

A PROJECT DESIGN OF THE COSTUMES FOR
THE MERRY PRANKS OF TYLL

22

A Thesis
Presented to
the Faculty of the Department of Speech
Kansas State Teachers College

In Partial Fulfillment
of the Requirements for the Degree
Master of Science

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August 1968

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CHAPTER I

IMPORTANCE, JUSTIFICATION AND BACKGROUND OF THE PROBLEM

Since World War II, children's theatre has come into its own as a vital part of the American theatre. Considering its potential role, one wonders why its value was not recognized sooner. In an article in The New York Times, Dan Sullivan explains why children's theatre has had difficulty in establishing a prominent place in the American theatre. For two months, Mr. Sullivan surveyed children's theatre productions in New York. He found that they are usually inferior in terms of setting, costumes, and script or script adaptation, and he reports that leaders in the field believe that excellence in children's theatre productions is desirable and necessary if they are to make a substantial contribution to the theatrical offerings of America.¹ One of the most obvious values of children's theatre is that of education. Through the theatre, children are exposed to exciting new experiences, many of which would be impossible in their daily lives.

Sitting in an auditorium, they [children] can experience grief without pain, wickedness without

¹Dan Sullivan, "Children's Theatre in New York: Some of It Is Good," The New York Times, April 10, 1967, p. 41.

guilt, selfishness, cruelty, and greed without remorse. Here is an acceptable way to try out behavior patterns forbidden by our culture, but still lurking as part of our animal nature.²

Through his involvement in a dramatic event and through his identification with the characters on stage, a child gains understanding of his own actions and those of others.³

Mark Twain explains the educational value of children's theatre to the child when he says:

It is my conviction that the children's theatre is one of the very, very great inventions of the twentieth century and that its vast educational value--now but dimly perceived and but vaguely understood--will presently come to be recognized.

It is much the most effective teacher of morals and promoter of good conduct that the ingenuity of man has yet devised, for the reason that its lessons are not taught wearily by book and dreary homily, but by visible and enthusing action; and they go straight to the heart, which is the rightest of right places for them. Book-morals often get no further than the intellect, if they even get that far on their spectral and shadowy pilgrimage; but when they travel from a children's theatre they do not stop permanently at that halfway house, but go on home.⁴

The education of children through the theatre can

²Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre (New York: Harper & Row, Publishers, 1960), p. 17.

³Ibid., p. 16.

⁴Winnifred Ward, Theatre for Children (2nd ed. rev.; Anchorage, Kentucky: The Children's Theatre Press, 1950), pp. 33-34, citing a letter from Mark Twain to a teacher, published in a Chicago newspaper.

ultimately aid adult theatre. If the children's theatres throughout the United States will present only superior productions, the boys and girls who will be tomorrow's adult audiences can be led to develop a more discriminating taste in drama than that had by their parents and grandparents. In this way, children's theatres can make a distinct contribution to American life. Naturally, some theatres will always cater to inferior tastes, but if children grow up with an appreciation of fine drama, there will be a greater demand for superior drama.

If we are to have a generic theatre in the United States, it must come through the intelligent education of our young people. Just as the dramatic festivals of olden days, and of some European countries to-day, have brought drama into the daily life of the people, so it must be made a vital force in the lives of our boys and girls if we are to build an American theatre which will endure.⁵

Any stage production, whether it be children's theatre or adult, is a visual as well as an audible one; consequently, what the audience sees is as important as what it hears. Historically, actors have worn costumes to aid them in their portrayal of a character. The character frequently is seen before he is heard; therefore, the initial impression he makes upon his audience depends largely upon his

⁵Ibid., p. 39.

appearance.⁶ The appearance of the actor is obviously important in his initial confrontation with the audience, and throughout the play, the actors' costumes contribute to the audience's understanding of the characters and the play.

There are certain functions which a stage costume must fulfill in order that it achieve the desired effect. Berneice Prisk offers the following essential functions of a stage costume: it must (1) "assist in the characterization of the actor," (2) "individualize the character," and (3) "facilitate and enhance the movement of the actor."⁷ A fourth (4) function is to project well from the stage.

1. A stage costume must "assist in the characterization of the actor."⁸ Well designed costumes can tell the audience many things about a character. They can indicate the character's age, nationality, social status, personality, and to some degree his likes and dislikes. Furthermore, effective costumes can even indicate a character's psychological relationship to the other characters in the play. The designer has tools which enable him to assist in the characterization. Various lines and colors have a certain emotional significance for most people. For example,

⁶Berneice Prisk, Stage Costume Handbook (New York: Harper & Row, Publishers, 1966), p. 1.

⁷Ibid., p. 2. ⁸Ibid.

curved lines "denote freedom and nonconformity; straight lines suggest rigidity, unfriendliness or tension,"⁹ and diagonal lines convey instability. Colors help characterization, too; yellow and red may suggest heat and excitement, while the cooler colors, blue and green, may denote tranquility, sadness or even doom. The costume designer will try to capitalize on the emotional significance of line and color to aid in characterization.

2. A costume must "individualize the character."¹⁰ Almost all scripts dictate to the directors, actors and designers a particular period of history in which the play is set. To the costume designer, this means that the costumes for a particular show should reflect the period of time in which the play takes place. Naturally, few costume designers would suggest that costumes be strictly correct historically. Rather, the essential preliminary study of historical dress is valuable to the costume designer as a tool to be used in creating his own designs which are reflective of the period as well as suitable for the particular characters in the particular play. In her introduction to Costume on the Stage, Ludmila Vachtova explains that:

. . . historical costume is for the costume

⁹Davis and Watkins, op. cit., p. 187.

¹⁰Prisk, loc. cit.

designer the same kind of material as the text of the role. It is his task to interpret it by all his imaginative power. He is entitled to lift it into another sphere in which it would shine as a gem which never ages, by the new and unexpected intensity of its cut. He must use the historical costume as a documentary material which gives him incentives, stimulating him to individual expression as to individual attitude.¹¹

Even the slightest adherence to historical accuracy results in a certain amount of similarity of style. Many of these similarities can be counteracted by the choice of color and fabric which will set each character apart--individualize him. While it is imperative that the costume help the actor express his individuality, it is equally important that the costumer remember that each actor is but one member of a much larger group.

The costumes of one play should all be members of one family, maintaining their colour scale as well as shape cadence. Only then can they fully assert themselves as a solo part with the accompaniment of a suitable combination of major, minor, and even dissonant chords.¹²

Costumes, then, must indicate to the audience that each character is an individual member of a family of characters.

3. Costumes must "facilitate and enhance the movement of the actor."¹³ The workable costume is just that--a cos-

¹¹Frantiske Troster (ed.), Costume on the Stage (Prague, Czechoslovakia: Artia, 1962), p. iii.

¹²Ibid., p. iv. ¹³Prisk, loc. cit.

tume that works with the actor, allowing him to do the physical things which he must do in his portrayal of a character. An effective costume, however, does more than just allow the actor to move; it aids his movement, moves with him, and enhances the visual effect.

4. A costume must project from the stage.¹⁴ Everyday clothes, whether modern or historical, usually will not project from the stage because of the intricacies of design. Costumes must tell the audience about the character. Every important detail of the costume must be bigger and bolder than life to bridge the gap between the stage and the audience. For example, intricate, delicate motifs, even though they may be perfect for the character, beautiful, and historically correct, are useless on a stage costume; if the audience cannot see them, the motifs cannot possibly tell the audience anything about the character or the period in which the play is set.

When costumes function as they should, in terms of the play, actor and audience, they become an integral part of the production as well as a visual expression of the emotional pattern of the play.

¹⁴The fourth function of a stage costume is one which has been added by the writer.

If costumes are important in adult drama, they are equally important in children's theatre. A child's appreciation of the drama, like that of an adult, depends largely on what he sees. Costumes aid a child's enjoyment of the play by giving him something interesting and exciting to look at. More than that, however, they make obvious certain aspects of the play which some children might not glean from the dialogue and action. While an adult might easily make connections and delineations among characters in a play through what the actors say, a child needs to have the likenesses and differences made obvious to him. Like costumes for adult productions, costumes for children's plays aid the actor, audience and director in many ways.

Children, delighted as they are with costumes, are seldom discriminating concerning those they see; they do not know what is historically correct. The costume designer has the unique opportunity of educating children to historic periods, and, at the same time, the costume designer can deviate somewhat from historical accuracy in order to make the costumes suitable for the specific characters. The line or silhouette of the historical costume is the element that contributes a sense of period.¹⁵ Other factors are more important to a child's enjoyment of costume than the his-

¹⁵Davis and Watkins, op. cit., p. 185.

torical period. Generally, children respond to color and texture more readily than they do to the style of a costume. Glossy fabrics and prints, as well as striking color combinations heighten the costumes' interest for most children.¹⁵ Subtle color combinations and sophisticated motifs are usually unsuitable for children's theatre because they do not convey meaning for a child. In children's theatre, the texture should be more obvious; the color should be brighter and bolder, and motifs and prints should be large and colorful in order to communicate to the child audience. In children's theatre, as in adult theatre, it is important for the costume designer to remember that the costumes are but a part of the entire production. The costumes, in their gaiety and boldness, should not call undue attention to themselves--they should not shout so loudly that the playwright and actor cannot be heard.

As soon as the actor walks on stage, before he says a word, the audience should recognize the character's essential quality; they should see him as a clear-cut character who performs a specific function in the story. His relationship to the other characters in the story should also be clear immediately. Once the characterization has been set,

¹⁵Davis and Watkins, op. cit., p. 185.

¹⁶Ward, op. cit., p. 179.

and relationships established in the audience's mind, it is usually unwise to disturb it by introducing more costume changes than are absolutely necessary.¹⁷

Davis and Watkins concisely explain the function of costumes in children's theatre when they say:

Costumes can help children sense the country and period of time in which the action takes place, if either consideration is important to the understanding of the story. They aid the delineation of character by enhancing an actor's stage appearance, by reflecting his outstanding traits, and by contributing to the effectiveness of his movements. While they should not be merely decorative, they supply an element of beauty through rhythmic line, form, and color projected as emphatic elements against a reticent background. Costumes can help both actor and director to project a character's symbolic purpose, his deeper significance in the drama, his place in the theme. A well-recognized function of costumes is to help actors, both young and old, feel more like the characters they are portraying, thus strengthening their interpretations.¹⁸

Costumes in children's theatre, then, function in much the same way as they do in the adult theatre. The major difference is the age of the audience; the designer of children's theatre costumes is designing for a less experienced, more naive audience. His tools for achieving functional stage costumes are the same, the difference is one of emphasis and intensity.

¹⁷Davis and Watkins, op. cit., p. 187.

¹⁸Ibid., p. 185.

STATEMENT OF THE PROBLEM

The purpose of the project was to design stage costumes for the children's play, The Merry Franks of Tyll by Daniel J. Fleischhacker, which was presented in Albert Taylor Hall at Kansas State Teachers College, on December 19, 20, and 21, 1967. The designer attempted to meet the requirements of costume design within the restrictions imposed by the script, director, and audience, as well as the limitations of those who actually constructed the costumes.

DEFINITION OF TERMS

"stage costumes" - "Any garment and their accessories worn by an actor on stage constitute a stage costume."¹⁹

"children's play" - Davis and Watkins define children's theatre as ". . . a production of a written script which is directed specifically for the child audience." The actors may or may not be children. Frequently, the cast includes both children and adults.²⁰

"requirements of costume design" - These requirements are those discussed above, both those suggested by Berneice Prisk and that which was added by the writer. They are as follows: A stage costume must (1) assist in the characterization of the actor, (2) individualize the character, (3) enhance the movement of the actor, and (4) project from the stage.

"limitations of accessible materials" - The various limitations to the project will be discussed in Chapter Two;

¹⁹Prisk, op. cit., p. 13.

²⁰Davis and Watkins, op. cit., p. 18.

they will include the limitations of accessible materials. If an article cannot be located or cannot be utilized because the cost is prohibitive, the article will be considered inaccessible.

HYPOTHESIS

The questions asked in the final evaluation of this project were necessarily those related to the requirements of stage costume design. These are:

1. Were the costumes an integral part of the production?
2. Were they a visual expression of the emotional pattern of the play?
3. Did they aid in characterization?
4. Did they individualize the character?
5. Were they functional, and did they enhance the movement of the actor?
6. Did they project from the stage?

REVIEW OF PREVIOUS RESEARCH

A preliminary examination of 1) the Quarterly Journal of Speech from 1915 to date, 2) Speech Monographs from 1934 to date, 3) Dissertation Abstracts from October 1959 to date, and 4) listings of theses in the William Allen White Library revealed that the costume designs for this particular production have not been done as a project thesis or dissertation.

ORGANIZATION OF THE THESIS PROJECT

In order to report the project in this thesis, the following organization has been used:

Chapter One presents an introduction to the study, giving the importance, justification and background of the problem, isolating the problem and providing definitions and questions to be answered in the evaluation of the project.

Chapter Two enumerates the various requirements of the script and director and discusses the limitations to the design, including a consideration of the budget available for costumes and how and by whom the costumes were constructed.

Chapter Three describes in detail the designer's solutions to the problems discussed in Chapter Two.

Chapter Four explains the execution of the designs, including a description of the adjustments made in the costumes throughout technical rehearsals and performance.

Chapter Five consists of an evaluation of the project. The basis for evaluation was the results of a questionnaire completed by many of the actors and technicians who worked on the play, as well as written statements of the director, the setting designer, and Mr. Forrest A. Newlin, who was the design consultant.

CHAPTER II

DESIGN REQUIREMENTS

Various requirements are imposed by the script and director upon the designer of the costumes for any play. Further limitations to the design, such as available budget, staff, and time, are also necessary considerations when designing stage costumes.

The Merry Pranks of Tyll, being a children's play, posed unique problems for the costume designer. In the consideration of costuming children's plays in Chapter One, the problems relevant to children's theatre were discussed. The purpose of this chapter is to enumerate the demands which had to be met by the costumes for The Merry Pranks of Tyll.

SCRIPT LIMITATIONS

A primary consideration of the costume designer is that of setting--period and locale. The Merry Pranks of Tyll takes place in Germany in the Medieval or Gothic period, 1200-1450. Generally, the people of that period wore layers of clothing--garment upon garment. Undergarments were relatively fitted, while the overgarments were loose and flowing with full sleeves which fell back to reveal the fitted sleeve of the undergarment. Skirts for both men and

women were quite long and frequently trailed on the ground in back.

Typical garments of the period were the chemise, a simple tunic, which was worn by both men and women. Men wore a close fitting, short, sometimes sleeved garment called variously a pourpoint, corset, doublet, jupe or cote-hardie. Another popular garment was an ampler one with a long skirt and full sleeves called a gown, robe, or houppelande. Men also wore a chaperon, a hood fitting the face and neck with an attached shoulder cape and tail. The face opening was frequently lined or scalloped. Eventually, the tail of the chaperon, the liripipe, became quite long, and several methods of wearing the chaperon became popular. Frequently, the face opening was worn on the crown of the head with the cape part arranged as a drapery on the side and the liripipe wrapped around the head like a turban. Hose, much like contemporary tights or long stockings, were usually tied to the doublet with metal tipped thongs or strings called points. Among the nobility, pointed shoes called poulaines or cracows were popular; the points of the shoes sometimes extended fifteen inches beyond the toes and were attached to the ankles with chains. Soft, calf-length boots were also worn for riding, hunting, or traveling.

Soldiers wore chain armor in combination with plate armor. The body and arms were covered by a shirt of chain

and the neck was protected by a chain gorget. Over their armor, they wore a short, sleeveless garment open at the sides, called a tabard. The tabard was often decorated with the coat of arms of the royal family.

Women wore a corset, or relatively fitted garment with long sleeves, over the chemise. A fuller gown, sometimes with full sleeves, was worn over the corset. One variation of the overgarment was the sideless gown or sleeveless surcote which was cut deeply under the arms. It became almost a bib front and back with a full skirt and was usually trimmed with fur or jewels down the bodice front. The gown was invariably quite long and was held up in front and allowed to trail in back. It usually had a high-waisted bodice with a deep V neck to the waistline and revealed the corset above the neckline.

Children wore garments very much like those of adults. Commoners and peasants wore very simple tunics, capes, and chaperons. Men often wore long breeches which were cross-gartered from ankle to knee with leg wrappings. Both men and women peasants wore fewer garments than the nobility, and the fabrics were coarser and less elaborately decorated and trimmed.

A wide variety of fabric was used. The more popular fabrics were cotton, wool, flannel, crepe, silk, satin, velvet, chiffon, and a variety of furs. The fabrics were gen-

erally in brilliant, jewel-like tones and were patterned with floral motifs and geometric arrangements. Large, all-over brocade was popular, as were horizontal and diagonal stripes. Garment edges were often cut into scallops and tabs and then faced with bright colors. Seams which were not trimmed with fur were frequently embroidered. Some sleeves were slashed to permit the passage of the arm.

The costume designer uses historical information about costume to help establish a time and locale for the play, aiding in character individualization and establishing relationships among the characters. As was noted in Chapter One, the problem of character delineation poses special difficulties in children's theatre. For children, distinctions and relationships need to be quite obvious, because children might not glean the necessary information from the lines of the play.

Relationships among characters can be established readily by "grouping" members of a family, characters of similar social position, age, motivation, or any related people through the use of the elements of design. In this way, opposing groups can also be indicated.

One obvious group in The Merry Pranks of Tyll includes Tyll, his father and mother. Clas, the father, must be related through costume to his wife, Setkin, and his son, Tyll. The people in the palace would be related, with

strong connections being made between certain members of "sub-groups" in the palace. The relationship between Mrs. Bigaroud, the cook, and Gretchen, the scullery-maid, should be made clear; further, since Gretchen sympathizes with Tyll throughout the play, their relationship should be made obvious. Another group in the palace consists of the King's advisers or wise men. Schnabel, the Prime Minister, should be distinctly associated with the Sage, since they plot together to kidnap Tyll. Their liason with the Alchemist, Astrologer, and Magician is also important to the action of the play. Naturally, the bond between the King and Queen is important, as is their relationship with the wise men. The Ladies-in-Waiting serve the Queen, and the Guards serve the King. Their connection with the royal family should be made apparent. Finally, the four sick people should be allied through costume.

Once general groupings have been made, the costumer must consider the essential qualities of each character and individualize him--indicate that he is an individual within the group. Factors which dictate how an individual character would be dressed include his age, personality, social position, and relationships with other characters. In The Merry Pranks of Tyll, the social position and general personality traits of each character were indicated in the script, while the ages of the characters were not indicated.

The following character descriptions are based upon the director's interpretations of the characters.

Tyll - Tyll, a boy of twelve, was from a middle class family. His youthful wisdom and impish personality were essential parts of his total characterization. Naturally, his relationship with his mother and father had to be demonstrated, as well as his friendship with Gretchen and Mrs. Bigaroud. Later in the play, his connection with the King and Queen became important. At the same time, the antagonism of the King's advisers, especially Schnabel and the Sage, against Tyll necessitated making a clear distinction between Tyll and the advisers. Further, differences between Tyll and the four sick people were important; this posed special difficulties, because Tyll was of approximately the same social class as the sick people, and would, in all likelihood, dress much as they would.

Clas - Clas was a charcoal-burner about thirty-five years old with a serious, gentle disposition. He was the perfect image of husband, father, and bread-winner. His very "paternal" feeling for Tyll was indicated throughout the play; he had to be closely aligned with Tyll, as well as with Setkin, his wife.

Setkin - Setkin was a simple, motherly woman of thirty-five. Like her husband, her parental characteristics

were the most important, and her relationship with Tyll had to be demonstrated through her costume.

Mrs. Bigaround - Mrs. Bigaround, the King's cook, was a woman of about fifty-five. The fact that she was a member of the King's staff had to be illustrated. Her good-natured disapproval of Tyll and Gretchen and their antics was important to her characterization and the action of the play.

Gretchen - Gretchen, the palace scullery-maid was a twelve-year-old girl. Her partnership with Tyll in his antics and schemes was a necessary consideration for the costumer, as was her position in the palace, especially in terms of her association with Mrs. Bigaround.

King - The King was a tolerant, kind man about forty years old. His relationship with his wife and his alliances with his advisers and servants were essential. Further, his obvious fondness for Tyll necessitated drawing the connection between Tyll and the King.

Queen - The Queen was an extremely vain woman of approximately forty years old. While she generally remained aloof from the palace staff, certain connections had to be made between her and members of the court, especially her husband and the Ladies-in-Waiting. Later, her association with Tyll became important.

Schnabel - Schnabel, the King's Prime Minister, was a man in his sixties. His relationship with all of the people in the palace had to be demonstrated, especially his scheming alliance with the Sage against Tyll.

Sage - The Sage, a conniving old man about sixty years old, plotted with Schnabel against Tyll; in fact, he instigated the entire plot. He had to be depicted as an adviser to the King and as Tyll's antagonist.

Alchemist - The Alchemist, a man of medicine, was about sixty years old. His costume had to show that he was one of the King's advisers. He was outsmarted by Tyll, so his antagonism and resentment of Tyll had to be established.

Astrologer - The Astrologer, too, was probably around sixty years old. Like the Alchemist, he had to be depicted as an adviser to the King, but as an enemy of Tyll.

Magician - The Magician's costume had to show that she was one of the King's advisers. Her animosity for Tyll also had to be shown.

Guards - The Guards were young men who served the King; consequently, their position in the palace had to be indicated.

Ladies-in-Waiting - The young ladies served the Queen; their relationship to her was the only essential one.

Skinflint - Skinflint, a lower-class old man, feigned illness in an attempt to get money from the King, so he had

to be depicted as the King's antagonist. Since Tyll discovered the plot, Skinflint's hostility for Tyll had to be expressed. His alliance with the other sick people was also important.

Wormwood - Wormwood was another old person who participated in the plot to get money from the King. She, too, was a lower-class person whose enmity for Tyll had to be made evident.

Barnsmell - Barnsmell, a stupid, lower-class young man was part of the group that came to the palace to get money from the King. He had to be aligned with the other sick people and shown to be Tyll's adversary.

Frau Grouch - Frau Grouch was a spiteful, middle-aged woman. She, too, pretended to be sick in order to get money and was found out by Tyll.

Generally, the physical movement of the characters made few demands upon the design of the costumes. For many of the characters, the costumes merely needed to fit well and allow them to move naturally. Tyll's costumes, however, had to allow him the freedom to turn cartwheels, do somersaults, and leap to table tops. Schnabel and Mrs. Bigaround engaged in some frenzied chases trying to catch Tyll, so their costumes had to allow more than the average amount of freedom. The Alchemist, Astrologer, and Magician moved in exaggerated dance-like patterns at one point in the play;

their costumes had to allow for much arm movement and long, sweeping steps. The primary consideration, in terms of action, for this particular play was enhancing the movement of the actors, emphasizing, where appropriate, each gesture and action.

The only other demands made of the costume designer by the script were in the area of costume changes. Mrs. Bigeround had to change rapidly from a nightgown to a dress, so her costumes had to be designed to enable her to make the change easily. When Tyll was made the King's jester, a jester's hood was fitted on his head by the Ladies-in-Waiting, on stage. Naturally, the hood had to be designed so that it could be fitted rapidly and securely.

REQUIREMENTS OF THE DIRECTOR

The director made few requirements in terms of costume design. He asked that the costumes be a little shorter than was historically correct so that the actor's movement would not be hindered and to enhance the comic effect of their movements. He especially asked that the Ladies-in-Waiting wear shorter gowns, because they constantly carried hand properties and could not hold their long skirts up in front as did ladies of the period.

Originally, the script had only one Guard and one Lady-in-Waiting, but the director called for two of each.

These additions created no problems except in terms of the number of costumes which had to be designed and constructed.

The only other problems created by the director arose from casting. Women were cast to play the Magician and Wormwood which were originally to have been male roles. The girl who was cast as Mrs. Bigaround was a rather small girl, and Mrs. Bigaround, as the name implies, was supposed to be a large woman. Naturally, the girl had to be made to look larger than she actually was.

PROBLEMS OF CONSTRUCTION

Since the project was to be done jointly by Kansas State Teachers College and Roosevelt High School, certain problems arose in the actual construction of the costumes. The designs, fabrics, and flat patterns were furnished by Kansas State Teachers College, and the construction was done by Roosevelt High School students under the supervision of their high school instructors. Although the high school girls who constructed the costumes were enrolled in sewing classes, few of them had had any previous training in building stage costumes. The home economics instructor, likewise, had had no experience with stage costumes. Therefore, the designs had to be simple enough for the girls to build, and the number of costumes had to be kept to a minimum, because the girls could only work one hour a day in

class; the rest of the time they spent was volunteered after class. All of the costumes had to be completed in eight weeks, so construction time was definitely a consideration.

While no specific costume budget was established for the play, it was necessary to keep the amount spent for fabric within reasonable limits--approximately ten dollars per costume. Purchasing expensive wool, velvet, and real fur for the costumes would have been out of the question, so it was necessary to substitute other fabrics which would give the same impression on stage. Since the local fabric dealers could supply only a limited number of suitable stage fabrics, and those at relatively high costs, two trips were made to Kansas City, where the fabrics were purchased at wholesale prices. When the time schedule for the completion of the costumes was arranged, allowance had to be made for the buying trips.

CHAPTER III

SOLUTIONS TO THE PROBLEMS

The costumes for any play, if they are to be effective, must be a successful solution to the various requirements imposed upon the design by the script and director. Costume problems, such as costume changes, accessibility of materials, and the personnel available to construct the garments should be anticipated by the designer in his initial planning and sketching.

The purpose of this chapter is to explain how the requirements of the script and director, as well as physical limitations, were met in the costume designs for each character in The Merry Pranks of Tyll.

Although strict adherence to period style is impractical for costuming any stage production, the basic silhouette of the period must be retained as nearly as possible. As was previously noted, the skirts of the gowns for The Merry Pranks of Tyll had to be shorter than authenticity dictates to allow for free movement.

Generally, character relationships were indicated through color and fabric choice. Setkin, Clas and Tyll, a middle-class family, were all dressed in very simple garments. The fabrics chosen were relatively coarse, and the colors were earth colors--browns and greens. The family

was differentiated from the other commoners in the play by using layers of clothing instead of just one or two simple garments.

All of the people in the palace were related through the use of red, blue and violet. Mrs. Bigaround and Gretchen were related to each other and to Tyll by making their basic garments of green, but their connection with the King was established by using red, blue and violet for parts of the costumes. The fabrics chosen for the costumes were fairly rough textures. The King and Queen wore blue violet and red violet costumes made of fabrics which resembled velvet, satin and brocade, and gold was used extensively for trim. Schnabel and the King's advisers wore a wide variety of colors, with an emphasis on blue, red and gold. The fabrics were generally rich, and the costumes elaborately trimmed. The costumes for the Astrologer, Alchemist, Sage and Magician were characterized by sharp, angular lines and conflicting diagonals; in this way, they were made to look slightly sinister. At the same time, the brilliant colors and bold prints helped express their comic characters. The Ladies-in-Waiting and the Guards were related to the King through the use of pink, yellow and red. The costumes of the four sick people were extremely simple garments made of coarse fabrics primarily in earth colors.

With these general groupings in mind, the costumes

were designed to individualize each character within each group. Naturally, the amount of movement required of each character was also taken into consideration when designing his costume.

Tyll - Tyll's costume consisted of a simple char-
treuse green doublet with elbow length sleeves, which re-
vealed long brown fitted sleeves beneath. Attached to each
doublet sleeve were two tippetts which were made of the same
fabric as the doublet and were lined in gold lurvel. The
scallops at the hem of the doublet were emphasized with gold
lurvel trim, and the doublet back and front were trimmed
with vertical gold stripes. The doublet was worn with match-
ing chaperon, the hem of which was scalloped and trimmed
with gold lurvel, as was the face opening. Tyll also wore
golden brown tights and brown leather boots which laced up
the front. The jester's hood which was later bestowed upon
Tyll was designed to fit over the chaperon. The hood was
made much like a chaperon, with a shoulder cape, and two
pointed "asses ears." It was parti-colored in gold lurvel
and red satin with a scalloped hem and face opening. By
wearing green, Tyll was united with his family and shown to
be a commoner. The particular hue chosen was a little more
sophisticated than pure green, and it was vivid enough to
indicate Tyll's vitality and youth. The use of scallops was
intended to help express Tyll's fun-loving nature and effer-

vescence, and the tippets accentuated his lively movements. Gold was used to relate him somewhat with the King and Queen, and the addition of the red and gold jester's hood later in the play made the connection even more obvious.

Clas - Clas' costume was composed of several very simple garments. He wore a deep burgundy shirt with long sleeves and long pants made of light brown lurvel. His legs were cross-gartered from ankle to knee with brown cloth leg wrappings. Over the shirt and pants, he wore a dark green mid-thigh length vest made of suede cloth and laced from waist to neck with a leather thong. After the prologue to the first act, a cloak and chaperon with liripipe were added to the basic costume to illustrate the fact that he was traveling in search of Tyll. The cloak and chaperon were made of dark brown mottled corduroy; the hem of each was trimmed with a wide band of dark green to help convey his simplicity and stability.

Since he opened each act of the play, and since his movement was limited largely to walking, Clas' costume had to be very interesting. The colors were, of necessity, quite subdued to be in keeping with his character and social position, so the interest in his costume was achieved primarily through line and texture. For these reasons, his costume was designed with a number of simple garments which were suitable for his age and class, but which heightened

the interest of his costume.

Setkin - Setkin wore a very simple belted gown which was cut much like a long, rather full tunic and made of a heavy, loosely-woven light chartreuse fabric. The sleeves of the gown were small houpelande sleeves which revealed a long brown fitted sleeve beneath. The front of the gown was trimmed from neck to hem with one wide vertical orange stripe. After the prologue to the first act, a head and shoulder covering much like a chaperon was added. It was made of a textured brown and rust colored fabric and was worn with a green straw hat. The colors helped to establish her family tie with Clas and Tyll, and the fabric of the gown, although it was very coarse, had an interesting texture which helped to individualize her.

Mrs. Bigaround - Mrs. Bigaround first appeared in a night gown. It is likely that people of the period wore chemises for night clothes, but since chemises are not especially interesting in terms of color and line, the night gown was made of white flannel with small red dots, trimmed with a wide horizontal red flannel band at the hem, around the shoulders, and at the cuffs. The garment had a yoke which was gathered at the neck, and the body of the gown was gathered into the yoke. The sleeves were gathered into the arm's eye at the shoulder and into a cuff at the wrist. With the gown, she wore a large matching mobcap.

Her second costume was made of grey-green cotton with horizontal white stripes. The neck was scooped quite low to reveal a pink chemise at the neckline. The sleeves were set smoothly into the arm's eye, became very wide at the elbows, and then tapered to fit the wrists. Over the dress she wore a pink and orange horizontally striped apron.

The actress who was cast as Mrs. Bigaround had to be padded at the bust and hips to make her look larger. Her costumes, too, were designed to make her appear larger. The nightgown was yoked and trimmed to widen her shoulders, and the sleeves and skirt were full. The low scooped neckline of the second costume added width to the shoulders, and the horizontal stripes helped give the impression of heaviness. The apron was also draped to emphasize fullness at the hips. Both costumes were designed to fit loosely and to allow her almost complete freedom of movement.

Gretchen - Gretchen's costume was designed to emphasize her youth and femininity. Her dress had simple, gathered neckline, skirt, and three-quarter length sleeves. It was made of a soft, loosely-woven cotton fabric which was grey-green in color. The skirt was well off the floor to allow for movement and to suggest youthfulness. Over the dress Gretchen wore a multicolored vest which was printed to resemble patchwork and a pale green percale apron trimmed at the hem with a wide horizontal yellow stripe. On her head

she wore a yellow kerchief which matched the apron trim. White tights and ballet slippers completed the costume.

Green was chosen for her costume to align her with Tyll and Mrs. Bigaround, but the use of some red, blue and violet in the vest also helped to indicate that she belonged in the palace.

King - The King's night wear was a simple robe made of heavy cotton printed primarily in blue and blue-violet to resemble tapestry. The large houppelande sleeves were lined with gold lurvel, and the large collar matched the sleeve lining. His stylized night cap was made of blue-violet velvet and was attached to a large gold jewelled crown. With the robe he wore purple shoes.

Later, the King wore a gown made of blue-violet wide wale corduroy. White fur trimmed the hem of the gown and cuffed the large bagpipe sleeves. Over the gown he wore a fur capelet with a small round collar which revealed the mandarin collar of the gown. His headdress consisted of a high crowned black lurvel hat with a rolled brim and a long tab which hung over the shoulder, encircled by a large jeweled gold crown. The robe was belted by a black fabric belt with a gold chain looped on it.

For his state robes, a long purple corduroy train was attached to the robe under the capelet.

Queen - The Queen's first costume had to be elaborate and severe to illustrate her vanity and haughtiness. The empire-waisted satin overdress had a large collar and long, pointed sleeves. The gown was trimmed with vertical stripes of turquoise lace extending from the waist to the hem of her skirt which trailed on the floor in back. The skirt of the gown was open in the front from the waist to the hem to reveal the striped turquoise and violet satin undergarment. The undergarment was also seen at the low cut neckline of the gown. With the gown the Queen wore a large gold crown with layers of lavender dotted swiss cascading over her shoulders from the crown.

Her second costume was less severe than the first to indicate the change in her character. It consisted of a turquoise and red violet brocaded corset with long fitted sleeves trimmed with white fur cloth. Over the corset she wore a red violet velveteen sideless gown trimmed with white fur cloth at the neckline and around the arm openings. A simple gold crown completed her costume.

Schnabel - Schnable first appeared in a long-sleeved red flannel night shirt with a long tail trailing on the floor in back. The short tail in front allowed him to move about freely, while the long tail in back emphasized his movement. The hems of the night shirt and sleeves were trimmed with gold and white dotted cotton, and the same

fabric lined the tail in back. His long night cap matched the night shirt, and he also wore gold tights with turquoise shoes.

Schnabel's state robe was a gown made of burgundy wide wale corduroy trimmed in burgundy and metallic gold printed cotton around the hem of the gown and up the front opening to the knees. The same trim was also used for the large collar. A yellow satin shirt with long sleeves and a mandarin collar showed at the neckline and sleeves of the gown. With the gown he wore turquoise shoes and a turquoise corduroy hat. In both of his costumes, an attempt was made to express his comedic character. This effect was achieved largely through exaggeration of parts of the costume.

Sage - The Sage wore a belted gown made of cotton printed in vivid orange, gold, and black. The long sleeves and the hem of the gown were trimmed with long gold felt tabs. Over the gown he wore a black velour semi-circular cape. His orange shoes matched the orange in his gown, and he wore a black felt hat.

The Sage needed to look more villainous than the rest of the advisers, but it was also essential that the comedic aspects of his character be expressed. The bright orange and gold of his costume helped to counteract his black villain's cape.

Alchemist - The Alchemist's costume included two basic garments. The undergarment was a simply cut gown made of blue corduroy with long fitted sleeves and a large, stand-up collar. The hem of the gown and sleeves were trimmed with the muted gold and orange printed cotton used for the overgarment. The overgarment had a deep V neckline trimmed with a stuffed roll of orange felt. The same felt was used for the dagged houppelemande sleeves and matching liripipe hood. Orange shoes were worn with the costume.

Astrologer - The gown for the Astrologer was designed to simulate two separate garments. The red flannel "undergarment" had a full skirt and long fitted sleeves. Over the flannel gown he wore a gown made of textured blue hopsacking which had sleeves which were full enough to reveal the red flannel sleeves beneath. The overgarment stopped at the knee to reveal the skirt of the undergarment. A shoulder cape with a mandarin collar was made of the same red flannel as the undergarment. The hem of the cape, full sleeves and skirt of the overgarment were all cut into points, and a silver star hung from each point. Blue shoes and a brimless blue sugarloaf hat completed the costume.

Magician - The Magician's costume was also designed to look like two separate garments. Her gown had pointed houppelemande sleeves and was slit from waist to floor to reveal a gold lurvel "undergarment". The gown was made of

dark green cotton printed with a large gold and red paisley design. The red in the print was repeated in the sleeve lining and in the drapery which fell from the point of her bent hennin headdress. A gold furvel cape covered in the front hung straight down in the back almost to the floor. The gown was belted at the waist with a narrow brown tie.

Ladies-in-Waiting - The first Lady-in-Waiting wore a pale pink and yellow brocaded gown with a fitted bodice, a gored skirt, and long fitted sleeves. The scooped neckline of the gown and bodice front was trimmed with pale pink satin. Pink satin tippets were attached to the sleeve and extended to the floor. The same pink satin was revealed at the uneven hemline of the gown and was used for the fillet she wore around her head. The second Lady-in-Waiting wore a gown of identical style, but, for variety, the colors used were bright pink and yellow.

Guards - The guards wore identical costumes which consisted of chain mail gorgets, shirts, and tights over which they wore parti-colored tabards made of red satin and black and white diamond printed polished cotton. Gold braid trimmed the tabards.

Skinflint - Skinflint's costume was a simple, short, belted tunic made of textured brown cotton and trimmed in loosely woven light chartreuse cotton. He also wore brown

tights and shoes and a tall, brimmed sugarloaf hat made of green straw.

Skinflint, as the name implies, was supposed to be a tall, skinny person. This effect was achieved by exposing his legs under the short tunic and by giving him a tall hat.

Wormwood - Wormwood's simple long-sleeved gown was made of dark green denim with rusty brown stripes. Her rust colored vest was burlap, and she wore an ochre homespun cotton apron and gorget. Her straw hat matched her vest.

Barnsmell - Barnsmell wore brown flannel pants with leg wrappings, a yellow and red polka-dot cotton long-sleeved shirt and a sleeveless dark green burlap overskirt belted at the waist and trimmed at the hem and neckline with peach colored cotton. His large hat was made of straw.

Frau Grouch - Frau Grouch's dark blue and green printed gown was made of cotton; over it she wore a navy blue skirt made of a rough-textured cotton. The hem of the overskirt was lifted at the sides and tucked into the waistband creating a cowl effect in front and back. Her head and shoulders were covered with a bright yellow cotton shawl.

Through the color and texture of the fabrics chosen and through the line of the garments, each character was presented as an individual, as well as a member of a specific group in the play.

CHAPTER IV

EXECUTION OF THE DESIGNS

Once the costume designs are completed, the problem of how to construct them must be considered. Flat patterns must be drawn and the garments cut, assembled, and fitted. Since Roosevelt High School students constructed the costumes for The Merry Pranks of Tyll, the flat patterns were as simple as possible and self-explanatory, and great care was taken to see that no intricate detail would create unnecessary problems for the inexperienced seamstresses. Each of the patterns was drawn to the measurements of the actor who would wear the finished garment, and each pattern piece was clearly labelled with information concerning the cutting and assembling of the garment. The patterns were delivered with the water color renderings and fabrics to Roosevelt High School, where the designer spoke with the students and their supervisor about making the costumes. The designer was also available for consultation every afternoon during the time the costumes were being constructed. The flat pattern designs for The Merry Pranks of Tyll have been reduced to a scale of one sixteenth of an inch equals one inch and included in the appendix to this thesis.

After the costumes were assembled, they were returned to Kansas State Teachers College to be fitted to the actors.

Final corrections and adjustments were made, and some trim was added at that time. Some errors had been made in construction, and they were easily remedied. A few other adjustments, such as putting the eyelets in Gretchen's vest for lacing, draping the overskirt of Frau Grouch's costume, and lining the houppelande sleeves of Setkin's dress, were also made in the College Theatre.

The shoes, hats and jewelry were either taken from the costume stock in the College Theatre and rennovated, or built in the costume shop at the college. Parts of some costumes, such as the King's shoulder cape, the chain mail for the guards, and tights, were taken from the college costume stock. The tights were dyed the desired color. Other garments, such as the guard's tabards, the Sage's cape, both of the King's costumes, and Schnabel's night shirt and night cap, were built in their entirety in the College Theatre because of the limitation in the number of high school personnel.

When the costumes had been fitted and finished, they were taken to Albert Taylor Hall where the play was to be performed and placed in the dressing rooms for technical rehearsals. During technical rehearsals, two costume adjustments were made. The fastener of Tyll's jester hood was changed from a hook and eye to a velcro strip to facilitate fastening it on stage, and a larger mobcap was made for

Mrs. Bigaroud, because the first one was too small to wear with her exaggerated hair-do. Throughout technical rehearsals and the performance, the tights were washed daily and re-dyed when necessary, and the guard's chain mail was repaired frequently.

The day following the final performance of the play, the costumes were returned to the College Theatre, where they were laundered, if necessary, and filed in the costume storage area for future use.

CHAPTER V

EVALUATION OF THE PROJECT

In order to determine whether or not this project was successful, it is necessary to evaluate it in terms of the questions posed in the hypothesis. In this chapter such an evaluation is made, and the results of the questionnaires which were mailed to all actors and some audience members, as well as the comments of the setting designer, director, and design consultant, are reported.

As discussed in Chapter One, a stage costume must meet several requirements if it is to be effective. It must (1) assist in the characterization of the actor, (2) individualize the character, (3) facilitate and enhance the movement of the actor, and (4) project from the stage. When costumes function as they should in terms of these four requirements, they will also be an integral part of the production and a visual expression of the emotional pattern of the play.

In an attempt to meet the requirements of stage costume design, the designer first indicated through costume the period in which the play was set. By dressing the actors in costumes reflective of the period, such as the gown, doublet, chaperon, and corset, the time of the action was established. Strict adherence to period costume was not

practical for the stage, because authentic period dress would not project as it should. The basic silhouette of the period was retained as far as possible, but the costumes were made "stage-worthy" through the use of large, bold prints and motifs, brilliant colors, unsophisticated color combinations, and exaggerated trimmings.

Family, status, and interest groups were indicated through line, color, and texture. For example, simple garments made of coarse fabrics in earth colors were used for commoners. The King and Queen and their court were dressed in elaborate garments of richer fabrics in sophisticated colors. Their garments were rich, but the King and Queen could have been even more ornately dressed in order to set them above the other members of the court and indicate their superior rank. Curved lines were used to indicate the extremely lively or comedic nature of some of the characters, such as Schnabel, Tyll, and Mrs. Bigaround; horizontal lines helped to show the class of the commoners, and the costumes of the King's advisers were all characterized by conflicting diagonal lines to indicate their instability and, to a certain extent, their wickedness. Naturally, since this was a children's play, none of these characters was depicted as extremely wicked, but their essential characteristics were revealed in contrast to the "good" people.

Equally important was the fact that each character

was not merely a member of a group, but was an individual with unique traits and characteristics. The essential traits of each character were reflected in his costume design. Perhaps the most obvious example of this may be illustrated by Tyll's costume. Tyll's relationship with his middle-class father and mother was indicated through the color, texture, and line of his costume. His short, chartreuse green doublet helped to show that he was a youthful, energetic person, while the use of curved lines revealed his fun-loving nature.

All of the costumes were designed to allow the actors to do what was required of them by the script and director. Further, the costumes were designed to enhance their movement. For example, large, flowing sleeves, tippets, and applied decoration were frequently exaggerated and designed to move independently as the actors moved. These included "gimmicks," such as the tail on Schnabel's night shirt and the sleeves on his robe.

The costumes for The Merry Pranks of Tyll met the requirements of stage costume design and were successful. They assisted in the actors' characterizations, individualized the characters, facilitated and enhanced the movement of the actors, and projected well from the stage. Therefore, they were an integral part of the production and helped to reveal that the play was a comedy set in Europe in the medieval

period.

The questionnaires found in Appendix C were sent to all of the actors in the play and to selected adult audience members. The return was not complete, but the questionnaire was useful to the designer in making an evaluation. Some of the questions essential to the evaluation of the practicality of the costumes could best be answered by the people who actually wore them.

Most of the actors indicated that their costumes were appropriate for the characters they played, allowed them the freedom of movement necessary for their roles, and aided in the development of their characters. Several of them commented that they had some difficulty adjusting to the long skirts and sleeves which were essential to the period. The consensus was that by the time the actors began to rehearse in their costumes, they had established their characterizations, so the costumes aided characterization only in that they gave the actors a feeling of the setting of the play and complemented their characterizations. There were only two adverse comments made by the actors:

1. The girl who played Wormwood had to click her heels in mid-air, and she felt that the skirt should have been a little fuller to allow her to do that action more easily.

2. One of the guards complained of some difficulty

with his chain mail tights; the side seams frequently ripped out in some place. The problem could have been alleviated by stitching a strip of seam tape into the seams to give them additional strength.

The audience members who were questioned believed that the costumes were (1) an integral part of the production, (2) an aid to understanding the characters and their relationships, (3) appropriate for the characters, (4) designed to enhance the movement of the actors, (5) designed to project well from the stage, and (6) colorful and interesting without calling undue attention to themselves. Generally, the comments indicated that the costumes were exciting and appropriate, especially for a children's theatre production. There were three adverse comments made by certain audience members:

1. One grade school teacher commented that the costumes of the King and Queen should have been more elaborate. This could have been accomplished by adding colorful trimmings and jewelry to the costumes.

2. In response to question six, pertaining to the costumes not calling attention to themselves, one audience member commented that Mrs. Bigaround's night gown was too bright and called more attention to itself than was desirable. Perhaps the gown should have been made of something other than white, or the red dots should have been larger to

break up the large expanse of white.

3. The costume of the Astrologer was criticized by one audience member as being "overbearing." He did not elaborate, but the designer assumed that he had reference to the shiny silver stars which were sewn to the costume. If this was the case, perhaps the number or intensity of the stars should have been decreased.

The director, setting designer, and design consultant each wrote comments about the costumes. Their remarks are included below.

Dr. Kenneth Jones, Director

The visual excitement of a theatre experience is of particular importance to an audience of children. The appropriate era of long ago and far away was effectively evoked through the costumes for The Merry Pranks of Tyll. The garments, individually and in ensemble, provided beautiful reinforcement for the characterizations and their interrelationship. The comic values in the script were underscored through line, color, and texture.

The wide variety of unusual headpieces aided in establishing occupation and when in motion they evoked substantial mirth.

Other sources of movement interest were found in the following: gowns, capes, trains, and sleeves. Characters such as the Magician, the Astrologer, and the Alchemist utilized their costumes especially well, not only in their stage business but through entrances and exits. The grand sweeps of the King and Queen were greatly facilitated through their robes. Chases involving Mrs. Bigaroud, Tyll, and Schnabel gained a good deal through the flow of their garments.

Trim, belts, chains of office, purses, aprons, and leg wrappings nicely heightened the appeal

of the color schemes.

The designer's use of rich fabrics and tasteful colors on people of lower stations enabled all to play their part either when the center of focus or while reacting to others.

Rehearsal apparel was available early enough for players to get accustomed to unfamiliar movement patterns. The excitement engendered by the progress of the costumes in construction and in dress rehearsals seemed to aid some actors substantially.

The designer worked closely with the director in establishing the basic demands of the characters and employed her creativity effectively to evolve the designs.

Dr. Karl C. Bruder, Setting Designer

Mrs. Kemmerling and I met twice to discuss formally the relationship between the costumes and the set for The Merry Pranks of Tyll. At the first conference, we discussed two elements of the setting that would have a strong influence on her costume plans; the style of the set and its color scheme. With this data she proceeded independently with her sketches. We met a second time when she had finished the designs for the costumes and had accumulated most of the fabrics for them. I visited the costume room informally several times during the construction period to see the clothes at their various stages of development. All the costumes were thoroughly appropriate and well coordinated with the set in style and color.

Mr. Forrest A. Newlin, Design Consultant

The costuming of the Kansas State Teachers College production of The Merry Pranks of Tyll was an exciting and artistic effort. Each costume was a pure delight. The exciting use of color, the exaggeration of shape, and the boldness of line were elements that gave them great style and meaning. For this children's show only these costumes of a very theatrical nature would have been appropriate to support the comic antics of the characters. In addition

to their colorful and exaggerated style, each costume made a bold statement that had meaning for its young audience. In viewing the production there was never any question as to who was the villain or who was the hero. Character alignments were clearly revealed to aid the understanding of the story. The costumes were virtually caricatures of each role and contributed greatly to the effectiveness of the production. In combination with the stylized and suggestive setting the costumes presented a delightful and enchanting stage picture. It was never a static stage picture, however, as the costumes in many cases came to life with the movements of the actors. Schnabel's night gown added much to his character and the dangling stars about the tail of the Astrologer's gown made him look even more ridiculous when he began to move. The small red scarf atop the Magician's hennin bobbed up and down with her every movement, lending much to the comic presentation.

Appropriate accessories completed each design; hats, shoes, and jewelry in all cases were an integral part of the costume. Only in the case of the King and Queen would more extensive and elaborate decoration in the way of jewelry and trimming have been appropriate. The decoration used on these two costumes seemed perhaps too subtle to be in line with the exaggeration present in the other costumes.

Without question, the costumes were a well designed and cohesive unit that contributed much to the success of the theatrical presentation.

The comments of the actors, audience members, director, setting designer and design consultant all indicate the success of the costume designs for The Merry Franks of Tyll. The costumes were functional for the actors, enhanced their movement, and aided in characterization. They helped the audience to understand the characters and their rela-

tionships. They were interesting in terms of line, color, and texture, and they projected well from the stage. The costumes were coordinated with the setting and helped to establish the mood of the play. For these reasons, the project design of the costumes for The Merry Pranks of Tyll was successful.

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APPENDIX A

APPENDIX A

FLAT PATTERN DESIGNS

The following pages contain flat patterns for the basic period garments used in The Merry Pranks of Tyll. All of the patterns are geared to the measurements for the present standard misses' size twelve and the man's size forty. No allowance has been made in the flat pattern for seams or hems; the scale used throughout is 1/16 inch equals one inch. The following measurements were used in each instance:

<u>Men</u>	<u>Women</u>
Chest 40"	Bust 32"
Waist 36"	Waist 25"
Neck 15 $\frac{1}{2}$ "	Hips 34"
Outsleeve 34"	Under bust 28"
Insleeve 24"	Shoulder 16"
Short Sleeve 10"	Shoulder to wrist . . 23"
Shoulder 20"	Short sleeve 7"
Outseam 42"	Armpit to waist . . . 12"
Neck to waist 21"	Neck to waist 16"
Neck to knee 47"	Neck to ankle 56"
Neck to ankle 71"	Wrist 6"
Waist to knee 26"	
Wrist 8"	

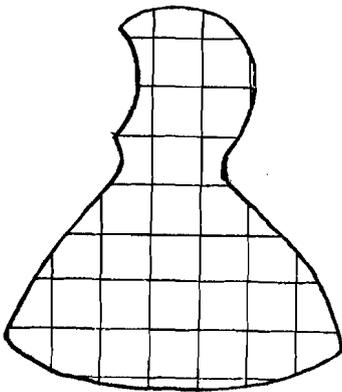


Fig. 1
Woman's Chaperon

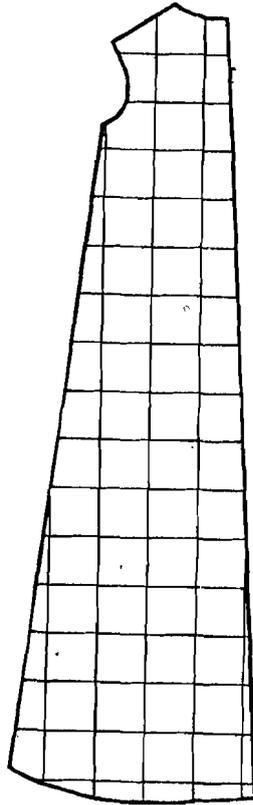


Fig. 2a
Woman's Gown Back

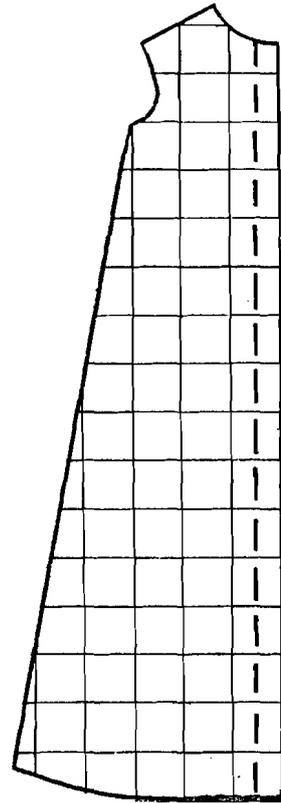


Fig. 2b
Woman's Gown Front

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

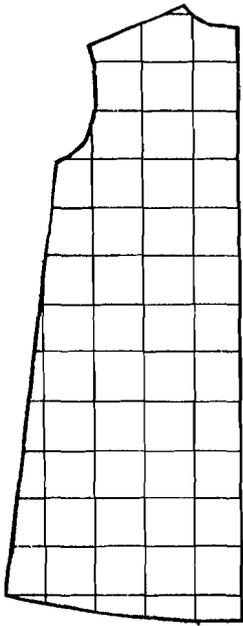


Fig. 3a
Man's Vest Back

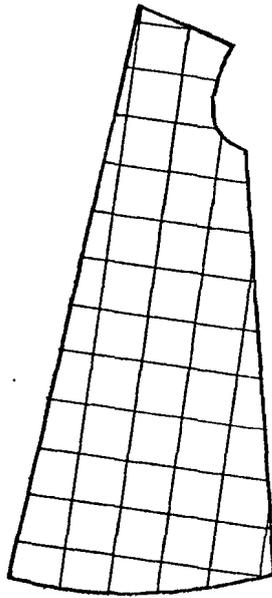


Fig. 3b
Man's Vest Front

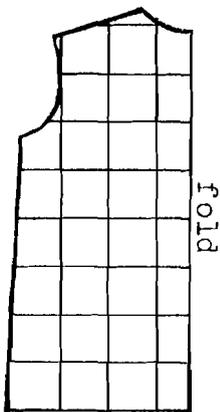


Fig. 4
Man's Shirt Front and Back

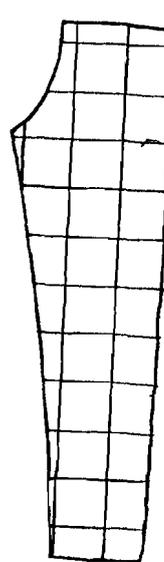


Fig. 5a
Man's Pants Front

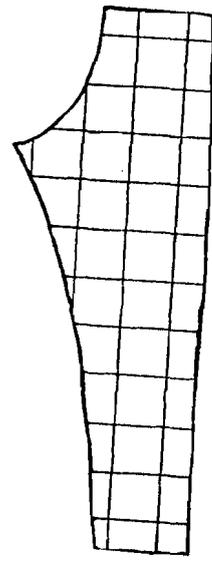


Fig. 5b
Back

The Merry Franks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

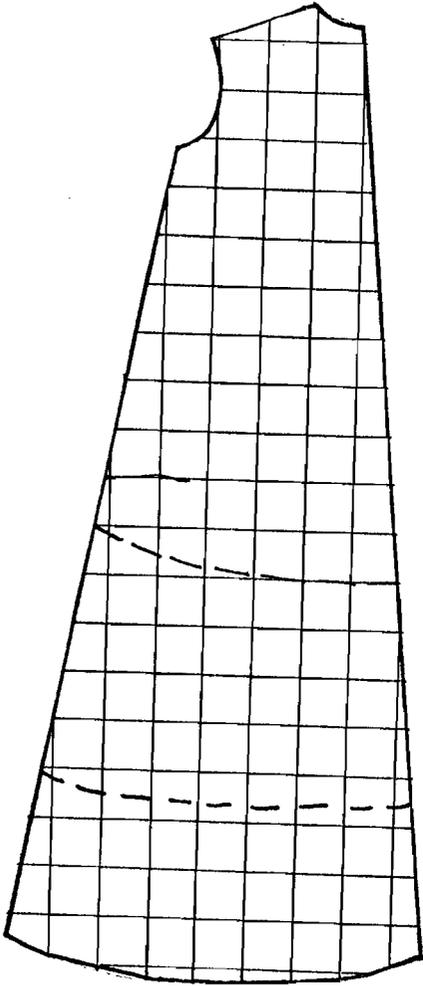


Fig. 6a
Man's Gown Back

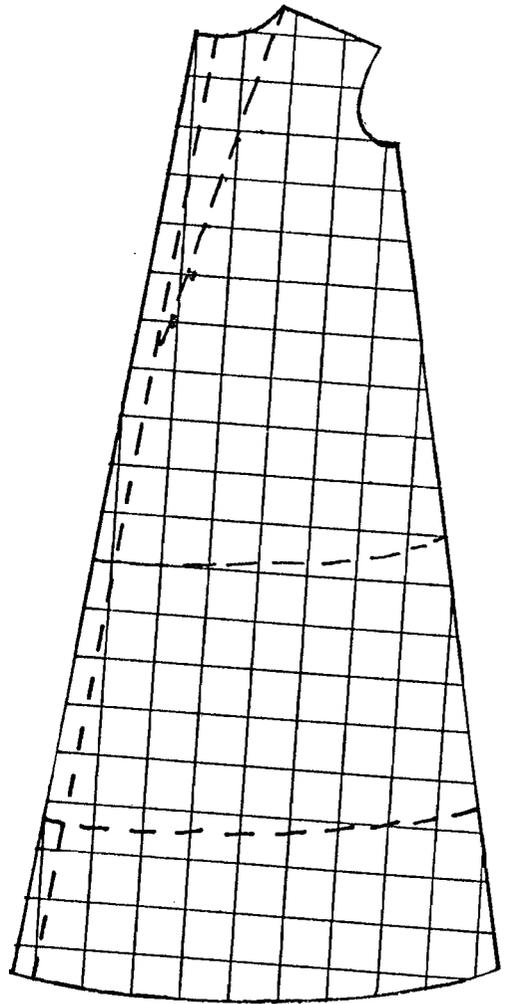


Fig. 6b
Man's Gown Front

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: $1/16'' = 1''$

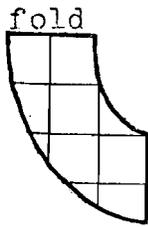


Fig. 7
Man's Gown Collar

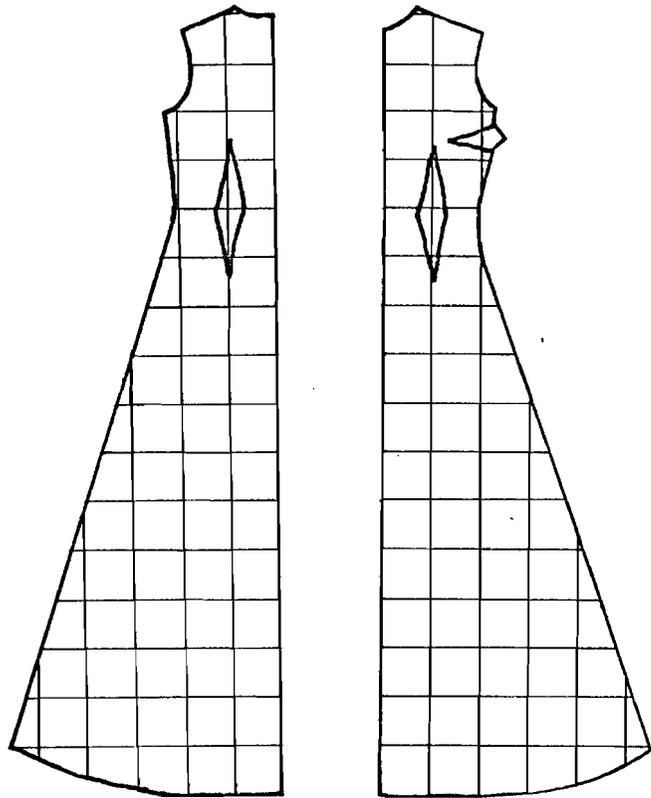


Fig. 8a
Corset Back

Fig. 8b
Corset Front

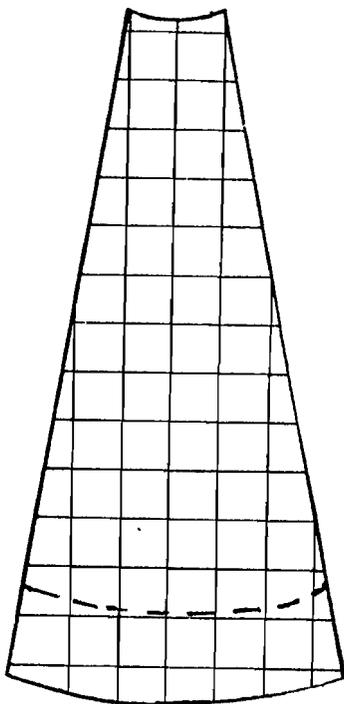


Fig. 9
Skirt Gore

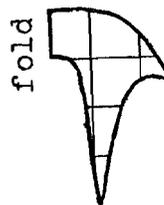


Fig. 10
Woman's Falling Whisk Collar

The Merry Pranks of Tyll
 Flat Pattern Designs
 Scale: 1/16" = 1"

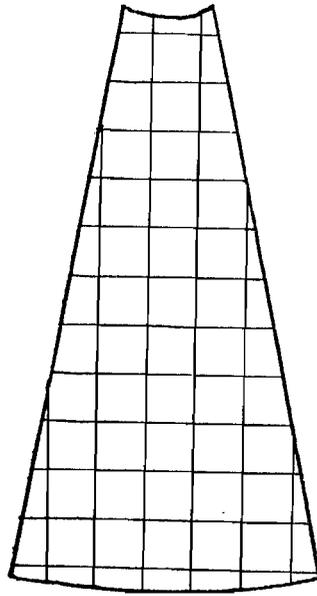


Fig. 11a
Empire Skirt Front

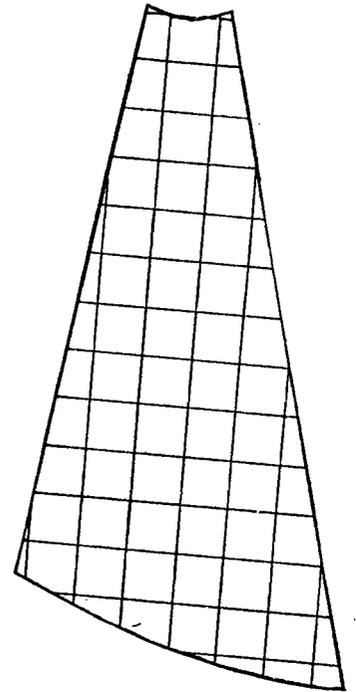


Fig. 11c
Empire Skirt Side

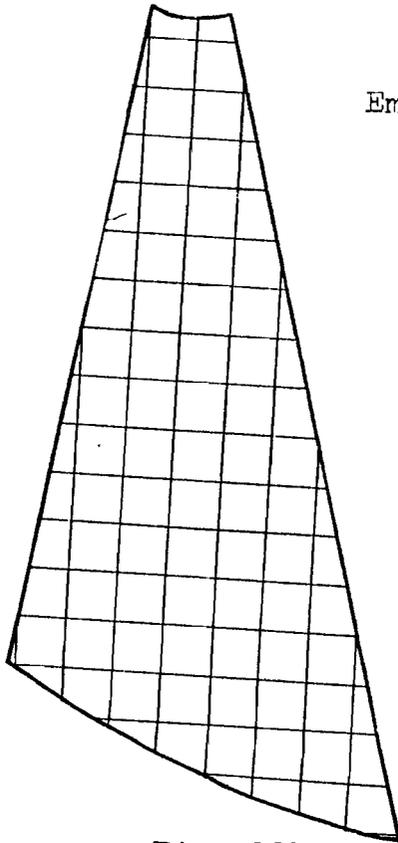


Fig. 11b
Empire Skirt Back

The Merry Franks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

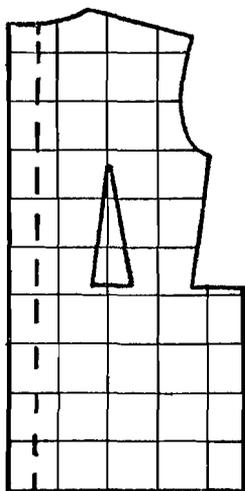


Fig. 12a
Doublet Front

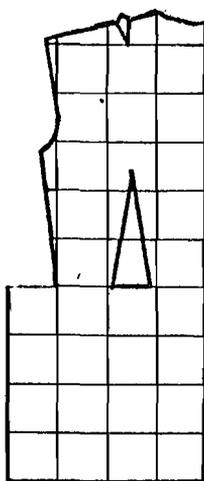


Fig. 12b
Doublet Back

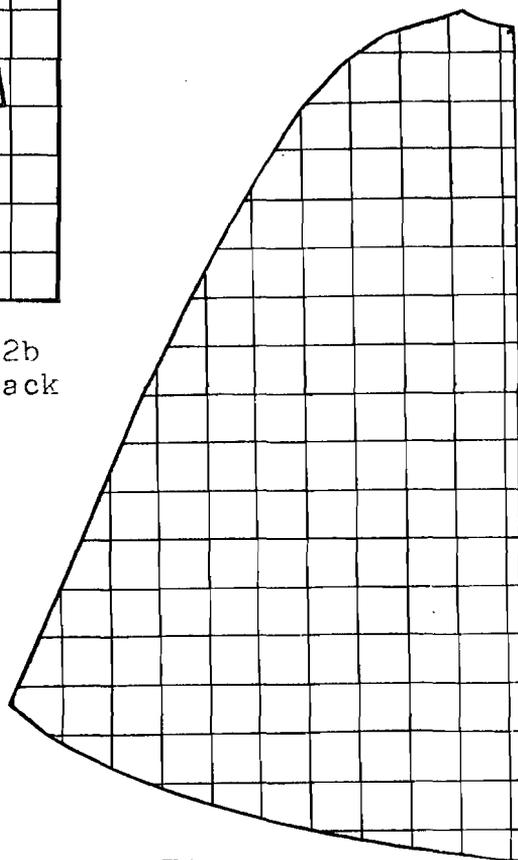


Fig. 13
Cape
(front and back)

The Merry Franks of Tyll
Flat Pattern Designs
Scale: $1/16'' = 1''$

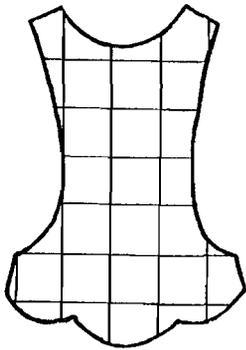


Fig. 14a
Sideless Gown Bodice Front

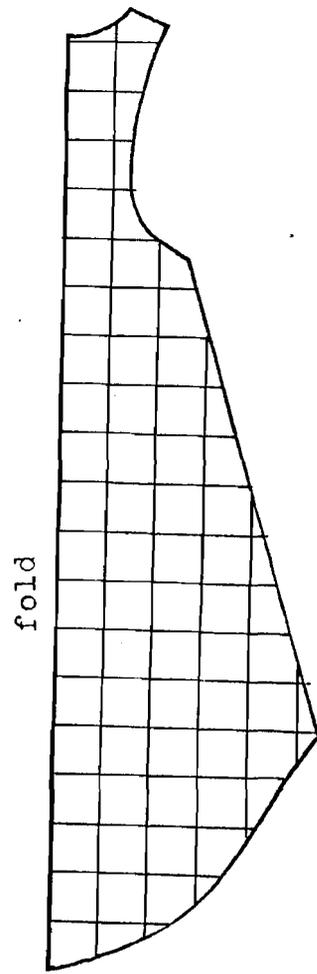


Fig. 14c
Sideless Gown Back

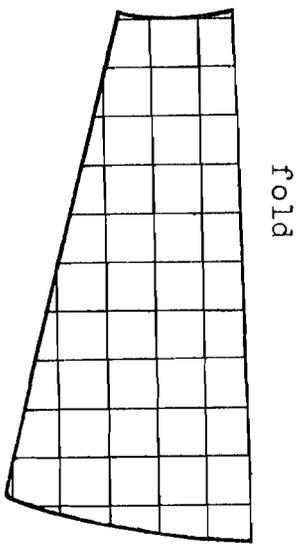


Fig. 14b
Sideless Gown Skirt Front

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

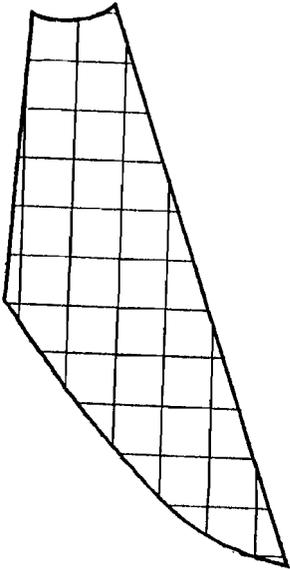


Fig. 15a
Surcote Skirt Side

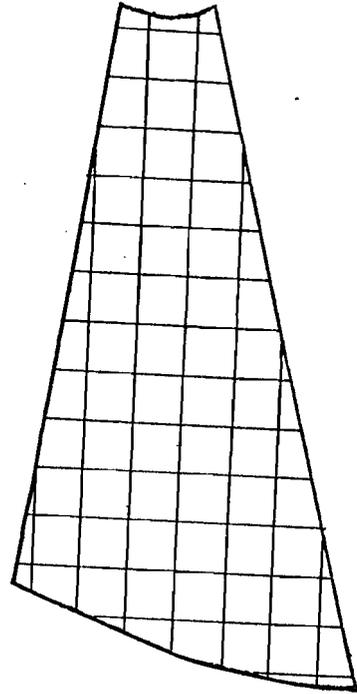


Fig. 15b
Surcote Skirt Back

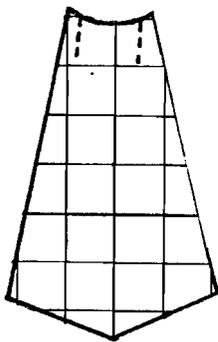


Fig. 15c
Surcote Skirt Front

The Merry Franks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

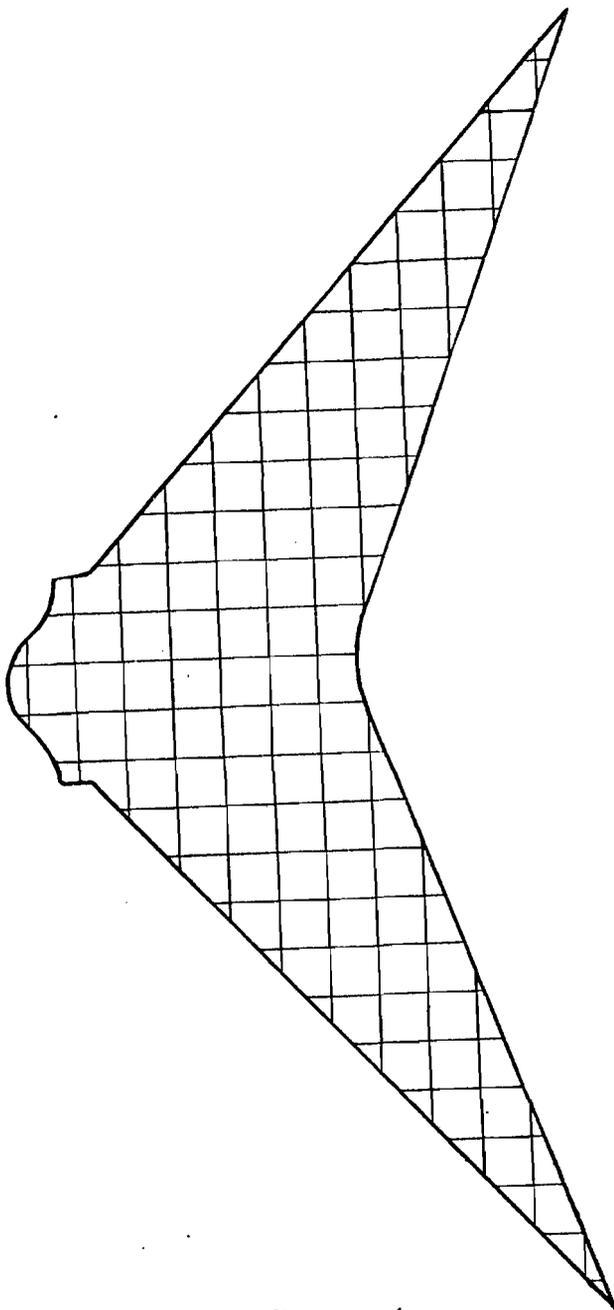


Fig. 16a
Man's Large Houppelande Sleeve

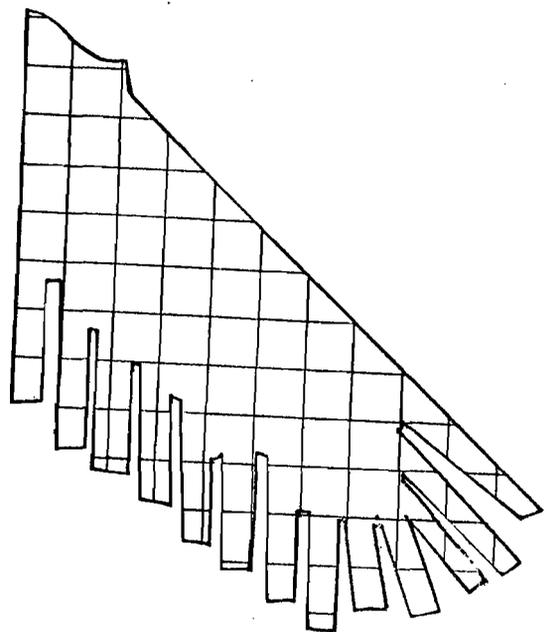


Fig. 17
Dagged Houppelande Sleeve

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

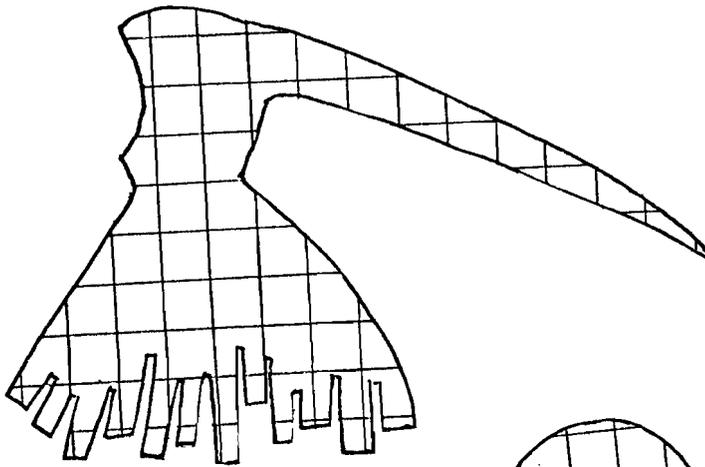


Fig. 18
Liripipe

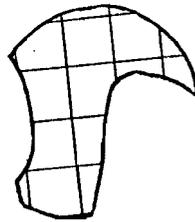


Fig. 19a

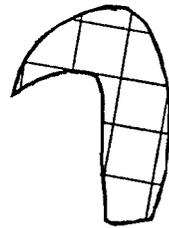


Fig. 19b

center
back

Fig. 19
Jester's Hood
a. Front
b. back

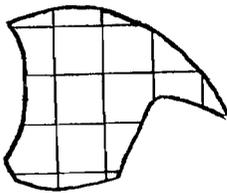


Fig. 20
Chaperon Hood

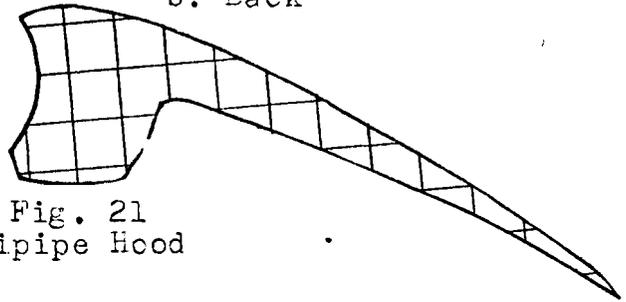


Fig. 21
Liripipe Hood

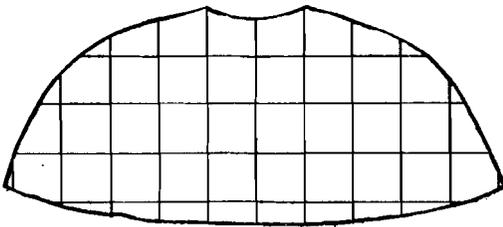


Fig. 22
Chaperon

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

gather

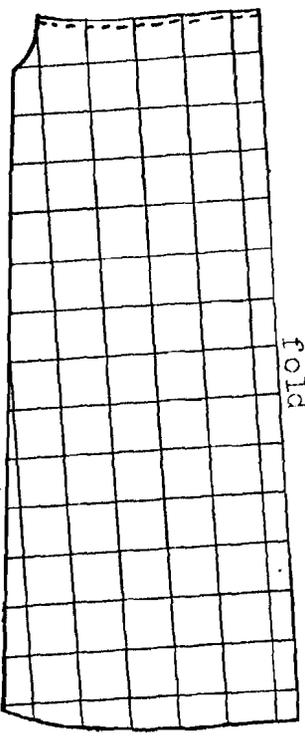


Fig. 23a
Woman's Nightgown Front and Back

gather

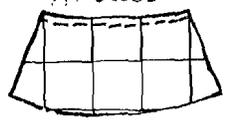


Fig. 23c
Woman's Nightgown Yoke

gather

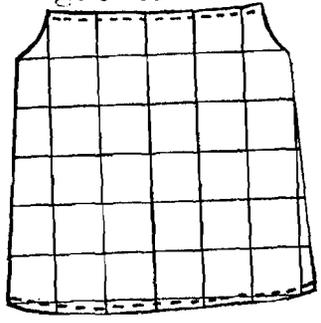


Fig. 23b
Woman's Nightgown Sleeve

gather

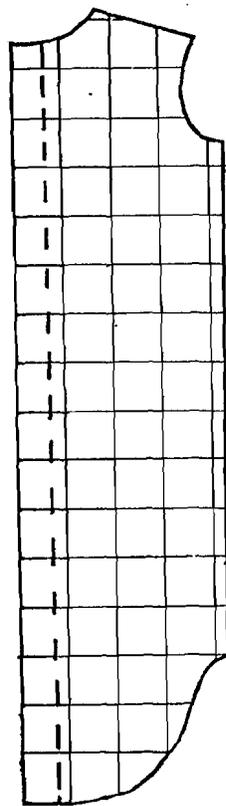


Fig. 24a
Night Shirt Front

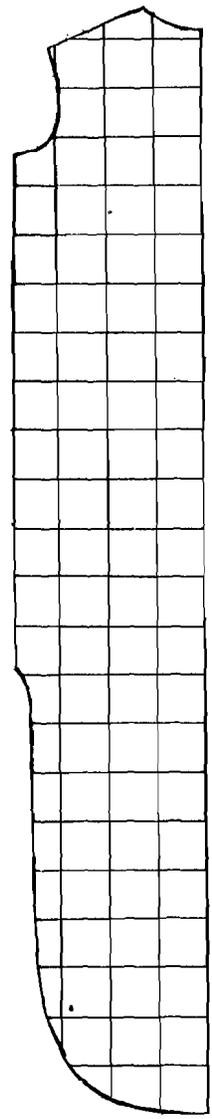


Fig. 24b
Night Shirt Back

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" - 1"

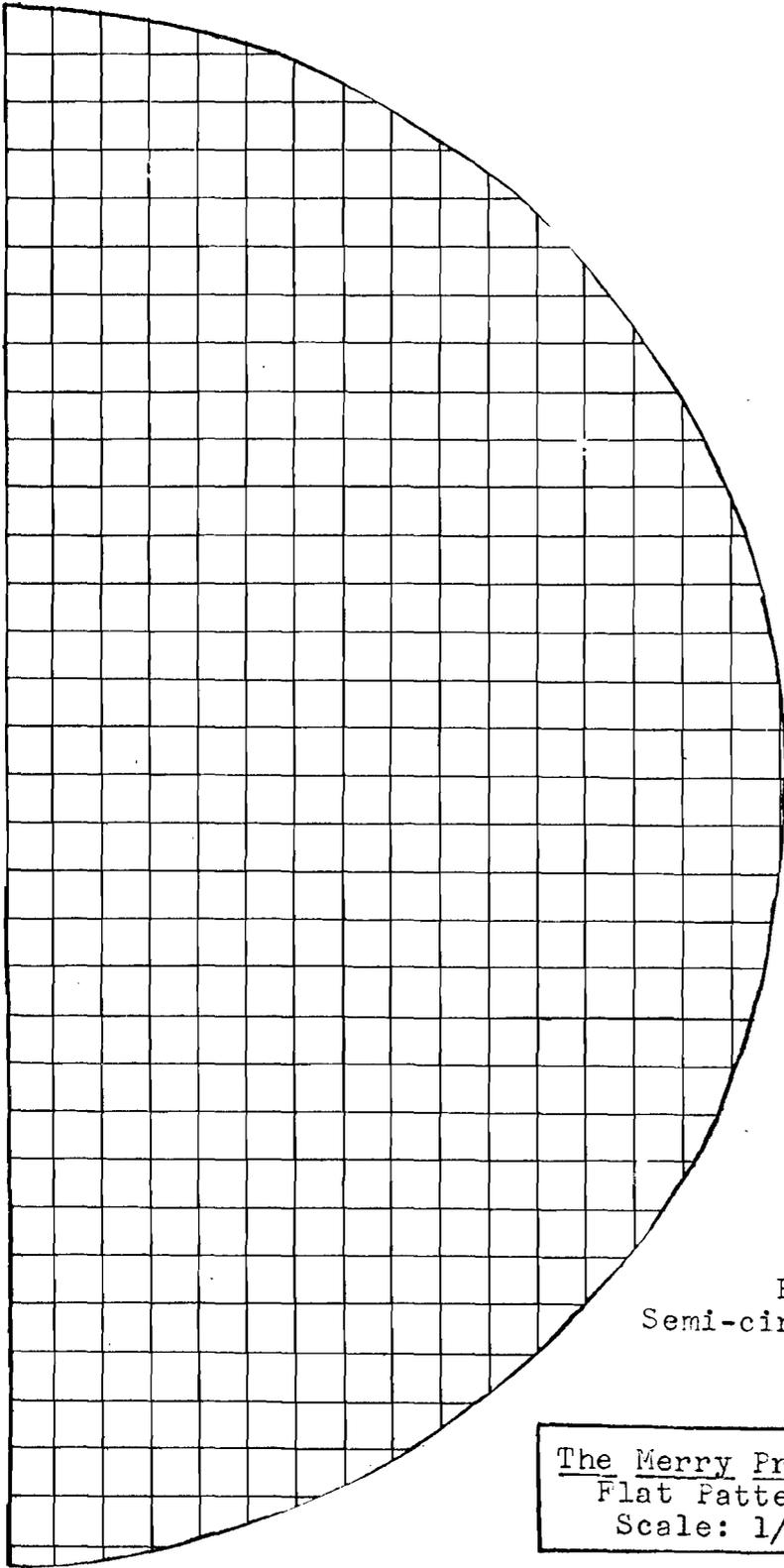


Fig. 25
Semi-circular Cape

The Merry Franks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

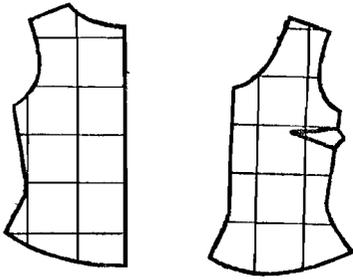


Fig. 26a Fig. 26b

Fig. 26
Woman's Vest with Peplum
a. Back
b. Front

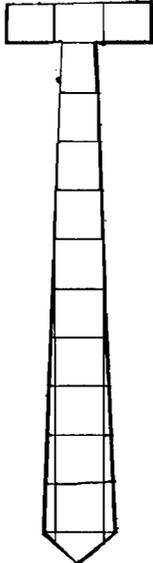


Fig. 29
Tippet

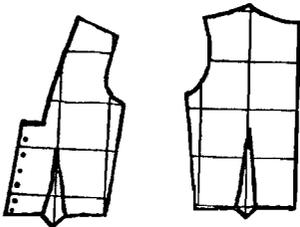


Fig. 31a Fig. 31b

Fig. 31
Woman's Laced Vest
a. Front
b. Back

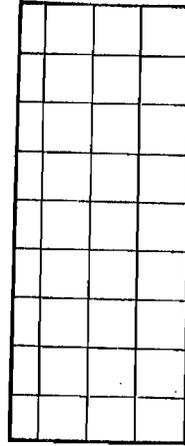


Fig. 27a

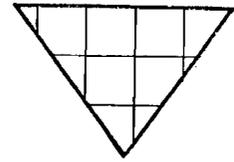


Fig. 27b

Fig. 27
Cowled Cape
a. Back
b. Front



Fig. 28a



Fig. 28b

Fig. 28
Bodice (fitted)
a. Back
b. Front



Fig. 30a

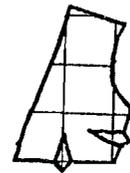


Fig. 30b

Fig. 30
Empire Bodice
a. Back b. Front

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

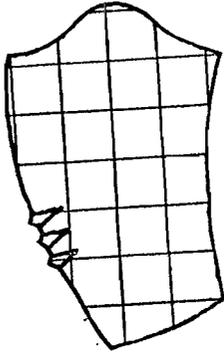


Fig. 32
Man's Fitted Sleeve

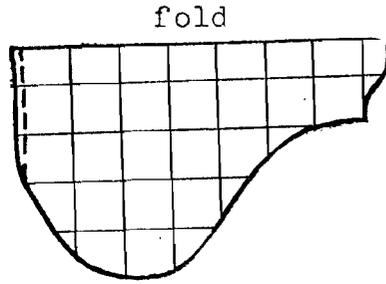


Fig. 33
Man's Bagpipe Sleeve

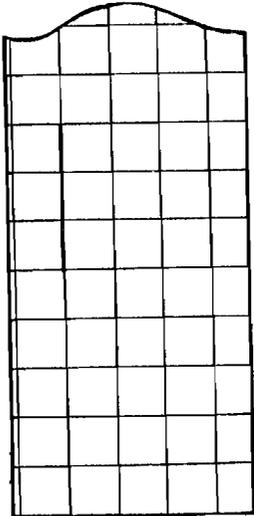


Fig. 34
Man's Slashed Sleeve

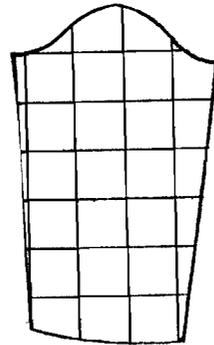


Fig. 35
Man's Long Sleeve

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

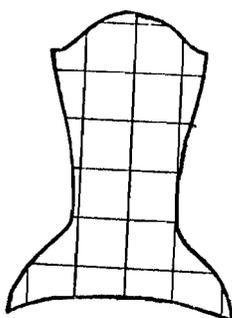


Fig. 36
Woman's Modified Houppelande Sleeve

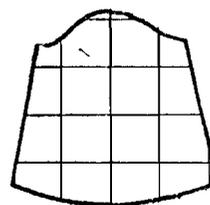


Fig. 37
Woman's Puffed Sleeve

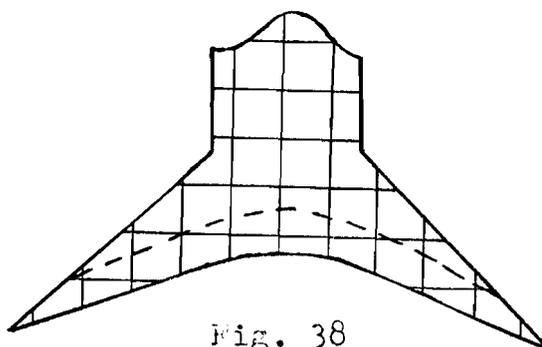


Fig. 38
Woman's Houppelande Sleeve

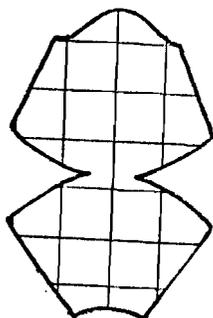


Fig. 39
Woman's Darted Sleeve

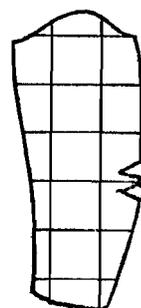


Fig. 40
Woman's Fitted Sleeve

The Merry Pranks of Tyll
Flat Pattern Designs
Scale: 1/16" = 1"

APPENDIX B

Fig. 1a
Clas' Basic Costume



Fig. 1b
Design for
Clas' Basic Costume



Fig. 2a
Design for
Setkin's Basic Costume

Fig. 2b
Setkin's Basic Costume



Fig. 3a
Tyll's Basic Costume



Fig. 3b
Design for Tyll's
Basic Costume
and Jester Hood



Fig. 3c
Tyll's Basic Costume
and Jester Hood



Fig. 4a
Design for King's
Night Gown

Fig. 4b
King's Night Gown



Fig. 5a
King's State Robes



Fig. 5b
Design for
King's State Robes



Fig. 6a
Design for
Queen's Night Gown

Fig. 6b
Queen's Night Gown



Fig. 7a
Queen's State Robes



Fig. 7b
Design for
Queen's State Robes



Fig. 8a
Design for
Mrs. Bigaround's
Nightgown

Fig. 8b
Mrs. Bigaround's Nightgown



Fig. 9a
Mrs. Bigaroud's Basic Costume



Fig. 9b
Design for
Mrs. Bigaroud's
Basic Costume



Fig. 10a
Design for
Gretchen's
Basic Costume

Fig. 10b
Gretchen's Basic Costume



Fig. 11a
Schnabel's Night Shirt



Fig. 11b
Design for
Schnabel's
Night Shirt



Fig. 12a
Design for
Schnabel's
State Robes

Fig. 12b
Schnabel's State Robes



Fig. 13a
Sage's Basic Costume



Fig. 13b
Design for
Sage's Basic Costume



Fig. 14a
Design for
Alchemist's
Basic Costume

Fig. 14b
Alchemist's Basic Costume



Fig. 15a
Astrologer's Basic Costume



Fig. 15b
Design for
Astrologer's
Basic Costume



Fig. 16a
Design for
Magician's
Basic Costume

Fig. 16b
Magician's Basic Costume



Fig. 17a
Ladies-in-waiting Basic Costume



Fig. 17b
Design for
Ladies-in-Waiting
Basic Costume



Fig. 18a
Design for
Guards' Basic Costume

Fig. 18b
Guards' Basic Costume



Fig. 19a
Skinflint's Basic Costume



Fig. 19b
Design for
Skinflint's
Basic Costume



Fig. 20a
Design for
Frau Grouch's
Basic Costume

Fig. 20b
Frau Grouch's Basic Costume



Fig. 21a
Barnsmell's Basic Costume



Fig. 21b
Design for
Barnsmell's
Basic Costume



Fig. 22a
Design for
Wormwood's
Basic Costume

Fig. 22b
Wormwood's Basic Costume



APPENDIX C

ACTORS' QUESTIONNAIRE

I am evaluating a project design of the costumes for The Merry Pranks of Tyll, the children's play which was presented on December 19, 20, and 21 at Kansas State Teachers College. Your answers to the questions below will provide me with the basis for an evaluation of this project. The questions are few and short, and I would appreciate your taking a few minutes to fill out the questionnaire and return it in the enclosed envelope.

Thank you,

Sandra L. Kemmerling

Additional comments:

AUDIENCE'S QUESTIONNAIRE

I am evaluating a project design of the costumes for The Merry Pranks of Tyll, the children's play which was presented on December 19, 20, and 21 at Kansas State Teachers College. Your answers to the questions below will provide me with the basis for an evaluation of this project. The questions are few and short, and I would appreciate your taking a few minutes to fill out the questionnaire and return it in the enclosed envelope.

Thank you,

Sandra L. Kemmerling

4. Did the costumes enhance the movement of the actors who wore them? Explain.

5. Did the design, fabric, color and detail of each costume project well from the stage? Explain.

6. Were the costumes colorful and interesting without calling undue attention to themselves? Explain.

Additional comments: