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# The Unraveling of Shakespeare's Othello

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The Unraveling of Shakespeare's *Othello*

A Senior Thesis in Costume Design

by

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Submitted to Scripps College in Partial Fulfillment

of the Degree of Bachelor of Arts

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## Introduction

It is estimated that William Shakespeare's *Othello* was first performed in 1604, and the work is included in Shakespeare's great tragic period that occurred from 1599 to 1608. Also included in this tragic period are *Hamlet*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. Although four centuries have passed since the penning of the iconic tragedy of the Moor of Venice, the timeless story of *Othello* still causes modern spectators to forge intense and perhaps unwanted connections with innately flawed characters, and continues to inspire passion in its audiences the world over.

*Othello* revolves around the central themes of honesty, fidelity, and race, and the Pomona College Theatre Department's April 2012 production drew focus to these core ideas by using the Pre-Raphaelite art movement of the 1850's as a springboard for the show's concept. The costume design for this particular production wove a roundabout path from initial concept to final product: a path that started with the Pre-Raphaelites, dabbled in high-fashion's Alexander McQueen, and ultimately focused on the figurative and literal unraveling of the characters throughout the show. In this thesis I will analyze the text of *Othello* and the motivations of its characters, explore some of the more prominent themes of the show, discuss design inspirations and our production process, and give examples of the final costume designs as they were executed on the stage of the Allen theatre in Pomona College's Seaver Theatre complex.

## Text Analysis

### Background

Although Shakespeare made the story of *Othello* his own, it is assumed that the main textual source for the plot of the play was the Italian Giraldi Cinthio's story *The Moor of Venice*, in his collection of "A Hundred Tales" published in 1565. Much of the main plot points in both Cinthio's story and Shakespeare's *Othello* are very similar, thus Cinthio has been credited as the main source, although it is interesting to note that from just two brief mentions of a prostitute in Cinthio's story, Shakespeare entirely created the important and compelling role of Bianca.

### Location

The tragedy *Othello* is set in Venice, Italy in the late 16<sup>th</sup> century - a time when Italy was warring with nearby Turkey. The majority of the play's action takes place on Cyprus, a Venetian war outpost that Turkey is threatening to invade. While Shakespeare does not specifically mention much about Venice and Italy's geography in the text of *Othello*, he often talks about it as being a place of relative wealth. This is evidenced by Senator Brabantio who, upon being awakened in the middle of the night by yelling in the streets in Act I, Sc. 1, exclaims, "This is Venice, My house is not a grange."

### Time

While the general time period of the text is known to be the late 16<sup>th</sup> century, the time of year, or season, in which the action occurs is never expressly stated, leaving it up for

interpretation. The action in the play occurs over the course of an undetermined period of time – it can happen in as little as a few short days, or even as much as a few months. Some scenes are purposefully set in the darkness of night so as to obscure specific actions or add to general mayhem and confusion (such as the attack of Cassio by Roderigo in Act V, Sc. 1).

## **Religion**

Religion is not mentioned outright many times in *Othello*, but it can be inferred that religion is still a relatively central theme and contributes to the way the character Othello is viewed as an outsider. Desdemona mentions in Act IV, Sc. 2 that she is a Christian, in regards to her fidelity and chastity (Othello: “Are you a strumpet?” Desdemona: “No, as I am a Christian”), and in the final act, Othello places intense emphasis on the importance of Desdemona’s nightly prayers. Here, Othello does not want to murder someone whose soul will not be saved, and believes that those who remain unforgiven will go to Hell. It is generally assumed that the majority of the play’s characters are of a Christian background and that Othello is once again an outsider in that he hails from a region that is predominantly Islamic.

## **Gender Roles**

Gender roles are clearly laid out in *Othello* and are relatively in-line with gender expectations of the late 16<sup>th</sup> century, in that men hold positions of power and there are few representations of the female sex. The idea of “sex” also has great significance in *Othello*. Bianca, the whore who has fallen in love with Cassio, is blamed for the death of Roderigo

just by the fact that she is a whore and present at the scene. Cassio, who makes no secret of his rendezvous with Bianca, is only deemed an unworthy lieutenant after he gets into a drunken brawl – his coupling with a prostitute seems to have no importance. It is widely assumed that wives will obey their husbands, yet mention is made of the power women can have over their husbands (Act II, Sc. 3, Iago: “Our general’s wife is now the general”). Emilia oversteps her social bounds by disobeying her husband’s orders to stay quiet, defiantly tells Othello the truth in the final climactic scene, and ultimately gets killed for it. However, when Iago first draws his sword to threaten her, it is clear he has broken a rule of society because Gratiano cries “Fie! Your sword upon a woman?” The three roles for women in *Othello* depict three distinct social classes and bring three different levels of maturity and life experience to the stage; it can be said that the three roles of Desdemona, Emilia and Bianca represent all of womanhood in a nutshell, be it in the late 16<sup>th</sup> century or our contemporary 21<sup>st</sup> century.

### **Government**

Othello is the General of Venice, and at the beginning of the play the matter of his marriage to Desdemona is brought before the Venetian Senate, thus it is obvious that there is a distinct and recognizable form of government in place. However, I would argue that the power-play within marriages and families is more important in *Othello* than whatever form of organized government their society may have. Desdemona and Emilia both challenge what is expected of them as wives (and daughters) in their own unique ways, and there is no official protestation of the organized government that reigns.

## **Race**

Race is arguably the most important aspect of the play *Othello*, given that the character of Othello is supposed to be a Moor from North Africa and he is the only dark-skinned character in the entire play. While I can understand the historical “shock factor” of having a black actor (or a white actor in blackface) play the heroic title role, upon reading *Othello* I found other themes to be much stronger and more prominent, such as the theme of honesty. That being said, I find it intriguing that Othello successfully climbed the ladder to become General of Venice before the play even begins, despite living in a time period so biased against darker races.



## **Characters**

### **Othello**

Othello is a heroic and powerful figure, and controversial in that he is African, dark-skinned and “the other” to the rest of the Venetians. He is described as being a true warrior, yet gentle and level-headed, and is married to the fair, young Desdemona. Othello is nearing middle age, and is easily twice as old as his young bride; the difference in years between Othello and the rest of the cast also contributes to the creation of Othello as being “the other.” Not usually prone to jealousy, Othello allows a lie that his ensign Iago has concocted about Desdemona’s fidelity to get under his skin so much so that he takes drastic, irreparable action before learning the truth. Othello ultimately smothers Desdemona, ruins his life’s prospects, and kills himself. Philip Kolin, in his 2002 essay “Blackness Made Visible,” discusses the complexity of trying to understand and defend the character of Othello, and mentions that, “numerous critics have pointed out that the martial skills that distinguished Othello before the senate in act one are the detriments that defeat him in his civil/married life.” Othello, a stoic and honorable figure at the start of the play, unravels to become a crazed shadow of his former self by the very end.

### **Desdemona**

Desdemona, Othello’s wife, is the daughter of Senator Brabantio and has married Othello secretly without her father’s consent. She is placed on a pedestal as a type of pseudo-goddess, and is described as being very young, inexperienced, innocent, pure, and perfect, as well as being the ideal, loving spouse. Marvin Rosenberg claims in the 1961

book *The Masks of Othello* that, “Desdemona was not meant to have a spineless tenderness,” yet she is trapped in this strict image by those surrounding her, and often by the audience as well. Desdemona, unfortunately destined to remain naïve for all of eternity, dies by strangulation without ever having understood the motives for Othello’s sudden and unprompted anger and jealousy toward her. Philip Kolin, in saying that, “Like the script itself, she has been polarized, valorized as a saint or vilified as a strumpet,” shows that the character of Desdemona is often misunderstood and wrongly confined to two very strict ideals. The idealization of Desdemona renders her moral character untouchable in the eyes of her husband; “her little flaws were seized on and declared to be her essential qualities, and she was damned for them” (Rosenberg 207). Unknowingly, Desdemona continues to beg Othello to grant pardon to Cassio, as a means of distracting her husband from his sudden obsession with the fact that she has lost the special handkerchief he gave her as a love token. This innocent action, attempting to calm stormy marital waters, instead proves to be fatal, and only continues to stir Othello’s jealousy into a hateful rage, of which Desdemona is never able to understand the true motives.

## **Iago**

Iago, Othello’s senior ensign and the antagonist of the play, is a true villain in every sense of the word. Even through the play’s climax and the unraveling of the horrors he has created, Iago never once flinches or shows the slightest remorse for the unspeakable amount of suffering he has caused. Iago is a very large and demanding role, and literally speaking, has more lines and spends more time on stage than does the title character

Othello. Interestingly enough, as Kolin chooses to point out, “Ironically, he [Iago] is the only Shakespearian villain to survive the evil he engineers.” At the relatively young age of 28, Iago is already Othello’s senior advisor, but is horribly bitter that the even younger Cassio was chosen to be lieutenant over him. He cons multiple people throughout the story (Roderigo, Cassio, Othello, Desdemona, his own wife Emilia, etc.), molding them to be pawns in his plans to destroy Othello, and ultimately ruins his own life prospects because of it. Iago himself is a skilled actor, and heartily convinces everyone around him that honesty is his finest trait and that he will forever remain faithful to his dear friend the Moor. Iago plants the (false) idea of Desdemona’s infidelity in Othello’s head early on, and proves to be a great puppeteer in orchestrating and manipulating everyone else. The “No Fear Shakespeare” version of *Othello* claims that Iago’s motivations for ruining the lives of everyone around him are “notoriously murky,” yet I find the need to look no further than his confession in Act II, Sc. 1, “For that I do suspect the lusty Moor/Hath leaped into my seat... And nothing can or shall content my soul/Till I am evened with him, wife for wife.” To sum him up, Iago is a jealous, charming and charismatic misogynist whose jealousy leads him to pure villainy.

Another interesting factor in the role of Iago is the way he perceives himself; Rosenberg claims that, “the source of his torment is not outside mistreatment.” Although it is without specific emphasis, Iago gives the impression that, despite his crafty ways and ability to charm, he also is deeply displeased with himself: “The contempt Iago shows for others is fierce and tireless; but we learn at last that behind it is a searing contempt for his own self.”

In pretending to be everyone's friend, Iago loses any genuine personal relationships he may have once had, and in the final scene takes a vow of silence, alienating himself even further.

### **Emilia**

Emilia is Iago's wife and Desdemona's lady-in-waiting, and by far the strongest and wisest female character of the play. In the text, it is apparent that she holds no affection for her husband Iago, but does have a deep and true friendship with Desdemona. Emilia respects Othello and his power, but shows her true headstrong character at the end of the tragedy when she oversteps her marital and social bounds to show Othello what a fool he was to let jealousy blind him. Emilia is ultimately stabbed by her husband when she refuses to stop recounting the events of the story, and after unraveling the elaborate web Iago has woven she dies on the same bed as her mistress and dear friend Desdemona.

### **Cassio**

Michael Cassio is the young and naïve soldier recently appointed lieutenant by Othello, and is the object of Othello's hatred as a result of the lie Iago creates about the supposed affair between Cassio and Desdemona. Cassio is a severe "light-weight" when it comes to alcohol intake, and after a trivial amount of wine gets prodded by Iago into a drunken brawl with Montano. When Othello appears and nobody will give him a straight answer as to what happened, Cassio is stripped of his status as Lieutenant and spends the rest of the play trying to re-gain his position. In his haste to return to Othello's favor without actually having to confront the Moor, Cassio stupidly takes Iago's suggestion that he should ask

Desdemona to instead plead his case to her husband, furthering Othello's suspicions of an affair between Cassio and Desdemona. Cassio is young and naïve, but good-looking and fond of women (hence his complications with the prostitute Bianca) and is the perfect prey for both Iago's plans and Othello's jealousy.

### **Roderigo**

Roderigo is a young and rich Venetian, and although he has his own plans to woo Desdemona with lavish gifts of jewelry, he is nothing more than a pawn for Iago to manipulate. Roderigo, the only male role not associated with the Venetian Senate or Othello's army, lets Iago devise plans for him to win Desdemona over: plans which involve gifts that neither he (nor Desdemona) ever see again, and plans that involve dangerous and ultimately fatal physical altercations in the middle of the night. Nearing the play's climax, Roderigo attacks Cassio in the streets after Iago convinces him that Cassio might also be vying for the affection of Desdemona; Iago claims the death of Cassio will delay Desdemona and Othello's departure from Cyprus, allowing Roderigo more time to catch Desdemona's eye. Instead, in the final chaos of the last act, Roderigo and Cassio only end up wounding each other, and Iago sneakily finishes what Cassio started, by killing Roderigo himself under the guise of darkness.

### **Bianca**

Bianca is the final of three female roles to appear in *Othello*. She is a prostitute who has fallen in love with Cassio, but Cassio doesn't return her sincere feelings and laughs her off.

Bianca is made an example of by the evil Iago, merely by being present at the scene of the crime when Cassio kills Roderigo: "This is the fruits of whoring." (Iago, Act V, Sc.1) Bianca represents the plight of the lower-class working woman who is forced to survive by compromising that which society values; although she manages to fall in love with someone who does not return the favor, she is doomed to be seen as a perpetrator of violence and unworthy of human decency.

### **Brabantio**

Brabantio is Desdemona's despotic father, and a senator of Venice. Although he has apparently invited Othello into his house numerous times (and thus allows opportunity for Othello to fall in love with his daughter), Brabantio does not approve of his daughter's marriage, presumably because he sees Othello as an outsider and, most importantly, unworthy of his daughter's high-class upbringing. It is unclear whether this hatred for his son-in-law stems from differences in skin color, or religion, or merely power struggles, but Brabantio makes his opinion clear by renouncing Desdemona as his daughter after she pledges her allegiance to her new husband. Brabantio is pompous and believes that children should obey their parents, and claims Othello used magic to put a spell on Desdemona. Apparently the grief of an unfaithful daughter is enough to do Brabantio in, because by the end of the play it is mentioned that he has died.

## **Duke of Venice**

The Duke of Venice is the “official authority” of Venice, and the main function he serves is to ask Othello to tell the story of how he and Desdemona fell in love. He then sends Othello to brace Cyprus for the imminent Turkish invasion.

## **Montano**

Montano was the previous governor of Cyprus. He tries to calm the drunken Cassio, and as a result is harangued into a swordfight that leaves him wounded at the knee and leaves Cassio’s reputation severely damaged. Later, Montano is present for the climax of the final act of the show, and is another witness to the tragic end of Venice’s leader.

## **Lodovico/Graziano**

Lodovico and Graziano are senators with Brabantio, and at the end of the play Graziano is the bearer of the news that Brabantio has died. Lodovico is seemingly a true gentleman, and chastises Othello for striking Desdemona without solicitation. In addition, Lodovico is also apparently a very attractive human being, seeing as Emilia recounts to Desdemona in the Willow Scene that she knows a girl who would “walk barefoot to Palestine for a touch of his nether-lip.”

## **Other Roles**

*Othello* also has the character of a clown, which is a relatively small but still fairly important role that provides witty commentary to the overall themes of the play. He

appears only in two scenes and ironically pokes fun at the concepts of being truthful and lying. However, in the Pomona College Theatre Department's 2012 production of *Othello*, the character of the clown was cut from the text in an effort to reduce running time and cast size.

Other small roles within the play are senators, servants, attendants, officers, soldiers, messengers, gentlemen and a herald, who appears only once and whose singular speech announcing the evening's festivities makes up the entirety of the second scene in Act II.

Given the nature of the script, and the ambiguous number of people required to play "senators," "officers," and "gentlemen," the cast of a production of *Othello* can fluctuate greatly in size. There are twelve speaking roles, but an acting company can range from anywhere between nine and twenty people if roles are appropriately doubled, such as Brabantio and Lodovico, or Graziano and the Herald. As mentioned with the elimination of the role of the clown, it is not uncommon that some roles are cut from the script entirely; the role of Bianca is often one of the first to go. In the Pomona College Theatre Department's production of *Othello*, director Arthur Horowitz kept the cast to a smaller, more intimate number of twelve actors, without the role of the clown but putting great focus on the role of Bianca.



## Plot Synopsis

Two especially important events serve as plot instigators before the opening of the play: the secret marriage of Othello and Desdemona, and Othello's decision to appoint as his lieutenant the young and inexperienced Cassio instead of his older and more experienced ensign, Iago.

In the first scene, Roderigo is lamenting the fact that the woman he loves, Desdemona, has married another man, Othello. Iago, under the guise of helping Roderigo woo Desdemona, convinces Roderigo to wake up her father, Brabantio, in the middle of the night to tell him his daughter has run away to be married. At first, Brabantio thinks they are merely pulling a prank and scoffs at what the two gentlemen on the street are telling him; later, when Brabantio has accepted that what they say is true, he calls a midnight meeting of the senate. In this meeting, Desdemona is summoned, Othello explains how they fell in love, and Desdemona professes her allegiance has changed from her father to her new husband. Brabantio renounces Desdemona as his daughter, and the Duke of Venice then sends Othello, his new wife, and the rest of the military, to protect the island of Cyprus from an imminent Turkish attack.

A large storm disrupts the fleet of ships when en route to Cyprus, and while it heavily devastates the Turkish army and their ability to attack, it does no more harm to the Venetian fleet than separate Othello from his wife and his men. Once on shore, Othello calls for a Cyprus-wide holiday to celebrate both the retreat of the Turks and his new marriage, but appoints the drinking "light-weight" Cassio to be on watch to ensure that revelry doesn't get out of hand. Iago, aware of Cassio's incapacity to tolerate alcohol, gets

Cassio drunk and provokes him to fight so loudly in the streets that Othello is awakened. Every person present at the scene of the brawl refuses to tell the story of what happened, including Iago who professes loyalty to Cassio, and as a result Othello immediately strips Cassio of his status as lieutenant.

Cassio, embarrassed by his drunken actions and fearful of his new reputation, heeds Iago's new advice and asks Desdemona to put in a good word for him with her husband, which of course she caringly does, and thus prevents Cassio from having to confront Othello himself. Desdemona's lady in waiting, Emilia, picks up Desdemona's prized handkerchief (a mysterious first gift given by Othello) after it is accidentally dropped and gives it to Iago, her husband, because he has asked her to filch it multiple times. Iago then places the handkerchief in Cassio's unknowing possession, and plants the idea in Othello's head that Desdemona is having an affair with Cassio. Othello, never before prone to jealousy, becomes suddenly obsessed with the notion of Desdemona's infidelity and thus begins the downfall and unraveling of this seemingly noble and heroic character.

Later, when Othello sees Cassio laughing with Iago (ironically enough, laughing about the lovesick antics of the prostitute Bianca) and waving Desdemona's handkerchief around, Othello assumes Cassio is recounting stories of his conquest of Desdemona, and assumes that Desdemona re-gifted the prized handkerchief to her new extra-marital lover.

Othello, freshly consumed with irrational jealousy, orders Desdemona to bed. Iago, still pretending to help Roderigo woo Desdemona, concocts a plan that Roderigo should attack Cassio after he returns from supper with Bianca, which would supposedly eliminate the (non-existent) threat of Cassio wooing Desdemona before Roderigo can get the chance.

Iago cares not which man might end up killing the other, either Cassio or Roderigo, because both outcomes would benefit his long-term plan of severely de-railing the Moor. After the initial skirmish which leaves Roderigo wounded, Iago sneaks up and wounds Cassio, finishes what Cassio started by killing Roderigo himself, and then feigns total innocence. Othello, still blinded by jealousy, returns to Desdemona in their bedroom and, despite her truthful protestations of fidelity, smothers her to death in a passionate rage. Emilia enters to tell Othello of the fight in the street, and, upon discovering Desdemona's body, reprimands Othello for believing Desdemona was unfaithful. Once she has realized that every tragic event has occurred as a result of her husband Iago, Emilia renounces her husband and what was already a love-less marriage, and reveals to everyone the truth of what happened, starting with the admission that it was she, Emilia, who first stole the fateful handkerchief and that Desdemona would have never willingly given it to anyone. Iago stabs Emilia as she recounts his unforgivable actions and manages to escape from the room, only to be caught again and sentenced to death after swearing to remain forever silent. Othello, devastated by the truth of the situation and the guilt of murdering his innocent wife, then stabs himself and dies next to both Desdemona and Emilia. In a somber conclusion, the wounded Cassio, previously stripped of his title as lieutenant, is left in charge of the tragic wreckage of Cyprus.

## Predominant Themes

Race and the concept of “the other” have been the main and most important themes of *Othello* in regards to traditional criticism. Irony is also often heavily emphasized, though race issues are given predominant importance in almost any given production of the classic tragedy. Brabantio rejects Desdemona’s marriage to Othello because of their marked differences, and the reader or spectator is constantly forced to question whether it is Othello’s flaws as a human being that cause the events to unfold in the sequence they do, or whether they are merely the result of Othello being made into “the other” by the fact he is a dark, older Moor from Africa ruling in a world of younger, white citizens.

Setting aside the issue of race, and looking beyond the implications of the character of Othello as being “the other” (foreign, dark-skinned, and older) another important theme that I personally found particularly relevant, is that of honesty. Directly mentioned countless times in the text, mostly as claims by Iago that he is an “honest” man and sincerely loves Othello, the theme of honesty and the inherent contradictions therein are some of the more compelling issues within the text.

Interestingly enough, in Philip Kolin’s 2002 essay “Blackness Made Visible,” he lists seven “inflammatory issues” that are central to the play, but fails to mention that of honesty. The first issue on his list is, not surprisingly, that of race and “miscegenation,” and the other six are adultery, violence, sexuality, jealousy, reputation and class warfare. I would have to agree that all seven issues mentioned are indeed central to the core story of *Othello*, but I fail to understand why Kolin noticeably excluded honesty from his list. Understanding that honesty is often closely associated with the issue of reputation, and

how one builds and maintains said reputation, I still think the issue of honesty is strong enough on its own to warrant its inclusion in Kolin's list as an eighth inflammatory issue. Just considering the sheer number of times the word "honesty" is spoken in the text should be a clue as to its central importance to the plot.

A few examples of the prominence and importance of honesty in *Othello* are:

Iago is described by multiple people as being a good and honest man on numerous different occasions, even after we the audience learn through his monologues and asides that Iago is the most vile and least honest man in the story. Desdemona remains naively honest throughout the entirety of the play, yet Othello never believes her honesty; Emilia even risks her life to reveal the honest truth of the crimes committed by her husband at the conclusion. Iago weaves multiple fraudulent story lines, and somehow uses his charisma to convince everyone with whom he interacts that he is, deep down inside, a truly honest man up until the very end.

When the story of Othello is brought to the table and analyzed in a 21<sup>st</sup>-century context, both the popular main theme of race and, my personal favorite, the theme of honesty, reverberate particularly strongly in a modern reading. It is difficult not to draw connections between the plot points of *Othello* and everyday occurrences in the modern world around us; if one considers the current economic and political corruption that run rampant, and the obvious fact that the present-day president of the USA is dark-skinned and of African heritage, it is nearly impossible not to see the parallels that are heavily present despite four centuries between Othello's era and our own.

Regardless of exactly which theme is most important in Shakespeare's *Othello*, either honesty or race, it is important to note that the message of *Othello* still continues to have a profound effect upon its modern audiences. Perhaps one of the most intriguing aspects of the story of *Othello* is its capacity to transform the audience from being passive spectators into active participants who are powerless against aligning themselves with the shameful plights of the characters. As Kolin says, "*Othello* is so explosive that it has uprooted audiences from their stunned and seated anonymity to become vocal rhetors of protest and rage and, on some occasions, even defenders of character."

The aspect of *Othello* that perhaps most captures the consciousness of the audience is the uncertainty of character adherence – to whom should audience members relate and pledge their allegiance, when each and every character is not without their faults (with the possible exception of Desdemona, though her character flaws or lack thereof are still highly debatable). Especially in regards to the show's "hero" and title role, it is never clear whether Othello's actions can ultimately be forgiven, or even understood, or whether he can redeem himself for taking the life of his true love, by the reciprocal action of taking his own. To quote Kolin again, "Partiality in *Othello* breeds dissonance. If we side with Othello, we run the risk of valorizing and vindicating his unthinkable deeds." But if we do not side with Othello, then with whom should we align ourselves? Surely not the evil Iago, nor the young and foolish Cassio, nor the self-centered Roderigo. Emilia seems to have good morals and a strong conscience, but we cannot forget that she could have prevented the entire tragedy had she not filched Desdemona's handkerchief and given it to Iago in the first place... Bianca is doomed from the beginning by virtue of her lowly station in that she is

already a prostitute in a male-governed world, and Desdemona in all her perfection, atop her pedestal, protests too little, and submissively accepts Othello's irrational hatred toward her as assuredly stemming from some sort of personal character flaw, a flaw which we never see nor understand.

In conjunction with the themes of honesty and race predominant in *Othello*, one of Kolin's phrases evokes a particularly strong image which helps to summarize the struggles at the core of the play: "Of continuing importance to critics has been Iago's relationship with Othello, studying the two characters in light, or in the shadow, of each other." This interplay of light versus shadow that Kolin mentions has many manifestations within the tragedy, most notably in the opposing skin colors of the two largest roles, but also reflecting on fidelity, personal motives, and honesty. The concept of the "shadow" resonates particularly strongly with the idea of honesty, given that an honest man is expected to reveal his motives in plain light for all to see, whereas in contrast a dishonest man, or in *Othello's* case, the villain Iago, keeps multiple secrets festering in the shadows and hidden from plain view.

In a New York Times review of an Off-Broadway production of *Othello* done in a relatively traditional style in 2009, directed by Arin Arbus, the critic Charles Isherwood also finds importance in the emphasis this particular production placed on light, dark, and the truth. Calling *Othello* the "most taut and tense of Shakespeare's tragedies," Isherwood applauds the actress playing Emilia and her determined exposition of Iago by saying, "The heart leaps in sympathy as Ms. Forbes's cowed Emilia finds the courage to expose her

husband's evil, shedding the hard light of truth on the enveloping darkness. But of course it is much too little, much too late."

My interest is especially piqued by the concepts of chiaroscuro – the interplay between light and dark, black and white, shadow and light – and the possibilities for its application to the story of *Othello*. As the costume designer for the Pomona College Theatre Department's production of *Othello*, I will explore the interplay between dark and light that is present in the story's text and translate these contrasting concepts by visually applying them to the overall costume design of the production. Additionally, while the color black will play a relatively large role in the construction of the costume design, I will avoid the use of white altogether, instead using varying shades of off-white, champagne, tan and grey. This is not intended to de-emphasize the stark contrast that exists between black and white in essence, but instead intended merely to help the lighting designer – because the palette mainly consists of dark, saturated colors, using lighter colors such as cream and off-white will still come across as being in stark contrast without blinding the audience.

One final concept, which has strong implications in regards to the tactile adherence to fabric that accompanies costume design, is that of the relative "unraveling" of each of the main characters in *Othello*. Elegantly composed and put-together at the start of the play, Othello is so affected by jealousy that, by the end, he is a shadow of his former self and has come so unraveled as a character that he is hardly recognizable. Desdemona's insecurities, fueled by Othello's irrational jealousy, serve to unravel and weaken the fiber of her being such that she succumbs quickly to her husband's strangulations. Emilia, in



contrast, is a normally obedient and subservient wife; by the end, the character has so unraveled that not only does she throw obedience out the window, she risks her own life to reveal the truth. Iago, however, is the only character who, by the end, maintains any hold on his former composure; although he, too, has come unraveled, he is able to hold it together enough to swear silence and to never divulge his secrets or motivations.

In continuing this theme of unraveling, in the costume design for *Othello* I will play with the idea of the removal of clothing as the show progresses, as well as with the “loosening” of the constricting fibers of the show, such as the un-buttoning of military jackets, the loosening of ties, the rolling-up of sleeves, the removal of suspenders, etc.

## Concept Statement

After discussing the Pomona College Department of Theatre's production of *Othello* with director and department chair Arthur Horowitz, I have once again found resonant connections with the themes of race, honesty and chiaroscuro. Although Horowitz has expressed the desire to keep the production concept of his *Othello* relatively fluid, anachronistic and not limited to any singular set of boundaries of a specific era, he stated that the Pre-Raphaelite art movement of England in the 19<sup>th</sup> century should be the key starting point for the design inspiration of the production's costumes. More importantly, however, when asked what core concept will be the motivation for his particular production, Horowitz simply responded with: "Telling the story."

Our production of *Othello* fell in line with the current trends witnessed in the other modern professional productions of *Othello* mentioned above, trends that lean toward a traditional and classic presentation of the text to draw focus to the original message and written words. Merely by focusing on "telling the story, director Horowitz emphasized the importance of honesty and truth in *Othello* from day one. Through this focus on storytelling and honesty, Horowitz drew attention to the drastic consequences that result from a lack of honesty in *Othello*, and allowed for full artistic exploration of the catastrophic black and white consequences by means of the various design aspects.

The costume design in particular pulled from the Pre-Raphaelite art movement, as well as the great fashion designer Alexander McQueen, to focus on the interplay between light and dark and the idea that each and every character goes through a distinct process of unraveling.

## **Design Inspirations**

As a brief introduction to this section, it is only fitting to mention by name the other individuals I had the great fortune to be working with on this project. As mentioned earlier, the director for Pomona College Theatre Department's spring 2012 production of *Othello* is professor and department chair, Arthur Horowitz. The set designer for *Othello* is James Taylor, design faculty of the department, and department expert on a figure pivotal to the history of theatre design, Edward Gordon Craig. The lighting design is another senior thesis project, designed by a fellow student and senior at Pomona College, Giselly Rodriguez.

Director Horowitz asked that the set design of the production play to the Professor Taylor's strengths and draw inspiration from Edward Gordon Craig, and that particular emphasis be placed on Craig's use of large panels and his iconic stark black-and-white woodcuts. Since scenic design is the other design aspect that most directly affects costume design (closely followed by lighting design), these woodcuts by Edward Gordon Craig, many of which depict iconic characters from Shakespeare's greatest works, also made up part of the visual research for the costume design.

## **Pre-Raphaelite Art Movement**

In reference to the costume design for his production, Horowitz specified that the Pre-Raphaelite Art Movement need only be a platform from which I could jump off, and that I should not be limited to only drawing inspiration from this particular movement. Horowitz had also mentioned, somewhat off-hand, that if, after starting with the Pre-Raphaelites, I ended up finding inspiration in fashion designers such as Alexander McQueen,

or finding that the character of Iago is most suitable in a leather motorcycle jacket, then he welcomed the idea. I took his suggestion to heart, and although Iago did not end up wearing a leather jacket, Alexander McQueen did indeed directly inspire many of the costumes, namely Desdemona's signature cranberry-red silk and velvet coat.

In our discussions, Horowitz also suggested I research the artist Lawrence Alma Tadema, a Dutch artist from the same general time period but who does not exactly pertain to the strictly English Pre-Raphaelite Brotherhood movement. Although Alma Tadema was not a key figure in the Pre-Raphaelite movement, his artwork and paintings similarly focus on large quantities of fabric and the fluid silhouettes of Pre-Raphaelitism, and brings his own emphasis on connecting his subjects to ethereal bodies of water.

The book *Essential Pre-Raphaelites*, edited and with an introduction by Lucinda Hawksley, has been my most solid resource for a thorough introduction to the "quintessentially English art movement" that began with seven like-minded English men who in 1848 came together to reject the modern English school of art and draw focus back to the beauty of nature with their own distinct styles of painting. As Hawksley mentions in her introduction, the movement was officially called the "Pre-Raphaelite Brotherhood," and "intense coloring, careful draughtmanship and a new symbolic vocabulary would be acknowledged as the defining characteristics" of this movement propelled by young, resistant and passionate artists. Hawksley's description of the Pre-Raphaelite Brotherhood as being a "youthful opposition to a prevailing social, political or symbolic order," has immediately noticeable connections to the actions of the youthful Desdemona resisting the government of her father by following her passions to marry Othello.

Of all of the redeeming characteristics of the Pre-Raphaelite art movement, I am particularly drawn to the attention that is paid to the detail of the subjects and the elaborate extent of their subject's personal accessories. Dripping with elegant bracelets, necklaces, hair adornments, belts, buckles, sashes and military paraphernalia, each Pre-Raphaelite subject seems to be a masterpiece in minute symbolism; symbolism as such, and attention to even the smallest detail, prove to translate especially well to the Pomona College Theatre Department's production of *Othello*, given that the production was held in the very intimate performance space of the black-box Allen Theatre. This allowed the audience to witness every detail of the designs up-close.

Another aspect of the Pre-Raphaelite Brotherhood art movement to which I am particularly drawn has little-to-nothing to do with the pieces of art themselves. After researching many of the iconic portraits of the movement, it is easy to recognize many of the same faces in the subjects – as it turns out, many of the artists used the same models as muses, and even used each other's wives and daughters as inspiration. If you research further into the relationships that developed between the artists and their models, you will quickly find that the entire art movement is made up of convoluted stories of artists painting each others' wives, who then became their mistresses, which resulted in divorces and new marriages and the forging and dissolution of countless relationships. I find similarities between the stories of the Pre-Raphaelite painters and their subjects, and the convolution of the characters of the story of *Othello*, i.e. how Cassio and Roderigo and maybe even Iago are pursuing Desdemona, and the question of Iago's sexual orientation,

and Iago's supposition that Othello has slept with Emilia, and Cassio's entanglement with Bianca...

### **Alexander McQueen**

As mentioned earlier, what started out as an off-hand suggestion by the director resulted in Alexander McQueen becoming a direct influence on many aspects of the costume design, and the design of the female roles in particular. The preface of the book published by the New York Metropolitan Museum of Art's 2011 Alexander McQueen Exhibit, *Alexander McQueen: Savage Beauty*, starts off with a description of one of McQueen's tattoos that reverberates particularly strongly with this production of Othello. The preface author, Andrew Bolton, says: "Tattooed on Alexander McQueen's upper right arm were the words 'Love looks not with the eyes, but with the mind,' a quotation from Shakespeare's *A Midsummer Night's Dream*." Not only do we know that the late acclaimed fashion designer held a deep (and permanent, seeing as it was tattooed on him) appreciation for the work of Shakespeare, we also know that the ideas of love, and, consequently, beauty, greatly influenced his work.

Later on in the same preface, Bolton continues: "The themes of love and beauty were central to his vision of fashion, which reflected upon the politics of appearance by revealing both the prejudices and the limitations of our aesthetic judgments." Taking this into consideration, and realizing just how much physical appearances and aesthetic judgments prejudice and limit our perceptions of any given character (especially those

characters present in *Othello*), I began to focus on the three female roles and how they, too, could emanate the themes of love and beauty in the style of McQueen.

A quick look at the images chronicled in the book *Alexander McQueen: Savage Beauty* reveal McQueen's emphasis on bold statements and strong lines, deep and rich colors, the contrast between fluidity/rigidity, and a strange fascination with incorporating the often-harsh natural world into his designs. This fascination with nature was a pleasantly unexpected connection between Alexander McQueen and the previously-researched Pre-Raphaelites. Ultimately, McQueen directly influenced the design of both Desdemona and Bianca, and had profound influences on Othello's "otherness" (inspiring his claws, scales and animal fur collar) as well as the concept of colors draining from the overall palette of the show.

## **Production Process**

The production process began in late May of 2011 when it was decided that *Othello* would be my senior thesis. I spent part of the summer recess researching Pre-Raphaelites, in email discussions with Horowitz, and reading (and re-reading) the text. The fall semester of the school year was spent analyzing the script, doing extensive image research, and continuing discussions with Horowitz in person.

At the end of the fall semester, I presented rough sketches to the department's production team, sketches which encompassed the research I had done and the general ideas I had for the character designs. This particular production meeting was exceedingly helpful in the final decision process of my designs – receiving feedback from the director, the other designers, my academic adviser and the costume shop manager on what ideas they liked, the ideas upon which I should elaborate, and the extent to which the designs were feasible, was invaluable information.

Over the winter recess I conducted more research into specific character looks, and at the start of the spring semester I presented my final renderings, executed in ink and water color, along with fabric swatches of the types and textures of fabrics I would ideally like to include in the designs. After my designs were approved, then began the, frankly, magical process of planning, purchasing, constructing, and executing the final designs.

I spent many hours together with my adviser and costume design faculty member, Sherry Linnell, and the costume shop manager, Suzanne Schultz Reed, discussing fabric types, estimating yardages, and calculating costs and expenditures. I dug around in our department's costume storage rooms, and luckily enough found almost the exact number



of military jackets needed, in the exact dark blue-green color I had imagined. I spent the major part of five days with Professor Linnell in the heart of Los Angeles' fashion district, choosing everything from embellished velvet fabrics to metallic military trim and feeling simultaneously overwhelmed at the sheer amount of fabrics available, a little guilty to be having so much fun while working on my thesis, and generally remarkably blessed to be having such a fun and creatively fulfilling time.

After the fabric purchasing came the construction phase, and throughout the construction phase we held actor fittings. As a side note, I have spent upwards of 8 hours a week working in the costume shop since my first semester of freshman year, and there has never been an instance when I did not look forward to my time spent sewing, learning, and creating in that room. However, this time around, during the construction phase of *Othello*, I experienced something unusual. In all honesty, I had anticipated longer hours, many stressful decisions to make, and resigning myself to compromising one or two of my designs in efforts to reduce costs or save time. On the contrary, while I did indeed spend many more hours in the costume shop than before, I was faced with enjoyable decisions to make, and was delighted every time we held an actor fitting. I did not anticipate the sheer joy that comes with seeing something that had started out as a glimmer in my imagination evolve into a character drawing on a piece of paper and then evolve into a real garment worn by a real person before my very eyes.

After the construction process, which was, admittedly, a bit of a race to the finish, began the dress rehearsals. There were three official dress rehearsals, as well as a "preview" performance, after which I could still tweak my designs, before officially

presenting them on opening night. Once again I was greeted with many things I had not anticipated, most notably the emotional energy required to sit through three hours of Shakespearian tragedy night after night, and the incredible endorphins that coursed through me when I first saw Othello swagger onstage in his full regalia. Somehow, I managed to beat the system – not only was I truly proud of the designs I was putting on the Allen Theatre stage, I had learned invaluable lessons and enjoyed every step down the path to this thesis.

## Post-Production Evaluation

After completing such an extensive project – guiding an artistic concept and designs from their initial stages on paper through to their final, physical forms on stage – it is necessary and often therapeutic to reflect upon the process. Since the closing of *Othello*, I have been able to think back on the process and reflect upon what challenged me along the way, what I learned, what I would change if I could do it again, and that with which I was particularly pleased.

In regards to the challenges that I met along the way, I have two specific examples. First was the men's military boots. Not only are said boots very expensive, they often take longer to obtain due to back-orders at warehouses or, in our particular case, due to their warehouses being located in Dubai. In addition, a few of our actors required shoe sizes on the extreme ends of the spectrum, adding another layer of difficulty in obtaining the desired look of the boots. Even though we had to be creative in our boot purchasing, and go so far as to solicit the services of a professional boot-stretcher in order to obtain boots that fit, thankfully we had all actors in appropriate boots by the time the first dress rehearsal rolled around.

The second example of a specific challenge I encountered was that of the claws that adorned Othello's armored shoulders. I had originally constructed them out of "Model Magic," a kid-friendly modeling substance that was lightweight and remained flexible even after curing – a great idea in theory. As it turns out, the claws did not end up surviving the first run – as the description of the medium might suggest, they were not very durable and could not withstand much sudden impact (especially given that the actor, unaccustomed to

his new broad shoulders when in costume, re-learned his spatial awareness by accidentally knocking into a few doorjambs). After a failed attempt to salvage the claws with copious amounts of hot glue and waxed thread, the first claw prototype was canned and I moved on to a second, sturdier method at the suggestion of Professor Linnell. This second batch of claws consisted of an interior wire frame, covered with more “Model Magic,” and then covered with medical plaster gauze which hardened to form a cast over the claw shape. Thankfully, this second, sturdier batch of claws lasted the entire run of *Othello*, but just barely: apparently, a liberal dose of hot glue was applied after each performance to maintain the original integrity of the claws.

During the process of *Othello*, I was greeted with two other unexpected challenges. The first was the challenge of delegating tasks and giving orders. Having been in and out of the theatre for almost ten years, and having spent the last two summers working 80-hour weeks in a professional costume shop, I am accustomed to accepting tasks, completing them as told, and asking questions of the designers in regards to specific details. This time around, the tables were turned – I found people approaching me with questions (“Do you want this trim 1” or 2” away from the edge?” or “How high should that collar sit?”). Strangest of all, and something I never quite got used to, was having my boss of four years (and someone whom I admire to greatly) ask design questions of me – and expect an answer.

Perhaps the most difficult challenge I was faced with throughout the entire process was balancing the importance of my design inspiration with the availability of three essential ingredients: time, labor and funds. At what point would I change from being

merely a student learning the ins and outs of the production process, into being the dreaded diva designer who demanded every little detail to be exactly as originally imagined? Ultimately, I was really only faced with this challenge in theory – I feel incredibly lucky in that what showed up on stage in April was almost an exact copy of what had shown up in my renderings four months prior, and did so with relative ease. On one specific occasion, I realized that a certain larger trim had been added to Iago’s large coat collar, when I had intended that a smaller, subtler trim be added to this crucial costume piece instead. As bad as I felt asking for the trim to be changed (and it took me a few minutes to work up the nerve to ask it – after all, who was I to complain when dozens of people were working hard to put my designs on stage for me?), ultimately I am glad that I did so, and grateful that I did not feel the need to ask to change more.

As mentioned earlier, this entire process was chock full of learning moments which I will carry with me long after this thesis comes to rest on a bookshelf. Perhaps what I learned quickest is that this particular production process of Pomona College’s *Othello* really has been an idyllic and serendipitous one – I can easily imagine that if I am designing costumes in the “real world” I may well be met with cranky directors, ill-tempered designers, a complete lack of funds or time or labor or inspiration or, most importantly, support... I am still not sure how I lucked out with having such a stellar and supportive group of people surrounding me during this process.

Throughout this process, I also learned the full extent to which live theatre is collaborative: everything relies on collaboration. As I said before, I have spent many hours in the theatre prior to embarking upon this thesis project, so I was no stranger to

collaboration – however, it wasn't until my designs were on stage that I realized, or perhaps began to fully appreciate, the amount of collective energy that was being devoted to pull together one single show.

On another, different note, I also learned that, even if the color is perfect (as it was for our show), purchasing steel-blue-grey stretch velvet and expecting the costume shop to be happy about working with such a slippery and frustrating material is maybe not the best idea.

Now that all is said and done, and now that the show has been struck, and now that all we have by which to remember our production of *Othello* are the photos and memories, I can honestly say that I would change very few things about the process. So much of the process was so valuable a learning experience that I would not change a thing... except for the following three specific instances:

- 1) I would make more prototypes of the claws, and continue to make them until we came across a method that was sturdy enough to withstand nine performance runs.
- 2) I would dye the lace "duster" coats of Desdemona's a different and darker shade of red – when not under theatrical lights, they come across as being a beautiful cranberry color, but once they came under the LED stage lights used in the production, they came across as being closer to orange in color than the intended red (evocative of bloodshed).
- 3) I would have invested more time and consideration in the design, placement, and use of the weaponry and fighting. *Othello* involves two major fight scenes, and the necessity of daggers, swords, and sword baldrics came to my attention shortly

before dress rehearsals, meaning a scramble for supplies and added stress for the costume shop manager that could have been avoided, had I thought to bring up the topic of weaponry earlier in the process.

Overall, I can honestly say that I was very pleased with the final outcome of the show, and like I said earlier, there is very little I would actually change or do-over if given the chance. In particular, I am very proud of the statement that Othello's large armored coat made, and the way it aided the character in appearing larger (and stranger) than life, as well as the way the three female characters came across in three distinct looks, each embodying different combinations of Pre-Raphaelite and Alexander McQueen imagery. Ultimately, I was satisfied with the coherence of the show as a whole and thought that each character looked like they truly belonged in that strange and beautiful anachronistic world we collaboratively created.

## Acknowledgements

In particular, I would like to thank:

Suzanne Schultz Reed and Sherry Linnell, for their ceaseless energy and unwavering guidance throughout this process, and for countless invaluable tidbits of advice and life lessons.

Art Horowitz, for giving me artistic freedom and the sense of security to challenge myself and explore boundaries.

Jim Taylor and Giselly Rodriguez, for providing my costumes beautiful scenery and lighting in which to exist.

The David Ken Schoell Memorial Award Fund, for providing me with an extra \$1800 with which to carry out my design concept.

Gay Crusius, for her beautiful expert custom tailoring on Desdemona's coat and Roderigo's suit.

Matt Gorka and Steve Barr, for not only making *Othello* a reality for the Pomona College Theatre Department, but for providing much needed comic relief and study breaks.

Mary Rosier and the Theatre Department, for always greeting me with a "Good morning!" and providing me a home for the last four years.

My mother, for handing me a needle and thread when I was three, for providing a sounding board for sketches, ideas, and designs throughout this whole process, and for coming to see opening night.

My father, for never giving false compliments, for coming to see opening night, for kindly letting me know my exact design flaws during intermission of opening night, and for giving me the opportunity to pursue my dreams.

My dear friends, who willingly sat through three hours of Shakespearian tragedy during their own thesis-crunch time and professed to enjoy it.

Truly, thank you.



## **Appendix A: Research Images**

**Edward Gordon Craig:** Image has been removed

### **Pre-Raphaelite Art Movement**

Women: Detail and Texture (Image has been removed)

### **Pre-Raphaelite Art Movement**

Women: Detail and Texture 2 (Image has been removed)

### **Pre-Raphaelite Art Movement:**

Men (Image has been removed)

### **Pre-Raphaelite Art Movement:**

Desdemona (Image has been removed)

### **Alexander McQueen**

Desdemona (Image has been removed)

### **Alexander McQueen:**

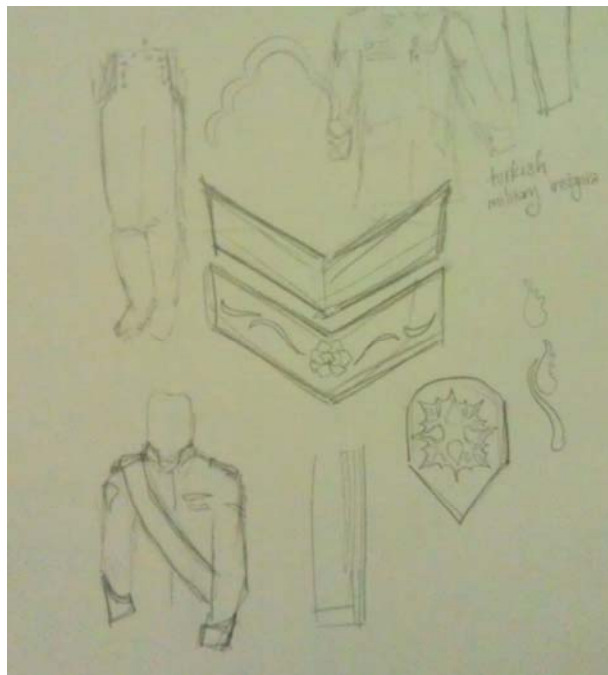
Iago/Roderigo (Image has been removed)

### **Alexander McQueen:**

Bianca (Image has been removed)

## Appendix B: Rough Sketches

Othello, Iago, and Military



## Rough Sketches

lago



# Rough Sketches

Emilia



**Rough Sketches**

Bianca



## Appendix B: Rough Sketches

Desdemona



**Appendix B: Rough Sketches**

Desdemona (continued)



**Appendix C: Final Renderings and Performance Appearance**

Desdemona's Overcoat: Rendering



DESDEMONA  
OTHELLO - WILLIAM SHAKESPEARE  
ACT I, SCENE III  
10/11/2012



## Appendix C: Final Renderings and Performance Appearance

Desdemona's Overcoat: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Desdemona Lace Overlay: Rendering



DESDEMONA  
OTHELLO - WILLIAM SHAKESPEARE  
ACT IV, SCENE I  
cmj 2012

**Appendix C: Final Renderings and Performance Appearance**

Desdemona Lace Overlay: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Desdemona Underdress: Rendering



DESDEMONA  
OTHELLO- WILLIAM SHAKESPEARE  
ACT II, SCENE II  
cmj 2012

## Appendix C: Final Renderings and Performance Appearance

### Desdemona Underdress: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Othello: Rendering



OTHELLO  
OTHELLO- WILLIAM SHAKESPEARE  
ACT I, SCENE II  
cmj 2012

**Appendix C: Final Renderings and Performance Appearance**

Othello: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Cassio: Rendering



MICHAEL CASSIO  
OTHELLO - WILLIAM SHAKESPEARE  
ACT I, SCENE II  
cmj 2012



## Appendix C: Final Renderings and Performance Appearance

Cassio: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Roderigo: Rendering



## Appendix C: Final Renderings and Performance Appearance

Roderigo: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Iago: Rendering



IAGO  
OTHELLO - WILLIAM SHAKESPEARE  
ACT I, SCENE I  
*cmj 2012*

## Appendix C: Final Renderings and Performance Appearance

Othello: Performance Appearance



## Appendix C: Final Renderings and Performance Appearance

Emilia: Rendering



EMILIA  
OTHELLO - WILLIAM SHAKESPEARE  
ACT II, SCENE I  
cmj 2012

## Appendix C: Final Renderings and Performance Appearance

Emilia: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Bianca: Rendering



BIANCA  
OTHELLO - WILLIAM SHAKESPEARE  
ACT III, SCENE IV  
cmj 2012



## Appendix C: Final Renderings and Performance Appearance

Bianca: Performance Appearance



**Appendix C: Final Renderings and Performance Appearance**

Brabantio: Rendering



BRABANTIO  
OTHELLO- WILLIAM SHAKESPEARE  
ACT I, SCENE I  
cmj 2012

## Appendix C: Final Renderings and Performance Appearance

Brabantio: Performance Appearance



Appendix D: Other Production Photos







Costume Plot pg. 1

Actor	Character	Act I, Sc. I	Act I, Sc. II	Act I, Sc. III	Act II, Sc. I	Act II, Sc. II	Act II, Sc. III
Marshall Anderson	Othello		First Look BAMF coat Military Coat w/ snakes	Same	Same		Second Look BAMF Coat NO military, just A-shirt
Will Holt	Iago	First Look All garments, including Overcoat w/ collar	Same	Same	Same		Same
Allison Lawrence	Desdemona			First Look Silk/Velvet Overcoat	Same		Second Look Underdress and shawl
Katie Lyman	Emilia				First Look Purple Satin Overcoat		
Tim Hamlin	Cassio		First Look Military "Eisenhower" Jacket Blue Lieutenant Sash	Same	Same		Same No jacket during fight
Tori Gaines	Bianca						
Alex Cromidas	Roderigo	First Look Tan Wool Suit	Same	Same	Same		Same
Somaiah Kombiranda	Duke/Lodovico			First Look: Duke Senate robe, velvet hat			
James Shickich	Brabantio/Montano	First Look: Brabantio Dressing gown Beard, cane, glasses	Same Except: NO dressing gown	Same PLUS: Senate Robe Velvet Hat	Second Look Montano Military Jacket		Same
Evan Friedenber	Sailor/Herald			First Look All garments, including Green military jacket	Same		
Graham Bishop	Military/Senate 1			First Look All garments, including: Senate robe, velvet hat	Second Look Military Jacket		Same
Bryan Brown	Military/Senate 2			First Look All garments, including Senate robe, velvet hat	Second Look Military Jacket		Same

Costume Plot pg. 2

Actor	Act III, Sc. I	Act III, Sc. II	Act III, Sc. III	Act III, Sc. IV	Act IV, Sc. I	Act IV, Sc. II	Act IV, Sc. III	Act V, Sc. I	Act V, Sc. II
Marshall		Third Look No BAME coat Military jacket	Same	Same	Fourth Look No military jacket, Blue button-down	Same	Same	Fifth Look No blue button-down Just grey A-shirt	Sixth Look NO shirt
Will		Second Look No overcoat	Same	Same	Same Plus: Lieutenant sash	Same	Same	Same	Same
Allison	Third Look Red lace		Same	Same	Same	Fourth Look Grey Lace	Same		Fifth Look Pleated Underdress
Katie	Same		Same	Same	Same	Same	Second Look Grey underdress	Same	Same
Tim	Same No Lieutenant sash		Same	Same	Same		Same	Same No jacket during fight	Same Bloody Bandage, Crutch Facial Bruising
Tori				Blue draped dress	Same			Same Plus: blue shawl	
Alex						Same		Same	Same
Somaiyah					2nd Look: Lodovico Military Jacket			Same	Same
James								Same Plus: knee bandage	Same
Evan				Same					Same
Graham								Same	Same
Bryan								Same	Same



**Appendix F: Budget**

<b>Cost</b>	<b>Category</b>	<b>Date and Company</b>
\$165.00	Pleating	Park Pleating (2/17)
\$58.00	Fabric	Fiesta Fabric (2/17)
\$138.11	Accessories	Athenian Fashions (2/17)
\$137.00	Fabric	Michael Levine (2/13)
\$60.00	Fabric	Michael Levine (2/6)
\$39.95	Fabric	Fred's Fabric Inc. (2/17)
\$53.00	Trim	Target Trim (2/13)
\$8.68	Fabric	No name (2/13)
\$51.55	Fabric	AZI Payless (2/13)
\$26.10	Accessories	Athenian Fashions (2/13)
\$10.00	Fabric	Sylvia's Fabrics (2/8)
\$79.64	Fabric	No name (2/8)
\$61.46	Fabric	J&S Fabrics (2/8)
\$8.70	Fabric	Fiesta Fabrics (2/6)
\$247.00	Fabric	Fiesta Fabrics (2/6)
\$17.54	Fabric	Wall Fabric (2/8)
\$99.51	Fabric	No name (2/8)
\$27.61	Fabric	Golden Cutting and Sewing Supplies (2/8)
\$158.71	Fabric	Journal Fabric Inc. (2/8)
\$44.50	Accessories	(Buttons) (2/13)
\$19.50	Fabric	No name (2/17)
\$206.00	Die Fabrication	Die Fabrication and shipping
\$37.30	Senate Robe	Senator Robe
\$29.00	Military Jacket	Military Surplus Jacket
\$9.77	Fabric	Jo-Ann's
\$18.31	Tailoring Supplies	Bblack and Sons
\$48.97	Facial Hair	Act One (4/2)
\$13.70	Fabric	Michael Levine's (3/9)
\$20.00	Fabric	LA \$0.99 Fabric Store (3/9)
\$42.40	Trim	Imperial Trimming (3/9)
\$9.50	Trim	Trim 2000 (3/9)
\$19.25	Fabric	No name (3/9)
\$10.00	Fabric	Angel Textiles (3/9)
\$30.00	Undergarments	Lucky Lingerie Plus Inc. (3/9)
\$150.00	Fabric	Wall Fabric Inc (3/9)
\$56.55	Fabric	Sina Fashion Inc. (3/9)
\$40.00	Shoes	Women's Shoes
\$20.00	Shoes	Women's Shoes
<b>Grant Total</b>		
<b>\$2,272.31</b>		

## Appendix G: The David Ken Schoell Memorial Award

Awarded: \$1800

Expenses:

Riding Boots - Ridersmall.com	\$199.99
Riding Boots - Tigerdive	\$199.99
Riding Boots - Horseloverz	\$362
Riding Boots - Fourwinds	\$239.95
Riding Boots - Fourwinds	\$238
Professional Tailoring – Desdemona's Jacket	\$500
Grand Total	\$1,739.93

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