of working on the set of a film. This thesis expresses the challenges,

complications, as well as opportunities and lessons that I faced and learned as Costume Designer for *King Lear*.

Plot Analysis

William Shakespeare's *King Lear* is the story of a king who brings his kingdom into a civil war over a misunderstood gesture of love and deception. The play is based on the Lear of British folklore, who also lost his throne to his two daughters, yet was eventually restored to power with the help of his youngest daughter, Cordelia (Mabillard 1). Over the course of the story, issues of familial disorder, unstable kingdoms, and dangerous environments are brought to light. As such, these thematic elements within *King Lear* have appealed to audiences over the centuries for their undying timeliness. As Stig Abell writes, "After all, the play is about advancing decrepitude, disorder, family strife, mental illness, ultraviolence and despair.... The audience nods immediately: these are recognizable attributes of today's world, all right" (20). Yet for the Jacobean period in which Shakespeare composed his rendition of the old folktale, such themes were just as impactful for their relevance.

Abell goes on to explain that context matters when dissecting the influences of *King Lear*, and the events that prompted Shakespeare to write this play at the precise time that he did—around 1606. This was a period of transition for England, as the Elizabethan era had just ended a few years prior (1603). England's Queen Elizabeth I had left no heirs to succeed her, leaving the throne to the tyrannical James I, her nearest royal relative. At this time, King James I aimed to envelop Scotland under his reign. His kingdom was thus incomplete, much like the state that Lear's kingdom would be in after his retirement. Furthermore, only one year before Shakespeare's *King Lear* was first performed, Guy Fawkes attempted to blow up the British Parliament building—in part to protest the unification of the island nation (Stig 20). Clearly, threats of disorder and chaos abounded in Shakespeare's environment.

Speaking of environments, climate is, arguably, a major character in *King Lear*. This also speaks to issues of the early modern period. Sophie Chiari reflects on the fact that sixteenth- and seventeenth-century Europe was quite colder than other eras (thus this era's popular moniker as "The Little Ice Age"). Many at that time did not believe that only crops were affected by these extreme weather patterns. Human behavior, too, reacted to these climatic fluctuations. In *King Lear*, Chiari argues, "Shakespeare is concerned with the ways in which the weather may durably affect the nature of men as well as with the way their humors are temporarily modified, through the skin, by climate and environment" (2). Climate, by way of the storm, is a major player within *King Lear* as it is ultimately the catalyst that directly transforms the titular character in appearance and attitude. Not only does its rage and severity represent the state of Lear's own psyche, but it also acts as a sort of "baptism" for the king, so that he may finally see the light of truth (Chiari 14). Last, it brings Lear to his knees. He is not a king, under the wind and rain. He is a weak and powerless man, susceptible to the terrors of the elements as any other commoner who resides within his realm would be in the same situation.

What is Lear's journey? At the beginning of the play, Lear is a stubborn and strong-willed man who believes that he is beloved by all in his extensive kingdom, over which he holds great power. His fictional dominion recalls that of Charlemagne, born in 747 and reigning until 814, and the Carolingian Empire (800-888), whose title of "emperor" was the first bestowed upon a ruler since the Roman age (Scholl 33). He has three daughters: Goneril, married to the Duke of Albany; Regan, married to the Duke of Cornwall; and Cordelia, who is unmarried. Lear plans to retire and pass along his duties to his sons-in-law.

To determine how best to divide his kingdom, Lear holds a "love test" before his Court, whereby his daughters must confess their love and loyalty to their father. Regan and Goneril

declare their undying love and loyalty. Yet Cordelia says that while she loves her father as much as a daughter can, she must also have a loyalty to her future husband: “Sure I shall never marry like my sisters, to love my father all” (*King Lear* 1.1.105). This results not only in Cordelia's banishment, but also the Duke of Kent's, who defended her. In addition, Cordelia's banishment garners sympathy from the King of France, who commits to marrying her even without a dowry.

Regarding women and power, *King Lear*'s messaging mimics a selection of Shakespeare's other works. Like *The Taming of the Shrew*, the play expresses the virtues of women and their role in society as well as the dangers of stepping outside of that role. Where *The Taming of the Shrew* is a lighthearted comedy on how to deal with an unruly daughter, however, *King Lear* takes a more cynical approach to the independent woman in the early seventeenth century. Indeed, Ana Sentov writes that the female characters of Shakespeare's many tragedies represent two categories: the virtuous and the sensual (31). Goneril, Regan, and Cordelia—as seen in the outline of *King Lear*'s plot below—represent both camps within the same play. Goneril and Regan, in their disrespect toward their father and the sanctity of their marriages, defy traditional patriarchal norms. Cordelia, on the other hand, embodies the purity, loyalty, and devotion expected of women in the Jacobean period.

Meanwhile, parallel to Lear's problems with his daughters, the Earl of Gloucester is having problems with his two sons. The Earl's bastard son, Edmund, fools the Earl into believing that his legitimate son, Edgar, is trying to betray him. Edmund then convinces Edgar that their father is trying to kill him. Edgar goes into exile to avoid being killed by his father. Whereas Cordelia is exiled for speaking the truth, Edgar is undone by a lie. As Viktorija Bezbradica writes, the independence and strength of Cordelia and Edgar are used to target their

fathers' insecurities, while Goneril, Regan, and Edmund use their fathers' insecurities to their cunning advantage (3).

Not long after the kingdom has been divided, Lear goes to live with Goneril and her husband, the Duke of Albany. Lear and a host of his knights take over the residence and begin to overstay their welcome. Out of loyalty to Lear, a disguised Kent re-enters to defend his King. The character of the Fool is introduced, who berates Lear for his failings. As Lear and his knights become rowdier, he is scolded by Goneril for his treatment of her household. Lear then questions her vows of undying support for him and goes to the home of his middle daughter, Regan, saying "I would learn that; for, by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters" (*KL* 1.4.755). Before they make the journey, however, Lear sends Kent ahead to deliver letters of Goneril's betrayal to Gloucester. Edmund helps Edgar escape from Gloucester by pretending to have a duel with him. The duel ends with Edgar running away and Edmund injuring himself to pretend that his brother not only betrayed his father but also Edmund. As Edgar makes his escape, he decides it would be best to have the appearance of a mad beggar so that he is unrecognizable.

On the way to meet with Gloucester, Kent meets Oswald, a servant of Goneril, and the two have a disagreement. Loyal to his king, Kent becomes enraged at Oswald and their altercation turns physical. The scuffle between the two results in an intervention by the Duke of Cornwall and Regan, in which the two side with the servant of Goneril. Kent is placed in stocks but is still able to deliver Lear's letters to Gloucester. When Lear arrives and finds his servant placed in stocks by his daughter and son-in-law, he grows enraged. He demands to see the two and his fury rises when Regan defends her sister and tells Lear to return to Goneril.

Goneril and Regan's behavior towards their father is quite meaningful, as their lack of compassion towards him mirrors his own callous attitude towards others. Goneril, especially, mimics her father's mannerisms, and this has been previously emphasized in previous adaptations of the play. In fact, as Stephen Low writes, there was even a play written, titled *Queen Goneril*, to provide an alternative perspective of the conflict in *King Lear* that devotes more sympathy to Lear's older daughters. Low describes that the play "centers on Goneril's attempts to persuade her aged father to abdicate, allowing her to take the throne in his place. Goneril rightly contends that she is ready for the position, as she has learned how to rule from her father" (274). Goneril's hunger for power is not unlike her father's struggle to preserve it. Michael Caines argues that Lear's "power-mad" descent touches everyone around him in some form, "[infecting] others in his world" (14). For example, his arrogance brings him to demand that his daughters prove their loyalty. His cruelty toward Goneril and Regan influences the way in which they treat him, as well as others. Last, other men of his age are influenced by his banishment of Cordelia and Kent; Gloucester does the same to his own son, Edgar.

Enraged by his daughters' treatment of him, Lear runs off into the wilderness. When a storm approaches, Gloucester wants to send people out to look for the maddened king but the Duke of Cornwall refuses to send anyone out, saying, "Shut up your doors, my lord: 'tis a wild night. My Regan counsels well. Come out o' th' storm" (*KL* 2.4.1615). Lear is appalled by his seemingly loyal daughters' cruelty towards him. Bruce Young contends that Lear feels undeserving of this lack of compassion—that he "suffers more than he believes he deserves," and he is in disbelief that his supposedly devoted daughters have deserted him so quickly (236).

Lear is thus left alone in the storm with only his Fool, Kent, and a gentleman searching for him. Lear begins a spiritual journey, stripping down in the process. The Fool could

symbolize a voice for Lear's conscience. Bezbradica perceives the Fool's role as varied, operating as a comforter in one moment, and a harsh critic in the next when Lear will not see reason (3). Moreover, as Caines points out, actors who have taken on the role of Lear have also played the Fool. Kathryn Hunter—one of the first females to portray Lear on the British stage—commented that she felt as if Lear and the Fool were one in the same, and to play the Fool was akin to performing another component of Lear's consciousness (Caines 14). Interpreted in this regard, in Act 1 the Fool represents Lear's regret and sorrow over losing Cordelia. When they are trapped in the storm in Act 3, the Fool begs Lear to seek deliverance from the storm, and therefore salvation for his past transgressions.

As the other troubled father figure of the play, Gloucester begins to have second thoughts about leaving the king out in the storm. He confides to Edmund about the letter from Lear, showing that the King of France is advancing to help Lear reclaim his throne. While Gloucester searches for Lear, Edmund shows the letter to Regan and Goneril. Edmund does this to boost his own standing, saying "the younger rises when the old doth fall" (*KL* 3.3.1795). Lear's posse brings him to a hovel to shelter him from the downpour. Lear meets Edgar, still pretending to be a madman by the name of Poor Tom. Edgar and Lear exchange woes and rambles until Gloucester enters. Gloucester does not recognize his son and begs Lear to come back with him so that he can provide food and a warm fire. Lear chooses to stay with Edgar (Poor Tom). Lear then declares Edgar equal to a king and the two hold a mock trial of his daughters as Gloucester and the rest of the group depart.

As the storm continues, the courts of Regan and Goneril are presented with the letter that France is advancing on their territory. Through the disclosure of this information, Edmund is able to convince the others that his father has betrayed them. Gloucester is then captured, his

eyes are gouged, and he loses his title. Edmund then takes on the title of the Earl of Gloucester. The Duke of Cornwall is dealt a fatal blow when a servant loyal to Gloucester steps in the way. Gloucester is sent out into the wilderness, where he is met by Edgar and a servant. Edgar takes his father into his care and in doing so, begins to forgive him and take actions to protect the kingdom he loves. As with Lear, Gloucester discovers the treacheries hidden behind the “loving” words of their children. In the palace, Edmund and Goneril share a flirtatious moment just before her husband enters. Albany berates Goneril for the treatment of Lear and he is shocked by the news of Cornwall’s death and the gouging of Gloucester’s eyes. Albany feels for Edmund and is conflicted by the direction in which his cohort is moving.

The King of France leaves the battlefield to attend to matters in his kingdom, leaving Cordelia in his place. She is, however, distracted with worry for her father. Lear was seen running around in madness with weeds and flowers in his hair. She is warned about the British army marching toward them and she laments the difficulties of being a loyal daughter and a true wife. She knows that she should focus on her husband’s campaign, but she cannot give up the search for her father. It is at this moment that her love proves truer than that of her sisters. As Sentov writes, Cordelia’s “obedience” and “chastity” are glorified in this moment (31). Unlike her sisters, Cordelia displays an angelic purity that will come full circle by the final act of the play.

As the conflict on the battlefield begins, hostility between Goneril and Regan also grows apparent. Regan, who is betrothed to Edmund, discovers that Goneril has been corresponding with him by letter. She questions Goneril’s intentions toward Edmund and her love for her husband. Regan, now a widow, points out that she requires a husband and not her sister, explaining that “my lord is dead; Edmund and I have talk'd, and more convenient is he for my

hand than for your lady's" (*KL* 4.5.2585). She then sends away her sister's servant, Oswald, to deliver the message of an agreed engagement between her and Edmund.

Still guiding his father, Edgar leads Gloucester to a fake cliff. Gloucester is then deceived into thinking he has jumped from a high ledge as penance for his betrayal to his son. In this, Edgar has granted his father complete forgiveness. The two then meet Lear, who is fleeing from French soldiers. A gentleman leading the soldiers stresses the importance of protecting Lear from the English soldiers. Edgar reveals that he is Gloucester's son and moves to hide him away until the war is over. Oswald then appears on an errand for his lady and is stopped and killed by Edgar, who discovers a letter from Goneril declaring her love for Edmund. Regan approaches Edmund to beg that he not fall in love with Goneril. He placates her as Albany and Goneril enter the room. Albany says that he believes that Lear has been reunited with Cordelia and that France's mission in Britain is more noble than their own. As the group convenes in the tent of Albany, Edgar gives the letter from Goneril to Edmund. Edmund then interrupts Albany to say that he is urgently needed. When he is alone, he ponders which sister he should choose or if he should have both. Either way, he decides Albany must be removed.

As the battle concludes, Lear and Cordelia are captured by Edmund and his men. Lear is happy that he and Cordelia are together and he is not concerned about their capture. Edmund sends them away with his captain along with instructions to kill them. Albany questions Edmund about making military decisions without his consent. An argument ensues with Regan interjecting that Edmund did most of the work in winning the battle. Goneril and Regan begin to argue as well. Albany reads Edgar's letter and arrests Edmund for treason, calling forth a champion who is challenging Edmund's word. Regan turns sick and is escorted to Albany's tent.

A disguised Edgar enters and challenges Edmund to a duel, with Edgar emerging the victor. He then reveals himself to his brother and the others present.

It is then revealed that Goneril wished Edmund to kill Albany. When confronted by Albany, she runs away in shame. As Edgar and Albany discuss Edgar's exile, it is revealed that Goneril and Regan have both died, with Goneril confessing to poisoning her sister and then killing herself. The elder sisters thus meet their demise as the end of the play nears. As Sentov writes, they must be thoroughly punished for their grabs for power and promiscuous behavior: "Although Goneril and Regan demand absolute power like Lear did, what they do is unforgivable in patriarchy: they disobey their father. One sin leads to another: bad daughters cannot be good wives" (30). In this way, Goneril and Regan represent Lear's two greatest faults: ambition and paranoia. Goneril is power-hungry and never satisfied with her number of possessions, husband, or amount of land. Regan, on the other hand, worries endlessly over someone betraying her. Her paranoia results in the gouging of Gloucester, death of Cornwall, and ultimately her own murder by Goneril. Whereas Lear is forgiven for his greatest flaws by the end of the play, and is able to die in peace, Goneril and Regan cannot atone for their behavior except through a violent death. Unlike Lear, they cannot channel these personal qualities through healthy means because women are not supposed to have these characteristics in the first place.

The bodies of Goneril and Regan are brought in and Kent arrives in search of Lear. Edmund attempts to redeem himself before he dies and reveals that he sent a man to hang Cordelia and that if they hurry, they might be able to stop it. Lear then enters with a dead Cordelia and mourns the death of his one faithful daughter. When he is told of the deaths of Goneril and Regan, he cares only about Cordelia. He dies holding the body of his daughter. Cordelia's ultimate death, argues Young, recalls the death of Christ, in that her forgiveness for

her father's mistreatment of her is Lear's form of salvation. Harkening back to her purity, "Cordelia's power to heal comes from her virtue and her love—additional ways she can be viewed as parallel with Christ" (Young 245). Following Lear's demise, the kingdom is then divided between Kent, Edgar, and Albany.

As *King Lear* is an older text, it is important to ensure that the content and messaging presented makes sense or relates to a contemporary audience. For example, the actions of Goneril and Regan may not be considered so vile in the twenty-first century. Audiences may hold more sympathy for all three of Lear's daughters, rather than for the titular character himself. Current television shows—such as *Succession*—as well as real family dynasties, such as the Murdochs of Fox News fame—contain female heirs who are bypassed in favor of their less-qualified brothers simply because of their gender.

With that said, a series of questions needed to be addressed prior to beginning a design process: How are we presenting these women through a present-day lens? How will an audience react to a production where every woman is flawed because of a weakness in performing their gender, or failing to ascribe to standards deemed proper to their gender? Are Goneril and Regan evil because they are liars and do not respect their father properly, or are they women who are struggling to gain power in a male dominated society? Would the two be considered heroes or villains in today's world? The other issue is that, arguably, Cordelia loses the war for France because she is more focused on her father's best interests rather than those of her husband. Would the battle have been won if France had never left his wife in charge? When preparing the discussions with Professor McGonigle, I wanted to acquire a better understanding of how he viewed *King Lear* as a contemporary piece.

Design Approach and Research

As the Costume Designer for the production, it was important that I communicate with the Director, Professor Gerald McGonigle, to understand his ideas for the development of the characters and how they should be costumed. Professor McGonigle saw Lear as a man confronting his own hypocrisy and failings as a king. Lear was judgmental of how his daughters and sons-in-law ran the country, but he could not see his own failings as a ruler. For decades, he had allowed the country to decay and the people to suffer in poverty. Lear was blinded to this by his own pride. For the main focus of production, Professor McGonigle wanted to show a large bridge that led into a major city that appeared strong and beautiful. Underneath, however, the impoverished citizens suffered. This bridge was a metaphor for Lear, himself, as his outward appearance was that of strength and beauty. Yet inside, his soul was rotten. To the Director, this imagery along with the power of the storm that takes place in Act 3 were the most important places to begin the discussion. The storm in Act 3 was another important aspect of the production. This storm was meant to be an equalizer between Lear and his subjects in that he was literally stripped naked and subjected to the elements, dependent on the kindness of others to rescue him. He believed that understanding our approach to Lear would allow for a better understanding of the world we were trying to create.

In costuming Lear, his daughters, and the rest of the characters, Professor McGonigle was not interested in traditional Shakespearean dress because he did not believe the period would challenge the audience. He was also uncertain as to the time period in which he wanted to set the production. He wanted to study the script more before deciding on a time period and how to best dress the characters. In the meantime, I researched clothing trends for three different eras and empires and presented design ideas to the Director for consideration. I chose the Middle Ages,

the Holy Roman Emperor Charlemagne, the paranoid, Byzantine Emperor Justinian, and the science fictional worlds of Frank Herbert and George Miller. The reason that these particular rulers and fictional stories were selected was that all of the rulers represent the overbearing ruler and struggles of who will become the next “king”.

Charlemagne: the Holy Roman Emperor

During the Middle Ages, women and bastardized children were looked down upon as second-class citizens. There was a stark contrast in wealth between the classes that could be portrayed by the bridge that the Director wanted in the production. Holy Roman Emperor Charlemagne was one of the early rulers during the Middle Ages. Recreated images of clothing, historical figures, and portraits of rulers from the Middle Ages were used to help the Director see how the characters would be portrayed (Figure 1).



(Figure 1). “Charlemagne and the Carolingians.” *Historical Association.com*. Published 8/15/13.
<https://www.history.org.uk/podcasts/categories/436/podcast/188/charlemagne-and-the-carolingians>.
Accessed 3/15/23.

Charlemagne was a ruthless conqueror but was also a nobleman who sought the powers and influence of knowledge. He was one of the only rulers of his time who learned to read and promoted educational reforms (Contreni 101). During his life, succession was a delicate battle of favor and deception. It would not be uncommon in the early medieval world to have several sons or noblemen crowned as “sub kings” who would be heirs to lands ruled over by a main king. This would eventually determine how vassals and other noble titles were created. Because a king could lose all his male heirs, vigorous competition would ensure that some capable ruler would be named. Charlemagne, himself, had to remove his own brother to gain full control of his kingdom. When he became Holy Roman Emperor, three of his sons were considered his rightful heirs and the kingdom was divided (Schulman xx).

Dressed for this time period, Lear would be in a long houppelande with billowing sleeves, so that he could command a room with elegant grace (Figure 2). This costume was selected to not only create a regal and elegant look but to add weight to the king during the storm scene. This better showcased the director’s idea of the wealth and arrogance of Lear weighing him down. Lear would be forced to strip off the heavy outer layers and “remove” the wealth and status from his body, bringing the king to rags like the subjects he had neglected during his reign.



(Figure 2). “The Constable Of France,” Jean Fouquet. *Arthive.com*.

https://arthive.com/artists/1251~Jean_Fouquet/works/363054~The_Constable_Of_France#show-work://363054. Accessed 3/16/23.

Costuming the Earl of Gloucester and the Earl of Kent would be much the same as Lear; however, their houppelandes would be much shorter in length (Figure 3). As advisors to the king, both men would want to be dressed in a similar fashion to their ruler. Their dress would diverge when their opinions on the king split. Gloucester is a sycophant to his king and remains in his royal garb while Kent removes his royal attire to save the soul of his king and dear friend. This garment also reveals the extent to which the appearance of nobility affects Gloucester as he drags his ragged sleeves through the treacherous wilderness after he is blinded.



(Figure 3) “Houppelande.” *Kokosh’s Manufacture*. <https://gambeson.pl/produkt/houppelande/> Accessed 3/15/23.

When he is exiled after the first scene, Kent changes into gambeson armor to blend in with the knights that commonly surround Lear (Figure 4). Edmund matches the knight aesthetic, as well. Making Edmund a soldier justifies the existence of a bastard in court close to the presence of the king, because the only way a bastard could gain rank would be through military service. The knights’ gambesons were intended to keep uniformity in the court. This style of armor has a more practical effect that allows for better movement of the actors.



(Figure 4) “Puffed Sleeves Doublet.” *Steel Mastery*.
<https://steel-mastery.com/fr/puffed-sleeves/doublet>. Accessed 3/15/23.

The slimmer fitting cotehardie was selected for the rest of the young men in Lear’s court. This look presents a younger and less experienced appearance for Albany and Cornwall (Figure 5). It is intended to justify their inability to make decisions on their own. Using this same look for Edgar shows his naiveté and youth. As the play progresses, Edgar could be shown to transform from handsome noble, to mad man, to masked hero.



(Figure 5) “Cotehardie, c.1350.” *Historic Enterprises*.
https://historicenterprises.com/index.php?main_page=product_info&products_id=897. Accessed 3/15/22.

Costumes for the women in the production followed the traditional dress of the period, which would force the women to remain covered and modest in the male dominated era. It was my goal to use costumes to showcase the balancing act the women would have to deal with to gain power and keep respectability in court. I originally gave each sister the appearance of a princess in a fairy tale with their hair worn up in the opening scene. As the play progressed and they became less conservative in action, their costumes and hair reflected this. Their costumes

turned less formal and their hair was worn down, reflecting the removal of the limitations placed upon them in a medieval world where only the patriarchy made the rules.



(Figure 6). “Purple Velvet Cotehardie.” *Faerie Queen Costuming*.
<https://faerie-queen.com/purple-velvet-cotehardie/>. Accessed 3/15/23.

Justinian, The Mad Emperor

Professor McGonigle decided not to use the Middle Ages for the production, as this was the expected design and what audiences were accustomed to seeing with a Shakespearean play. He wanted to challenge the audience a bit more, pushing them to see the play in a new light. With this in mind and limited time to meet and discuss design options, I looked for a historical figure who matched Lear in paranoia and power. I decided on Emperor Justinian of the Byzantine Roman Empire. While Justinian was driven mad by illness, one could argue that the ambition of Lear was also a sickness that drove him mad.

Emperor Justinian, born in 482, was well known for expanding the Byzantine Empire, taking back almost all of the Mediterranean. He married a lower-class dancer named Theodora

born in 500. He treated her as an equal, and valued her advice. Indeed, she proved instrumental in passing numerous reforms during her husband's reign. Her usage of her feminine attributes earned her this privileged role at Justinian's side in the first place (Herrin 31). This created tension with the men in Justinian's circle and a negative narrative about the empress began spreading throughout the kingdom (Evans 15). The story of Theodora showed the difficulties women endured at that time, even those with great power. Despite these obstacles, Theodora is often depicted in contemporary paintings, mosaics, and coinage, alongside her husband—as an equally powerful figure (Angelova 4). I used this example for Goneril and Regan. Instead of casting them as villains, I wanted to focus on the ridicule they suffered and their determination to attain and preserve power.

Another mosaic of Justinian surrounded by attendants was shown to the Director and the design team. Justinian is shown in a tunica with a dalmatica embellished with a gold tablion (Figure 7). The layers of the Byzantine Emperor could be stripped away, much like the houppelande of the Middle Ages. It gave the director and the actor numerous layers to work with during the storm. The rest of the court would be dressed in a related fashion but with each faction or family wearing colors representing their house.



(Figure 7). “Emperor Justinian and His Retinue.” Basilica of San Vitale, Ravenna, Italy, 547. *Wikimedia Commons*. <https://commons.wikimedia.org/wiki/File:Sanvitale03.jpg>. Accessed 3/15/23.

An image of Theodora was used to show how powerful Goneril and Regan could look (Figure 8). The attire mimics that of the emperor but is embellished with pearls for a more feminine look. This simple stola with either a chlamys or palla, depending on the scene, would create a set of regal and powerful women. The draped pearls and fine silks show the wealth gap that would appear between the court and the peasantry.



(Figure 8). “Empress Theodora.” Basilica of San Vitale. <https://world4.eu/byzantine-fashion/>. Accessed 3/15/23.

The Byzantine aesthetic intrigued the Scenic Designer, Abigail Wagner. She was excited about designing a set based on the Byzantine Empire. Professor McGonigle, however, while seeing the merits of using costumes of the period, did not want to go in this direction. I then showed research of the futuristic dystopian world it has become more common to make a Shakespearean play look “periodless” or in a style that the audience recognizes but not something that they would see on the street. I presented the idea of using futuristic designs to Professor McGonigle, providing him with another option for the costume designs.

Dystopian Futures

Designers gain inspiration from many places. The world of *Dune*, by the author Frank Herbert, is an excellent starting point when thinking about a futuristic design. The popular science fiction series has had three film adaptations. The designer, Jacqueline West’s approach to the 2021 *Dune* film interested me quite a bit. She said that her inspiration was, “a futuristic take on the past and immediately made me think of medieval references” (Okwodu 4). She also referred to her references as “historical” rather than traditional science fiction. The designer of the first *Dune* film, Bob Ringwood, took inspiration from what was available to him. He created the Spacing Guild’s uniforms out of retired, used body bags (Ringwood 2006). Many of the costumes for that production were sewn the night before filming was to take place. Both the careful planning of West and the rushed experimental styling of Ringwood were impressive and gave influence to the films they worked on. The idea was to use this example of a strong oligarchic society to present our production. In Herbert’s story, the galaxy is controlled by an emperor who has spent decades navigating guilds, religious organizations, and noblemen to keep

his power. In doing so, the protagonist, Paul Atreides, loses most of his family and is sent into exile. Like Edgar, Paul must navigate a hostile world that he has been shielded from by his noble title. When Paul returns, he faces his adversaries and takes the title of emperor for himself.



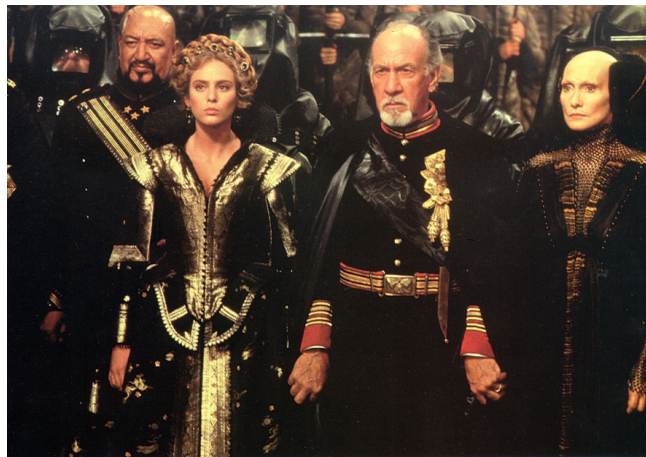
(Figure 9). *Dune*. Directed by Denis Villeneuve, performances by Timothee Chalamat, Rebecca Ferguson, and Oscar Isaac, Legendary Pictures, Warner Bros, 2021.

Drawing inspiration from *Dune*, a clean and crisp military look creates a uniformity that shows the rank and status of each member of Lear's court (Figure 9). A more theatrical and extravagant look from the 1984 *Dune* movie shows Paul Atreides after he becomes the new Padishah Emperor (Figure 10). A related image could be used for Edgar when he becomes King of England. As I was researching costumes for this particular world, I noticed, like West, the similarities between the looks of the stillsuits used in *Dune* and the gambeson armor of the Middle Ages. A look to this could be used to create the uniform of the servants and soldiers of Lear.



(Figure 10). *Dune*. Directed by David Lynch. Performances by Kyle MacLachlan, Francesca Annis, and Jürgen Prochnow, Dino de Laurentiis, Universal Pictures, 1984.

To get a better idea of how to design a look for Lear and his daughters, I looked at more images from the 1984 *Dune* film. Especially striking was the scene of Jose Ferrer as the Padishah Emperor, Shaddam IV, and his daughter, Princess Irulan, played by Virginia Madsen. The look of the furrow-browed ruler walking in, surrounded by loyal sycophants and his equally powerful and manipulative daughter, helped to support the vision the Director had suggested in Act One of *King Lear* (Figure 11).



(Figure 11). *Dune*, 1984.

Professor McGonigle wanted to show the arrogance of Lear in thinking he had created a perfect world, although many in his kingdom were suffering. In considering futuristic designs to reflect this, I used images from the 2015 film *Mad Max: Fury Road*. Designer Jenny Beavan spent time with the director to better understand the world and used “all the junk they collected” to help create unique individuals (Arsenault 3). She also spent time researching “everything post apocalyptic” being influenced by art, fashion, and people (Paradis 3). I took inspiration from one particular scene, a large mass of people are standing below a huge fort where water is released at the whim of the warlord. The people are in rags and look miserably poor and hungry. No one cares about them and they must fight one another just to stay alive (Figures 12 and 13).



(Figure 12). *Mad Max: Fury Road*. Directed by George Miller. Performances by Tom Hardy, Charlize Theron, and Nicholas Hoult, Roadshow Entertainment, Warner Bros., 2015.



(Figure 13). *Mad Max: Fury Road*, 2015.

Professor McGonigle liked elements of this research, especially the idea of the poorer citizens looking like the hoards of starved refugees from *Mad Max*. He was fearful that the *Dune* images had too many science fiction elements for the audience.

First Initial Sketches

Professor McGonigle stated, after the presentation, that he liked the idea of Lear's kingdom being more of a fascist government, but he wanted the play to look timeless, meaning that he desired a more contemporary style. Professor McGonigle also emphasized that we wanted the characters to appear like they were in a not too distant future. Keeping all these ideas in mind, I started to sketch costumes that might provide a clearer idea of what he was thinking.



(Figure 14). *Star Wars: Return of the Jedi*. Directed by Richard Marquand. Performances by Mark Hamill, Harrison Ford, and Carrie Fisher. Lucasfilm, Ltd., 20th Century Fox, 1983.

I introduced a military tunic (Figure 14) but added some draping to keep the design from looking like Star Wars Imperial officers, as I did not want to veer in the direction of science fiction again. I added a belted tunic, a mandarin collar, and cloaks in different styles and colors (Figure 15). These additions distinguish individuals and factions. In the design for Lear, there is a resemblance to the mural of Emperor Justinian, but instead of wearing the traditional tunica under the draped chlamys (cloak), a double-breasted long coat takes its place. An image of the Egyptian pschent crown was used (Figure 16) to represent the idea that Lear was dividing his kingdom among his children. Using this crown allowed it to be divided and shared between Goneril and Regan. The larger jagged crown would have gone to Goneril and the smaller miter crown to Regan. A large broach that held the cloak in place would show the crest of the king.



(Figure 15). “Design for Lear (male).” Drawing by Jacob Currence, 7/15/20.



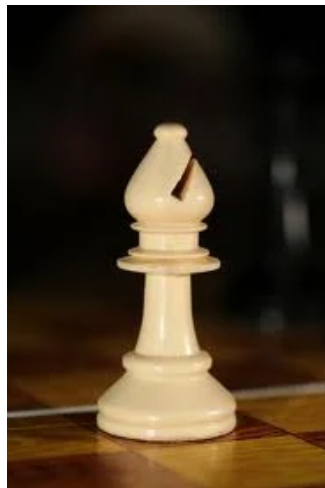
(Figure 16). “Pharaoh Ptolemy VIII between the goddesses Wadjet (symbolizing lower Egypt) and Nekhbet (symbolizing upper Egypt). Bas-relief on wall of Temple of Edfu, Egypt.” Wikimedia Commons. https://en.wikipedia.org/wiki/Pschent#/media/File:Edfu_Tempel_42.jpg. Accessed 3/15/23.

Lear has ultimate control over his daughters and court at the beginning of the play. Part of Figure 17 shows the daughters dressed in more conservative garments with headdresses that mimic the look of a bishop chess piece (Figure 18). This look would be adjusted for them as they are seen in their own homes as well as for the rest of the performance as they begin donning dresses that show greater power. The second drawing in Figure 17 is a one-sleeved dress with a

belt resembling the attachment to the mantel the women are wearing in the first drawing. This shows that while they stay connected to their first looks, they have broken the bonds of their father's dominance.



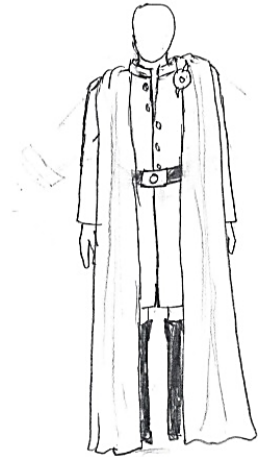
(Figure 17). "Lear's daughters and headdresses." Drawing by Jacob Currence.



(Figure 18). "Chess Bishop." Wikimedia Commons. 9/3/07.
https://commons.wikimedia.org/wiki/File:Chess_bishop_0970.jpg. Accessed 3/15/23.

Sketches for Albany and Cornwall show a longer military tunic with a cape that would drape over the front and back but open in the middle (Figure 19). An attached rank insignia would reflect each man and his territories. The militaristic look mimics Lear's wardrobe, which

shows a male-dominated oligarchy that would be challenged by new feminine rulers. While the men are holding on to the past, the women are pushing for radical changes.



(Figure 19). “Albany and Cornwall.” Drawing by Jacob Currence.

The Earl of Gloucester has a look that is meant to add age and sophistication (Figure 20). His design shows a chlamys over a slightly longer double-breasted tunic that is cinched at the waist with a belt. The chlamys has a comparable appearance to Plato and Aristotle from Raphael’s painting, *The School of Athens* (Figure 21). This design depicts an air of wisdom that Gloucester’s presence creates. A chlamys was selected instead of the traditional dalmatica of the two philosophers to create a more battle-ready appearance. In keeping with the rest of the court, Gloucester has knee-high boots. It was important to reflect a military look for Gloucester and his equal, Kent, as they are seen as always on the move to help manage their master’s affairs. Kent’s look is almost parallel, but his tunic will appear more battered and worn.



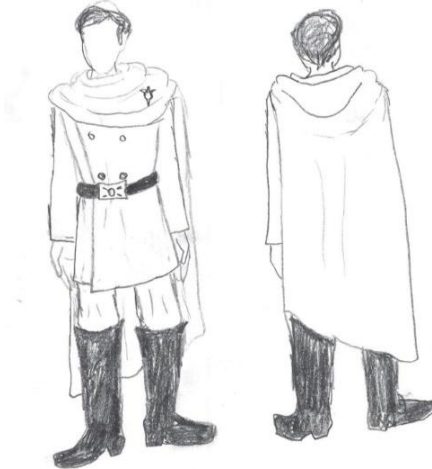
(Figure 20). “Earl of Gloucester.” Drawing by Jacob Currence.



(Figure 21). “School of Athens,” by Raffaello Sanzio de Urbino. Wikimedia Commons. https://commons.wikimedia.org/wiki/Category:The_School_of_Athens#/media/File:%22The_School_of_Athens%22_by_Raffaello_Sanzio_da_Urbino.jpg. Accessed 3/15/23.

Edgar, his brother Edmund, and the knights were sketched wearing a military tunic (Figure 22). A chlamys that would flow behind him was added to Edgar’s design to show his societal status above his bastard brother (Figures 22, 23). The sharply dressed Edgar that the audience first encounters is a privileged, upper class young man. As Lear realizes too late that he has failed his subjects, it is up to Edgar to recognize these failings while fleeing for his life

from the court. This metamorphosis makes Edgar suitable to rule, not just because he is one of the last men standing, but because he sees what is necessary to repair the collapsing kingdom.



(Figure 22). “Edgar, Edmund, and knights.” Drawing by Jacob Currence, 7/10/20.



(Figure 23). “Chlamys.” *Wikimedia Commons*. <https://commons.wikimedia.org/wiki/File:Chlamys.JPG>. Accessed 3/15/23.

In contrast with his brother, Edmund is a bastard with no title or prospects beyond serving his father and the king. He will wear the tunic of the knights (Figure 24). It is important to clarify why Edmund would be present during a meeting of the wealthiest and most powerful people in England. The idea was to allow Edmund to blend in while wearing the uniform of an average soldier. His being present also showed his aspirations of climbing to the top in the only way available to him. As the play progresses, Edmund would begin wearing Edgar's cloak with the intention of replacing his brother. Once Edmund became the Earl of Gloucester, he could have then taken up the garb of his father, showing him for the opportunist that he is.

EDMUND & KNIGHTS



(Figure 24). "Edmund and knights." Drawing by Jacob Currence.

The costumes and images of the refugees from *Mad Max: Fury Road* were kept for the poor citizens of King Lear (Figures 12, 13). The contrast between the crisp, clean military look and the impoverished peasantry pulls Lear into a new and uncomfortable world as he journeys through the storm. This baptism of water and supernatural fury destroy Lear's noble garments and leave him a beggar king. By the time he has regained his senses, Lear's world would look like an alien planet to him, especially when compared to his usual circumstances. The scenic

designer created a valuable image of this new world by using cement and blocks to show an angular and heaving environment completely devoid of warmth.

A Contemporary Approach

We met with the Director to discuss these new designs and while he liked our ideas, he had shifted away from the idea of a dictatorial King Lear. Professor McGonigle thought that these designs appeared “too fascist” for the statement he wanted to make. He wanted the new designs to reflect Lear in a contemporary business world with Act I, Scene 1 resembling a retirement party. He also advised us that the gender of King Lear was in question as he was considering making Lear’s character a female. I was concerned that turning Lear into a female might change the context of the play, but Professor McGonigle thought the effects would be minimal or not significant enough to impact the story. Moreover, there have been female renditions of Lear’s character in the past.

In 1997, director Helena Kaut-Howson staged the first British version of Lear as a woman. Though many critics at the time scoffed at what was assumed to be a grab for attention and lacking any deeper meaning, Kaut-Howson proved that there was purpose behind this decision. Lear must contend with the eventual loss of his power despite his former title of king, looking upon his tattered clothes and reflecting on his past glory. Likewise, the actress playing Lear (Kathryn Hunter) looks upon herself, pointing out the contrast of her femininity with the historic portrayal of King Lear as strong and, as such, always portrayed by a man (Klett 68). Moreover, as Stephen Low points out, Shakespeare’s larger and more powerful roles for women are often limited: “The role of Lear can be played in the later stages of an actor’s career, whereas an actress is fortunate to be cast as Juliet, the ingenue, after which her career can take off or fade

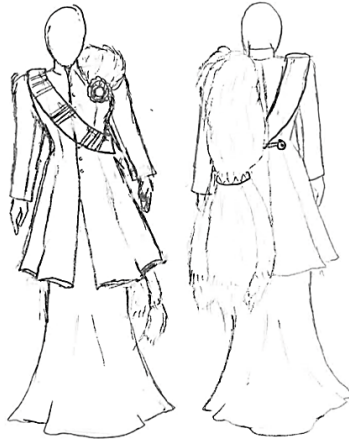
into obscurity.... While men are afforded the luxury of agency as they age, women are not” (274). Taking the opportunity to place an actress in a titular Shakespearean role expands the kind of characters available to women that much more.

We discussed other characters that might have a gender difference than the original play and I suggested the Earl of Kent’s character. In Act 1, Scene 4, Lear asks who the disguised Kent is and Kent responds, “A man, sir” (*KL* 1.4.545). I thought turning the character female would make Kent’s disguise more realistic. Changing male characters to female roles would also aid the issue of limited male actors available for the show itself. Professor McGonigle agreed and from then on, Kent’s designs were drawn for a female performer.

To further complicate matters, Professor McGonigle advised me that he could not make any decisions on designs until he had decided what kind of production that we were doing. He brought up that there was a chance that the production would be filmed instead of performed for an audience. Another addition he brought up was the issue of who would be playing Lear. He stated that he was undecided on whether he preferred Lear as a man or a woman. Until a decision was made on this, I could not create precise designs as I did not know the direction in which to take them. I decided to just move forward with some design ideas, submitted them to Professor McGonigle as I sketched them, and maintained contact with the scenic designer so that we could at least keep each other informed of what we were creating.

With the gender of Lear still not decided, I moved ahead with designs for both a male and female character and presented them to Professor McGonigle. For the female version, I sketched a jacket with a longer dress underneath (Figures 25, 26, 27). The jacket provided a broader shoulder and gave Lear a stronger stage presence. A bandolier was sketched over the top of the jacket to connect Lear with the knights in her service. This would signify that Lear was one with

the men rather than a maternal figure. A fur was added to maintain the idea that Lear was a hunter and in control of her realm, even including nature. During the storm scene, her prestige and titles as well as her control of the military and dominion of her lands would be washed away.



(Figure 25). "Female Lear." Drawing by Jacob Currence.



(Figure 26). "Vintage Sewing Pattern 1930s." *LadyMarlowePatterns. Etsy.*
<https://www.etsy.com/ie/listing/542714690/vintage-sewing-pattern-1930s-30s-dress>. Accessed 3/15/23.



(Figure 27). “Diana Church Robe.” *Dress Suits for Less*.

<https://www.churchsuitsforless.com/products/diana-church-robe-8521c-black-fuchsia>. Accessed 3/15/23.

A look similar to this was provided for Lear as a male character. The male look was influenced by an Alexander McQueen 2020 Vogue fashion show (Figures 28, 29). The asymmetrical suit created a different look while still being “modern” as requested by the Director. The jacket would be seen throughout other designs in Lear’s court and provide more uniformity for the court. I added a bandolier with a pleated pauldron on the shoulder and a fur to show dominion over his kingdom (Figure 30).



(Figure 28). “Alexander McQueen Fall 2020 Menswear Collection.” Alexander McQueen. *Vogue.com*. <https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-mcqueen>. Accessed 3/15/23.



(Figure 29). “Male Lear.” Drawing by Jacob Currence.



(Figure 30). “High Imitation Mink Coat Men’s Whole Medium Length Fur.” *DHgate.com*.
<https://www.dhgate.com/product/winter-autumn-and-high-imitation-mink-coat/701613014.html>.
 Accessed 3/15/23.

Lear’s sons-in-law, Albany and Cornwall, would have a corresponding style with both wearing the pleated, asymmetrical suit but without the pauldron, bandolier, or fur. This would set them apart from their superior and show their lack of military experience and authority. In the modern setting, they would represent stockholders waiting to expand their portfolios. Cornwall’s suit would be navy blue while Albany would be in brown, marking the difference in the two men. The bulkiness of Lear would intimidate the two men when the kingdom was divided.

Because the production team had not yet received a cut script, only two sketches were completed for Goneril and Regan. I wanted to create the impression that these two women were not prepared to take over a kingdom. From the Jacobean lens that Shakespeare shared, the women failed because they overstepped their bounds and traditionally domestic roles (Kelly 137). In a modern setting, their actions are not scandalous, so it was important to present them as more extravagant and inexperienced. Designs for the two sisters focused on them being spoiled and naive to the system, rather than the fact that they are women. The task was to create

a feminine silhouette that fit into this more contemporary production. Having the women present themselves as strong working women rather than objects of the court was important. Professor Mary McClung, Director of Costuming at West Virginia University, suggested looking at the website designerchurchsuits.com and this site was indeed a valuable tool and was used to influence the design of several of the female characters. This aesthetic had the women appear dressed to run their own company rather than a tool for advantageous alliances.

Inspiration for Goneril's gown came from a Donna Vinci dress (Figure 31). The sleeves were removed in the sketch to create a more youthful appearance and the hem was lengthened to transform the Sunday dress into an evening gown for a powerful future ruler of England (Figure 32). The color chosen for the gown was a deep wine red which showed power. Goneril is arguably the more persistent of the sisters. She controls her servant, Oswald, and easily persuades other men to do her bidding. To show a transition of Goneril from an inexperienced young woman to one who is newly empowered, her costume in Act I, Scenes 3 and 4, had to appear more powerful. In this scene, Lear is coming back to Goneril's house after a hunt with his knights. They leave the house very dirty, showing a lack of respect for her, her home, and her staff. She is an adversary to Lear, therefore her costume must show authority. Figures 33 and 34 show the same silhouette as her previous dress but using an animal print gives the image that she is a fierce predator, as much hunter as prey. Using the same basic silhouette for Goneril creates a presence that allows the audience to immediately recognize her when she enters a room.



(Figure 31). “Embroidered dress with cascading over-the-shoulder collar.” *JoyousBeautyEmpire.com*. <https://www.joyousbeautyempire.com/js-5621-coral-embroidered-dress-with-cascading-over-the-shoulder-collar/>. Accessed 3/15/23.



(Figure 32). “Goneril’s gown.” Drawing by Jacob Currence.



(Figure 33). "Empowered Goneril." Drawing by Jacob Currence.



(Figure 34). "Donna Vinci." *Cogicsuits.com*.

https://www.cogicsuits.com/store/p9003/5648_Donna_Vinci.html. Accessed 3/15/23.

Regan, in equal fashion, is also dressed in an evening gown. Keeping with the theme of asymmetry, the top of the dress has a pleated structure that crosses over the bust (Figures 35, 36).

Regan compares herself with her sister, saying, "I am made of the selfsame metal that my sister

is” (*KL* 1.1.69). Since she was younger than Goneril, she needed more youthful attire. Though she is beautiful, she lacks the creativity to match her sister’s wit. The difference in the appearance of the two dresses would also keep her from looking like a clone of her sister and set the two apart during a crowded ceremony. To contrast with her first look, Regan was given a more businesslike appearance later in the play. She has replaced her evening gown with a gold sheath dress and matching jacket (Figures 37, 38). Regan is then focused on appearing more professional and in doing so, the audience sees a transformed, confident woman. After the third Act, Regan is widowed. Instead of drowning in sorrow, however, she moves on and adapts. She soon develops a love interest in Edmund, but has competition in that her sister, Goneril, is also in love with Edmund.



(Figure 35). “Regan’s evening gown.” Drawing by Jacob Currence.



(Figure 36). “Stellina Gown with Train.” *WhiteRunway.com*.
<https://whiterunway.com.au/products/stellina-gown-with-train>. Accessed 3/15/23.



(Figure 37). “Regan’s business attire.” Drawing by Jacob Currence.



(Figure 38). “Gold matching suit and jacket.”

https://designerchurchsuits.com/index.php?route=product/product&path=&product_id=120622. Link no longer works.

Cordelia is the youngest of the sisters. She is unmarried but is courted by both the King of France and the Duke of Burgundy. The idea was to present her as a virginal bride-to-be, and like her sisters, her clothing would change as she matured throughout the play. The image in Figure 39 depicts the idea for her gown with an asymmetrical pleated belt added to connect her with the rest of the court (Figure 40). In the beginning of the play, Cordelia stands apart from her sisters by having a simpler, more practical appearance. She does not mince her words and has no time for extravagant garments or accessories. To contrast her appearance as she becomes a more confident woman, Cordelia will sport a bright red dress (Figure 41) which mirrors the colors of her new husband’s house. As a person who shows her love by action, Cordelia would keep the asymmetrical style of dress common in her kingdom as she fights to save Lear. She contrasts with her sisters by remaining loyal to her childhood kingdom as well as her new one after she marries.



(Figure 39). “Drop sleeve dress.”

<https://www.whistles.com/us/product/esther-bardot-wedding-dress-49206.html>. Accessed 3/16/23.



(Figure 40). “Cordelia’s dress.” Drawing by Jacob Currence.



(Figure 41). “Mawra, Mahira, or Maya: Battle of the Red Dress.” Ramsha Vistro, 9/4/18. *The Express Tribune*. <https://tribune.com.pk/story/1794176/mawra-mahira-maya-battle-red-dress>. Accessed 3/15/23.

The Earl of Gloucester was an advisor to Lear in business and civilian matters. His asymmetrical jacket is related to Lear, Albany, and Cornwall but with a different style of pleated lapel (Figure 42). The extra flare of the jacket accentuates his self-importance. Since the design was for a film rather than a play, the subtle difference in the lapels would allow Gloucester to stand out without ruining close shots with over-the-top theatrical details. Gloucester is seen as a cog in the complex world of bureaucracy that Lear has created. His heart has been hardened against the king and his son until he, too, is a victim of changing times.



(Figure 42). “Earl of Gloucester’s asymmetrical jacket.” Drawing by Jacob Currence.

The Earl of Kent was a military advisor to Lear. As stated earlier, the character’s gender was changed to female so that her disguise is more believable to the audience when she infiltrates Lear’s court. Her look needed to be formal and somewhat feminine but with military embellishments. I chose a simple navy blue business dress and added a bandolier and pleated pauldron to make it more militaristic in appearance (Figures 43, 44).



(Figure 43). “Earl of Kent’s military suit.” Drawing by Jacob Currence.



(Figure 44). “Women’s Draped Deep Plunged Long Sleeve Cocktail Dress.” *Whoinshop*. <https://www.amazon.com/Whoinshop-Draped-Plunged-Cocktail-Dresses/dp/B07GBTYK9G>. Accessed 3/15/23.

Lear’s court is also filled with knights and servants who move throughout the play. Inspired by a Dior runway, the various ensemble members would be dressed in a kindred fashion to the other characters. The ensemble would wear an asymmetrical trench coat and trousers with a bandolier across their chests that could be removed if they were playing a less military role in a specific scene (Figures 45, 46). As a member of the court but with slightly more standing, Edmund would wear a uniform of similar style but with an extra element such as a second bandolier.



(Figure 45). “Wardrobe of Lear’s knights.” Drawing by Jacob Currence.



(Figure 46). “Dior Men Fall 2019 Menswear Collection.” *Vogue.com*.
<https://www.vogue.com/fashion-shows/fall-2019-menswear/dior-homme>. Accessed 3/15/23.

To create a difference in standing and class, Edgar is dressed more scholarly than his brother. This was important because it reinforced the Director’s desire to set Edgar apart from the others. Edgar survives using his brains instead of brawn. I selected the same asymmetrical suit for Edgar but with a dress shirt and built in cravat that distinguishes him from the rest of the aristocracy (Figures 47, 48). Edgar had no immediate interest in taking over the king’s title and

responsibilities and was not present for Lear's ceremonial passing of the torch. The very posh and professional costume selected for Edgar is important as he transitions from aristocrat to vigilante to finally the King of England.



(Figure 47). "Edgar's suit." Drawing by Jacob Currence.



(Figure 48). "Neo-Ludwig Silence Lonely." *Fanplusfriend.com*.

<https://www.fanplusfriend.com/silence-lonely-elegant-gothic-aristocrat-dandy-vintage-men-dress-shirt-black-shirt-jewel-brooch-cravat/>. Accessed 3/15/23.

When sketching the Fool, the goal was to provide a mixture of the militaristic look of the soldiers with the pleated look of the aristocracy. The idea was to create a character that would

stand out while wearing the earth tones of the people around him. Pleats were connected to the bottom of the double-breasted jacket to create a kilt type look and to add a bit of humor, breeches and clogs were added (Figure 49). The director wanted the Fool to have a more casual appearance and look more like a vaudeville-type character, so adjustments were eventually made in the final design.



(Figure 49). “The Fool.” Drawing by Jacob Currence.

Oswald is an important player in *King Lear*. He is the majordomo, footman, and advisor to Goneril and Regan, acting as their confidante as well as whispering into their ears. In considering his role and some of the actions taken by him in the production, I thought of him as a dark figure lurking in the shadows, not afraid to spy for or even kill on behalf of his mistress. I considered a black asymmetrical jacket to provide a simple silhouette that upon closer examination showed more detail, insinuating that there was more to this dark character than first seen (Figure 50). Professor McGonigle did not see Oswald in this light and wanted him to be more of a clean-cut manager unaccustomed to manual labor.



(Figure 50). “Men’s Trenchcoat Punk Goth Jackets.” *Ebay.com*.
<https://www.ebay.com/itm/223622823334>. Accessed 3/15/23.

The two suitors, the King of France and the Duke of Burgundy, needed to have a look that distinguished them from the other characters. It was important that they were clearly from a different environment than that of England. To create this look, I used colorful sherwanis (Figures 51, 52). A sherwanis is an elegant garment that creates a modern look but is not necessarily what a western audience might consider formal wear. It is able to provide the silhouette of a blazer or sports jacket but can also create a regal appearance that sets France and Burgundy apart from the rest of the cast. Professor McGonigle agreed with the look for these two characters.



(Figure 51). “Red Velvet Groom Sherwani with Breeches.” *PanashIndia.com*.
<https://www.panashindia.com/red-velvet-groom-sherwani-with-breeches-309mw48>. Accessed 3/15/23.



(Figure 52). “Wedding Sherwani.” *Twitter*, October 13, 2014.
<https://twitter.com/sherwanicorner?lang=en>. Accessed 3/15/23.

A Step in the Right Direction

Professor McGonigle requested that notes from the former research and sketches be implemented for the next design meeting. At this point, we still did not have a specific time period identified and as yet, no cut script, making it difficult to provide sketches for certain scenes and characters. The challenge for the Director was to cut down a five act play into a two-hour film, which was delaying our progress. While I understood this challenge, I still needed him to agree to a cohesive look between all the characters. Until the decision was made regarding the time period of the production and the gender of the players, it was difficult to move forward. I reviewed the designs that I had already researched and sketched and then looked at other time periods that might have related styles that I could adapt. I started with designs of the 1940s and found some common fashion trends that I thought would work. Professor McClung also shared a book, *Game of Thrones: The Costumes*, which helped to show how textures and details could be added to relatively normal attire and turned into more elaborate costumes that would look good on film. I created costumes based on the general overview of each character.



(Figure 53). “Niles Crane.” *Frasier*; created by David Angell, Peter Casey, and David Lee. NBC, 1993-2004.



(Figure 54). “Lear as predator.” Drawing by Jacob Currence.



(Figure 55). Gina McIntyre and Michele Clapton, *Game of Thrones: The Costumes*. Insight Editions, 2019, pp. 372.



(Figure 56). McIntyre and Clapton, *Game of Thrones*, pp. 79.

With the question of Lear’s gender still undecided, it was important to provide options for the Director. Lear would have a striking silhouette with big shoulders and large lapels (Figure

53). A skinned wolf draped over the shoulder shows Lear as the ultimate predator (Figure 54). The lapels were designed to be covered in punched out leather with the fabric of the suit showing through the holes (Figures 55, 56). This detail would be visible in a close up shot on film. The director wanted Lear to be out hunting when staying with Goneril. The clean and composed ruler seen in Act I, Scene 1 has transformed by Scene 4, when Lear and the knights track mud into Goneril's house and empty her pantry. A 1940s traditional safari look embellished with leather strips was selected to give the appearance of armor (Figures 57, 58, 59). If Lear's gender was male, a fur collar would be added to set him apart from the basic look of the knights (Figures 60, 30).



(Figure 57). "Lear's armor." Drawing by Jacob Currence.



(Figure 58). “1940s Safari Explorer Adult Costume.” *Snogthefrog.com*.
<https://snogthefrog.com.au/costume/1940s-safari-explorer-adult-costume/>. Accessed 3/15/23.



(Figure 59). McIntyre and Clapton, *Game of Thrones*, pp. 265.



(Figure 60). *Mogambo*. Directed by John Ford. Performances by Clark Gable, Grace Kelly, and Ava Gardner. *MGM*, 1953.

It was important to the Director that Lear strip down during the storm, both literally and figuratively, when fleeing into the storm. It was suggested that Lear might be dressed in robes preparing for bed. The idea of the retired monarch covered in elegant bed dressings and furs (Figures 61, 62) facing a late autumn storm would create the image that the Director wanted to convey. The embroidered and appliquéd robes and fine fur would become drenched and heavy. The weight of Lear's sins would need to be shed to lift the burden from the shoulders of the aged ruler. Underneath the regal garment, period undergarments would be shown (Figures 63, 64). The impact of the baptismal storm would leave a proud ruler practically naked and vulnerable to the world.



(Figure 61). "1940s Fashion." Bob Bannerman.
<https://www.pinterest.ca/pin/323485185739995381/>. Accessed 3/15/23.



(Figure 62). McIntyre and Clapton, *Game of Thrones*, pp. 143



(Figure 63). “1940s Pink Nylon and Lace Slip Dress.” *Attic*.
<https://attic.city/item/orNM/1940s-pink-nylon-and-lace-slip-dress-40s-neglige-nightgown-spaghetti-stra-ps-empire-waist-large-panella-/rarejule-vintage>. Accessed 3/15/23.



(Figure 64). “1940s Men’s Underwear.” *Vintagedanger.com*.
<https://www.pinterest.com/pin/1940s-mens-fashion--286682332513106765/>. Accessed 3/15/23.

Professor McGonagle asked if the production could have a rain machine. This effect could allow for the actor to experience the weight of the heavy fabrics and water. A rain machine is not a device that is usually provided in a live theatrical setting, but it was very useful for film. The Production Manager, Professor Aubrey Sirautas, wanted to film the production in chronological order to limit problems with costumes and set designs. We decided to dedicate one day to the rain scenes and this proved wise as we did not have to worry about protecting a costume that would be needed in a later scene. For the rest of the production, Lear would wear the same undergarments that would turn more distressed as the play continued.

At this point, we still had no definite period for the setting of the production, nor did we know if Lear was to be male or female. Professor McGonigle, after much consideration, decided that the gender of Lear would be female. I asked again if this change would affect the character of Lear but he did not think this would have a significant impact on the character as both men and women struggle with ambition and power. With this decision, we could move toward more specific designs for both Lear and the other characters. Few changes were made for Goneril's costumes. Appliquéd flowers were added to her first dress and feathers sewn into the pleats of her collar for her Act 1, Scene 1 look (Figure 64). For her second look, the asymmetry was removed and the collar replaced by a shorter fur (Figure 65).



(Figure 64). "Gonril dress #1." Drawing by Jacob Currence.



(Figure 65). “Gonril Dress #2.” Drawing by Jacob Currence.

Regan also had a small number of edits to her costume with feathers and appliqués added to the designs (Figures 66, 67). An image of a 1940s Lilli Ann dress gave a more cohesive feel to the designs (Figure 68). Appliqués were added to her gown in Act 1 to give it a more refined and expensive look (Figures 69, 70, 71). For her second look, feathers would be added to the gold dress previously seen in Figure 38.



(Figure 66). “Regan’s dress.” Drawing by Jacob Currence.



(Figure 67). McIntyre and Clapton, *Game of Thrones*, pp. 29.



(Figure 68). *Lilli Ann from San Francisco*.

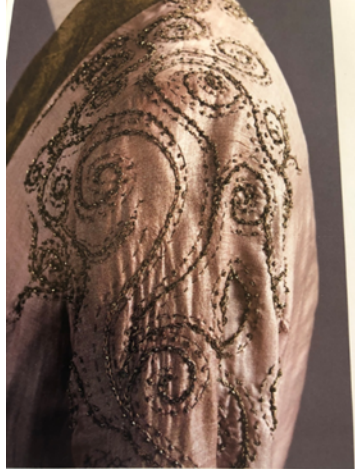
<http://noaccountingfortaste.com/wp-content/uploads/2017/03/1951-1952.jpg>. Accessed 3/16/23.



(Figure 69). "Regan's dress." Drawing by Jacob Currence.



(Figure 70). "1940s Sleepwear." *VintageDancer*. <https://vintagedancer.com/1940s/1940s-sleepwear/>. Accessed 3/16/23.



(Figure 71). McIntyre and Clapton, *Game of Thrones*, pp. 145.

There were few changes to the look for Cordelia (Figure 72). We developed a later design for her reflecting the 1940s silhouette (Figure 73). The Director wanted to have a greater transformation for Cordelia so that she appears more militaristic when she begins commanding the French army and later, when she practically evolves into her mother.



(Figure 72). "AW Ligeia Dress." *Awbridal.com*.
<https://www.awbridal.com/aw-ligeia-dress-awlfaw205u0cp.html>. Accessed 3/15/23.



(Figure 73). “1946 Dresses.” *EvaDressPatterns.com*.

<https://evadress-patterns.myshopify.com/products/e-pattern-1946-dresses-e6659>. Accessed 3/15/23.

Gloucester is a flamboyant figure limited by his duty to Lear and his love of flattery. He views himself as the smartest and most loyal of Lear’s subjects. To create this over-the-top official, Gloucester was presented in a suit with metallic studs (Figures 74, 75, 76). As requested by the Director, the lapels were redesigned with a pleated look. I added a trim of fur to the sleeve to mimic the fur draped over Lear. Gloucester is presented as a Lear loyalist who would strive to imitate his monarch.



(Figure 74). “Gloucester’s pleated suit.” Drawing by Jacob Currence.



(Figure 75). “1940’s Men’s Fashion.” *Vintagedancer.com*.
<https://www.pinterest.com/pin/286682332506626337/>. Accessed 3/15/23.



(Figure 76). McIntyre and Clapton, *Game of Thrones*, pp. 103.

Kent’s look was slightly altered to match the embroidery of Lear’s night gown (Figure 64), with the silhouette close to the previous sketch but without the extra fan bits. Similar to the military uniforms, Kent’s style would reflect a 1940s look and be worn by all the characters in a military position. It was determined that Kent would not wear a dress throughout the production, so women’s pant suits were chosen for her instead.



(Figure 77). “French Uniform.” *Shutterstock.com*. <https://www.shutterstock.com/search/french-uniform>. Accessed 3/15/23.



(Figure 78). McIntyre and Clapton, *Game of Thrones*, pp. 39.



(Figure 79). “Kent’s dress.” Drawing by Jacob Currence.



(Figure 80). “1940s Repro Vintage Sewing Pattern.” *WeSewRetro.com*.
<https://shop.wesewretro.com/products/simplicity-4044?variant=303412971>. Accessed 3/15/23.



(Figure 81). “Kent’s pantsuit.” Drawing by Jacob Currence.

To distinguish Edmund from the rest of the soldiers in Lear’s court, he was styled to mimic a 1940s Royal Air Force (RAF) airman (Figures 82, 83, 84). The aviator jacket was quite versatile as it could be removed to create a more casual appearance as Edmund’s influence expanded. The greater his rank, the more lax his appearance would become. Edmund would be dressed in an aviator jacket, but like his father, the jacket was lightly studded to show a military rank as well as his connection to Gloucester.



(Figure 82). "Edmund off-duty uniform." Drawing by Jacob Currence.



(Figure 83). "RAF Pilots." <https://www.pinterest.ca/dtunc33/raf-pilots/>. Accessed 3/15/23.



(Figure 84). “Men’s Camel Color Leather Shearling Jacket.”
<https://glorystore.uk/products/mens-camel-color-leather-shearling-jacket>. Accessed 3/15/23.

Design Presentation

After a five hour design meeting with the Director, Scenic Designer (Abigail Wagner), and myself the final designs were ready to be presented. The first look that Lear would wear was a navy dress that had accents of pale blue and navy stripes (Figure 85). The silhouette was a classic and practical working woman’s look that had a bit of flare for the event. While the daughters would have the appearance that they had plenty of time to prepare for the party, Lear’s first look was to make it seem as if she just returned home from a long day of work.



(Figure 85) Lear Act I Scene I.

For the Act 4 Scene 1 look, Lear would have the safari hunter aesthetic (Figure 86). A few pieces were added to ensure the queen would look different than her knights, who would have a downplayed version of the Lear look. She was given a pauldron on her left shoulder, a cloak made out of the fur of a predatory cat and a pith helmet with a sheer scarf draped over the helmet. These details would set the monarch apart from her men and give more layers. My initial hope was to have the helmet and scarf removed from the ruler's head and handed off to a servant as she entered, but Professors McGonigle and McClung were worried that it would obstruct the actor's face and be a hindrance to the performance.



(Figure 86) Lear Act I Scene IV.

When Lear arrives at Gloucester's castle in Act 2, she would wear a silver pantsuit with a fur piece draped over her shoulder (Figure 87). The suit would have a blue pattern embroidered on her opposing sleeve and shoulder. This still kept Lear looking practical and ready to work. When she enters the storm, she would lose the coat and become bedraggled. Her nice suit would be tattered and torn, and she would lose her suit pieces with shoulder pads making her look less broad and more broken down (Figure 88). It was meant for her to continue the rest of the show looking cold, dirty, and worn down.



(Figure 87) Lear Act II Scene IV.



(Figure 88) Lear Act III Scene II.

Goneril maintained a look not unlike what had been seen before. Her dress was designed to have the collar that had been chosen earlier with appliquéd pieces added all over the dress. A sash like piece of fabric would drape down the front which would be seen in other characters. The color selected was an earthy brown. Being the older sister, I thought Goneril would dress in a subdued color with an elegant presentation (Figure 89). By the time Goneril is seen again, she is wearing a dress that mimics a predatory cat print with a black skirt (Figure 90). The purpose of the garment was to have the hunter, Lear, be outsmarted by a much more dangerous predator in Goneril. When Goneril arrives at Gloucester's castle, she is dressed for travel. She is wearing a gold sequin dress and a yellow cape that is worn over her shoulders (Figure 91). The idea of this look was to give Goneril a garment she could remove when scenes occur inside the palace. This would create a passage of time for the evening that would not require a major costume change.



(Figure 89) Goneril Act I Scene I.



(Figure 90) Goneril Act I Scene III.



(Figure 91) Goneril Act II Scene IV.

The military nobles were designed to have a navy military uniform, therefore Goneril was given a navy dress and a jacquard jacket with silver flowers for her Act 4 costume (Figure 92). This jacket had a point on the shoulders that would increase her presence while the flowers would match the pauldrons worn by Edmund and Albany. She is starting to take more control of her life and the men around her. In Act 5, Goneril has fully committed to her position as ruler and wears a satin purple dress with embroidered flowers on the collar and a black belt around the waist (Figure 93).



(Figure 92) Goneril Act IV Scene II.



(Figure 93) Goneril Act V Scene I.

Regan was rendered with a less subtle approach than Goneril. Her look kept with her initial sketches in blue (Figure 94). She would have a pleated piece added to her left neckline. It fanned up to her collar bone and had a sash that fell off the hip on the same side. When she is seen in Act 2, Regan is wearing a gold sheath dress and jacket with high collar that flared at the waist (Figure 95). Her colors complement everything her husband wears when she is with him. It might appear that Regan is being led by her husband, but her demands that he target Gloucester show that her husband actually takes his lead from her.



(Figure 94) Regan Act I Scene I.



(Figure 95) Regan Act II Scene I.

After the death of Cornwall, Regan is given a navy dress with a matching shawl that wraps over the front of her (Figure 96). The initial idea was to show that Regan needed to be embraced by someone while the darker color she is wearing puts her in a closed-off position when compared to Goneril's brighter and more aggressive costume for Act 4. By Act 5, Regan wears a rust orange jacket and dress with teal stripes. The jacket flares out at the waist which emphasizes her figure and the stripes mimic a predatory animal hunting for her prey (Figure 97). Like her mother before her, the hunter becomes the prey and Regan is killed by her own sister.



(Figure 96) Regan Act IV Scene V.



(Figure 97) Regan Act V Scene I.

Cordelia was designed to have a bright blue dress with an off-the-shoulder neckline and hem below the knee, giving her a more youthful appearance than her sisters (Figure 98). Cordelia was given a uniform to wear when she returned with the troops of the King of France. Instead of being dressed youthfully and feminine, the newly crowned Queen of France wears a military uniform fit for a ruler. Taking inspiration from a navy uniform, the white uniform symbolized a wedding dress (Figure 99). Cordelia is tired of appearing childlike and has decided to take charge and take back what is rightfully hers—not only her land but her love for Lear.



(Figure 98) Cordelia Act I Scene I.



(Figure 99) Cordelia Act IV Scene IV.

As an important individual in Lear's court, Kent needed contrasting appearances for when she transforms from noblewoman into noble friend then into monarch. While looking for a suit appropriate for Kent, I discovered a beautiful shawl collared, green suit. I had also spent some time looking through fabric for accents on lapels and I found an orange and gold jacquard fabric that complemented that particular shade of green. The lapels of the suit jacket would be covered in the jacquard fabric and a draped piece of the fabric popped out under the pocket of Kent's left jacket pocket. This accent complemented several other costumes and helped to create a commonality between pieces in the production (Figure 100). As discussed above, Kent would switch into a more masculine look with a jacket, button-up shirt, and a pair of slacks. Similar to Lear, Kent would lose her jacket and become more disheveled throughout the film. The idea of the blazer and slacks was chosen to make Kent appear different from the rest of the knights in Lear's court (Figure 101). During the storm Kent would gain a matching appearance to Lear and become more distressed as the film continued (Figure 102)



(Figure 100) Earl of Kent Act I Scene I.



(Figure 101) Earl of Kent Act I Scene IV.



(Figure 102) Earl of Kent Act III Scene I.

With Gloucester's gender being female, some designs that were meant for Goneril and Regan shifted to Gloucester. The black skirt and a high low multicolored jacket was a more matronly look that would help add age to the actor playing Gloucester without having to rely on makeup to age the actor (Figure 103). Her second look is a gray dress with a similar silhouette as her first look (Figure 104). For her final look, an embroidered blue robe was made to emphasize Gloucester running out into the storm to look for Lear without concern for her own safety, thereby proving her loyalty to Lear (Figure 105).



(Figure 103) Earl of Gloucester Act I Scene I.



(Figure 104) Earl of Gloucester Act I Scene II.



(Figure 105) Earl of Gloucester Act II Scene I.

Albany and Cornwall hardly strayed from their initial sketches, only without the fabric manipulation. Duke of Albany was designed with a gray suit with lapels altered to have a pleated look (Figure 106). The Duke of Cornwall would appear in a blue suit with the top part of the lapel that connects to the collar rising into a point (Figure 107). Cornwall would then change into a beige suit with the lapels curving downward (Figure 108).



(Figure 106) Duke of Albany Act I Scene I.



(Figure 107) Duke of Cornwall Act I Scene I.



(Figure 108) Duke of Cornwall Act II Scene I.

When the two begin fighting to hold onto their power, they both take on drastically different looks. Cornwall is more animalistic and vapid. His design has him strip off his jacket and tie and roll up his sleeves, giving him a disheveled appearance (Figure 109). His brutal attack on Gloucester is mimicked by the decline in his appearance. Unlike Cornwall, Albany is prepared for war and has a more honorable disposition. His design shows him as a calm general with pauldrons covered in medals of honor and titles (Figure 110). The navy-colored uniform created an effective presence that would match Albany's desire to take his job seriously. To set him apart from other officers, Albany has a bit of fur peeking out from under his pauldrons. The idea behind this was to have Albany show a connection to Lear with the fur representing a powerful hunter.



(Figure 109) Duke of Cornwall Act II Scene IV.



(Figure 110) Duke of Albany Act V Scene I.

Like Albany, Edmund would also have a navy-colored uniform and pauldrons. Instead of the fur and extra medals, Edmund was to look nobler than his counterparts but lacked any authority (Figure 111). In designing him like this, Edmund would be even more exemplified as a bastard and play into the pressures and ambitions that he would have for himself. By the time Edmund became the Earl of Gloucester, he would add more medals onto his pauldrons. When off-duty, Edmund wears a leather aviator jacket over his uniform. This would show that even when not working, Edmund wants to be seen as a valued man in service to his superiors.



(Figure 111) Edmund Act I Scene I.



(Figure 112) Edmund Act II Scene I.

In contrast to his brother, Edgar would be seen as a relaxed scholar not worried about his position in life. Edgar would wear a white button up shirt with gray pants and suspenders (Figure 113). When Edmund convinces him to flee, Edgar becomes filthy and his clothes tattered from his trek into the wilderness. After he becomes covered in scrapes and filth, the nobleman is unrecognizable to his half brother when the two battle for power over Lear's land and title (Figure 114).



(Figure 113) Edgar Act I Scene II.



(Figure 114) Edgar Act III Scene IV.

The Fool's design remained similar to what was discussed earlier. Maintaining the image of a Vaudeville performer, his generic look throughout the production would keep the aesthetic that Professor McGonigle wanted. He was given a huge, bright blue bowtie, gray slacks, and a brown jacket (Figure 115). It was also decided that the Fool would wear a patterned shirt and a hat.



(Figure 115) Fool Act I Scene IV.

The King of France and Duke of Burgundy remained close to their reference photos above (Figures 51, 52). Due to the quick changeover, a design was made for the King of France to give the initial idea of how the two would look (Figure 116). It was explained that France would be more embellished with a crown and his colors would be more vivid than Burgundy. In a small bit of creative humor, I believed that dressing Burgundy in a burgundy color would add cheekiness to the design.



(Figure 116) King of France Act I Scene I.

The ensemble and other characters were not given initial designs because at that time the Director had not yet decided which characters and roles would be kept or how many ensemble members would be present in various scenes.

Overall, the next designer meeting was very positive with the Director asking that Cordelia's final look be made more subtle. The white uniform was too literal for him. He did not find the and. I asked if it would look better if Cordelia could have a close look to Lear as a hunter. Professor McGonigle liked this idea, but asked that she be more feminine and youthful than her mother. A few days after the meeting, Professor McGonigle decided that he wanted Lear's two older daughters to appear more modern. He specifically said that the women should recall Ivanka Trump and that Lear should remind people of Hillary Clinton. In order to do this, changes would have to be made to several other characters to make the costumes appear

cohesive. This was explained to him and verified by Professor McClung. He indicated that this approach to the three women was integral to his vision for the production so we moved forward with these plans. In a meeting directly after this change, Professor McClung stated that it would be more economical to purchase the costumes and send emails to Professor McGonigle for quick confirmations. The Director also suggested that Lear's Act 2 safari costume could be used until Lear was taken into custody. Once in custody, he wanted Lear to appear as a patient in a hospital. At this time, we were also told that the entire play would be filmed over the course of a weekend, rather than weeks, and that Goneril and Regan would have one fewer design than originally presented.

Change in Direction

The search for Lear's first costume proved to be more complicated than initially predicted. Keeping the Hillary Clinton aesthetic that the Director asked for in mind, it appeared that her wardrobe was designed specifically with Clinton in mind (Figure 117). I could not find any similar garments for sale, nor could I find any reasonably priced pantsuits. The search was expanded to include men's jackets and suits that were mandarin collared. It was decided that the garment could be altered to better fit a feminine figure. To give the Director a clearer vision, photos of the garments were presented side-by-side of an image of Clinton (Figures 118, 119). The director agreed that this look would match his image of how he viewed Lear and the search for the best looking jacket began.



(Figure 117) “Democratic presidential candidate Hillary Clinton takes the stage for the third presidential debate at University of Nevada in Las Vegas,” Wednesday, Oct. 19, 2016. (AP Photo/Andrew Harnik).



(Figure 118). “Blue Art Banarasi.” *Nihal Fashions*.
<https://www.nihalfashions.com/product/blue-art-banarasi-silk-mens-indo-western-nmk-3600>. Accessed 3/12/23.



(Figure 119). “9-Button Banded Collar Clerical Suit.” *Divinity Clergy Wear*.
<https://www.divinityclergywear.com/closeout-1-44r-9-button-banded-collar-clerical-suit-in-black/>.
Accessed 3/12/23.

Because of so much uncertainty surrounding script, cast, and direction, the research mostly focused on a multitude of time periods and aesthetics that could work with the script and possibly a shared vision with the production team. Continuing throughout the project, there remained a level of uncertainty—due to the ever-changing nature of film production as well as the restrictions and requirements caused by COVID—that affected the entire design process.

Project Process

Meetings and Discussions

The level of uncertainty throughout much of the planning and design process of the production was challenging for everyone; however, it gave me the opportunity to research multiple time periods and aesthetics. Most, if not all of us, were new to film production and needed to learn and appreciate the differences in putting together a live versus a filmed production. The restrictions of a pandemic added to our frustration, making the typical design process a challenge. It also stressed the importance of communication between all players.

Early in the design process, the designers were informed about a new method of funding distribution undertaken by the School of Theatre & Dance. Traditionally, a general budget was decided upon by the professors and distributed as needed. The new guidelines set forth an amount of funds that design teams would compete for even before the design process began. This was especially challenging for the costume shop as we had to have our design plans completed and approved before requesting funding. We wanted to maintain the integrity of our designs but did not know how much money we were going to have to implement them. Additionally, it was unclear to us if we were designing for a man or woman in the role of Lear which could impact the design for others in the cast. Nor did we know what time period in which the play would take place. This only exacerbated issues within the process, resulting in not only a question of what the designs should be, but also how they should be paid for. I talked with Professor McClung to discuss how to develop a detailed budget for precise designs when there was still much uncertainty about the production. Her concern was that much of the budget would be assigned towards scenery, leaving very little for costumes. This is a major concern for any production because theatrical costumes are not always of the same quality as those needed for film. Pulling

costumes from storage can be difficult, in that what is needed may not be available. Multiples of costumes are often necessary because they can become distressed or wet on set and have to be replaced for a reshoot. Another great fear we had was how the pandemic could affect the amount of labor available to the costume shop. Undergraduate lab students are the main source of labor for the costume shop and a single outbreak of COVID-19 in a classroom, shop, or dormitory could delay work for several weeks. In fact, we had several students quarantined on various occasions and this increased the work for the rest of the team.

Continued COVID restrictions meant that we were not going to be able to present a live production of *King Lear*. Professor McGonigle had been working with Larry Dowling, the Director of Cinematography, and they had decided to film the production for the West Virginia Public Broadcasting Service. They were unclear if they wanted the production to look like a film or a play being filmed. Most of our conversations at that point became less about the design of costumes and scenery and more about how much theater space could be seen by the audience. My concern was getting the costume designs in place because the deadline for the budget submission approached and costumes were only given fifteen minutes to discuss important matters on our end. At the suggestion of Professor McClung, all future production meetings began with costumes and this allowed for all parts to have ample time to discuss their progress and/or concerns.

The need to complete massive designs for the costume shop was in direct conflict with the direction that the Director wished to take. Professor McGonigle wanted to wait for the audition process before completing the cuts in the script and the cast list. In normal circumstances, this approach would have been fine; however, with the final design date approaching and each shop forced to compete for funding, the need to know how many people

were to be in the ensemble and how we wanted to portray them became the most important information in order to move forward. These concerns created a series of questions: Does each house need separate military uniforms? How many actors will be cast for the ensemble? Are any of the performers doubling their roles?

Without a proper cut of the script, the ensemble could range from five performers to twelve or even more. To save time, were battles going to be implied or were they going to be shown? Professor Delligatti brought up that it was common for film sets to provide racks of costume options for film sets to have ensemble/background characters that could be easily added to scenes when necessary. Through talking the solution to this problem was to pull and/or purchase as many options for the ensemble as possible. Each ensemble member was provided with several business attire options, one military uniform, and a homeless appearance. Professor Delligatti suggested having a rack of costumes available for characters such as the Gentleman, the Herald, and Curan. They could easily be dressed in a suit or uniform depending on the location of the scene. This was an excellent suggestion and worked well.

Early in the fall 2020 semester, Professor McClung wanted a meeting with Professor Delligatti and me. I understood the purpose of the meeting was to discuss funding issues and the challenges of competing for a proper budget. Professor McClung advised me that she actually wanted to review working drawings and expected builds. I had wasted valuable design time that could have been spent on discussing builds and characters. I made an apology to both professors and brought in renderings to show Professor Delligatti the builds that were to be expected.

By the following Monday, the expected builds presented were a possible dress, the styled lapels, pauldrons for the officers, and capes for Lear. The first things discussed were the fine details. By this point in the process, much of the garment manipulation had been scrapped to

save time, but also allowed for a more contemporary style to be utilized. The punched holes and studs were changed to trim, appliqué pieces, edited collars, and pauldrons.

As for the dresses for Lear's daughters, Professor Delligatti suggested that it would be easier to purchase pre-made dresses rather than start from scratch. In a normal situation, building a dress would not be an issue, but the university had already canceled almost two weeks of school due to fears of COVID-19 spreading at a quicker rate than initially expected. With the threat that one positive case could stop an entire two weeks of lab work, it was agreed that manageable designs would be necessary to ensure that the costumes could be finished by the November filming deadline.

With the designer meeting rapidly approaching, the Scenic and Costume Designers both requested a scene-by-scene breakdown with the Director. This involved an in-person meeting, during which the designers would place the designs side by side. The Scenic Designer, Abigail Wagner, would be working with a physical model to allow her and the Director to look at camera angles and placement of scenic elements. The costume sketches were shrunk down and divided into scene-by-scene groups on sheets of paper. The sketches were given a quick wash of watercolor to provide an idea of how everything would look together in each scene.

The meeting lasted around five hours with most of the discussion focused on scenic breakdowns. I used my phone camera to show how a specific camera angle might look. Professor McGonigle approved the costume designs, but the main focus of the designer meeting was scenery. I thought this approval meant that the costumes were ready for a design meeting and could be presented with minimal changes after the designer presentations. The figures in the designs were presented mannequin-style to help add details later, because there was no time to

discuss the smaller details. After the design presentation, Professor Ray Klingerhoefer pointed out that he liked the look of the mannequin-style designs as an artistic choice.

All these design ideas were presented to the Director and although not formalized, it was time to plan for how much time and labor would be available to the costume shop. At this time, *King Lear* was still scheduled to be filmed in November of 2020, following a production of *Rent* in October. Getting all the work done on the production before October would have been ideal; however, we had to keep in mind that a potential COVID-19 outbreak could cancel classes and limit the number of students available for labor at any time. Closing the shop for two weeks because of quarantine would limit what work could be done. Professor McClung stressed the need to set the production in a specific era so that we might pull costumes and set design materials from things we had in stock. It would also allow us the opportunity to purchase costumes already made, limiting the time and labor needed to make a garment.

It was also at this time that the filming process was now scheduled to take place in the spring of 2021, rather than November of 2020. When the Cutter-Draper, Professor Delligatti, was told that changes were asked for in designs, she became concerned over the lack of time that we would have. When she was informed that the dates were changed to February, she responded that she was not being properly informed on what was occurring. I believed that this was my fault. With no shop manager and changes in the schedule almost every week, I was not communicating with her as I should have been. It appeared to Professor Delligatti that the shop was running out of time with no definite answers as to how many builds would be involved with the production. I apologized to Professor Delligatti and told her that I would inform her immediately of any schedule changes that were brought to my attention.

The Fitting Process

The need to begin fittings became necessary due to the threat of quarantine shutting down weeks of lab time and West Virginia University's willingness to push classes online if cases of COVID-19 increased. It became apparent that fittings would operate differently than they had been in the past. Anyone involved with fittings would have to wear Personal Protection Equipment (PPE) that would be sanitized after each use. The PPE included a facemask, face shield, latex gloves, and an apron that reached below the knee. The garments that the actors tried on were also sanitized before they came into contact with the rest of the shop. The process ultimately added an extra ten to fifteen minutes to each fitting. This preemptive measure proved to be vital, however, in making fittings and alterations possible.



(Figure 120). Professor Delligatti in PPE.



(Figure 121). Professor Delligatti in fitting wearing PPE.

An entire piece list was taped to a table in the shop to show everything that had been completed and what was left to work on as the process continued (Appendix A). Many pieces arrived from different locations and it was important to track where all pieces were located at all times. COVID-19 had created a shipping crisis, making it difficult to know when items would arrive. Sometimes the purchases were refunded and never arrived. The list was coordinated with the shop and budget to ensure that funds were being spent appropriately and that every piece was accounted for.

During a production meeting it was revealed that the guest actor playing Lear (Robynn Rodriguez) was told that she would not need to arrive until closer to the filming process. This was problematic for the shop because the window to make alterations was limited. The actor was asked to provide her own measurements and costume pieces were pulled and ordered to best fit the information provided. We had an undergraduate student, with a build close to Robynn, who

was able to try on the pieces to make sure that the costumes would not be too small or large for Robynn.



(Figure 122). Lear (Robynn Rodriguez) fitting 1.



(Figure 123). Lear (Robynn Rodriguez) fitting 2.



(Figure 124). Lear (Robynn Rodriguez) fitting 3.



(Figure 125). Lear Robynn Rodriguez) (fitting 4.



(Figure 126). Lear (Robynn Rodriguez) fitting 5.

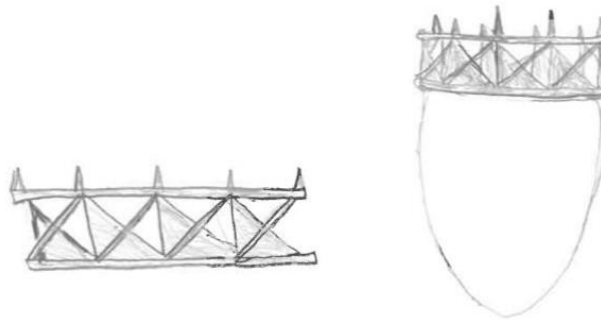
A major concern involved the crown that Lear would wear. When the Scenic Designer, Abigail Wagner, presented her designs, she had a jagged barbed crown as the title page to her slideshow (Figure 127). The image itself was a bit too sporadic for Lear's crown, but it was an amazing inspiration. The Scenic Designer had created a design of arches to which slats could be added or removed depending on the shot. Keeping this design element in mind, two sketches were made for Professor McGonigle's approval. The first design was a band with vertical rectangles carved into it (Figure 127). The second design used right angled triangles inside of two rings and tipped with spikes (Figure 128). The design also had thin bands that cut across the triangles.



(Figure 127). “Crown of Hell.” *Obsidian Portal*.
<https://rosienhoh.obsidianportal.com/items/crown-of-hell>. Accessed 3/12/23.



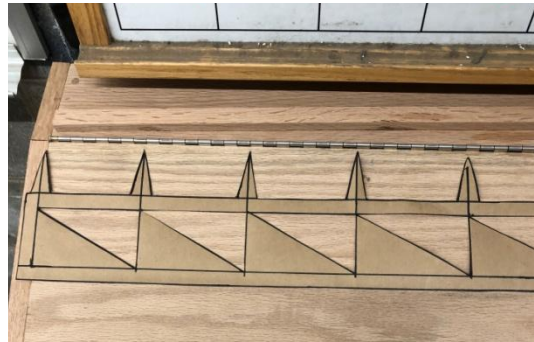
(Figure 128). Sketch of Lear crown 1.



(Figure 129). Sketch of Lear crown 2.

I collaborated with the Scenic Shop Manager, Byron Utley, to design the crown. I drafted a paper pattern and gave it to Utley (Figure 130). He used Auto Computer Aided Design (AutoCAD) to export the repeating pattern into Fusion 360. Fusion 360 allowed for a tool path to use a water jet to cut a sheet of 3/16 inch, stainless steel into the desired pattern. In total, three crowns were completed: a crown for Lear, a crown cleaved in half, and a crown for Edgar. The completion of the crowns took longer than expected because of a technical issue with a scenic element that required some of Byron’s time that was originally allotted to the crowns. When he became free again, the crowns were bent into their spherical shape, welded together, and I buffed them out. The crown that was cleaved in half was then cut and given to props. I then took the

crowns and used L200 closed cell foam and Barge contact cement to pad the inside. Black felt was then added to give the padding a cleaner and more finished appearance.



(Figure 130). Lear crown pattern.

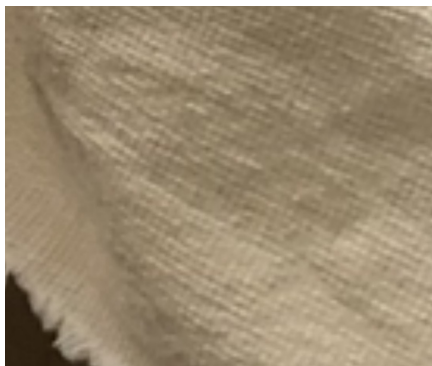


(Figure 131). Lear, Robynn Rodriguez, with crown on her head, Act 1 Scene 1 WVPB.



(Figure 132). Severed crown, Act 1 Scene 1 WVPB.

The fittings for character Edgar, Liam Holton, were pretty straight forward. A bolt of monks cloth was used to create Edgar's beggar look. The cream colored, loose even-weave cotton fabric was distressed, which added to the idea the Director had for the character's change, giving an appearance that Edgar may have traded a discarded disgusting blanket for the clothes that he had been wearing previously (Figure 133). Professor McGonigle brought up the idea of Edgar being stripped down to his underwear or something related to a loin cloth. A few options were pulled from stock and photos were taken of undergarment options for the director. The loin cloth garment was selected out of the undergarments and the items were dyed down to add dinginess to the fabric.



(133) Monks cloth



(Figure 134). Edgar (Liam Holton) fitting 1.



(Figure 135). Edgar (Liam Holton) fitting 2.



(Figure 136). Edgar (Liam Holton) fitting 3.



(Figure 137). Edgar (Liam Holton) fitting 4.

The fitting process for the character Goneril (played by Sarah Beth Ealy) went relatively smoothly but with a more difficult alteration on her green jacket for her Act 1, Scene 1 look. Fortunately, due to the lack of builds, the alterations did not affect the workload of the graduate students in the shop. The jacket was given scalloped black lace on the lapels and cuffs to add more detail and look more personalized. The second look for Goneril was altered, but the original cape that was to be worn by the actor was delayed due to shipping issues. It took the better part of two months of no contact only to learn that the order had been canceled. This delay created a time crunch so a substitute overcoat was pulled from stock to replace the delayed item.



(Figure 138). Goneril (Sarah Beth Ealy) fitting 1.



(Figure 139). Goneril (Sarah Beth Ealy) fitting 2.

The third look purchased for Goneril also presented a challenge. The corset worn under her jacket was meant to aid Goneril as she attempted to seduce Edmond and was later caught by her husband. This would be achieved by her opening her jacket on screen. The corset, however, poked out from under the jacket when she closed it and the skirt looked odd being on the actor's waist over the corset. Professor McClung proposed un-tucking the corset between shots. This change could not occur during a play but with "movie magic" the look could be altered between shots. The corset was then dyed and dyed appliqué pieces were hand stitched to cover the garment. The corset was the final look and in one of the last shots, so it was placed as a later priority on the list of alterations that needed completing.



(Figure 140). Goneril (Sarah Beth Ealy) fitting 3.



(Figure 141). Goneril (Sarah Beth Ealy) fitting 4.

The fitting process for the character Cordelia (played by Aliza Broder) required only minor alterations to her dress and none for her second look. An issue occurred during the screen testing. The close-up shots made me believe that the blue dress Cordelia would be wearing might disappear completely because of how her shoulders were exposed. If a shot was close enough, it

would give a bare appearance. I decided to purchase a necklace to fill in the empty space on Cordelia's neck. The necklace also came with matching earrings and this resolved the issue.



(Figure 142). Cordelia (Aliza Broder) fitting 1.



(Figure 143). Cordelia (Aliza Broder) fitting 2.

There were no fit issues with the costumes for the character Regan (played by Sarah Stacy). She had two sheath dresses and a skirt, blouse, and jacket. Although shipping was

unreliable, all of Regan's garments had arrived except her third look. I scheduled a fitting for her first two looks and thought we could fit her for the third look when it arrived. The fitting went well with a longer-sleeved jacket pulled for the blouse and skirt. The dress then arrived earlier than expected and four days after the first fitting, the second fitting was scheduled. Professor Delligatti questioned our seeing the actor a second time and I explained the delivery situation. She wanted to keep fittings to a minimum because of COVID-19 and the time available to the actors. I agreed and said that my intention was to keep the shop from having too much work thrown at the last minute. She understood the sentiment but reminded me that more precise scheduling could save us more time and reduce our likelihood of having to quarantine.



(Figure 144). Regan (Sarah Stacy) fitting 1.



(Figure 145). Regan (Sarah Stacy) fitting 2.



(Figure 146). Regan (Sarah Stacy) fitting 3.

Most of the costumes for the character Kent (played by Mollie Goff) had to be purchased. When ordering the green suit that was going to be worn in Act 1, Scene 1, I received a phone call from the company explaining that they did not have the size that was offered on the website, but they did have a size larger than the original listing. With shipping being unpredictable, I took a

chance and had the suit shipped. I then reached out to Professor McClung about the size difference. She reaffirmed that because that suit was the best option for the character and since we had the suit was the best option for the character since we had the time and labor available. I mistakenly assumed that this would not have been an issue for Professor Delligatti. This was another situation where a shop manager would have been valuable.

A costume shop manager could have communicated with Professor Delligatti and me about any worries regarding time left in the process. In hindsight, I should have discussed the situation with both professors to ensure that everyone was informed about the constant changes in costumes and dates for filming. During the fitting, Professor Delligatti was frustrated about the suit being too big. She explained that it was going to be an alteration similar to the size of a build. She pinned the suit for alterations but requested that I create an alternate option that would require less labor. The fitting took place at the end of the day and Professor McClung had already left for the day. I told Professor Delligatti that I would research alternatives for the suit and meet with Professor McClung to get confirmation on what she originally said to me. I then spent the evening attempting to find a suit that would match the style and color of the original suit and created a list of possible alternatives.



(Figure 147). Earl of Kent (Mollie Goff) fitting 1.

I met with Professor McClung the next day and explained the situation with the fitting and showed her the alternatives I had found. She did not think the alternatives matched my initial design and that the suit could be altered due to the increase in time before filming. We then met with Professor Delligatti, which is what we should have done when the initial problem arose. While coordinating the fitting schedule, managing the budget with Professor McClung, and maintaining discussions with the Director about what the script and ensemble looked like, I inadvertently took advantage of the shop's professionalism and flexibility. I did not communicate properly with the person who was managing the labs and labor delegation and as a result, I was inconsiderate of the shop staff. I apologized for this and it was agreed that there would be no more massive alterations and that any changes would be reported to both Professors McClung and Delligatti.



(Figure 148). Earl of Kent (Mollie Goff) fitting 2.

The second look for the Earl of Kent had her wearing a plaid distressed shirt, distressed jeans, and a denim jacket. The shirt and pants had been pulled from stock but the jacket needed to be ordered. The jacket was purposely larger to hide the figure of the actor (Mollie Goff) playing Kent. When asked if this garment was to be altered smaller, I said that I wanted the sleeves altered to fit her arms, but needed the broadness of the jacket to hide her form. It was important to have the jacket match the rest of the garments she was wearing. Reference photos were provided for the shop. The goal was to have a well worn jacket but not as distressed as the urchins on the street. Bleach was used to lighten certain points and the garment had the edges and elbows of the jacket worn down by a rasp tool.

An issue did occur before the Earl of Gloucester's (Nicole Smith) first fitting. A garment was ordered from Ebay that was thought to work for the actor's size. The description of the item was a bit confusing and even though the item said "plus-sized," the garment appeared to have a

smaller waist size and it was much larger than originally thought. The silver garment worked well for the original idea of the character. The purchase was promptly returned and a suitable replacement was discovered on the churchsuits.com website. A brown and gold garment was found with a similar appearance that would work. The garment was still a bit large for the actor, but Professor McClung approved of the purchase, stating the lack of builds would allow an alteration of this magnitude to not be an issue. To limit alterations for the shop, a black dress that better fit the actress was pulled. With the long, gold jacket mostly covering the actor's body, it was decided that the dress would be less noticeable and that time should be focused more on the jacket.



(Figure 149). Earl of Gloucester (Nicole Smith) fitting 1.



(Figure 150). Earl of Gloucester (Nicole Smith) fitting 2.

During the fitting process, it became necessary to purchase several garments that could have been pulled. Characters like Gloucester and Cornwall would have to film scenes where they would sustain wounds that would result in a large amount of stage blood on the costumes. In Gloucester's case the garments would be covered by the rain, doused in blood, and then coated in dry blood from her wounds. The filming process was supposed to run chronologically, but there was no guarantee that scenes would not be revisited throughout the process. The shot could also be compromised and require a retake in the moment, but if the actor was already covered in blood, they would need to change into their second or even third option. The solution to the situation was to purchase three blouses and two pairs of pants for Gloucester. Cornwall had two pairs of pants and two button-up shirts purchased for him, as well. Fortunately, neither Gloucester nor Cornwall would be wearing their jackets or coats in the bloody scenes so there would be no need to double-up on those garments. The shop piece list again proved crucial to

ensure that everyone in the shop would be informed about any extra garments. Without the proper information in place, the garments could have easily been restocked.

Characters like the Gentleman (played by Joseph Kemprowski), Oswald (Caleb McClung), the Duke of Cornwall (Cameron Khoshgam), and the Duke of Albany (Ryan Ernst) wore suits that would have minor changes to show a passage of time. Because many of the shots of the characters would be close-up, tie changes were used to give the characters a signature style. Cornwall and Albany were also given an extra flair to their blazers. A more subdued version of the lapel alterations were added to give that “modern yet other timely” vibe that Professor McGonigle was looking for (Figures 152, 153). To ensure that the pleated lapels would be noticeable, trim was added between the pleats. Options like tulle were considered but the trim was chosen.



(Figure 151). Duke of Albany (Ryan Ernst) fitting.



(Figure 152). Lapel test photo.



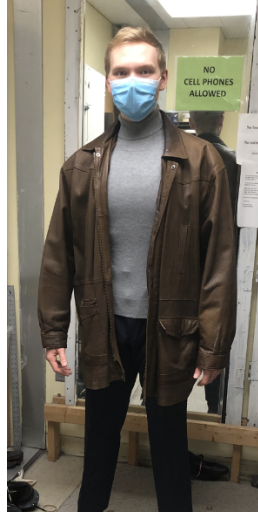
(Figure 153). The Duke of Albany (Ryan Ernst) at court Act 1 Scene 1, WVPB.

Albany also shared an aesthetic with another character, Edmund (played by Jacob Masters). Both wore a navy blue uniform. Both uniforms were to have pauldrons added to their uniforms to maintain the style of the work the lapels had on the jackets. The Cutter-Draper made mockups out of craft paper and marked the location of the pauldrons. Due to the length of the arms of the actor playing Edmund, a black band of fabric was added to the sleeves of both of the uniforms. This created a uniformity that would prevent one from standing out from the other.

Before Edmund's fitting, a second pair of navy blue pants were also pulled that would fit the length of the actor's legs and match the color of the uniform. Originally, it was thought that the navy blue uniforms could be used for all of the ensemble due to the limited sizing and lack of clarity. It was unclear which members of the ensemble would be soliders. The navy blue uniforms would be cheaper and cleaner looking, but were ultimately scrapped due to sizing limitations. The navy blue pants were reused for Edmund's second look and the jacket and turtleneck seen fit him with no problems (Figure 156).



(Figure 154). Edmund (Jacob Masters) fitting 1.



(Figure 156). Edmund (Jacob Masters) fitting 2.

The decrease in costumes needing to be constructed allowed the graduate student, Sarah Korn, time to construct two mockup bowties for the Fool (Adam Payne). The Fool was going to be given a larger scale bowtie and a boutonniere attached to a retractable key fob. This would continue the Vaudeville aesthetic and give the actor a costume with which he could interact. The boutonniere represented a comical prop that could be used to punctuate punch lines in jokes. Sarah was able to work quickly and had both mockups completed by the time the Fool's fitting was ready. The larger of the two bow ties were selected and a more eccentric patterned shirt was chosen for the Fool. The rest of the Fool's costume was pulled and included a pair of striped pants and a plaid sports coat.



(Figure 157). Lear (Robynn Rodriguez) and the Fool (Adam Payne), Act 1 Scene 4 WVPB.



(Figure 158). Lear (Robynn Rodriguez) and the Fool (Adam Payne) boutonniere extended, Act 1 Scene 4 WVPB.



(Figure 159). Fool boutonniere in progress.



(Figure 160). Fool (Adam Payne) small bowtie mockup.



(Figure 161). Fool (Adam Payne) large bowtie mockup.

The King of France (played by Joseph Zecevic) and Duke of Burgundy (Jacob Slewett) were characters who were originally only going to play one character. The Director was concerned that having the two of them play multiple roles would confuse the audience. The need to have a larger ensemble overtook the director's continuity concerns. Professor McGonigle still did not answer which scenes he saw the two actors in, but he did say that he did not want those characters to be seen as assistants. With this in mind, these actors were treated as ensemble members along with their initial characters of France and Burgundy.



(Figure 162). King of France (Joseph Zecevic) fitting.



(Figure 163). Duke of Burgundy (Jacob Slewett) fitting.

The Director added that he would also like to see Joseph Zecevic also portray the character of the Doctor, in Act 4 Scene 4. A butcher's apron was used to mimic a doctor serving on the battlefield. This idea was changed to give the Doctor a lab coat because the Director saw the doctor as being a physician called in special rather than a doctor for the troops. To keep the reflections of the white fabric down, the lab coat needed to be dyed. Using gray RIT dye for synthetic materials, the coat was dyed and washed. However, the material the coat was made from would not take the dye. The coat was then soaked in the dye overnight but fabric would still not hold the dye. The process was extended to soak the coat for three more days. Professor McClung suggested lightly spraying gray paint to cut down the reflections of the coat, which was very effective. A simple dye job ended up taking almost a week to accomplish. In the end, the brightness of the Doctor's lab coat would not have been a problem because the entire scene was filmed with white drapery to mimic a tent. This was another instance where each design element seemed to be isolated from the others. A confirmation of the draped fabric's color could have

been made with appropriate communication between each department. By the time the question was raised, however, the entire production team was focused on how the production could even work.



(Figure 164). Doctor (Joseph Zecevic) fitting.



(Figure 165). Cordelia (Aliza Broder) discusses Lear's health with the doctor (Joseph Zecevic), WVPB.

The ensemble was a huge fitting process, with each actor having around five looks. The piece list, that was taped to a table in the shop, became most helpful for these individuals (Appendix A). Back-to-back ensemble fittings could consume an entire rack of costumes in the fitting room, and the pieces could easily become blended without a reference. The female

ensemble members were given two-to- three business apparels, an urchin costume, and a military uniform. The male actors only had tie changes for their business attire with a military and urchin costume. Some actors would only use two of the looks given to them throughout the entire process, but having an extra altered and tagged costume that could be pulled off the costume rack ready to go proved vital to a process that lacked a tech week. If Professor McGonigle felt that an actor required a different appearance in a different scene, there would not need to be a huge undertaking to pull a different character. The Assistant Director, Presley Weimann, playing the role of Stage Manager, was asked to schedule slightly longer times for actors with more changes to limit the exposure to those involved with the fitting process. To ensure a smoother process fifteen minutes were added to all ensemble fittings. This change was mostly due to the fact that the ensemble had more costumes to try on than usual, and we wished to keep the pre and post fitting mandates implemented. This involved: washing our hands, putting on PPE, having the actor change and then have the fitting, afterwards the costumes and PPE would be sprayed with a disinfectant, and the notes would finally be added to the costumes.

The only garments that needed to be ordered for the ensemble were berets, some of the beige jumpers, and the capes. The capes needed some alterations to the pockets and the collar. The collar was edited to have a standing collar. The flap on the pocket was edited to have an appearance of a welt pocket. The buttons on the capes were also changed from the brown buttons to a brass button. The changes made to the buttons helped transform the garment from a “civilian” to more of a militarist style. To simplify the fitting process, only one cape was marked for alterations and used as an example for the rest. With the one-size-fits-most design, there was no worry that the capes would need to be specific to each actor. Each actor had their capes

altered and the names added to ensure that every actor would receive the same garment each time they needed it.



(Figure 166). Ensemble (Sydnee Miller) cape.



(Figure 167). Ensemble (Jacob Slewett) without cape.

Dealing with Fire

All of the characters who might come into contact with fire during the storm were confirmed and all of the costumes, including the entire ensemble's urchin apparel, Lear, the Earl Gloucester, the Earl of Kent, and the Fool were sprayed with fireproofing. Blankets that would be used in the scene were sprayed to ensure that all garments would be treated properly for fire safety. In the end, only about half of the garments sprayed came anywhere near the practical fire effect. Originally there was a possibility that there would be several small fires on stage and it was believed that it would be best to ensure the safety of all actors.

Issues with Restocking

A problem occurred a few days before filming when I checked to ensure that every costume piece had been placed properly on the show racks. Above the alteration rack in the costume shop, there is a shelf that holds shoes for each actor. Each actor's name is taped on the shoes picked out for them, along with a sticky note on the shoe, to indicate that the actor's name should be taped inside of the shoe. As I was reviewing the piece list, I noticed that a majority of the footwear was missing from the shoe holders on the show rack. I went to the "alteration rack" to see if the shoes had simply not been labeled and I saw that the shoes were missing from that rack, as well. To ensure that the actors would have shoes, I went back down to costume stock with the measurement sheets to pull shoes. As I began getting the shoes from in stock, I noticed that some of the shoes had the sticky notes still attached to the shoes. With the crisis averted, most of the actor's footwear was returned to the shoe rack. The mishap occurred during a restocking of several shows that had been left over the previous spring semester. Most of the actors' shoes were placed in their proper spot on the shoe rack. During the first day of filming,

any actors who had issues with their shoes fitting were down to stock and had a shoe fitting in stock to save time.

Execution of Costumes

With the production being filmed instead of a live performance, every day of filming was comparable to the first day of tech for each scene. Any ill-fitting piece, loose seam, stain, or other error would need to be fixed in the moment, rather than being addressed the next day of dress rehearsal. Issues of lighting, scenic, costumes, and performance would all need to be addressed in the moment to keep the shooting process on time.

Crew Duties

The costume crew was also expected to wear their PPE for the filming process. The crew's gear consisted of: a KN95 mask, a plastic gown, latex gloves, and a face shield. The face shield and plastic gown was sanitized every time the crew took them off. This was meant to ensure their safety as well as the safety of the performers. The process was not only more demanding for the crew, but for the actors as well. To ensure the safety of the crew, the actors were expected to sanitize their own costumes before the wardrobe crew was to move everything back into the costume shop.

The most drastic change to the production process was the decision to allow the costume graduate students to take over the role of Wardrobe Supervisor. Typically, an upper level undergraduate student would serve this role, with a graduate student supervising them. The "supervisor role" is usually filled by a graduate student who is not in the role of designer. The graduate students supervise throughout tech week and are only called back in cases of emergency. The graduate student then supervises the strike process.

It was decided that the longer filming process for this production would require too much of a time commitment for an undergraduate wardrobe supervisor, therefore graduate

supervisor(s) would take over the position. Unfortunately, two of the four graduate students were new to the position of Wardrobe Supervisor. When it comes to wardrobe training and duties, veteran grads shadow any new costume graduate students before being asked to take an entire show on by themselves. In this case, the only experienced graduate student happened to be myself, the current designer of the production. To help with the production, Professors McClung and Delligatti agreed to alternate supervising the process and offering their help when needed.

Before the first day of filming, the undergraduate costume crews were walked through their responsibilities. The length of the shooting process was double the usual amount of expected hours for undergraduate students to work crew. To make up for the extra time requirements the costume crew was divided into two groups.

Both costume crews showed up for the designer's walk through dealing with how to read the paperwork and who was being assigned to which actor. For many of the wardrobe crew, it was their first time seeing a *costume plot* that explains who is wearing which garment and when (Appendix C). The importance of *continuity* was also explained. Unlike a theatrical production, if a belt or ring is missing the costume designer will give the note to the wardrobe supervisor and the next night the piece will be added. The difference with filming is that if a garment is missing or placed on the actor incorrectly once the filming has started, the costume would remain that way until the next scene.

The crew was told that Second Assistant Director Natalie Tirendi was going to take a photo of every actor after filming to ensure that each scene was well documented in the event that filming of that particular part lasted longer than one filming session. The second crew was also told that certain garments that they saw would be removed once they were finished being

filmed. The clothing would be stored in the costume shop separately from the costumes in use to limit confusion between the actors and crew.

When filming had started, the Director asked the designers to sit with him and the Director of Photography, Lary Dowling. Since I was the Costume Designer and the Wardrobe Supervisor, trips from the top of the house to backstage had become common. Many times, a crew member would have a question, but with the filming process limiting movement around the stage, it became almost impossible to move to the crew to help with their questions. Most of the questions related to whether actors looked too shiny on the monitor or what they should be doing at a specific time. Dressers were seeking reassurance from a supervisor that the actors looked good before they walked out for the shoot and to confirm to the crew that they were doing their jobs appropriately. Thankfully, monitors were also placed backstage where a version of the film could be seen.

When the Wardrobe Supervisor position was first discussed, it had been agreed that the graduate students would divide the position up equally over the three weeks. Unfortunately, a lab student had tested positive for COVID-19. West Virginia University's rules required all who had come into contact with an infected individual had to quarantine for a ten-day period and test negative on the seventh day of quarantine. Thankfully, one faculty member and one graduate student had not come into contact with the lab class with the specific lab class that had a positive exposure to COVID. This, however, meant that the designer would continue in the role of wardrobe supervisor as well as the only graduate student not currently quarantined. Another stroke of luck was that only two other crew members had to quarantine. When the next round of filming was to begin, the duties of the two missing crew members were split up evenly amongst the remaining crew.

Costumes

With the wardrobe crew properly trained in their duties, the costume shop was ready to begin the filming process. After the crew meeting, one of the actors checked their wardrobe and found they lacked an undergarment required for filming. With less than twenty-four hours before filming and the actor being in rehearsal later in the evening, a quick trip to Target was made. In a theatrical situation, the wrong undergarment could be worn the first day of tech and the issue would be resolved the next day. The missing undergarment brought home the reality that every small element usually overlooked as a next day project or low priority was just as equal as an actor missing massive parts of their costume during the run of the show.

Because there was not a first dress rehearsal, with the first day of filming on March 3rd, there was a flurry of questions and issues that needed to be addressed. Everything corresponded with a theatrical production, with actors asking which garments they could wear their mic belts under, how their hair or makeup needed to be changed, or any other nervous questions typically posed the first time costumes are being used in performance. The first major issue that had to be addressed was that the alteration to the pants of the Earl of Kent accidentally made the elastic in the waistband lose its ability to expand. In a normal tech situation, a note could be made and the waistband let out and pinned in place. The alteration would then be corrected and the actor would be able to perform with a properly finished garment. In this case, the seam from the alteration was taken out and a safety pin was used to keep the pants up, with the jacket being long enough to cover the quick fix. Since about eighty percent of the actors' shoes had mistakenly been restocked, I was worried that the shoes would be uncomfortable for the actors. Surprisingly only one performer's shoes did not fit correctly. Instead of transporting several pairs

of shoes up from stock, the performer was led down to stock where several pairs of shoes, in the proper size, were pulled and the actor chose the most comfortable pair.

During the course of filming the first scene, there were complaints about the jacket that Kent was wearing. The attached embellishment on the right pocket created a weight shift that pulled the side down and left the lapel open slightly on the right side. The shift was extremely subtle and occurred over the time of filming rather than right away. The actor was advised to shift the jacket back into place in between shots and the issue was no longer noticeable. The rest of the first day concluded with no issues.



(Figure 168). The Earls (Nicole Smith, Mollie Goff) discuss happenings in the court, WVPB.

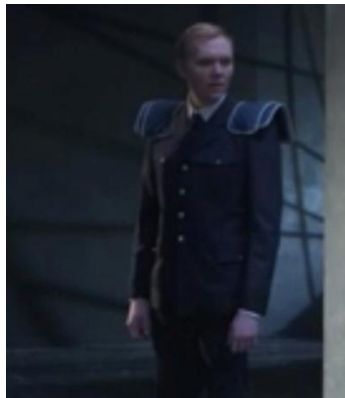


(Figure 169). Gloucester (Nicole Smith) introduces her bastard son to Kent (Mollie Goff), WVPB.

A meeting was scheduled after every film session to allow the production team to regroup and discuss the next day's schedule. A conversation arose regarding the facial hair for Edgar,

(played by Liam Holton). The Director did not like the idea of removing all facial hair from the actor. The rebuttal to this statement was that a clean-shaven Edgar would look younger which would create a difference in ages between Edgar and his mother, Gloucester. It was decided to wait on this decision until Professor McGonigle had consulted with the actor.

The second day of filming went much like the first. A few more characters were added to the production: the King of France (Joseph Zecevic) and the Duke of Burgundy (Jacob Slewett). Getting the two new actors acclimated to the process was successful due to the efficiency of the crew and cooperation of the other actors. The need for the continuity photos became quite apparent. While watching the monitors, it appeared that Edmund (Jacob Masters) was missing the belt that went over his military tunic. It was already twenty minutes into the filming process of that day. The fear was that a major costuming error had been overlooked. Reviewing the continuity photos of the first day showed that the belt was not present then, so a crisis was averted before it even began.



(Figure 170). Edmund (Jacob Masters) examines the scene before him, WVPB.



(Figure 171). Edmund (Jacob Masters) hands off the letter, WVPB.



(Figure 172). Lear divides the kingdom, WVPB.



(Figure 173). Cornwall grows impatient, WVPB.

Act 1 Scene 1 took place mostly around a table, the Director wanted to ensure that the shots could be taken from multiple angles. In total the scene took three days of filming. This created a slight concern and raised discussions about the importance of making the filming process quicker. Because most dress rehearsal processes take the same amount of time that it had taken to film the first scene, the production team realized the delicate nature of the schedule. A COVID outbreak could have easily shut down the entire production and stopped the film production in its tracks. It was important to film as quickly as possible while maintaining the integrity of the show.



(Figure 174). The Duke of Albany (Ryan Ernst) and Goneril (Sarah Beth Ealy) at court, WVPB.



(Figure 175). Lear (Robynn Rodriguez) holds court, WVPB.

After the third day of filming the crew was encouraged to bring dinner or snacks if they could because there was little free time during an all day filming schedule. To ensure wardrobe had time to eat, the actors were also told that they would need to put away their costumes, get out of their microphones, and leave the dressing rooms as quickly as possible to give the crew a much needed break.

Once the run through of Act 1 Scene 3 began it became clear that the dress on Goneril was too tight to hide her microphone pack. A belt was pulled to cover the pack and the situation was remedied. Things continued to run smoothly until Lear appeared in her second costume. Professor McGonigle did not like the way that the cloak laid, akin to that of a Celtic Ruana , across her chest (Figure 176). This type of cloak would not realistically lie over the body in the position he wanted on its own. We found a way to pin the cloak so that it was more open. This was another time that a tech week would have been helpful because we could have identified and addressed these types of issues with input from the Costume Designer and the Director.



(Figure 176). “Traditional Cowl Neck Ruana.” *A Wee Bit of Ireland*. https://www.a-wee-bit-of-ireland.com/how_to_wear_ruana/how_to_wear_ruana.html. Accessed 3/14/23.

Instead of starting filming right away, the Director had the actors run through the blocking of the scene and a majority of the first time slot set aside for filming that day was

related to this. An hour before break, a few wide shots were filmed. The cast and crew then had an hour break for a quick meal. The costuming crew was told to make sure all their preparations had been made while the actors were changing, to ensure that they would have a proper amount of time to eat.



(Figure 177). Goneril (Sarah Beth Ealy) is upset with Lear's presence, WVPB.



(Figure 178). Goneril (Sarah Beth Ealy) confronts Lear (Robynn Rodriguez) and the Fool (Adam Payne), WVPB.



(Figure 179). Lear in Albany's Court, WVPB.



(Figure 180). Lear feasts, WVPB.

The Second Assistant Director, Natalie Tirendi, had kept continuity photos to keep the scenes as close to an exact representation as possible. When Lear placed her garments back on, her jacket was checked with the photo to make sure that the cloak looked similar to the first filming session. However, the Director was still unhappy with how the cloak was laying. He thought the cloak looked different than when they had last filmed. The photo was referenced multiple times and although the pins were not moved, we were able to shift the cloak to a position more appealing to the Director. When the photos were referenced at the end of the

evening, the placement of the cloak appeared different than before and the button of the right pocket had come undone while Lear was performing. This change was hopefully minute enough to make it past an audience member's watchful gaze.

At the end of the evening, all the designers and directors met to see what needed to be completed during the week-long break between filming. Professor McGonigle was asked if it would be possible to have Lear's cloak removed during her travel to the Duke of Cornwall's palace. This was because the way the cloak was pinned would make it very difficult for the actor to remove the cloak during the storm. If the cloak was to be tacked onto the back of the jacket it would hang awkwardly. If the cloak remained attached to the jacket, it would hang off the jacket and remove the illusion that it was a cloak. Professor McGonigle agreed and the dresser was told that the cloak for Lear was cut for the rest of the scenes. The pins were left in the cloak, however, to reconfirm on the following Monday what was discussed about the removal of the cloak. When it was confirmed by the Director and the Assistant Directors, the cloak was then removed.

At the beginning of the second week of filming, an issue occurred regarding Lear's cape. The actor playing Lear noted that her cape was missing. I explained that, in talks with the Director, it was decided that the cloak was removed for Lear's travels. She stated that he did not inform her of the change and asked the Director to add the garment back to her look. I was not present to remind the Director that the reason for the cape's removal was that a stitched on cape would not look right when Lear tore her cloak off. The Director said that we could remove the cloak before the storm scene was filmed and justify that she lost it during the storm. I was also told that he would tell the actor about the change. For the remainder of the day, the piece would continue to need to be pinned on.

The week after the first days of filming was integral because the shops were able to catch up on needed work such as the hand sewing work on Goneril's corset. We also reviewed and sorted through costume pieces that were unlikely to reappear in the film. Instead of striking the costumes, however, we placed them on a separate rack in the shop in the event they were needed.

Another rehearsal report pointed out that Lear would need a button on her garment near her throat, because of the line "pray you undo this button" (*KL* 5.3.3495). During a meeting with Professor McGonigle, it became clear that the Director and Costume Designer had not read the line the same. The line later continues to say "Look on her! look! her lips! Look there, Look there!" (*KL* 5.3.3495). This resulted in a different reading than the director. I had read the line as Lear asking for help in undoing Cordelia's button to try and get her to start breathing. Professor McGonigle thought this was a beautiful line that showed the humanness of Lear. It was a representation of Lear momentarily breaking out of her madness and caring about the discomfort she was feeling. I thought a more powerful image would be Lear attempting to revive the daughter that she betrayed and would humanize her even more, but we followed Professor McGonigle's direction and made a simple alteration to Lear's gown, adding a button and a loop of elastic at the top (Figure 181).



(Figure 181). Lear (Robynn Rodriguez) reunited with Cordelia (Aliza Broder), WVPB.

Later, the Director asked about an additional costume for Cornwall and Regan. He wondered if they could appear in sleep wear to make it look like the actors had more costume changes. I remembered that an earlier discussion had occurred where the number of costume changes for the daughters was reduced. A pale blue robe had been pulled for the actor playing Regan to wear when she had her microphone attached and I showed it to him and he approved it. I told him that I was also going to pull a slip for her to wear under the robe and pull a smoking jacket that I knew would fit Cornwall's actor that he could wear over his undershirt and pants. These solutions worked for the Director and the rest of the filming day moved forward with no major issues. Ideally, issues such as these needed to be addressed before the filming process began.



(Figure 182). The Duke of Cornwall greets his guests, WVPB.

Initially, Regan's Act 4 Scene 5 change was intended to give her a disheveled appearance after her husband's death. She was to remain in the white blouse, plum jacket, and gray skirt she had worn during Gloucester's eye gouging but her hair would be messier and she would have taken her jacket off. I was informed, after the fact, by the Wardrobe Supervisor, Sarah Korn, that Professor McGonigle decided to switch Regan back to her robe and slip. This was a change that I had been concerned about because before the storm, she had been seen in her robe and I did not

believe that she would have changed from the clothing after she lost her husband. Her realization that her sister was going to take the new Earl of Gloucester would be what snapped her back into the game and result in her cleaning up. This is an instance where I wish that the original five-hour meeting, which took place seven months before shooting, could have been used for the director to express what he was thinking about these moments. By the time a proper cut of the script had been given, the designs had been turned in and these necessary conversations were placed on the back burner.



(Figure 183). Regan (Sarah Stacy) after the loss of her husband.

During the storm in Act 3, it was important to ensure that the actors could be warm and dry while not under the rain machine. Towels were provided to ensure that the actors could dry themselves off between shots. Lear's cape again came up as a point of concern. With the need for Lear to tear open her clothes in the storm, it was important that the cape was removed. The cape had to be pinned to look the way Professor McGonigle originally wanted it to look but being pinned to the jacket, it hung awkwardly and unrealistically from the jacket. For the third time, the cape was taken away. Again, the actor playing Lear asked where the cape was. I explained that the cape needed to be removed to work in the shot. When I asked if the Director

had talked to her about the situation, she said he had not talked to her about this and asked to talk with him. Professor McGonigle asked why the cape had to be removed and when I told him he said that he was not concerned with how the cape might look and the cape was going to stay on even if pinned. While watching the shots taking place, I became more frustrated with seeing the way the garment awkwardly clung to the actor. When I asked Professor McClung if I could go out to remove the garment, she said that filming had begun and she doubted the film crew and directors would be okay with wasting their time. Luckily the cape was hidden by the actor's body in most of the shots used and the issue did not overtake the scene.



(Figure 184). Lear (Robynn Rodriguez) walks away in the rain.



(Figure 185). Lear (Robynn Rodriguez) stands outside in the hovel.

When the scene was filmed in the hovel around the burning barrel, to my disappointment it was revealed that none of the characters playing the street urchins would be on stage around the fire. I regretted that the costume shop had used the remainder of our fireproofing spray when only half of it was necessary. However, the shop needed to proceed with the original plan which included safely chemically treating all the costumes for the street urchins in the scene.

During a rehearsal report that occurred after filming began, the Director asked to have a jacket that would fit an ensemble member be given for Edgar to wear. The idea could have worked if the ensemble member's build was closer to the actor playing Edgar. However, the actor playing the servant helping Gloucester (Brandily Bragg) was significantly smaller than the actor playing Edgar. It was explained to the Director that to have a garment fit two people with significant difference in height and broadness was virtually impossible. I suggested that the actor could be wearing a cloak that she could hand off to Edgar. He also wanted Edgar to be masked. The suggestion was made that a cloaked hood could hide his appearance just as easily, but the mask was suggested as the cloak could fall during filming. I asked if he wanted me to make the mask out of scrap monks cloth from Poor Tom's blanket and the Director liked that idea. A plastic Mardi Gra mask was used to make a base that would allow for the cut out eye holes to remain in place and keep the actor's visibility. The adhesive Simalfa was used to attach the monks cloth to the mask on the front and back. This solution worked well and the plastic mask inside the cloth was not visible in the shot.



(Figure 186). Edgar confronts Edmund.

I also thought that Edgar wearing a cloak with a loin cloth would make him appear to be a “flasher” instead of a heroic individual fighting for his title. To that end, Poor Tom was given a pair of brown pants that he would wear under his draped monks cloth when he reproached his mother. Several pants had to be pulled immediately and the fitting took place the day of filming. Professor McGonigle was disappointed that the selected pants did not look distressed enough. Professor Delligatti and I took the pants and with a rasp and pant leg in each hand both of us began wearing down the fabric. While this was occurring, Professor McGonigle came up to the costume shop and apologized that he had not been able to give more attention to these types of details earlier. He also asked that Edgar be given a new pair of pants for his next scene.

When the cloak was filmed in the shot of Act 4 Scene 1 change, Professor McGonigle decided that the cloak worked in the shot, but if Edgar was changing pants could we give him a different jacket? To ensure that the best options would be provided, I pulled several jackets and texted the images of the actor wearing them to Natalie Tirendi to show the Director. Professor McGonigle asked if we could bring the actor and jackets downstairs so he could see them in person. The actor playing Edgar said he felt that the Director was going to ask him which jacket he preferred and asked which jacket I liked best. I told him that I preferred the brown jacket with

a green collar. When we arrived downstairs, the Director took the actor aside, without me, and asked which jacket he preferred. The actor pointed out the jacket that I selected and the Director approved of the choice.



(Figure 187). Option for Edgar's coat one.



(Figure 188). Option for Edgar's coat two.



(Figure 189). Option for Edgar's coat three.



(Figure 190). Option for Edgar's coat four.

Hair and Makeup

An important feature for stage and set is the hair and makeup. Similarly to the costumes, the hair and makeup during *Lear* was ever changing and constantly adapting. To ensure that the actors could touch up their makeup quickly on set, a station was set up in the scenic shop with taped off sections indicating where the actors' makeup would go. A few issues with the makeup

station came to light when it was pointed out that there was not an adequate space provided downstairs for the actors to apply makeup or hair fixes between shots. With the crew being new to working a show in the space and the lack of time between shots to run upstairs to the dressing rooms, the turnaround process was slowed. The duty then fell to the Costume Designer and Wardrobe Supervisor to go into storage to pull a mirror from stock that would have been suitable for use. While the rest of the crew were filming, the actor playing Edgar (Liam Holt), came in a day early to get confirmation on how he was to shave his face, razor in hand. He checked in and it was decided that he could shave everything but his mustache. He would then check in with Professor McGonigle during a break to confirm if the decision was appealing to him. Professor McGonigle approved the look and the mustache was ready to be in Act 1 Scene 2 the next day.

A bit more attention was needed regarding the make up for the actor, Mollie Goff, playing the Earl of Kent. To enhance her disguise as a man, she was to use masculine drag makeup to slightly alter her features. Photos were taken of her in makeup and she was then able to do her makeup at home and only have to do some touch ups on set.



(Figure 192). The Duke of Kent (Mollie Goff) in disguise, WVPB.



(Figure 193). The Duke of Kent (Mollie Goff) immersed in conversation, WVPB.

While getting the actors into costume, an actor had a medical issue that caused their eyes to water excessively. This would have affected the actor's ability to perform and change the design of the production, because makeup streaming down the actor's face would change the continuity of the scene. It was almost impossible to keep makeup on the actor's face and this changed the appearance of the character between shots. Professor McClung and I discussed this issue with the Production Manager, Aubrey Sirtautas, and it was decided that alternating the film schedule to film the later scene was the best solution. All of the performers were already in the space; however, we were concerned that it would cause a problem with the positioning of the cameras. After meeting with the Director, Director of Photography, and Technical Director, Ashley Hungerford, it was decided that changing the scenes would be the best choice. Changing the scene order with no notice can be stressful to both the performers and the production crew. After explaining the situation and allowing time for the repositioning of the cameras, the crew and actors were ready to move forward with filming.

It was originally thought that all of the shots of Gloucester (Nicole Smith) were to take place from the back of the head, but it was difficult to see how Gloucester's face would not be seen on camera. The gouging of Gloucester's eyes is a well known moment in *King Lear*, and

the Director and myself felt that a close-up shot of the gouging would add an extra element usually not seen in a theatrical setting. This point was raised five days before the filming process began, when the Props Master, Seret Cole, asked if the costume shop was going to provide the eyeballs for the character. This initiated a discussion about the way Gloucester's eye makeup would look. Several options were given to Professor McGonigle from very simple dark makeup with the appearance of holes, to intricate special effects. Due to the high definition of the cameras, it was decided that there should be a prosthetic created for the gouging effect. Professor McClung and undergraduate student, Tobias Francis, took the lead on the gouging makeup. Gloucester's actor was called in to have a mold created of her eye area to create an accurate positive of her face onto which to sculpt. Professor McClung also did several tests in the creation of the eyeballs so that the eye released an oozy substance when squeezed.



(Figure 194). Process photo for Gloucester prosthetic 1.



(Figure 195). Process photo for Gloucester prosthetic 2.



(Figure 196). Cornwall squeezing eye, WVPB.

The filming of the eye gouging of Gloucester was an extensive process. To make it appear that Gloucester had just arrived from outside, gel was added to give a wet appearance to the actor's hair. The shot was a start-stop process. Scenes with Gloucester with both eyes intact were shot from all angles. The actor then went upstairs where Professor McClung and undergraduate student, Tobias Francis, applied the first gouged eye prosthetic. The actor was then moved downstairs in a wheelchair via elevator. All of the scenes of her with the first eye pulled out were then shot and the process was repeated for the second eye application. The main concern with her second eye being covered by a prosthetic meant that the actor was completely blind, and once her eyes were fully gouged she would be carried out a doorway where she would have to make steps to get herself out of the shot. To ensure the actor's safety her chair was placed where she would land and I stood in the spot where the guards would take her away. After every shot, the actor was helped into her chair and delivered back to her original location to film the same scene from a different angle.



(Figure 197). Photo of eye gouge prosthetic one eye.



(Figure 198). Photo of eye gouge prosthetic both eyes.



(Figure 199). The gouging of the Duke of Gloucester (Nicole Smith), WVPB.

This process not only involved the gouging but also the stabbing of Cornwall and death of a servant. Because the servant who stands up to Cornwall is still wearing the tan capes worn by all the guards, it was decided that pulling a bloody hand from her side would be enough to show the wound. The same was done for Cornwall, but he had the stage blood put on his hand against his side. This gave a pooling appearance to the wound. The second set of clothing for Cornwall and Gloucester proved unnecessary, but was a situation that was good to be prepared for in the event the shots needed to be repeated.



(Figure 200). Professor Mary McClung applying the Duke of Cornwall's (Cameron Khoshgam) wound.

It was also brought up in a rehearsal report that Edmund would be cutting his arm. The Director wanted to know if his jacket had the ability to have the sleeve rolled up easily. The Assistant Directors were told that Edmund's actor would be wearing his casual wear instead of his uniform and the sweater he was wearing would be easy to roll up. Handkerchiefs were pulled to use as a bandage for the cut. We also discussed how the filming of Edmond's cut would occur. Professor McClung made the helpful suggestion that she could create an effect that would cause

the knife to look as though it had made a cut on the actor's skin. Her design was a squeezable dropper connected to the handle that had a tube that would lead to the edge of the blade. The tubing part would be hidden by the blade and facing away from the camera. The property master was contacted to look at the knife to confirm the size that the device would need to be. With everything confirmed the device was created in an afternoon and functioned extremely well.

When Edgar becomes Poor Tom, it was important to make him filthy. Water-based stage makeup was mixed to create a disgusting brown color that was smeared on the actor's body and costume. Photos were taken of the actor to ensure that a replication could be made for future scenes. Because so much of the actor's body would be exposed, it was important to give as much coverage as possible.



(Figure 201) Poor Tom (Liam Holton) makeup reference photo 1



(Figure 202) Poor Tom (Liam Holton) makeup reference photo 2



(Figure 203) Poor Tom (Liam Holton) makeup reference photo 3



(Figure 204) Poor Tom (Liam Holton) makeup reference photo 4



(Figure 205). Poor Tom (Liam Holton) curls up in the hovel.

This same method was used for Lear, Cordelia, and other ensemble characters. Lear had the makeup added when her character was captured by the French, after she ran around after the storm in Act 3. Once I stepped down from the position of Wardrobe Supervisor and was only present to make sure everyone looked correct before filming, the same method of the mud makeup was used on the soldiers, with Edmund receiving a head wound. Professor McClung emailed me of the change and mimicked what was done to Edgar. She lined up the ensemble and moved down the line, dirtying them. This same dinginess was supposed to be added to Lear when she was brought before Albany in Act 5 Scene 3. Again, before Lear's robes were distressed, I reconfirmed with the Director that he was sure of the changes. When the makeup was presented to the actor playing Lear, for the third time she was confused about the choice. This resulted in another meeting with the Director in the dressing room where he changed his mind. I told the actor that I could pull a new robe to hide the distress, but she insisted that she would feel more comfortable in her current robe. This occurred even though I assured her that the navy blue robe was the exact same garment as before.



(Figure 206). Lear (Robynn Rodriguez) gallivants through the countryside with Poor Tom (Liam Holton) and Gloucester (Nicole Smith).



(Figure 207). Poor Tom (Liam Holton) reads a letter taken from Oswald's (Caleb McClung) corpse.



(Figure 208). Edmund (Jacob Masters) has a servant deliver a message.

When discussing the death of Oswald, originally Professor McClung and I read the blood label and thought it was safe enough for the actor to spit up the blood on camera. There was a

label on the container that said that consuming too much could cause diarrhea but we felt that a small bit in the mouth would not be problematic. Neither of us were present on the day that the scene of Oswald spitting the blood out of his mouth was to be filmed. Concerned about the safety of the actor, Professor Delligatti and the Graduate Wardrobe Supervisor, Sarah Korn, asked about the stage blood. When I talked about possible side effects, Professor Delligatti made the decision to have the blood placed on the outside of the actor's mouth to ensure that he would have no issues with the substance. Now I understand that a safe blood mixture could have been created out of food coloring. With more time to ponder this issue, perhaps we could have done more research to provide better assurance to the team working on the ground.



(Figure 209). Death of Oswald (Caleb McClung). WVPBS.

Unlike a theatrical production, after the filming of *King Lear*, the final product was not immediately released and took around a full year to be released. To end the technical process and not be able to see the show after months of work was different than the usual theatrical process.

Final Evaluation and Conclusion

The process of *King Lear* was dramatically affected by the COVID-19 pandemic during the Spring 2020 semester and the months that followed. The Canady Creative Arts Center was shut down and students were unable to work together in person. All classes were conducted over Zoom and communication was limited to meetings over Zoom or e-mail. Because the filming of *King Lear* was a multi-layered and time sensitive project, discussion between departments was vital. The live performance of *King Lear* was originally scheduled to occur in the Fall of 2020 but was postponed several times because of COVID restrictions. It was ultimately filmed by the West Virginia Public Broadcasting Station (WVPB) and aired in March of 2022. While this filmed version of *King Lear* was necessitated by COVID and varies from a live performance, it was also a great opportunity for students to develop a show for television. This format also allowed people all over the country to watch the production who might not have seen it otherwise.

In addition to the problems generated by producing this sort of collaborative art during a pandemic, our Director, Professor Jerry McGonigle, had difficulty in the play's beginning stages deciding the direction in which he wanted to take the production. What time period was the setting? Was Lear a male or female? How should characters be presented? These questions took a long time to answer and as a result, I went through many rounds of researching and designing, only to have to go back and start over. While this took a great deal of time that we could have spent working had we had a clear vision from the outset, it also gave me a great deal of experience in researching styles and approaches that could be cohesive for the production. This extended period of indecision was not unrelated to the pandemic and its possible repercussions for the production. Professor McGonigle hesitated initially to make concrete choices regarding

the play due to the ever-present possibility that the entire show could be shut down if COVID restrictions required it. For many people involved with the production, it was difficult to overcome this looming threat and focus on the project at hand.

Other challenges included the lack of a dress rehearsal process, budget and funding issues, and the absence of key personnel in the costume shop. Dress rehearsals provide the ability to look at the entirety of the production several times in a row and make changes over the course of a few days. Filming forced us to make decisions on the spot and this increased the lack of communication with others directing and producing the show. Moreover, we were given new guidelines for the funding of each department. This raised issues of whether or not we would have enough money for our costumes and set designs, and added a great deal of stress. Many of our design meetings turned into budget discussions, which left us little time for design plans. I truly felt that each department was somewhat isolated. Part of this was because of the inability to meet in person to share ideas and help one another. The constant fear of a COVID-19 outbreak and quarantine shutting us down was very real and several times students were out because of illness or exposure. This limited our work staff and forced those who were able to be there to take on more responsibilities. While this could not be helped by anyone involved in the production, it was an issue for the costume shop.

I chose theatre over any other art form because I thrive in a collaborative environment in which everyone works to achieve a final product. I contribute to this common project through costume design, realizing my visions for character personalities and traits through their wardrobe. I believe that a costume designer is a form of assistant director. The designer discusses with the director who the characters are in a production. All designers in a production are expected to work with the director to create a cohesive vision. The design meetings are meant to

help designers and the director create a world that can act as a guide for the entire production. Costumes are more than just clothes and makeup. They are a tool to help the actor tell the character's story. It is an exhilarating experience to watch an actor put on their costume, walk on stage, and become an entirely new entity. I find myself watching shows that I have designed multiple times just because I enjoy seeing what a group of people have accomplished together.

With every production that I take part in, I try to always reflect on what lessons can be garnered from that particular experience, and how I can improve as a designer. In this regard, my time with *King Lear* was no exception. After this production, I found myself wishing I had used more restraint in several instances. The exaggerated lapels and pauldrons felt gimmicky. I found myself making decisions to cut detail work that I had originally suggested out of fears relating to time and available labor. I also wished that I had been more assertive earlier in the process regarding certain costuming issues, such as the removal of Lear's cloak and having more options for Regan and Goneril. To a casual viewer, these details are minor and seem insignificant, but as a person who spent two semesters working on the project, the missed opportunities have generated regrets. Nevertheless, I am proud of the work that was accomplished and gained a new respect for film that I never had before.

Ideally, the conversation about Goneril and Regan looking like Ivanka Trump and Lear mimicking Hillary Clinton should have occurred much earlier. The design challenge would have then been to make a subtle, contemporary conceptual approach fit into the director's vision rather than the "not-so-distant future" concept initially desired. Edgar's costume change out of Poor Tom was a design element that should have been addressed much earlier than halfway through filming. When the pair of pants for Edgar (Liam Holt) had to be distressed right before filming and Professor McGonigle said that he wished we had been able to spend more time discussing

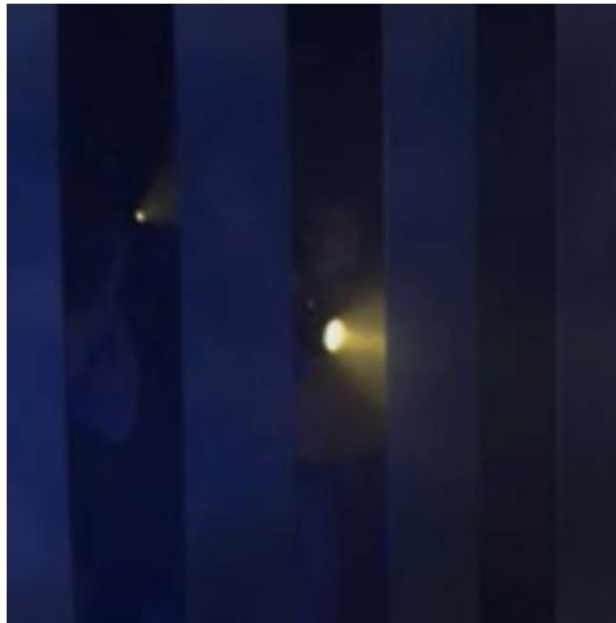
the costumes, I believe he was talking about little details that were missed. I agreed with him but I wished that we had not allowed our designer meetings to be dominated by production questions relating to scenery, lighting, and filming for the majority of the process.

One of the oddest pieces to be cut from the production was the second crown that was built to fit Edgar's head. Originally, Professor McGonigle wanted Edgar to have the crown placed on his head after the death of Lear. On the last day of filming, however, it appeared that the crown was not going to be used. Because I was not present during the filming process towards the end, I did not realize until the film's release that the second crown never made its appearance. This was a disappointment mostly because the Scenic Shop Manager, Byron Utley, had spent his time helping me to cut, shape, and weld the crowns together and half of the work was not used in the production. While it is not uncommon for pieces to be cut, it was disheartening to have a piece cut from a production with no conversation about its removal.

Act 2 Scene 1 was problematic in terms of costuming for the ensemble and the bleeding mechanism. A miscommunication occurred in terms of the ensemble that pursued Edgar. When the chase scene was originally discussed, these characters would wear their military uniforms. I did not realize that when a last-minute servant look was added for the Duke of Burgundy that it related to this scene. Instead of revisiting the scene as it was written on paper, I allowed myself to get distracted by the other requests and the shop shutting down because of quarantine needs. Because of this oversight, the two characters pursuing Edgar in Act 2 Scene 1 have a costume change from servants to militants during the chase. This was a minor oversight and the actors are hidden by slats that they run behind, but the issue is noticeable to those who know where to look (Figures 184,185). A quick review of the scene would have probably saved me a trip down to stock and made the shot look more professional.



(Figure 210). Servants (Jacob Slewett and Brandily Bragg) outside of Gloucester's castle, WVPB.



(Figure 211). Guards pursue Edgar, WVPB.

The scene where Edmund cuts his arm was another disappointment. Professor McClung spent time creating a device that would be hidden from the camera and look as though Edmund was cutting his own arm. Professor McClung and I both went out into the space to ensure that the

practical effect would work and were happy with the results while filming. Unfortunately, the shot of the camera on the blade sliding on his arm was cut from final production. Unlike the costume mess up this was a situation completely out of my control as a designer. Unlike a tech week, where the designer can push to make sure that an effect is noticed, the editing process has a different set of eyes and shots and design elements can be prioritized differently.



(Figure 212). Edmund cuts his arm, WVPB.

The excitement and apprehension of filming made the design process take a back seat. I even found myself focused more on the finances and the path of least resistance than the actual integrity of the play. This was the first time in my theatre career where I questioned if I had made the proper career choice for myself. In the middle of wearing all the plastic suits, talking through plastic shields, and having a swab jammed up my nose twice a week, it truly felt as if this was how theatre was going to be produced for the near future and that was a disheartening notion.

Furthermore, costume designs were submitted and a majority of them were immediately discarded for a different direction. At the time, it was still thought that filming would be taking place in November, and I frantically searched the internet for sites that could provide on time shipping during COVID to find anything that the Director thought would work. This, tied with

the lack of a completed script and finalized cast list, resulted in less time to focus on details of the characters and more time spent creating PowerPoint presentations and reworking previously approved designs. Not only made me feel like a glorified shopper, but it also affected my ability to see the whole picture that the team was trying to create. In meetings, I felt that conversations about chairs being visible on camera were more important than what I was presenting and I found myself feeling extremely defeated after many production meetings. By the end of the design process, I was just writing paragraphs next to images on PowerPoint presentations in place of proper design meetings.

Without the encouragement and support of Professor McClung, Professor Delligatti, my fellow costume graduate students, and the two assistant directors, this production truly would not have been possible. The flexibility and desire to achieve a successful production fulfilled my need to be a member of a functioning team. One key missing member of the team, however, was the costume shop supervisor. Due to the overlap of COVID-19, the position was left unfilled and required both the professors and graduate students to take over several extra roles. A shop supervisor would have been able to supervise: the scheduling of fittings, have stopped the restocking of a majority of the shoes, given proper training, and provided an extra hand backstage. This would have relieved a lot of the pressure facing the professors and graduate students who balanced their normal responsibilities of classes and committees, builds, and teaching with the shop supervisor duties.

A massive achievement that I was able to accomplish, with the help of others, was my paperwork. As an artist, my least favorite thing is the budget and—more specifically—managing it. I find myself usually spending less out of fear that I will go over budget or that a receipt has not been filed correctly. In order to be a successful artist, one needs to ensure that they have the

ability to afford the art that they are trying to produce. They must have an eye for finance. To be professional artists, they must also be competent businesspeople. With this production, I was able to sit down with Professor McClung and break down the budget in a clear and legible way (Appendix B). As such, the budget was handled well enough to have the costume shop supplement a miscalculation in the purchase of lumber in the scene shop. This is a skill that I have been able to carry forward in my professional career with creating invoices and budget proposals. Thankfully, I have been able to provide budget estimates much faster and cleaner than in the past.

Another aspect where I believe the grind of the design process affected me were the sketches that I presented. With one of my sketches of Lear, my Rendering Techniques professor Robert Klingelhofer, gave me the assignment of sketching a men's suit. He told me that he had seen better work from me and wanted to see me do better with the sketches that I presented to my colleagues. It can be very humbling to be doing a new set of sketches every weekend and have someone you look up to tell you to remember the quality of what you present. I agree with this analysis and it appears that the quality of my work at that moment suffered because I was so focused on pushing out multiple sketches and seeing if anything would stick. That is not typically who I am or how I would want to present myself.

While this process was extremely difficult, it in no way reflected my overall experience with West Virginia University's School of Theatre & Dance and all of the valuable friendships that I formed during my time at WVU. I learned so much and grew as an artist. My knowledge of construction—from patterning foam, to draping, to stitching a garment properly—vastly improved. I have gained confidence in my abilities to be successful with my skills in the world outside of academia. Designing *King Lear*—in an environment full of uncertainties, challenges, and

setbacks—not only challenged me as an artist, but challenged my inner confidence. Overall, I have become a stronger artist for it and look forward to what I will create and achieve after it.

Appendix A

KING LEAR PIECE LIST

Robynn Rodriguez

- Green Jacket
- Gray turtleneck
- Grey pants
- Black shoes
- Crown (Whole and Broken)
- Rings
- Lear Safari shirt
- Blouse (x2)
- Brown Belt
- Trousers
- Boots
- Fur cloak
- tank top
- Broach*
- Broach Fur cloak
- Balloon dress white
- Navy silk robe

Mollie Goff

- Green Pants
- Green jacket
- Green shirt
- Black Shoes
- Wrist Watch
- Jean Jacket
- Blue Jeans
- Socks
- Shoes Brown

- Brown Button-up Flannel Shirt
- Aline Shirt
- Earrings
- Necklace
- Ring*

Nicole Smith

- Gold jacket
- Hose
- Shoes Black
- Ring*
- Handkerchief*
- Necklace
- Black dress
- Gray coat
- Pants blue in storm
- Pants blue (during gouging)
- Boots
- Blouse in Storm
- Blouse (during gouging)
- Blouse (being led through woods)
- Gauze For Eyes
- Socks
- Earrings x2
- Glasses

Sarah Beth Ealy

- Dress black
- Green Jacket
- Body Shaper
- Hose*
- Shoes Black
- Tan shoes
- Beige dress
- Brown coat
- Maroon Jacket

- Maroon Skirt
- Rings Black
- Wedding Band
- Bustier
- Gold Bracelet
- Black Bracelet x2
- Black Earrings
- Gold Earrings
- Purple Earrings
- Black Necklace
- Gold Necklace
- Purple Necklace

Sarah Stacy

- Blue Pinstriped dress
- Slip
- Body Shaper
- Shoes Black
- Hose*
- Pearl Earring
- Gold Earring
- Blue Earring
- Pearl bracelet
- Pearl necklace
- Blue necklace
- Gold necklace
- Wedding Band
- Maroon Jacket
- Gray Skirt
- Blue Dress
- White blouse
- Bath Robe

Aliza Broder

- Blue dress
- Hose*

- Brown Pants
- Blouse
- Trench
- Tank Top
- Scarf
- Boots
- Black shoes
- Blue Necklace
- Bracelet *
- Blue Earrings
- Brown belt

Ryan Ernst

- Grey Jacket
- Grey pants
- Navy blue pants
- White button up
- T shirt
- Socks
- Suspenders
- Shoes black
- Blue uniform
- Tie blue
- Silver tie
- Red tie
- Wrist Watch
- Ring

Cameron Khoshgam

- Jacket tan
- Pants tan x2
- White button up x2
- Socks*
- White T-shirt
- Suspenders
- Watch
- Wedding band

- Tie brown
- Tie green
- Smoking Jacket

Adam Payne

- Jacket brown plaid
- Button up collared shirt
- Bow tie
- Striped brown pants
- Undershirt
- Mismatched socks
- Shoes
- Suspenders
- Hat

Liam Holton

- Jacket gray
- Grey pants
- Watch
- White Button up shirt
- Suspenders
- Socks
- Black Shoes
- Blanket
- Loincloth
- A-Line shirt

Joe Zecevic

- Red Sherwani
- Gold Pants
- Undershirt
- Crown
- Brown Beret
- Belt
- Ring
- Turtleneck
- Khaki Pants
- Cape

- Black shoes
- Distressed pants
- Distressed button-up
- Distressed jacket
- Doctors coat
- Button up
- Mask

Jake Slewett

- Maroon Sherwani
- Gray Pants
- White Undershirt
- Ring
- Necklace
- Turtleneck
- Khaki Pants
- Cape
- Black shoes
- Distressed pants
- Distressed button-up
- Beret
- Suspenders*
- Button-up

Jacob Masters

- Uniform
- Black shoes
- Socks
- Undershirt
- Belt*
- White button-up
- Navy blue pants
- Navy blue tie
- Gray turtleneck
- Leather jacket

Caleb McClung

- Grey pants
- Gray double-breasted jacket
- Hat
- Overcoat
- Red and Silver Tie
- White button up
- Belt
- Gloves
- Black Shoes
- Socks*
- Undershirt

Joe Kemprowski

- Jacket
- Pants Khaki
- Button-up shirt
- Distressed shirt
- Distressed pants
- Distressed jacket
- Socks
- Tie
- Undershirt
- Shoes*
- Belt
- Hat
- Brown Boots
- White button-up
- Tan turtleneck
- Cape
- Beret

Emerson Minor

- Grey Jacket
- Button-up white
- Grey pants
- Gray Tie

- T-shirt
- Turtleneck
- Khaki Pants
- Cape
- Black shoes
- Black belt
- Distressed pants
- Distressed button-up
- Distressed jacket
- Socks

Sydnee Miller

- Green jacket
- Brown skirt
- Shoes brown
- Grey blouse
- Hose*
- Gray jacket
- Gray skirt
- White blouse
- Black heels*
- Navy jacket
- navy skirt
- Turtleneck
- Tank top
- Khaki Pants
- Belt
- Cape
- Black shoes
- Distressed dress
- Distressed tank top
- Distressed shoes*
- Beret

Brandily Bragg

- Jacket Brown
- Brown skirt

- White blouse
- Hose*
- Brown plaid jacket
- Brown plaid skirt
- Black shoes*
- Turtleneck
- Khaki Pants
- Belt
- White Tank top
- Grey tank top
- Cape
- Distressed dress
- Distressed shawl
- Distressed apron
- Distressed shoes
- Brown Cloak

Appendix B

KING LEAR BUDGET

KING LEAR BUDGET BREAKDOWN					
<u>Item</u>	<u>Note</u>	<u>Price</u>	<u>Original Budget</u>	<u>Overage</u>	<u>Surplus</u>
<u>LEAR</u>					
Act I Scene 1					
grey pants		\$40.00			
grey suit		\$152.95	100	52.95	
Crown		\$60.00	40	20	
	1 whole				
	1 broken				
turtleneck		\$16.99		16.99	
Hose	pull				
Shoes	pull				

Slip	pull				
Body shaper	pull	\$0.00			50
jewelry	ring, earrings, necklace	\$15.00			
fur		\$39.98		39.98	
Act I, scene 4					
Blouse	x2	\$43.98		43.98	
Safari Jacket and Blouse	Pull				
Safari pants		\$25.99	0	25.99	
Boots		\$25.00			
Brown belt with strap	Pull				
Socks	pull				
satin		\$11.26		11.26	
fur		\$33.30	30	3.33	
<u>KENT</u>					
Act I, scene 1					

Green suit		\$99.00	125				26
Shoes	pull						
Body shaper	pull						
Hose – Knee-highs	pull						
Wristwatch		\$10.00					
Jewelry; small earrings,	pull						
Fabric	pull						
Act I, scene 4 – end							
Jacket (denim Jacket)		\$60.00					
Shirt	pull						
Pants	pull						
Hat	pull						
Shoes	pull						
Socks	pull						
Belt	pull						
T-shirt	pull						

<u>GLOUCESTER</u>					
Act I, scene 1					
Suit		\$108.00	70	38	
Belt	pull				
Fur			35		35
Jewelry: rings, necklace, earrings		\$20.00			
Shoes	pull				
Panty hose	pull				
Undergarment (all-in-one)	CUT 50				50
Act III, s?					
Robe/dressing gown	15.50 each x 2	\$31.00			
Shirt:	25 each \$75	\$62.97	75		12.03
Pants:	35 each \$70	\$19.99	70		50
Shoes: slippers		\$16.61	40		23.39
	2 pairs	\$16.61	40		23.39

Socks	pull					
<u>GONERIL</u>						
Act I, scene 1						
Dress and Jacket			\$47.97	50		2.03
Slip	pull					
Body shaper			\$0.00			50
Shoes	pull					
Hose	pull					
Jewelry	pull					
Act II, scene 4						
beige Dress		\$30	\$28.99	30		1.01
Hat	pull					
Shoes	pull					
cape			\$0.00			36
Act V, scene?						

Pink suit		\$50.00				
Jewelry		\$10.00				
tank/bustier		\$22.99	50		27.01	
<u>REGAN</u>						
Act I, scene 1						
navy Dress		\$40	\$38.99	40	1.01	
Jewelry	pull					
Hose	pull					
Body shaper			\$19.99	50	30.01	
Shoes			\$0.00		50	
Slip	pull					
Act II, scene 4						
Pink Jacket		\$40	\$23.99	40	40	16.01
All same above						
White blouse	pull					

pencil Skirt		\$25	\$20.49	25		25	4.51
Act IV, scene 5							
White blouse	pull						
pencil Skirt	pull						
All same above							
Act V, scene?							
blue Dress		40	\$38.99	40		40	1.01
Jewelry			\$20.00				
All else same							
<u>THE FOOL</u>							
plaid Jacket	pull						
Bow tie	build						
Boutonniere	build						
Suspenders	pull						
Trousers	pull						

Pork pie or fedora hat	pull					
Shoes	pull					
mis-matched socks	pull					
<u>CORDELIA</u>						
Act I, scene 1						
blue Dress		\$40	\$38.99	40	40	1.01
Body shaper				50		50
Hose	pull					
Slip	pull					
Shoes	pull					
Jewelry	pull					
	Earrings, ring, necklace					
Act 5, last scenes						
pants		50	\$24.99		50	25.01
Shoes/boots		75				

Coat?	Pull \$70					
Badge/crest		\$20.00				
Hose	pull					
Jewelry?						
blouse		\$20.99				
fur		\$0.00	25			25
<u>CORNWALL</u>						
Act I, scene 1						
Beige suit	pull					
Clean Shirt		10	\$20.00	10	10	
Stab shirt		10	\$20.00	10	10	
Tie	pull					
Pants	34.99 x 2		\$69.98	35	34.98	
Socks	pull					
Brown shoes	pull					

<u>ALBANY</u>						
Act I, scene 1						
Suit	Will be returning 1 Suit (Price of 2 \$165.83)	\$95.83	150			54.17
Collar/lapel fabric	pull					
Shirt	pull					
Tie	pull					
Jewelry	pull					
Act V, scene?						
Military uniform		\$45.99	30	15.99		
Leather shoulder unit with fur		\$0.00	75			75
Belt	pull					
Pin/regalia		\$25.00				
Additional Soldiers						

Military uniform	tan turtlenecks and pants with cape Need to purchase	\$105.87			
Belt	Capes	\$164.66			
Pin/regalia	pants				
<u>EDMUND</u>					
Act I, scene					
Uniform		\$31.12	35	3.88	
Shoulder unit		\$0.00		75	
Brooch		\$20.00			
Socks	pull				
Shoes	pull				
t-shirt	pull				
Act II, scene ?					
Aviator's Jacket	pull				
Shirt	pull				
Tie	pull				

Pants	pull				
Boots	pull				
<u>KING OF FRANCE</u>					
Act I, scene 1					
Sherwani		\$97.00	130		37
Pants		\$0.00	35		35
Crown		\$40.00			
Shoes/slippers		\$0.00			30
T-shirt	pull				
<u>BURGUNDY</u>					
Act I, scene 1					
Sherwani		\$86.60	100		13.4
Pants			35		35
T-shirt	pull				
Shoes		\$0.00			30

Epaulets, embellishments		\$0.00	50			50
<u>OSWALD</u>						
Suit	pull					
Shirt	pull					
Tie	pull					
Belt	pull					
Vest?	pull					
Overcoat?	pull					
Socks	pull					
Shoes	pull					
t-shirt	pull					
<u>Homeless people</u>						
3 homeless						
<u>Hunters</u>						
2 Safari outfits						

shirts	pull					
boots – lace up/black combat boots	pull					
belts	pull					
dye		\$20.00				
Blood		\$50.00				
<u>EDGAR</u>						
gray Pants	pull					
shirt	pull					
t-shirt	pull					
loincloth – later	pull					
	(pull fabric and build)					
suspenders	pull					
shoes	pull					
socks	pull					

<u>Servants - 7 total in different scenes</u>					
** if they are matching looks per each house					
Lear attendants x 2	pulled	\$0.00	150		
Gloucester x 2	pulled				
Goneril x 3	pulled				
shop supply		\$250.00			
dry cleaning		\$500.00			
	total	\$2,978.05			
	<u>GRAND TOTAL:</u>	\$5,956.10			

Appendix C

COSTUME PLOT

<u>Act. Scene. Section</u>	<u>Robynn R.</u>	<u>Sarah Beth E.</u>	<u>Cameron K.</u>	<u>Caleb M.</u>	<u>Sarah S.</u>	<u>Ryan E.</u>	<u>Aliza B.</u>	<u>Joe Z.</u>	<u>Jake S.</u>	<u>Act. Scene. Section</u>	<u>Mollie G.</u>	<u>Adam P.</u>	<u>Nicole S.</u>	<u>Liam H.</u>	<u>Jacob M.</u>	<u>Brandily B.</u>	<u>Emmerson M.</u>	<u>Joseph K.</u>	<u>Sydney M.</u>
I, 1, A										I, 1, A	1		1		1				
I, 1, B	1	1	1		1	1	1			I, 1, B	1		1		1	1			1
I, 1, C	1	1	1		1	1	1	1	1	I, 1, C			1		1	1			
I, 1, D		1			1		1	1		I, 1, D					1				
I, 2, A										I, 2, A					1				
I, 2, B										I, 2, B			1		1				
I, 2, C										I, 2, C				1	1				
I, 3		1		1						I, 3									
I, 4, A	2									I, 4, A	2					1	1	1	1
I, 4, B	2			1						I, 4, B	2							1	1
I, 4, C	2									I, 4, C	2							1	1
I, 4, D	2			1						I, 4, D	2								
I, 4, E	2									I, 4, E	2	1							1
I, 4, F	2	2		1		2				I, 4, F	2	1							1
I, 4, G		2		1		2				I, 4, G									
I, 5, A	2									I, 5, A	2	1							1
1,5,B	2									1,5,B		1							
II, 1, A										II, 1, A					1		1		
II, 1, B										II, 1, B				1	1				
II, 1, C									2	II, 1, C			2		1	2			
II, 1, D			2		2					II, 1, D			2		1				
II, 2, A				2						II, 2, A	2								
II, 2, B			2	2	2			2		II, 2, B	2		2		1				
II, 2, C			2	2	2			2		II, 2, C	2		2		1				
II, 2, D								2		II, 2, D	2		2						
II, 3, A										II, 3, A				2					
II, 4, A	2									II, 4, A	2	1							1
II, 4, B	2									II, 4, B	2	1	2						1
II, 4, C	2		2		2			2		II, 4, C	2	1	2						1
II, 4, D	2	3	2	2	2			2		II, 4, D	2	1	2						1
II, 4, E		3	2	2	2			2		II, 4, E		1	3						

Scene Section	Robynn R.	Sarah Beth E.	Cameron K.	Caleb M.	Sarah S.	Ryan E.	Aliza B.	Joe Z.	Jake S.	Scene Section	Adam P.	Nicole S.	Liam H.	Jacob M.	Brandily B.	Emmerson M.	Joseph K.	Sydnee M.
III, 1,										III, 1,							1	
III,2,A	2									III,2,A	1							
III,2,B	2									III,2,B	1							
III,3										III,3		3		1				
III,4,A	3							3	4	III,4,A	1				4	3	3	5
III,4,B	3							3	4	III,4,B	1		2		4	3	3	5
III,4,C	3							3	4	III,4,C	1	3	2		4	3	3	5
III,5			2	2						III,5								
III,6,A										III,6,A		3						
III,6,B	3									III,6,B	1	3						
III,6,C	3									III,6,C	1	3	2					
III,6,D										III,6,D			2					
III,7,A		2	3	1	2					III,7,A				2				
III,7,B			3		2			2		III,7,B		4			3			2
IV,1,A										IV,1,A		3	3		5			
IV,1,B										IV,1,B		3	3					
IV,2,A		3		1						IV,2,A				2				
IV,2,B		3				2				IV,2,B								
IV,2,C		3				2			3	IV,2,C								
IV,2,D						2			3	IV,2,D								
IV,3										IV,3								1
IV,4,A							2	3		IV,4,A								1
IV,4,B							2	3		IV,4,B					2		1	1
IV,5				1	3					IV,5								
IV,6,A										IV,6,A		3	3					
IV,6,B	4									IV,6,B		3	3			2	1	1
IV,6,C				2						IV,6,C		3	3				1	
IV,7	4						2	3		IV,7							1	
V,1		4			4	5			1	V,1				1				1
V,2										V,2		3	3					
V,3	4	4			4	5		4		V,3		3	3	1	3	2		

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