

COSTUME CONSTRUCTION AND TAILORING FOR  
*HOBSON'S CHOICE*

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ABSTRACT  
Summary of Project in Lieu of Thesis  
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COSTUME CONSTRUCTION AND TAILORING FOR  
HAROLD BRIGHOUSE'S  
*HOBSON'S CHOICE*

By

Tracy Lynn Floyd

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Chair: Prof. Stacey Galloway  
Member: Prof. Stan Kaye  
Major: Theatre

This thesis will explore the costume construction and tailoring process for Harold Brighouse's *Hobson's Choice* produced by The University of Florida School of Theatre and Dance. Under the direction of Professor Charlie Mitchell, performances of *Hobson's Choice* took place in the Constans Theater of the Nadine McGuire Pavilion in Gainesville, Florida, opening to the Good Life Course on January 30, 2014 and to the public on February 8, 2014 and concluded after sixteen performances.

The design process began in late August 2013. I served as draper and tailor to costume designer Alyssa Couturier for the characters Maggie and Henry Horatio Hobson. Executing the designs required collaboration with the designer, director, costume shop, and a team of first-hands and stitchers to help bring the historical costumes of *Hobson's Choice* to life.

## INTRODUCTION

The University of Florida School of Theatre and Dance produced Harold Brighthouse's *Hobson's Choice* as part of their 2013-2014 season. My role in the costume shop for this production was serving as draper, leading a team of first-hands, as my project in lieu of thesis in partial fulfillment of my Master of Fine Arts degree in Theatrical Costume Design and Technology. *Hobson's Choice*, directed by Professor Charlie Mitchell, opened for students on January 30, 2014 and opened to the public on February 8, 2014 in the Constans Theater of the Nadine McGuire Pavilion in Gainesville, Florida, concluding after sixteen performances on February 16, 2014. *Hobson's Choice* featured a design team including Alyssa Couturier-Herndon as the costume designer, Elizabeth Frith as the scenic designer, Patricia Mayme as lighting designer and stage managed by Andrea Camargo. The cast included Michael Martinez-Hamilton as Henry Horatio Hobson and featured Emily Green as Maggie Hobson, which served as her performance in lieu of thesis.

Actualizing the costume design for any historically based production has many challenges and our production of *Hobson's Choice* was no exception. The costume designer, Alyssa, was encouraged to create her designs with very little limitations on budget or manpower. Eliminating this hurdle allowed Alyssa to create beautifully elaborate designs that conceptualized her ideas of what Hobson and his family looked like. The design process for *Hobson's Choice* was limited to four formal design meetings over the course of 10 weeks. These meetings were immediately followed by the production process, which began the week of October 21, 2013 and was disrupted by Christmas break from December 4, 2013 through January 6, 2014 when work continued

through tech week. There were a total of nine complete working weeks, with no holidays to complete projects for the show. This short time frame made it imperative to settle upon construction details quickly. I worked closely with the designer during the initial design meetings to provide information regarding the correct under garments of the period and assisted in determining the silhouettes desired. This provided Alyssa a basis to start creating her silhouettes.

It is the ultimate goal of this paper to provide a detailed experience for the reader to understand how we as a costume team were able to create the designer's vision and bring the characters of *Hobson's Choice* to life, particularly the characters of Hobson and Maggie. This paper will discuss the pre-production phase, which includes a play analysis, period and character research that is used to help form the characters costumes as well as the steps that were taken to explore the silhouettes of the time period to determine the silhouettes that were to be used for this production.

## PRE-PRODUCTION PHASE

The starting point of every theatrical performance is the script, which is the blue print that the director and designers use to build a production. The pre-production process is the design process, which is a collaboration of the creative efforts to bring the playwright's work to life. This initial phase of the process includes analyzing the script, collaborating with the design team and director, research of the time period and preliminary sketches followed by final renderings.

## PLAY SYNOPSIS

Harold Brighouse's *Hobson's Choice* is set in Victorian Salford in Manchester and tells the story of a Henry Horatio Hobson. Hobson runs a shoe shop with his three daughters Vicky, Alice and Maggie. Even though Hobson wishes to marry off his two youngest daughters, he constantly limits his daughters' activities and denies them independence. He feels his oldest daughter, Maggie, is too old to get married and wishes to keep her to do all the housework and tend to the shop while he goes to the Moonrakers bar where he indulges in his drinking habit. The twist of the story comes when Maggie proposes to Willie Mossop, the boot-maker in Hobson's shop. This news infuriates Hobson as he had resolved to have Maggie look after him in his old age. Hobson confronts Willie and threatens him with physical violence for courting Maggie. Infuriated by her father's threat, Maggie immediately leaves with Willie and together they open their own shop with the help of a prosperous customer, Mrs. Hepworth. Once released from the reigns of her controlling drunk father, Maggie is able to marry Willie.

A month later, Hobson falls into the warehouse belonging to the father of Fred Beenstock, Vicky's suitor. Maggie comes back to tell her sisters that she is going to marry them off herself because Hobson has refused to settle any money on them, without which they are unlikely to find decent husbands. Albert Prosser, Alice's suitor and lawyer, is able to help by issuing a writ claiming damages from Hobson for trespass, damage to corn sacks and spying on trade secrets. Hobson eventually agrees to pay, the money is settled on the girls and they are able to get married.

Willie and Maggie's shop is very successful and nearly runs Hobson's shop out of business. After an attack that the Doctor relates to his alcoholism, Hobson asks each of his daughters to return home and look after him. They all refuse, but ultimately Maggie agrees to look after him under strict conditions. Willie takes over Hobson's business with Hobson remaining as a 'sleeping partner', offering the ultimate Hobson's choice, a seemingly free choice in which only one option is offered.

The first production of *Hobson's Choice*, by Harold Brighouse, was performed in 1915, which was the same year the piece was written. Since then the play has rarely been out of production somewhere in the world and is also available in several different versions on film, as well as many adaptations for Broadway musicals and even ballet. The reason for the play's successes and continual productions is the presentation of challenges in family life and relationships between generations. *Hobson's Choice* carries a strong message about the challenges for both parents and children over the issue of independence. The play also warns us of the dangers of alcohol abuse, portraying the ill effects of excessive drinking on family life. The audience is brought into a world where excessive drinking ruins Hobson's relationship with his daughters and his career.

#### PERIOD AND CHARACTER RESEARCH

*Hobson's Choice* is set in the late 1800's in Salford, Manchester and the production team decided to keep the production historically accurate and narrowed the dates according to the silhouettes desired for the female members of the cast.



For Vicky's, Alice's and Maggie's first looks costume designer Alyssa Couturier desired a softer, sloping bustle that was popular in the upper class societies from 1872-1877 (see Appendix A plates 1, 3 and 5). In contrast, Alyssa desired the Sisters' second look to have a sharp angle creating a silhouette that was prominent in upper class societies by utilizing the bustle cage (see Appendix A plates 4 and 6). The use of a bustle cage seemed inappropriate for Maggie's no-nonsense nature and financial means, yet the design of the garment required support. The swaying movement of the bustle cage would accentuate an element that was not desired, however the actress was able to carefully control the movement of the bustle cage.

Maggie Hobson, thirty years of age, is a very decisive and controlling character. Alyssa reflected these authoritative characteristics in her first costume using a sensible look with a military style. Maggie is a perfectionist in everything she does and will only do things that are well organized. The stripes and buttons perfectly placed truly make Maggie stand out from her frivolous and extravagant sisters who have frilly trim and take no action in the shoe business other than sitting around knitting and reading.

When Maggie leaves her Father's shop, there is a definite change in her demeanor. Maggie becomes more subdued in her manner and conducts herself as subservient to her husband. While Maggie is still in charge of Willie, it seems to the outside eye that Maggie has softened and through her dress she appears gentler, more womanly and motherly. Alyssa took delicate care in her considerations for portraying the change in Maggie's demeanor. In Maggie's second look (see Appendix A, plate 2), every edge is soft, rounded and petal like. The shape of the bodice has no corners; even

the cuffs are soft petals and the swag in the front drape is the shape of a soft petal or falling leaf.

Henry Horatio Hobson was a successful businessman made a mess by his alcoholism. The decision was made that a nicely tailored suit gave him a businessman's sense of propriety. This presented an opportunity for me to tailor a suit and proved to be a great learning experience due to the challenges of the performer's body shape and the difficulty in the fabric chosen (see Appendix A, plate 7).

#### EXPLORATION OF SILHOUETTE

Before the designs were completed, Alyssa and I pulled the bustle pads and cages that we had from our costume stock and looked at them on forms with their appropriate petticoats. This process helped Alyssa determine the degree of fullness to draw in her renderings and also provided an opportunity to see what was available in our stock. The silhouette was more important to Alyssa and we determined that to achieve the look desired we would need bustle pads for each of the first looks and bustle cages for their second looks, along with petticoats that had more fullness than what our stock petticoats provided. In total, we needed four corsets in various sizes along with bustle pads, bustle cages and petticoats.

After determining how many understructures we needed, it became apparent that our costume stock was insufficient; the cages were in sad shape with rusted hooping coming out and the petticoats did not offer enough fullness. Through discussions with the shop manager and technology professor, Stacey Galloway, we decided that it would be more cost-effective and offer a learning

experience to build all the corsets and understructures that were needed. It was determined that we would build four corsets, three bustle pads, four bustle cages and four bustle petticoats to meet the requirements of the production and to enhance our costume stock.

In the previous year, Stacey offered a workshop on corset construction based upon a USITT Professional Development Workshop offered by Jeff Lieder. It was decided that we would construct our corsets using his method, which offers adjustability to the corsets. These corsets would not only be helpful for creating the silhouettes Alyssa desired, but would also provide corset construction experience to our new costuming graduate students, as well as adding new, alterable corsets to the costume stock.

Using images from my research, I created a bustle pad structure of a softer, shorter bustle that created lift and gave a pleasing slope off the backside (see Appendix B, plate 1). Stacey assigned the task of the bustle cages to colleague and first hand Janae Lafluer, providing a pattern from *Corsets and Crinolines* that simply needed to be scaled larger. For the petticoats, a pattern was drafted from our existing petticoats and additional fullness was added to the ruffles to help achieve the silhouette Alyssa desired. Without the necessary undergarments, the draping and construction of the outer garments would have been impossible and would not fit like historical garments. Ideally, the undergarments would have been fit and the measurements would have been taken over the undergarments before any draping began, but with the limited time and personnel allotted for this production this step was skipped in order to begin the draping process quickly.

## PRODUCTION PHASE

The production phase explores two main tasks I was assigned for the production of *Hobson's Choice*, draping and tailoring. These sections will discuss what it takes for a costume shop to bring a design to stage. As a draper, I faced challenges of interpreting the design and how to quickly assess time restraint problems. The tailoring portion examines my first attempt at tailoring a plaid suit and what resources were used to create the designer's rendering. It is intended as a behind the scenes exploration of how we collaborated, in an effort to create costumes that are an extension of the characters in *Hobson Choice*.

### DRAPING

One of the first tasks I had to tackle as a draper was to start developing the patterns for Maggie's garments. Before starting work on the garments, I had several conversations with the designer to make sure I was interpreting her renderings (See Appendix A, plates 1 and 2) to convey the character she had established. Considerations also had to be made because the script includes dialogue about the sisters having dresses made by the same dressmaker, which made it imperative that I study the bodices pulled from stock that were to be used for the sisters to insure I maintained a consistent shape for all the bodices. Maintaining this continuity would ensure the costumes continued to support the story.

Carefully analyzing the renderings, along with my research of specific details, enabled me to proceed with draping the garments. Once the dress form was padded to Emily Green's measurements, I began to place my style lines using very thin style

tape. These lines are the initial foundation of where the seams are to be placed for the garment. Due to the time constraints, I decided to mark both bodice style lines on the same drape and make some slight modifications in the paper pattern to accommodate the needs of each bodice. The green lines are for the first look and the red lines are for the second look (see Appendix C plate 1).

My style lines were settled and approved by the designer, enabling me to proceed in making the paper pattern. Sleeves are always tricky and usually hard to drape because dress forms don't have arms, so for the sleeves I drafted a pattern out of Jean Hunnisett's book, *Period Costume for Stage & Screen* (see Appendix B plate 2). The pattern gave the desired shape, but required adjustments to fit into the bodice. To ensure the garment could easily be assembled, the pattern pieces were carefully and quickly checked together. The finalized patterns were then handed off to the first-hands, Janae LaFleur and Becki Stafford, to assemble mock-up bodices that were used to check the fit of the garment before going into the final fabric.

The mock-up fitting on both bodices went fairly well considering the time restraints for construction. The fit was very flattering on one of the bodices and required only minor adjustments, but the other was too tight and needed more alterations even though the bodices came from the same pattern. The amount of care throughout the sewing and pressing steps makes a difference in the way a garment fits and it was clear that the second bodice was not as carefully sewn or pressed. It was essential after the mock-up fittings that I worked very quickly to make all the pattern adjustments to be able to hand the patterns back to the first hands so they could cut and assemble the garments.

For Maggie's skirts, I was able to save time by using a pattern from our stock. Stacey saved some patterns that were created at Seaside Music Theatre for their production of *Jekyll and Hyde*, which was set in about the same time period as *Hobson's Choice*. Using the pattern as if it were fabric, I draped it on the form to check the fit and overall fullness. Using the same pattern, I was able to create the skirt for Maggie's second look that was slimmer from side to side. Since we were confident the pattern would work and because it would be faster, we did not mock-up the skirts, but proceeded to make them out of the fabric once it arrived.

Through the last weeks of the fall semester, the first hands worked towards their first fabric fittings. It would have been ideal to have the first fabric fittings before the end of the semester, however due to the hectic schedules of everyone involved, regrettably there was not enough time to cut and construct the bodices to have fittings before the last day of classes.

Once the spring semester began, samples were created of the green velvet trim for Maggie's first look to decide what the most aesthetically pleasing, yet time conscious, way of attaching the velvet to the bodice and skirt. Because we needed the jacket for photo call and first dress, the decision was made to completely finish the jacket before adding trim. The velvet trim ended up being hand sewn onto the bodice and we were able to carefully machine stitch the trim to the skirt.

Alyssa desired Maggie's second bodice to be edged in red velvet trim, which is a great deal of delicate time consuming work. In the interest of time, we decided that getting the jacket wearable for first dress was much more important than having trim. After addressing the initial concerns of getting the dresses completed,

we were able to add braided trim during tech week. Both bodices contained delicate details that were not only tedious, but also time consuming, even for experienced hands. We were able to save time by using braided trim that gave the look the designer desired for Maggie's second bodice.

## TAILORING

In addition to the two projects for Maggie, the designs for *Hobson's Choice* also presented an exciting opportunity to tailor a suit. This project would not only challenge my menswear skills, but also my pattern matching abilities and would give me experience working with a different body shape. There are many different methods and theories for drafting menswear, but with the advice of one of Stacey's colleagues, Steven Simon, we decided to use *The Men's Blue Book of Tailoring* by Frederick Croonborg. This set of drafting instructions offered the shape for the time period and also included additional instructions on how to deal with someone who is considered a corpulent figure, a body shape that measures more at the waist than at the chest.

Drafting the pattern, based on the measurements of the actor, created a first draft looked odd and not like pants that should fit a human body. Looking back at the instructions, I discovered that the problem in my drafting process was that *The Men's Blue Book of Tailoring* uses half body measurements, even though the book never stated that. Once I understood my problem, I was able to proceed to a much more successful pattern for the pants. I ran into additional issues with the very dated book that occasionally lacked instructions. Through drafting the pants, vest

and the jacket there were several points where I had to trust my instincts and go with what I thought looked right and mathematically would fit. Mostly my instincts were on the right track and I was able to have a relatively successful mock-up fitting.

Fortunately, I was able to complete mock-ups for the pants, vest and jacket and held a fitting with Michael Martinez-Hamilton before the end of the fall semester. This fitting overall went quite well with some minor adjustments on the pants and vest and expected extensive adjustments on the jacket. Initially, we planned on going into fabric with all the pieces after the first mock-up fitting, however I felt uncomfortable going into fabric for the jacket because of the additional alterations. Consequently, the decision was made to construct a second mock-up jacket. Leaving the jacket as the last piece to go into fashion fabric set my schedule behind significantly, but I was grateful for having one additional mock-up fitting before going into the fashion fabric to ensure the jacket would look nice in the end.

I spent Christmas break matching plaids and making the pants and vest. Following the detailed instructions for tailoring found in *Classic Tailoring Techniques: A construction guide for men's wear*, I focused on completing as many of the finishing details as possible to ensure not having to rush through welt pockets during the next semester. My choice to have another mock-up fitting was a wise one when we had to do another alteration on the jacket. This alteration would have been problematic if the jacket had been in the fashion fabric because of the placement of excess fabric.



After the pattern has been altered, there are many steps in tailoring a jacket before it begins to resemble a garment. I first concentrated my efforts on the canvas for the jacket, as this was the foundation and structure that created the desired shape of the jacket. I followed the steps and instructions very carefully from Cabrara's, *Classic Tailoring Techniques: A construction guide for men's wear*. Cabrara does not recommend basting each layer in place as you add pieces to the canvas, however, for my purposes; I felt basting each layer would allow me to make the canvas pieces portable. As I placed the padding pieces to the canvas, I also used a sonotube, which Cabrara does not use because they probably did not exist when the book was written. Sonotubes come in various sizes and are traditionally used in construction filled with concrete and metal structures. In costume construction, the sonotubes are cut in half and make a great simulation of the roundness of the body. As layers of fabric wrap around the body, they shape differently to each other, so using the sonotube helps alleviate any rumpling or bubbling of the layers of fabric and gives a smooth finish to the final garment. Once my layers were in place, I drew out the area Cabrara indicated for pad stitching. I had a very hard time starting my pad stitching, but with a little practice and patience I finally achieved the chevroning stitches (see Appendix C plate 12).

All pockets must be completed before the suit jacket front is assembled to the canvas. Cabrara surprisingly did not add any interfacing or pocketing to the construction of his pocket flaps, so trusting in his instructions, I began creating my pocket flaps with no structure inside, using only the fashion fabric and lining. These first pocket flaps seemed wimpy and mushy, so I decided to construct new pocket

flaps. This time I used fusible interfacing on my fashion fabric and the pocket flaps had a much better shape. Once all the pockets were completed, I was able to attach the prepared canvas to the fashion fabric. It was especially challenging keeping each side symmetrical as the fabric stretched to mold over the canvas. It was important to keep the two sides symmetrical so the plaid would still align at the front opening.

During the build process for *Hobson's Choice*, our shop was fortunate to have costume designer John David Ridge from New York and LA come visit and share some of his stories and spend an afternoon with the costuming students. He helped me immeasurably with the issues I was having with the sleeves. I never really knew how much ease there should be in the sleeve cap or the best way to press the seam once it was attached to the body of the garment. John uses three inches of ease on all suit jacket sleeves and helped me with where to place the ease in the cap of the sleeve. He also taught me a trick for easing the cap of the sleeve and getting that area to lie smoothly. John uses a tailor's ham and gathering stitches to start easing the sleeve cap, along with steam to draw the fabric smaller without getting rumples or puckers. I was concerned about my sleeves looking too full, but this method of controlling the ease created a nice smooth shape and also made putting the sleeves into the garment much easier. The trickiest part was matching the plaid and making sure to carefully ease each sleeve in the same manner for both sides.

## TECH WEEK

The challenges of time constraints and difficulties of finishing the garments continued through tech week. The entire shop worked collaboratively and quickly with help from Kate Glennon, the assistant costume shop manager, and students from the Production and Performance class with hand sewing closures and buttons. Because my focus shifted to help complete Maggie's pieces, Hobson's suit jacket wasn't ready for first dress and we used a stand-in jacket instead.

Overall, first dress was successful and we were able to see almost all the pieces on stage. In the quick change into Maggie's second look, the skirt was put on incorrectly by the inexperienced wardrobe crew. When seeing it on stage we couldn't assess whether or not the garment fit correctly, so during intermission we were able to fix her skirts and get a better idea of how the garment fit.

Unfortunately, the skirt hem was uneven from having been removed from its waistband after the last fitting. We were able to schedule a fitting for the next day so we could mark a level hem. We also marked the hem on the first skirt because the fabric appeared to have stretched and was too long in some areas. Some of these problems also came from the skirts being too big because Emily had lost a significant amount of weight fairly quickly.

It wasn't until second dress that Maggie started to resemble Alyssa's renderings, because some of the trim had been added. Hobson's suit jacket was still not stage ready, but he was able to put it on and the director and design team were able to see it on stage under some of the lighting conditions.

Maggie's traveling jacket (see Appendix A, plate 2) was also not in a state of completion, but the director felt it overwhelmed the performer and made her look pregnant. The options were to put our efforts into finishing the traveling jacket and hope that the director would grow to like it or stop work on the jacket, which would allow us to concentrate our time on some other accessory. I felt the top hat and the traveling jacket were too far off in colors to make a cohesive outfit, so to me it seemed that Maggie needed a new hat for her last scene. I felt that a hat of the same red velvet used on her bodice would exemplify that she has come into a sum of money, but the jacket drew too much attention because it was the only outerwear garment worn in the scene. Collaboratively, the costume team agreed that it would probably be in our best efforts to go ahead and take away the traveling jacket and focus our time on a new hat. It was a difficult decision, but we were able to show the passage of time and develop the character through using a matching hat.

It was exciting to see at final dress both of Maggie's outfits with all of their trim details. It is amazing what a little trim can do to fix any issues as well as develop the character. Hobson's jacket was finally ready to wear and his full suit looked great. I was extraordinarily pleased that after spending so much time matching the plaid you could still see those details from the audience.

## CONCLUSION

Our efforts paid off in the end after many hours of hard, tedious work. The entire production looked quite professional and I am proud of the work that we were able to accomplish in such a short amount of time. It was difficult managing a

team of students with their own schedules, but we worked collaboratively to move projects forward and see the show to completion.

Tailoring the suit was a much smoother process because I was the tailor, first-hand and stitcher and I was in control of setting my own goals and managing my time for the project. Through the tailoring process, I learned a great deal about matching plaids, as well as construction of men's clothing. One of the most important lessons I learned is that it takes almost three to four times longer than expected to accurately match plaids. I also learned that constructing pockets is an extremely time-consuming process. I am proud of the finished suit and I am happy with the amount of knowledge I gained from the project. I was encouraged that even tailors say that it is not until after about the fifth suit jacket that the tailoring process will become perfected.

Even with all the challenges that were faced with time constraints and not enough personnel for such a large project, I am extraordinarily delighted with the final product. The entire costume shop came together and helped complete the largest built period production during my time at The University of Florida. Having an amazing team to collaborate with through each step of the process is one of the most enjoyable parts of being a costume technician. This experience gave me an encouraging environment to work and learn from an amazing and supportive group of professors, professionals and students.

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Appendix A  
Renderings by Alyssa Couturier



Plate 1. Maggie 1<sup>st</sup> Look



Plate 2. Maggie 2<sup>nd</sup> Look



Plate 3. Vickey 1<sup>st</sup> Look



Plate 4. Vickey 2<sup>nd</sup> Look





Plate 5. Alice 1<sup>st</sup> Look

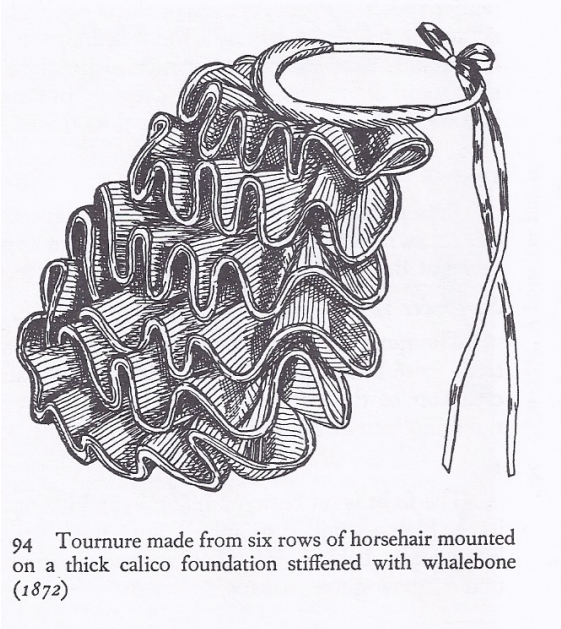


Plate 6. Alice 2<sup>nd</sup> Look



Plate 7. Henry Hobson

## Appendix B Research



94 Tournure made from six rows of horsehair mounted on a thick calico foundation stiffened with whalebone (1872)

Plate 1. Bustle pad from *Corsets and Crinolines*

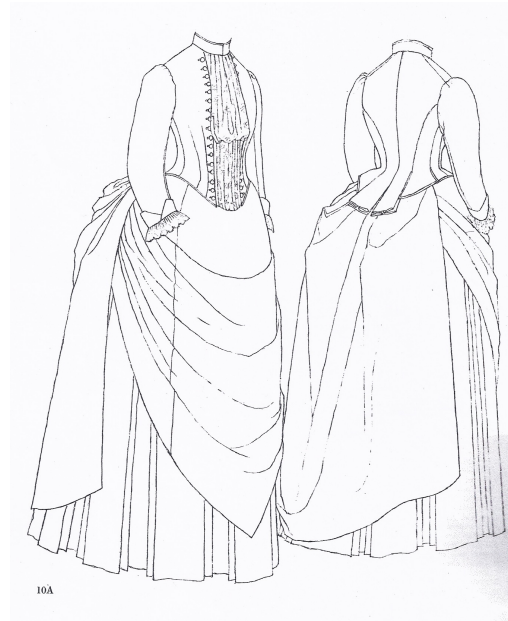


Plate 2. Garment from *Patterns of Fashion*



Plate 3. Back view for 2<sup>nd</sup> look bodice from *Nineteenth-century Fashion in Detail*

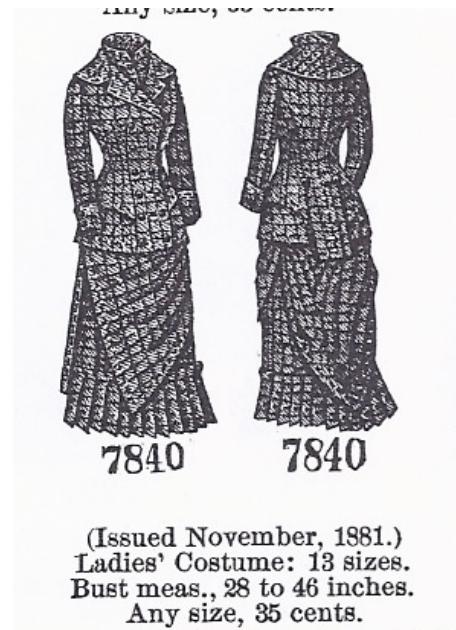


Plate 4. Front swag detail for 2<sup>nd</sup> bodice from *American Dress Pattern Catalogs*



Plate 5. Back swag detail for 2<sup>nd</sup> bodice from *American Dress Pattern Catalogs*

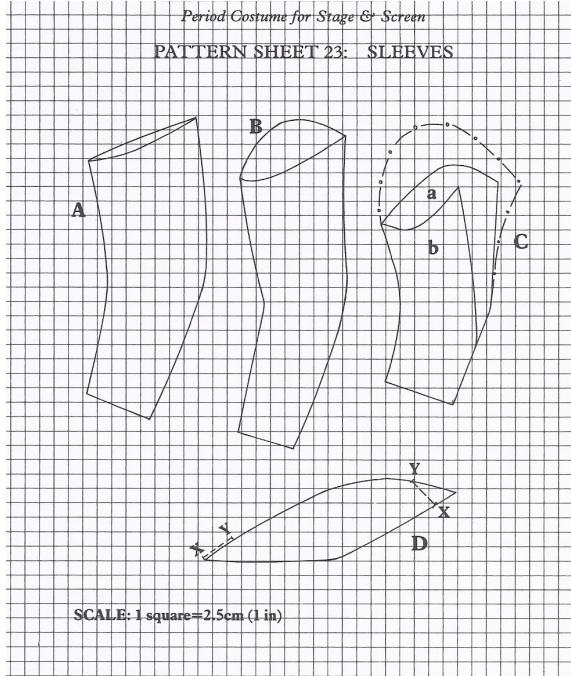


Plate 6. Sleeve drafted from *Period Costume for Stage & Screen*

## Appendix C Process Photos



Plate 1. Style lines for Maggie's 1<sup>st</sup> look



Plate 2. Style lines for Maggie's 1<sup>st</sup> look

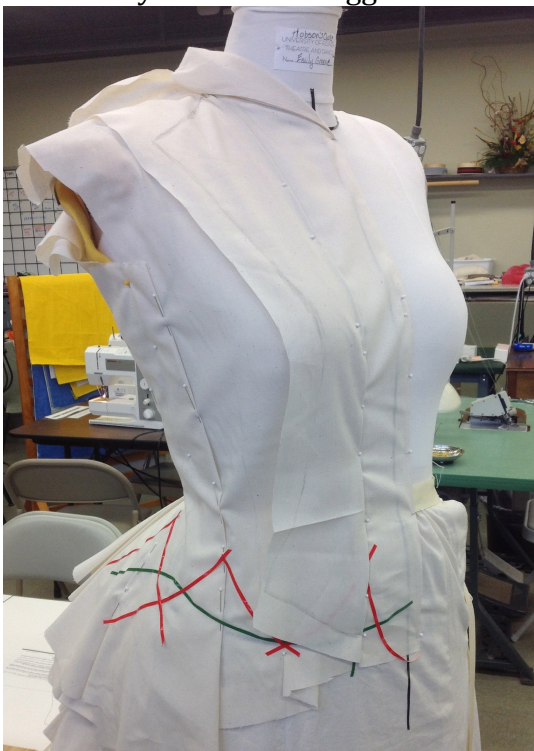


Plate 3. Drape for Maggie's bodices



Plate 4. Drape for Maggie's bodices



Plate 5. 1<sup>st</sup> fabric fitting Maggie 1<sup>st</sup> look



Plate 6. 1<sup>st</sup> fabric fitting Maggie 1<sup>st</sup> look



Plate 7. Traveling Jacket drape



Plate 8. Traveling Jacket fabric fitting



Plate 9. 1<sup>st</sup> fabric fitting for jacket



Plate 10. 1<sup>st</sup> fabric fitting for vest and pants



Plate 11. Pattern matching back pants pocket

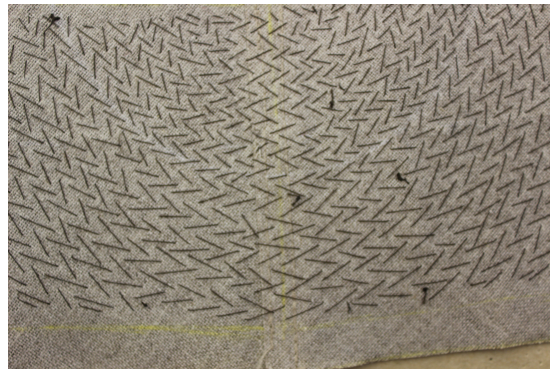


Plate 12. Under collar pad stitching detail

Appendix D  
Production Photos



Plate 1.  
Photo provided by Tracy Floyd



Plate 2.  
Photo provided by Robin McGee





Plate 3.  
Photo provided by Tracy Floyd



Plate 4.  
Photo provided by Tracy Floyd



Plate 5.  
Photo provided by Robin McGee



Plate 6.  
Photo provided by Robin McGee

## BIOGRAPHICAL SKETCH

Tracy Lynn Floyd will receive an MFA in costume design and technology from The University of Florida. While at UF, she has designed costumes for *Agbedidi 2011*, served as costume shop manager for *Urinetown* and worked as cutter-drafter for numerous productions from 2011-2014. Tracy also received recognition from USITT-SE for her work on *Urinetown* as crafts draper for constructing fat padding.

Tracy's professional credits include companies such as Utah Shakespeare Theatre, Steppenwolf Theater Co., New York Stage and Film, Alabama Shakespeare Festival, Chicago Opera Theatre, Arkansas Repertory Theatre and Seaside Music Theatre. Tracy has also toured internationally with Moscow Ballet's *The Nutcracker* and *Sleeping Beauty*. Tracy will spend her summer working as costume shop manager and wardrobe supervisor at Des Moines Metro Opera and looks forward to starting an academic career at Florida School of the Arts in the fall.