


THE  LD GLOBE

COLORING BOOK

Get a taste of theatre design with our newest series: The Old Globe Coloring Book! Every Thursday, we'll post a new page featuring an original design for costumes, sets, or props from past Globe shows. Along the way, you'll be treated to design insight from artisans who brought these ideas to life. Color them in however you want (creativity welcome!), and post on your social media and tag @theoldglobe and #globecoloringbook. The following Tuesday, we'll post some of our favorites, along with the designer's original rendering and a photo of the final design onstage. It's time for your vision to take the spotlight!

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CHARLOTTE'S THREAD

Hamlet:

Laertes, a young lord

Dashing in a velvet cloak and cap, a richly textured houndstooth doublet (jacket) and breeches (calf length trousers). Cap is decorated with ostrich plumes, often placed on the left side of the cap leaving the right sword arm free to fight. A sword was an essential part of a gentlemen's dress in the 17th century.



Hamlet
Character: Laertes
Costume Design: Robert Morgan






CHARLOTTE'S THREAD

Hamlet:

In this 2007 production of *Hamlet*, the costumes were made from silk and wool fabrics in the shades of pale grey. In contrast, the main character, Hamlet, wore both a black and a scarlet suede doublet and breeches. The ladies were dressed in long sumptuous gowns with corsets and padded petticoats. Sword fighting and scheming was afoot under the stars on the magical outdoor Lowell Davies Festival Stage.

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CHARLOTTE'S THREAD

Familiar:

Anne, eccentric aunt from Zimbabwe

Costumed in grand style in a long colorful floral cotton skirt, blouse with large sleeve ruffles, and matching headdress. All custom-made from traditional African-print fabric. Aunt Anne's surprise visit brings unexpected and unique African customs to a Minnesota family wedding.



Familiar
Character: Anne
Costume Design: Alejo Vietti

FAMILIAR
AUNT ANNE



CHARLOTTE'S THREAD

Familiar:

Familiar, set in modern time with a cast of eight actors. The affluent bride, groom, and family were beautifully costumed in upscale, contemporary clothing from head to toe, including wigs, while Aunt Anne, adorned in traditional African dress, orchestrated the wedding rituals. Chaos, comedy, and drama ensued as modern and traditional dress, customs, and family collided on the main stage of the Old Globe Theatre.

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CHARLOTTE'S THREAD

Arms and the Man:

Raina Petkoff, beautiful heroine.

Bustle day dress, circa 1894, cotton stripe skirt and matching jacket, custom-designed and printed floral overskirt, draped toward the back and supported by a cage bustle, silk taffeta corset, straw hat with bows. A confection of flirtatious florals, stripes, pleats, ribbons, and bows under a Battenberg lace parasol. Perfect for a garden stroll.



Arms and the Man
Character: Raina Petkoff
Costume Design: David Israel Reynoso



Raina Peshkoff
ARMS & THE MAN


CHARLOTTE'S THREAD

Arms and the Man:

The bustle, as worn by Raina, was a major fashion feature of the late 1800s, sometimes reaching preposterous proportions, often described as “large enough to rest a teacup on.” Decorated with yards of gold trimming, Raina’s fiancé, Sergius, strikes a heroic figure in his Bulgarian soldier uniform. Witty and exaggerated costumes charmed audiences in the 2015 production of *Arms and the Man*.

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CHARLOTTE'S THREAD

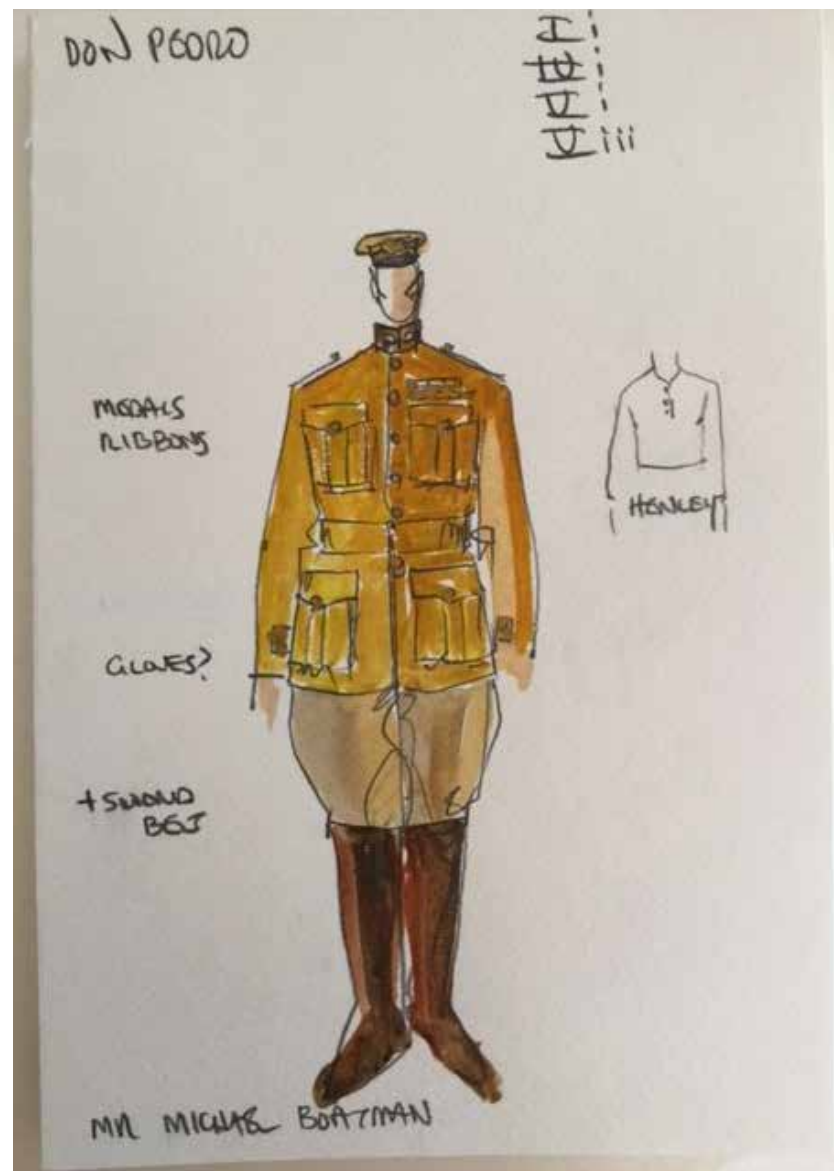
Much Ado About Nothing:

Don Pedro, Prince of Aragon

Returns from battle to a celebration feast donning a military uniform c.1930.
Custom-built linen uniform jacket with bellows pockets, gold buttons, colorful medals;
long sleeve cotton shirt, neck tie; jodhpurs with suspenders, tall leather boots, and
military cap. Jodhpurs are made for horse riding, originally cut loose at the thighs
and close fitting from the knee to the ankle.



Much Ado About Nothing
Character: Don Pedro
Costume Design: Michael Krass



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CHARLOTTE'S THREAD

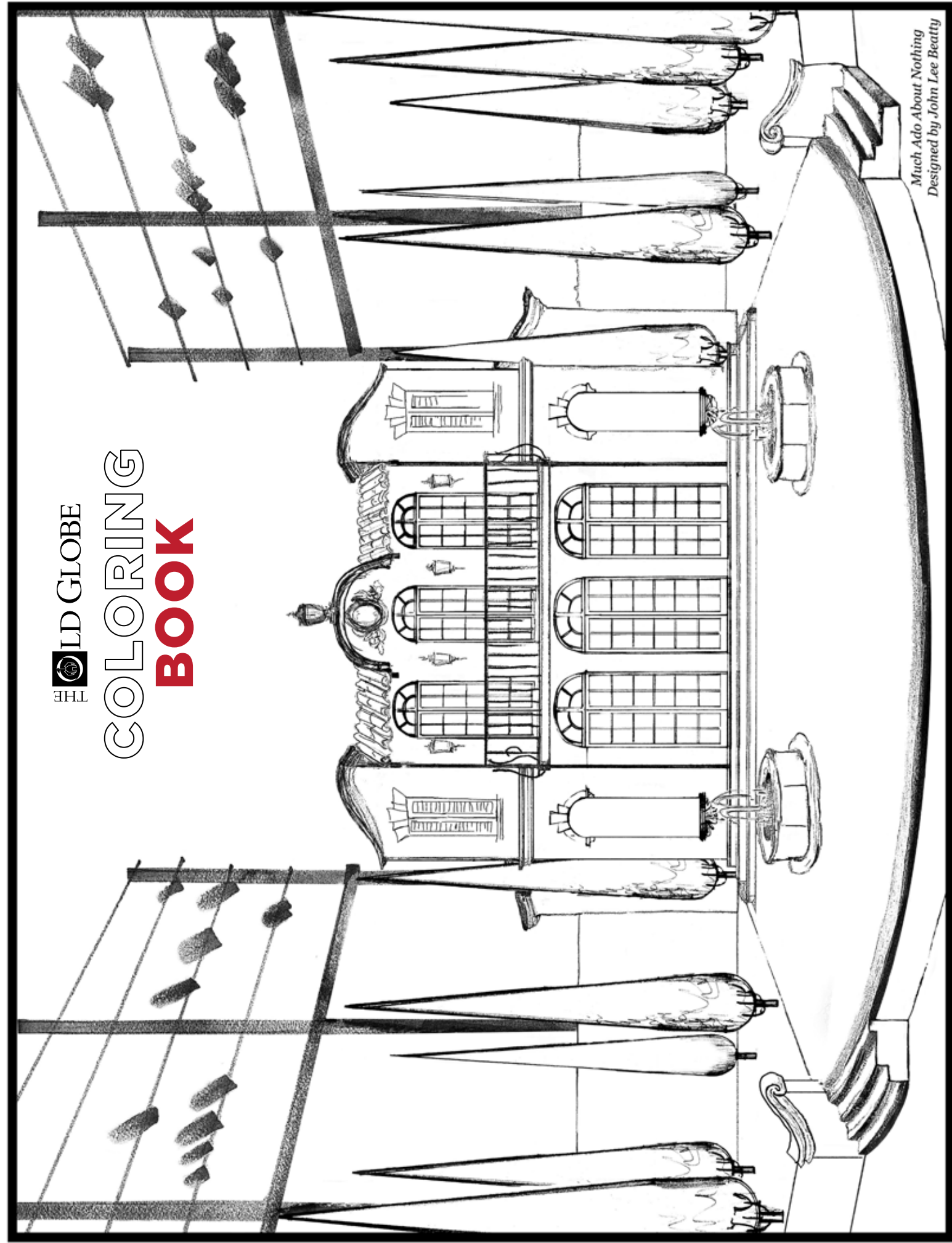
Much Ado About Nothing:

Set in the early 1930s. A cast of 21 actors were arrayed in period costume, ranging from colorful daywear, wide-legged and high-waist trousers, and bathing suits, to shimmering silk bias-cut evening gowns, formal white dinner jackets, and tuxedos. Wild and wonderful masks were built for a celebration feast. The colorful flair of the mustard and olive-colored soldier uniforms added to the wit and personality of the characters who celebrated with mischief, music, dance, and two weddings on the outdoor stage.

EILEEN'S ANGLE

Much Ado About Nothing:

This production of *Much Ado About Nothing* takes place in the Italian Riviera of the 1930s. Designer John Lee Beatty's set was inspired in part by the Villa Durazzo in Italy. Six sets of French doors, two working fountains, and a dozen cypress trees created a fanciful playground for all of the action.



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EILEEN'S ANGLE

Much Ado About Nothing:

Leonato invites the Prince of Aragon and his soldiers to stay with him and relax after coming home from a war. There is a very festive atmosphere filled with parties, dancing, and romantic possibilities. Many of the scenes involve eavesdropping, so designer John Lee Beatty made sure to include plenty of trees and places for hiding in his design.



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CHARLOTTE'S THREAD

The Two Gentlemen of Verona:

Silvia, daughter of the Duke of Milan

Stunning and regal in a silk brocade Elizabethan gown featuring a cartridge-pleated overskirt and bodice with hanging sleeves. Underneath, a bum roll, a farthingale (petticoat held out with hoops), and a boned corset are worn to create the silhouette of the period. Along with lace ruffs at the neck and wrists, a wide ornate lace whisk (collar) frames her face, held in place by a wire framework.

A sign of wealth and status.

Silvia enchants two gentlemen suitors, Proteus and Valentine, who vie for her love.



The Two Gentleman of Verona
Character: Sylvia
Costume Design: Linda Cho




CHARLOTTE'S THREAD

The Two Gentlemen of Verona:

Proteus and Valentine, two gentlemen of Verona, are rivals for the affection of Silvia, the daughter of the Duke of Milan. Lavish and detailed Elizabethan costumes were an added highlight to this comedic tale of friendship, romance, secret identities, forest adventures with a band of outlaws, bumbling servants, and a dog called Crab. Wigs, mustaches, colorful doublets, breeches, cloaks, and stunning gowns were carefully crafted for a visually gorgeous evening with Shakespeare under the stars as Valentine won his Silvia.

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CHARLOTTE'S THREAD

The Importance of Being Earnest:

Hon. Gwendolen Fairfax, off to the country Manor House of Mr. John Worthing, J.P.

Beautifully embroidered, fit to perfection, silk-wool three-piece traveling suit; long flat-front skirt with a small bustle and train; high lace collar, proper for day wear; bolero jacket with exaggerated sleeves and exotic bird feathers perch on a stylish velvet hat; all worn by the charming and fashionable Lady Gwendolen Fairfax in the English countryside. Boned corsets, bustle pads, and tightly fitted "leg-of-mutton" sleeves ballooning into large puffs at the top emphasize tiny waists and hour-glass figures of the late 1890s.



The Importance of Being Earnest
Character: Gwendolen Fairfax
Costume Design: Fabio Toblini



CHARLOTTE'S THREAD

The Two Gentlemen of Verona:

The pinks, creams, and lavenders worn by Lady Gwendolen were popular colors moving into the Edwardian era. Custom-designed embroidery of period motifs and decorations, a signature of the designer, embellish many of the costumes in this rich, detailed, and witty production of *The Importance of Being Earnest*. Stunning wigs, hats, feathers, exotic dressing gowns, and elegant country suits were all on display in this very prim and proper comedy.

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CHARLOTTE'S THREAD

The Merry Wives of Windsor:

Sir John Falstaff, portly, boisterous, wickedly witty, disreputable knight.

It is the old Wild West in America, circa 1870.

Falstaff, a Shakespearean cowboy figure of ill repute, steps into the Garter Inn sporting a ten-gallon hat; a paisley bandana; a custom-built genuine pig suede western jacket with fringe and fur; wool herringbone trousers; double holster gun belts; and tall leather boots with spurs—ready for some scandalous misdeeds.



The Merry Wives of Windsor
Character: Sir John Falstaff
Costume Design: Denitsa Bliznakova



Falstaff

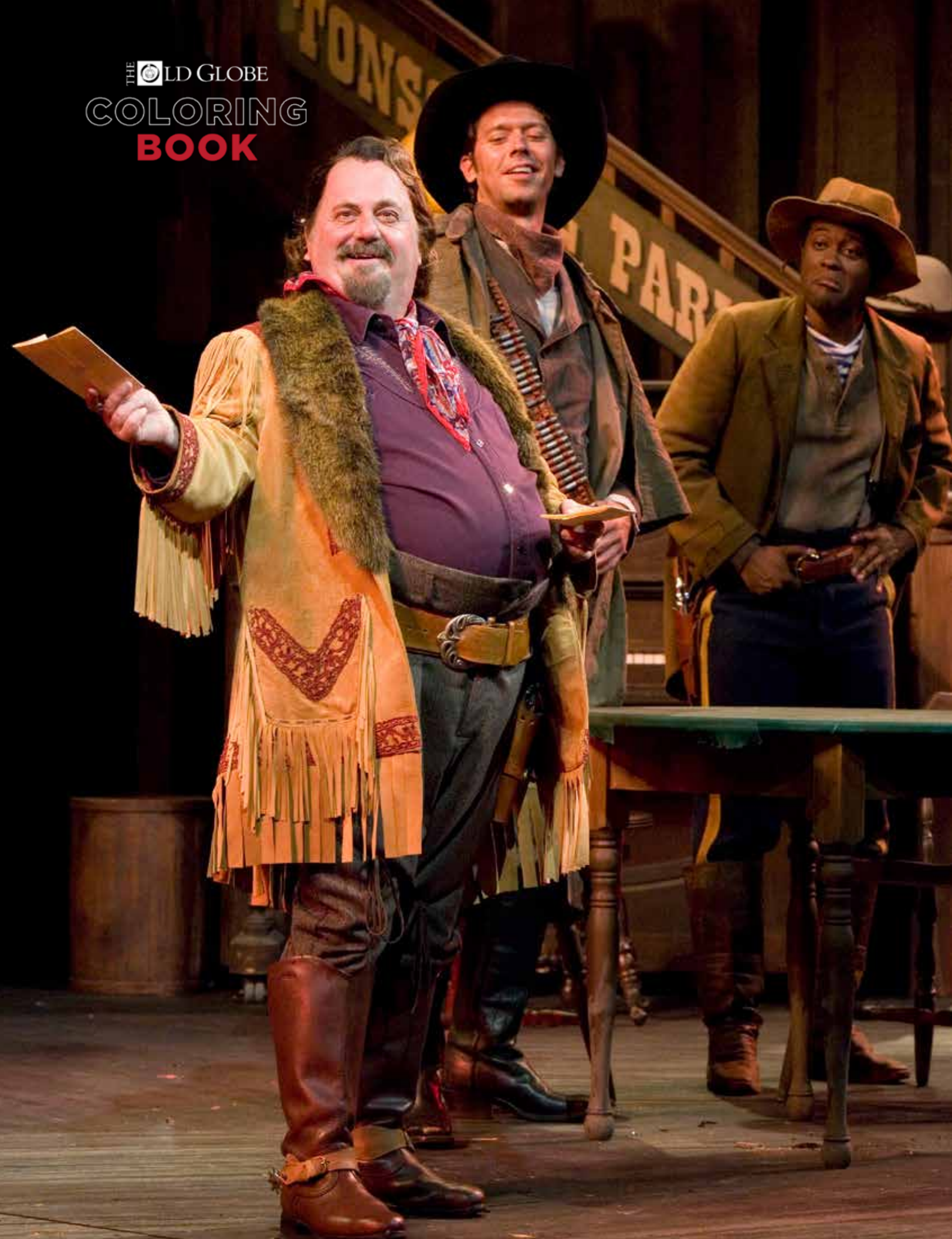
The Merry Wives of Windsor

CHARLOTTE'S THREAD

The Merry Wives of Windsor:

Nym and Pistol, rowdy members of Falstaff's thieving posse, snitch on Falstaff and reveal his devious schemes, launching no end of pranks and practical jokes upon him concocted by the "merry wives," Mistresses Page, and Ford. Tossed into the river, emerging in red long-johns, dressed up as an old woman, beaten, and lured into the woods, wearing specially crafted giant deer antlers and ridiculous fur chaps—all to teach the dirty rotten scoundrel a lesson! The "merry wives" in beautifully detailed silk bustle dresses, striped-stockinged saloon girls in corsets, petticoats, and wigs along with a cavalcade of other colorful characters, including ghostly fairies, were costumed with wit and dandy, adding to a riotous evening in the Wild Wild West.

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CHARLOTTE'S THREAD

Amadeus:

The epitome of exaggerated style. A tightly fitted corset; hip rolls; wide panniers (hoops) typically made of whalebone or cane; layers of petticoats; lustrous, embroidered silk underdress; botanical motifs; overdress with decorative ruching (pleating into ruffles); delicate lace sleeves; and a high powdered wig crowned with a cluster of ostrich feathers. The formal occasion of attendance at court in the 18th century has seen skirts reach 12 feet wide, showing off rich embroidered fabrics draped over excessive silhouettes. A grand display of wealth and status.



Amadeus
Character: Teresa Salieri
Costume Design: Deidre Clancy

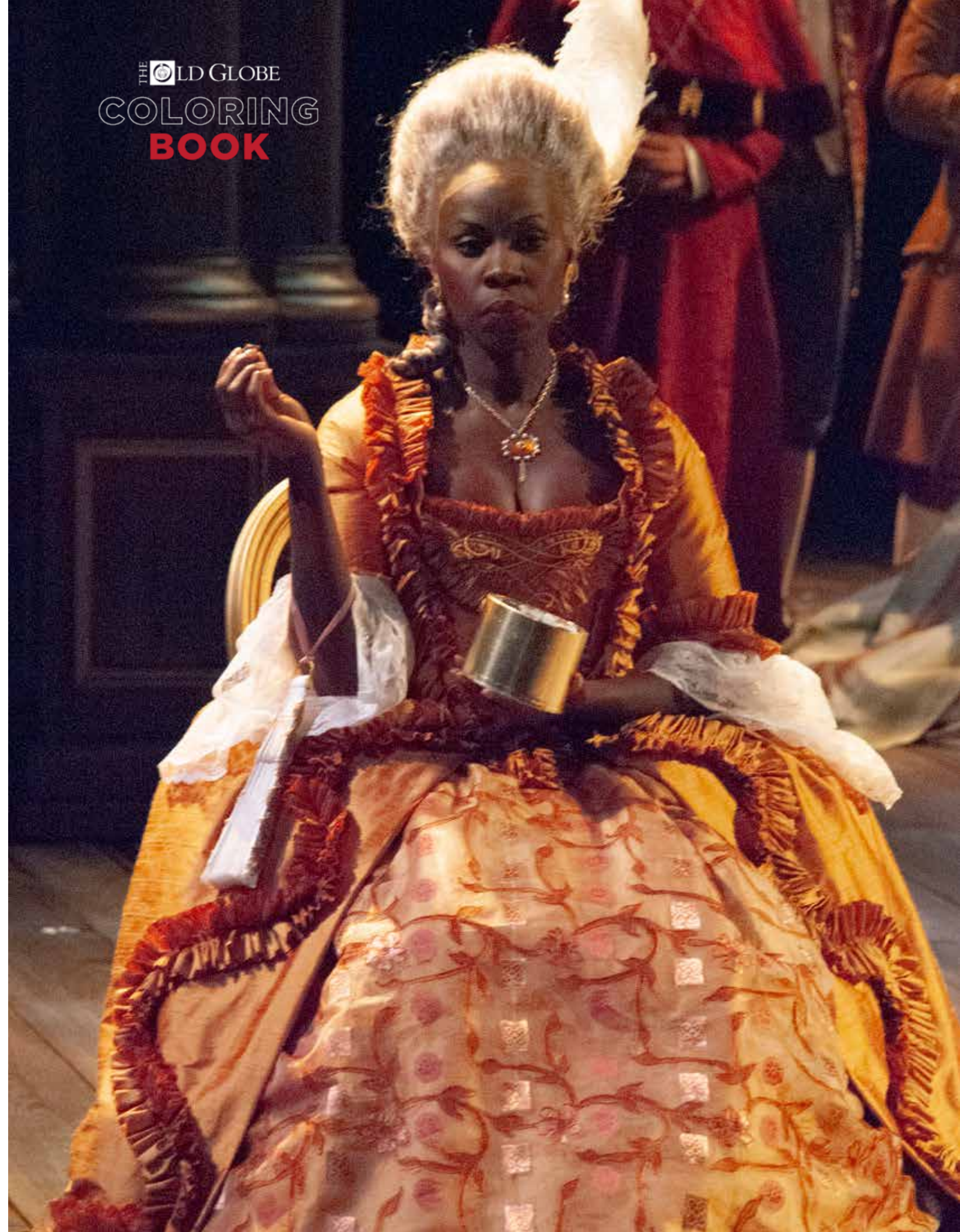


Teresa Salieri 1780 Shirine Babib

CHARLOTTE'S THREAD

Amadeus:

An extravagant and opulent costume design displayed handsome gentlemen in brilliant colorful three-piece frock suits; elaborate lace jabots; knee breeches; silk stockings; and exaggerated silhouettes of the late 17th and 18th centuries. Twenty one actors. One hundred and twenty five costume changes. Thirty six powdered and coifed wigs. And for the whispering ladies, a prosthetic nose each. Seven quick and incredible backstage dressers. Madness and compelling performances both on and off the stage!



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CHARLOTTE'S THREAD

Lucky Duck:

Serena, an ugly duckling, becomes a superstar swan.

Fleeing the barnyard to seek fame and fortune in New Duck City, layers of multicolored dyed lace, ruffles, pleats, trims, ribbon, and feathers define the odd duck's style. A short printed and pleated frock with a bustle of bedraggled feathers dances over lacy bloomers with rows of eyelets worn with fuzzy, striped, hand-knit leg warmers. Frothy frills and flounces of cotton lace make up the bolero jacket to top off the ensemble.



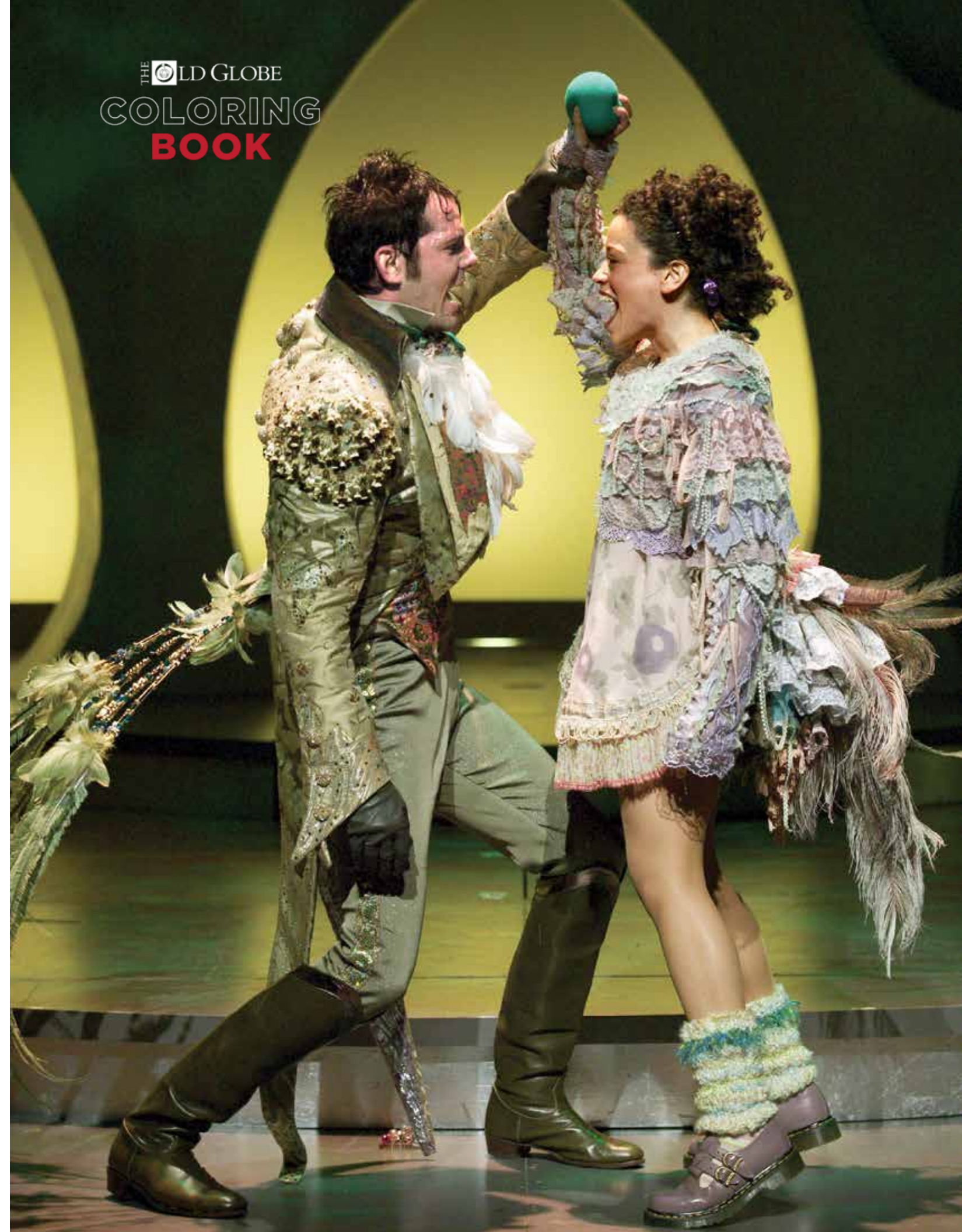
Lucky Duck
Character: Serena
Costume Design: Gregg Barnes




CHARLOTTE'S THREAD

Lucky Duck:

The fantastical costumes in the *Lucky Duck* musical adventure showcase dancing ducks in elaborately built tutus, bloomers, bonnets, and bows; a mad ruffled goose; cunning coyotes decked out in custom-tailored houndstooth and fur-trimmed zoot suits; a wolf, dressed to kill, in a luxurious fur coat and top hat; and Mr. Baa, a pompom-adorned sheep. Serena goes from barnyard rags to evening gown riches, singing her way to swan stardom to win a date with the dashing feathered Prince Drake. A night of raucous comedy with feathers flying!



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CHARLOTTE'S THREAD

The Winter's Tale:

Perdita, a princess.

Abandoned, then found and raised by an old shepherd unaware that she is truly a fairy tale princess. Simple handmade dotted-Swiss cotton skirt; embroidered eyelet bodice; delicately embroidered apron; crowned with a colorful floral headdress streaming with ribbons and a veil. Perfect for hosting the sheep-shearing festival in the Bohemian countryside.



The Winter's Tale
Character: Perdita
Costume Design: Judith Dolan



CHARLOTTE'S THREAD

The Winter's Tale:

Whimsical fairy wings add to Perdita's sweet and delicate shepherdess costume. Her prince, Florizel, in disguise, is festive in Bohemia wearing floral Bermuda shorts. *The Winter's Tale* was beautifully designed in modern costume for the cold of winter, the rites of spring, and summer, for kings, queens, lowly shepherds, bears, and a magical statue that comes to life.

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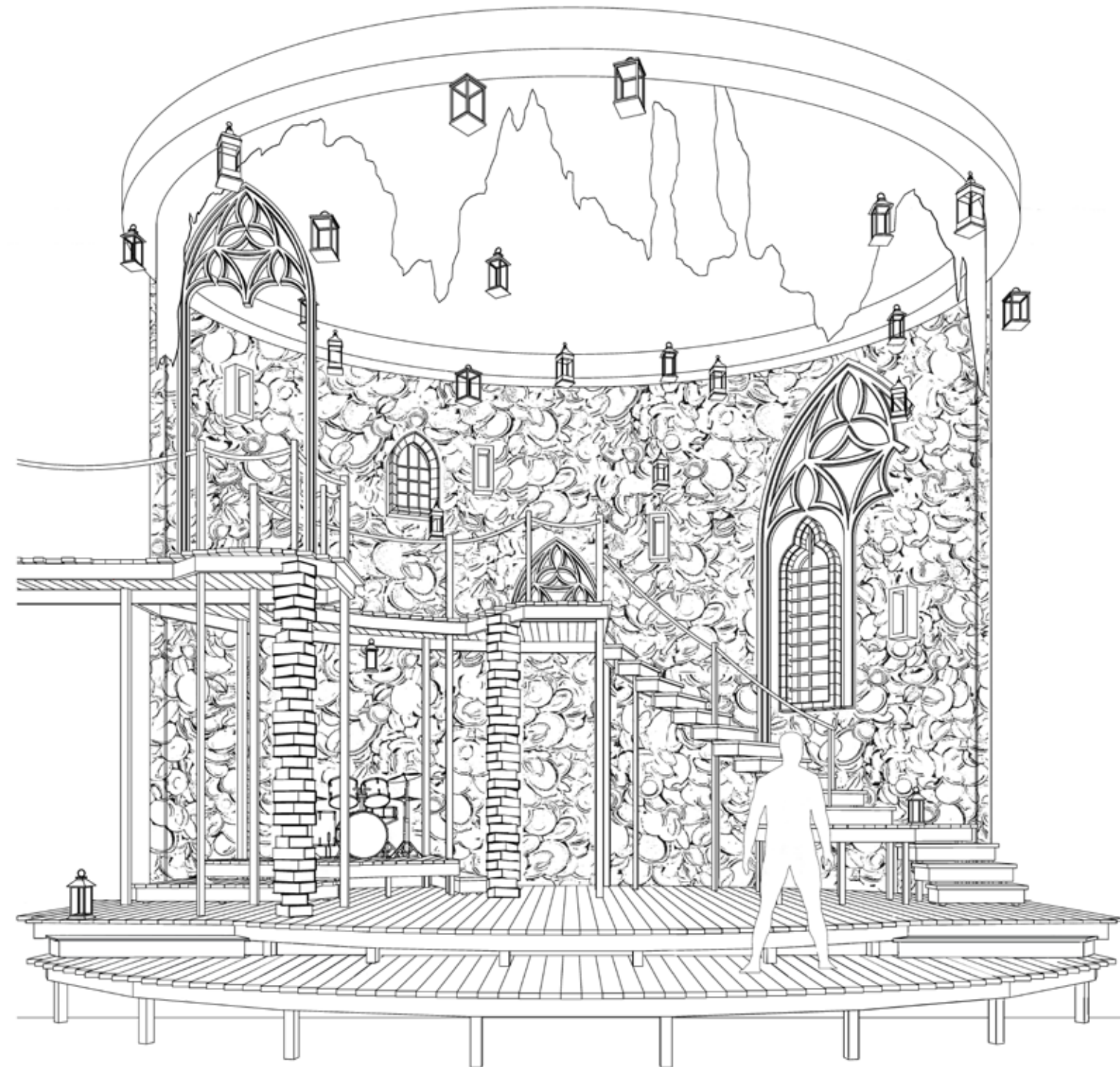
THE TALE OF DESPEREAUX
SET DESIGN BY JASON SHERWOOD

EILEEN'S ANGLE

The Tale of Despereaux:

The Tale of Despereaux takes place in the castle of the Kingdom of Dor. As the backstory is revealed, we learn of tragic events that have resulted in soup being outlawed and all soup bowls and soup-making paraphernalia being banned by the brokenhearted king.

Designer Jason Sherwood's vision of the castle includes a mountain of abandoned soup bowls piled high in the background. An enormous curved bowl wall was created using a custom-cut plywood framework to support approximately 4,000 painted bowls and platters.



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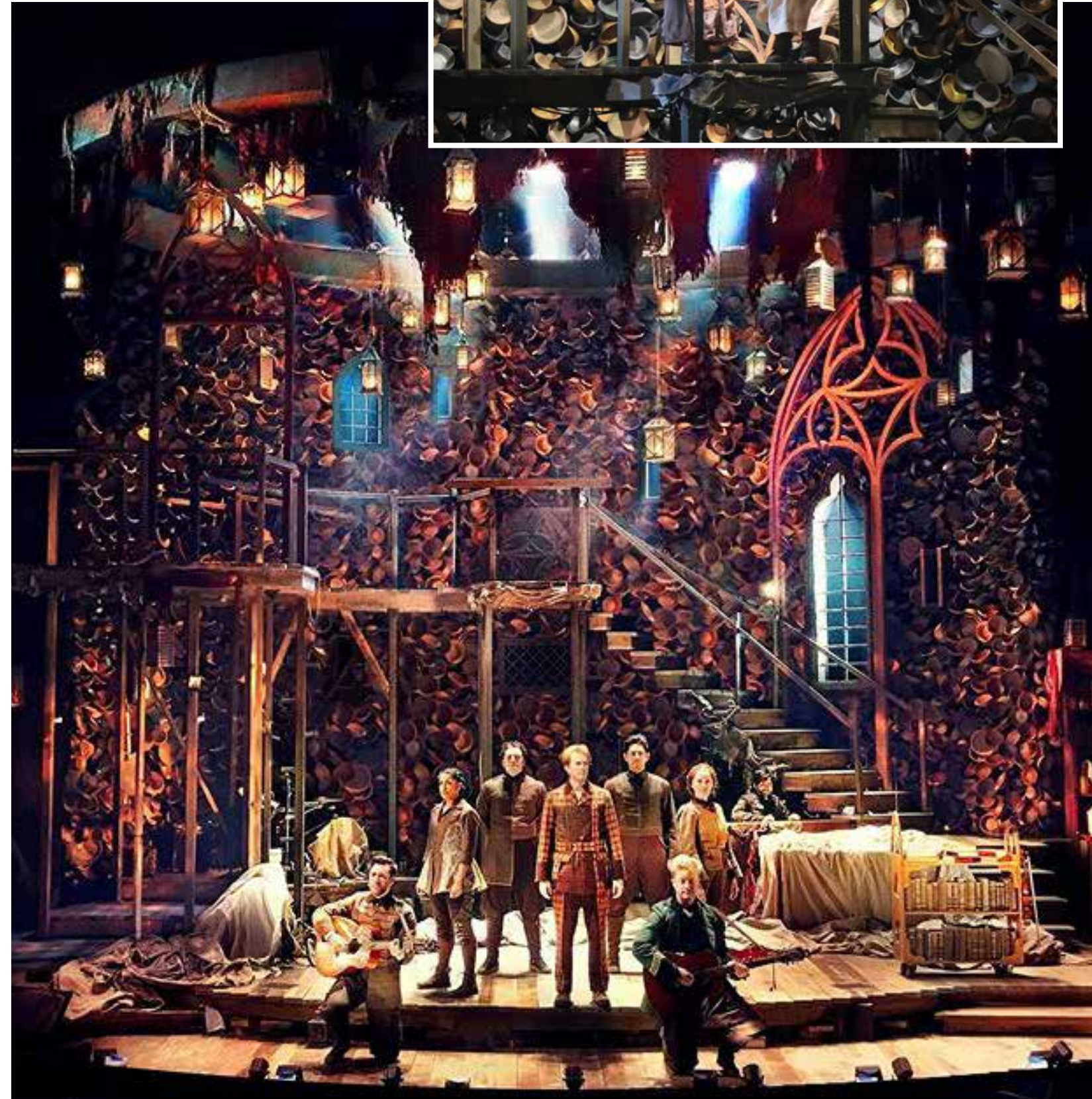


EILEEN'S ANGLE

The Tale of Despereaux:

This is the story of a very brave mouse who breaks all the rules to follow his dream of being a knight. When the princess is kidnapped, he alone goes on a dangerous quest to rescue her. Curiosity and adventure take us from the heights of the castle to the deepest, darkest dungeon.

PigPen Theatre Co. and scenic designer Jason Sherwood created a magical world where a mouse risked his life to save the princess he loves. A wooden ring beam supporting tattered drapes and lanterns crowns the stage. Worn plank platforms and a staircase lead us through the various floors of the castle.



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ROMEO AND JULIET

CHARLOTTE'S THREAD

Romeo and Juliet:

Mercutio, young, feisty, devoted friend to Romeo.

A period-perfect costume of a short velvet doublet, padded and quilted with tie-on sleeves, a linen Renaissance shirt, tight striped hose, and a codpiece, typical of a man's costume in the 1500s, was worn by Mercutio to the Capulet masquerade ball. Beautifully handcrafted leather period boots, a skull mask, and a leather sword sheath bearing his weapon for defending his beloved Romeo proved a fateful end for friends and lovers under a starry night.



Romeo and Juliet
Character: Mercutio
Costume Design: Anna Oliver

MERCUTIO

ROMEO AND JULIET



CHARLOTTE'S THREAD

The Winter's Tale:

Verona, Italy.

The Capulet and Montague families feud as young lovers meet. The stage resonated in a feast of color, pattern, and meticulously designed and constructed period costumes imagining the days of Shakespeare and telling the story of *Romeo and Juliet*. Design inspiration was drawn from Italian Renaissance paintings. A masquerade ball displayed the Capulet wealth in an array of silks, velvets, brocades, and jewels. The short doublets, often worn with patterned and striped hose, as seen on Mercutio, denoted youth. Craft artisans constructed 32 felt, leather, feathered, and bejeweled hats, headpieces, and masks, and sword carriers to complete the picture.

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CHARLOTTE'S THREAD

The Taming of the Shrew

Gremio, eccentric, extremely wealthy old man in Padua looking to win the hand of the young Bianca.

Ostentatious, wearing a curly wig; moustache; goatee; eyebrows; velvet trunk hose (short, round, padded breeches); and doublet; draped in a short, stylishly worn cape slung over one shoulder; extravagant neck and wrist ruffs; shiny pink tights; tapestry high heel shoes; and a tall crumpled and feathered hat with lace fringe accessorized with a pearl earring. Renaissance style with wit.



2002/MB

The Taming of the Shrew
Character: Gremio
Costume Design: Lewis Brown



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CHARLOTTE'S THREAD

The Taming of the Shrew

The hunt is on to marry a daughter of a rich man in this flamboyant comedy of unseemly courtships, rivalries, and weddings. Featuring 20 actors in fanciful doublets, breeches, and voluminous gowns, cut, sewn, and fit to perfection. In the 1600s, fashionable and wealthy men like Gremio wore high-heeled court shoes and tall, decorated hats denoting nobility. The wonderful costume foppery, foolishness, disguises, slog through the mud in a wedding dress, and hobby horses all paraded across the Lowell Davies Festival Theatre stage. Colorful and rich Renaissance costumes with comedy at their core.

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*Ira
Aldridge
{1833}*

OTHELLO ROBE



CHARLOTTE'S THREAD

Red Velvet

Ira Aldridge, a young American actor.

The first Black man to step into the role of Othello on London's Theatre Royal stage in the 1800s.

Transforms out of custom-tailored period clothing into a heightened theatrical costume to portray the character of Othello. Takes the stage in an open linen shirt, rich velvet baldric, gold wrist, ankle gauntlets, and an intricately designed, pieced cloak of many fabrics. A groundbreaking and historical performance.

Red Velvet
Character: Ira Aldridge as Othello
Costume Design: David Reynoso



CD 10250
COSTUME DESIGNER
David Reynoso



CHARLOTTE'S THREAD

Red Velvet

The dramatic true story of Ira Aldridge, a pivotal Black figure in theatre history and tradition, was supported and enlivened by the distinctive and thoughtful costume design. Research from the Romantic era of the 1830s through the 1860s inspired costumes spanning time, place, and period. Extensive tailoring sculpted handsome tailcoats, frockcoats, and waistcoats. Intricate dressmaking perfected lovely silk, linen, and cotton gowns.



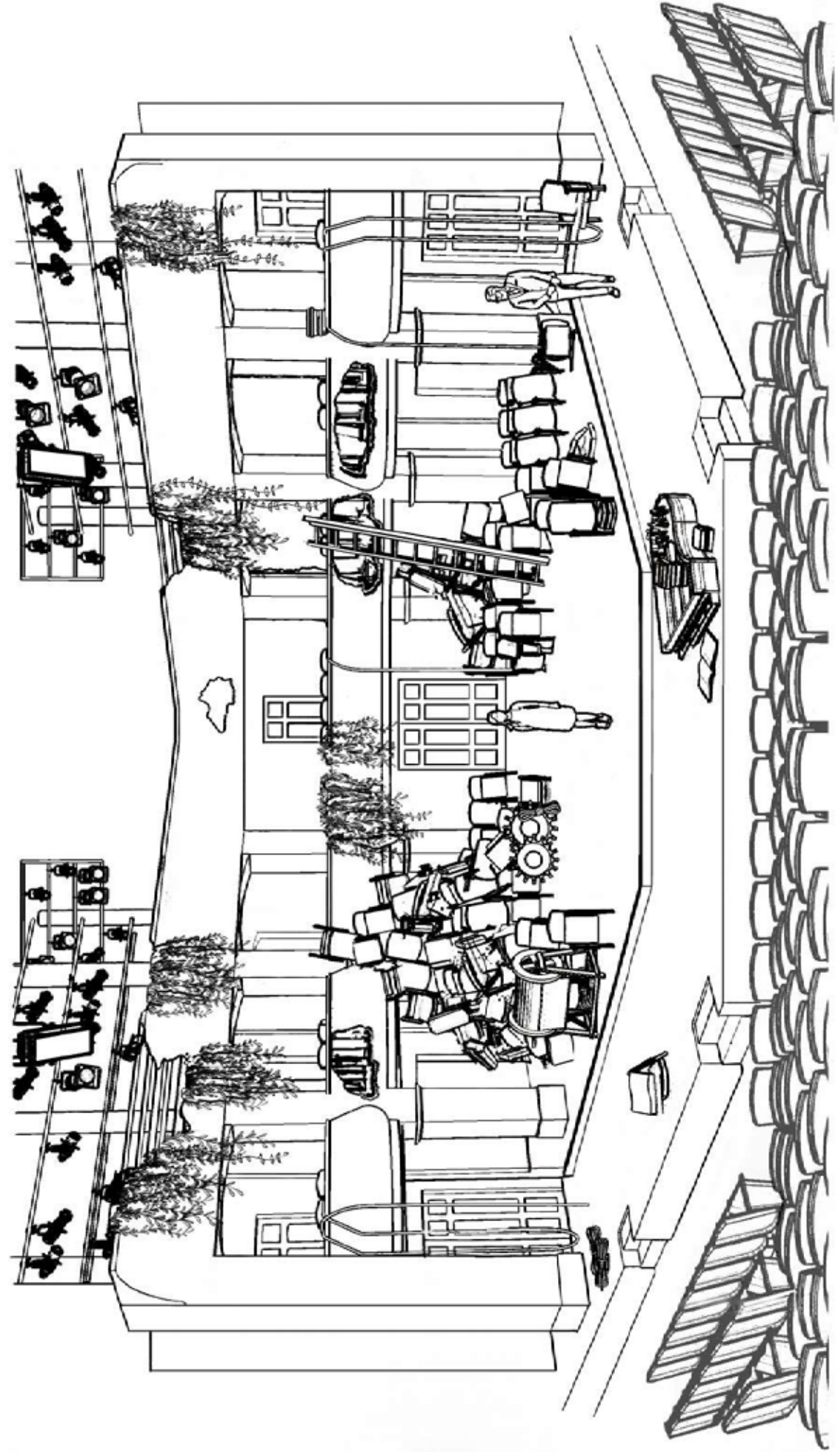
EILEEN'S ANGLE

The Tempest:

In this 2018 production of *The Tempest*, Prospera and Miranda are sheltered in an abandoned theatre on the island. The elements have wreaked havoc, and nature is overtaking the dilapidated building.

Designer Alexander Dodge's inspiration came from an existing Soviet theatre in the Bulgarian mountains. Decades of neglect and weather have turned this once beautiful theatre into a stunning ruin. On our Festival Theatre stage, Dodge brings the nature of the island inside with piles of sand and foliage overtaking the heaps of theatre seats and debris.

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The Tempest set design by Alexander Dodge



EILEEN'S ANGLE

The Tempest

Exiled on a desert island with only her daughter and her books for company, Prospera's desire for revenge simmers. She uses her dark magic to create a great storm and lure her enemies to the island. Shipwrecked, the survivors are then mocked and tormented, and hatch plots of their own. But the powers of love, compassion, and forgiveness eventually overtake the darkness and bring us to a happy resolution.

The two-level theatre, with its piles of debris and books, creates multiple playing areas for the story to unfold. An old-fashioned wind-and-thunder machine, ropes, and ladder add visual interest on stage and also amplify the dramatic storm and shipwreck scene at the top of the show. At intermission, some back walls are removed and replaced with more foliage overgrowth, further eroding Prospera's walls of anger and exile.



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CHARLOTTE'S THREAD

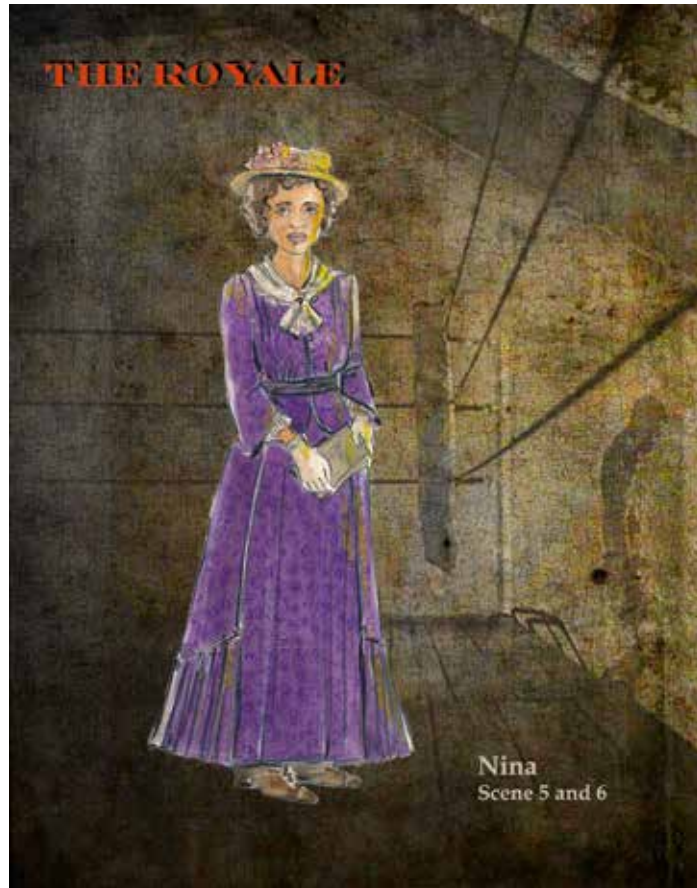
The Royale

Nina, high-spirited older sister of Jay “The Sport” Johnson, the first African American world heavyweight boxing champion.

America, 1905. Simple, dignified, and stylish working-class clothing, every tiny period detail included. Stockings, a petticoat, long textured skirt with kick pleats and covered buttons, matching bodice with feminine lace collar and cuffs, delicate wrist gloves, a period wig topped with a straw hat and ribbons held by a hatpin, and ankle boots. With an air of determination, Nina steps into the boxing ring with her brother.



The Royale
Character: Nina
Costume Design: Denitsa Bliznakova



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CHARLOTTE'S THREAD

The Royale

"The fight of the century."

Five actors, unique and unforgettable, play their part in the ring. Costumes full of character and realism. Bowlers and bowties. Boxing clothing of the era. Thick knit shorts. Period boxing boots. No gloves. Hands wrapped. Carefully chosen fabrics shape a dapper suit for the champ. Moments before the big fight, Nina opens her patterned carpetbag full of passion, fears, consequences, and struggles for change and equality to play out in the round on the arena stage.

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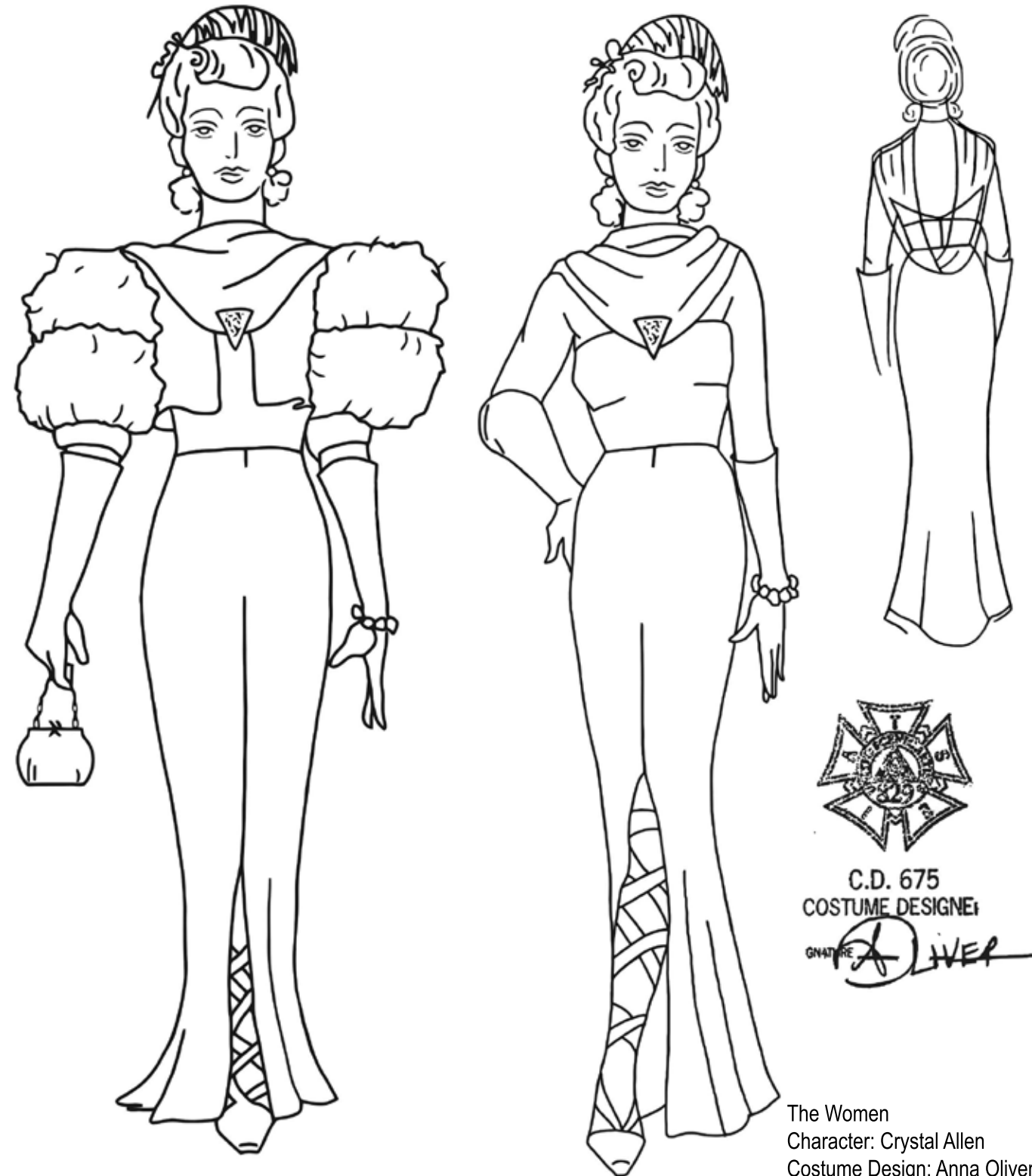
CHARLOTTE'S THREAD

The Women

Crystal Allen, attractive, flirtatious, perfume counter girl.

The golden era of elegance circa 1930.

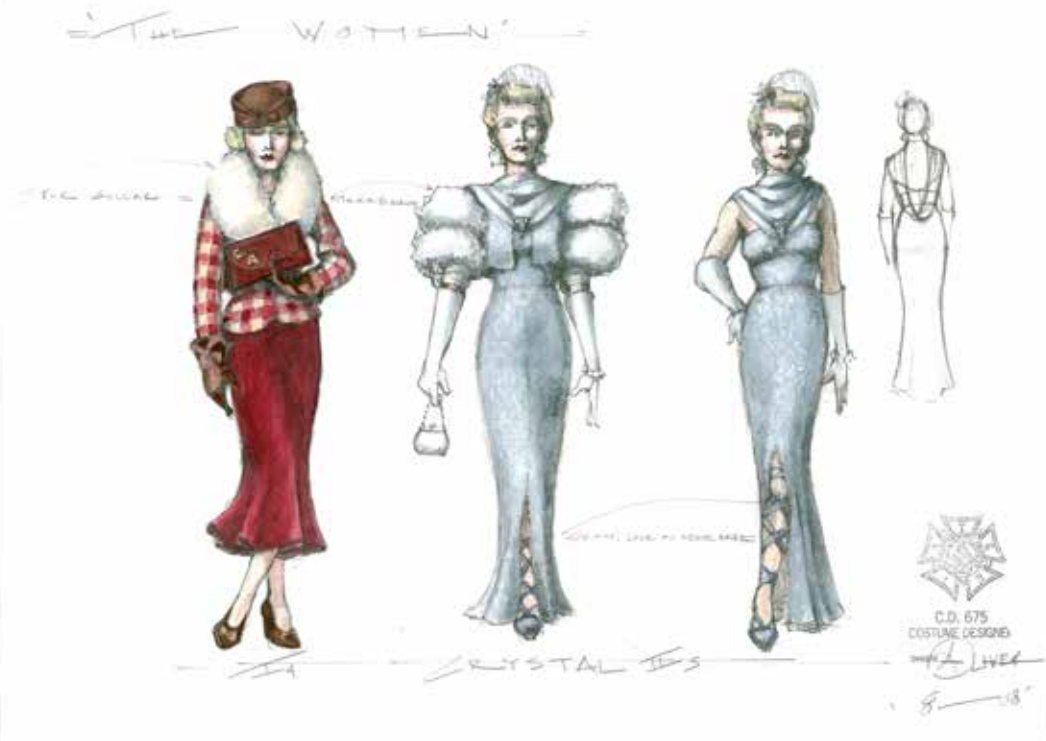
Glamorous. Femme fatale. Platinum blonde in a figure-hugging, floor-length evening gown. Sensuous silk charmeuse neck drape with a rhinestone brooch and low-cut back. Bolero jacket, gleaming with sequins and overflowing with feathers. A shimmery, sleek, and sultry show stopper. Ready to meet her match.



C.D. 675
COSTUME DESIGNER

SIGNATURE *ANNA OLIVER*

The Women
Character: Crystal Allen
Costume Design: Anna Oliver




CHARLOTTE'S THREAD

The Women

An all-female cast of brilliantly witty, stylish, and pampered Manhattan socialites serves up a fashion plate full of gorgeous, 1930s day, sport, and evening wear. In and around a beauty parlor, department stores, dinner parties, and frothy bubble baths, rumors, secrets, and gossip swirl around in colorful, sophisticated, and stylish ensembles, couture hats, 31 wigs, and unforgettable nail polish...“jungle red”!



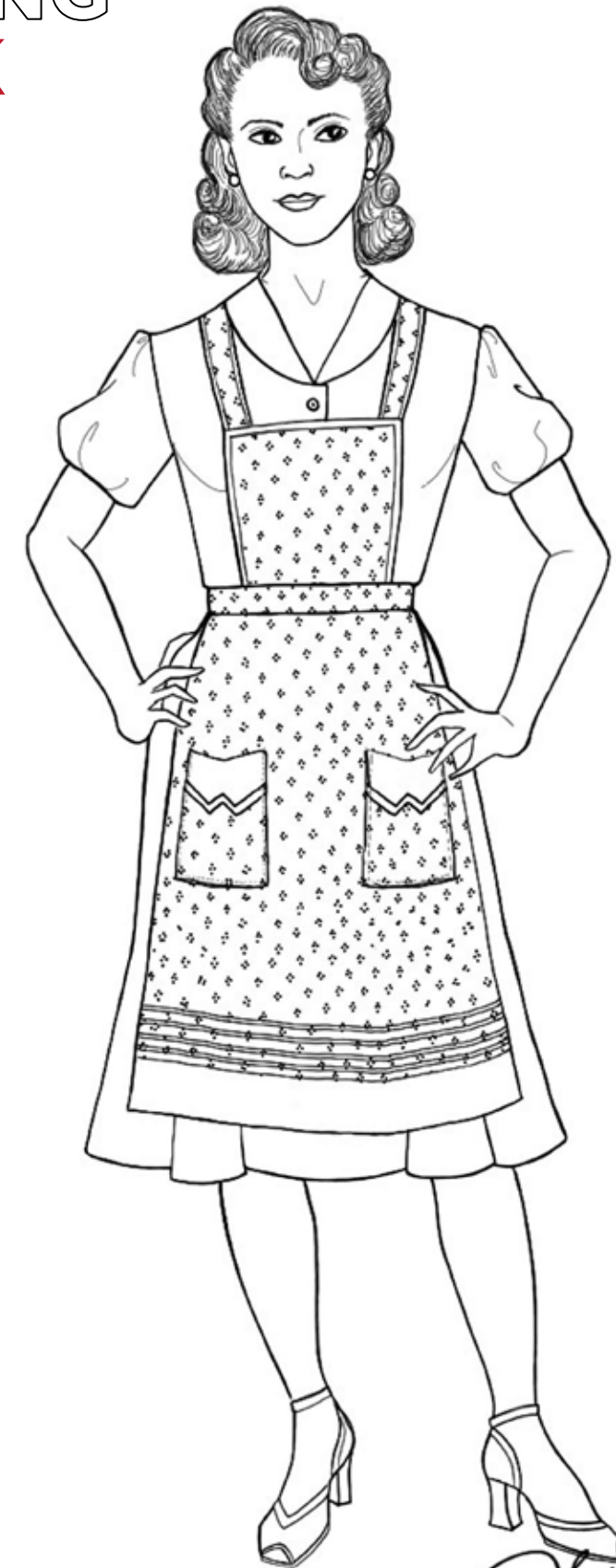
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CHARLOTTE'S THREAD

Allegiance, A New American Musical

Kei Kimura, inspiring older sister in the Japanese American Kimura family.

A classic, stylish, utilitarian 1940s skirt and short-sleeve cotton floral print blouse, typical of the period. Topped off with a cotton print bib-front apron along with custom-made dance shoes, built to imitate the iconic shoe style of the day. During World War II, rules were set limiting the number of pleats, buttons, and extra fabric allowed to be used to manufacture a garment. The designer beautifully captures the simplicity, realism, and minimal approach to the clothing of the era.



Allegiance
Character: Kei Kimura
Costume Design: Alejo Vietti

Alejo Vietti

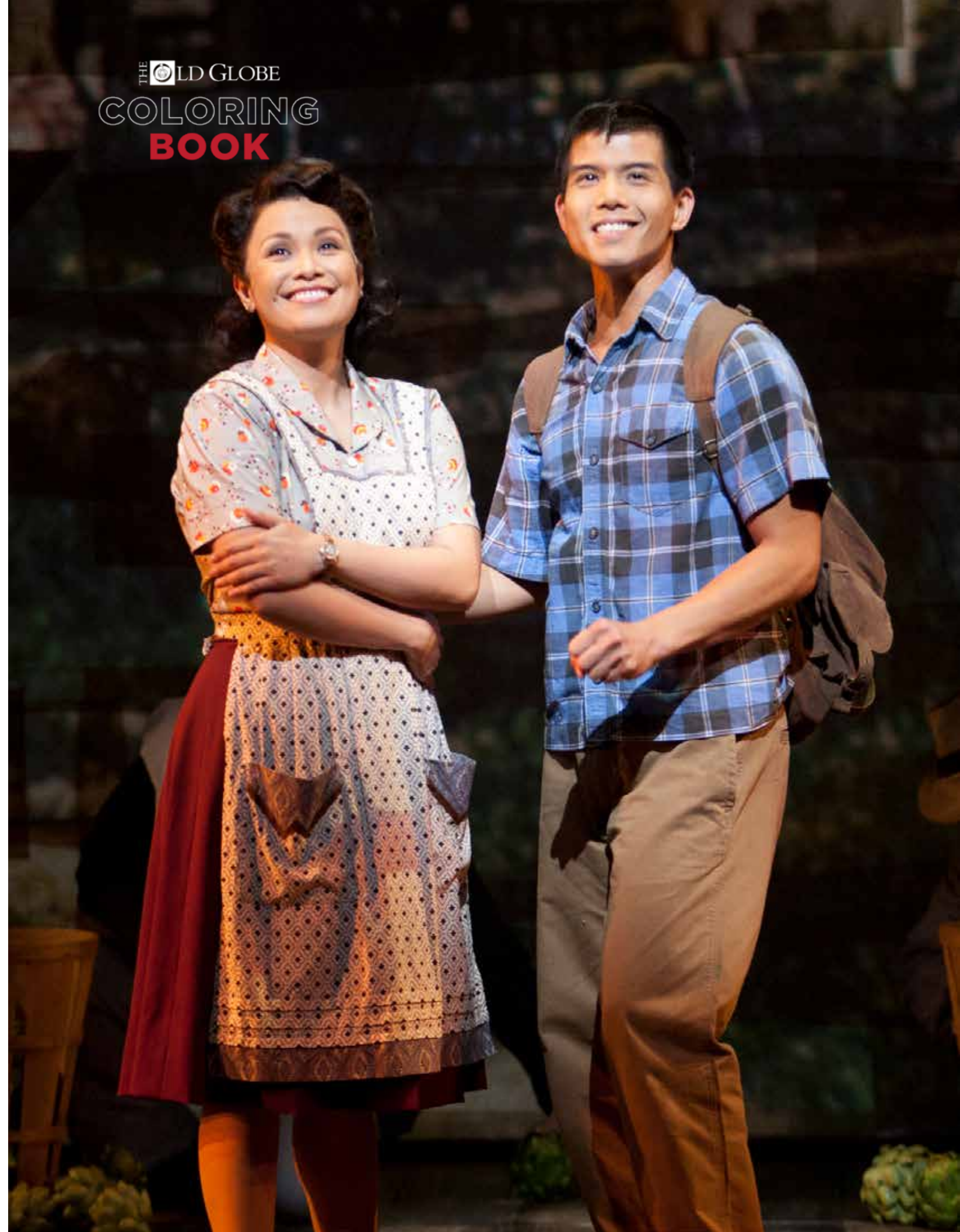


CHARLOTTE'S THREAD

Allegiance, A New American Musical

An uplifting musical inspired by the life of George Takei and the Japanese American internment during World War II, featuring 19 actors changing location, time, season, and 100 costumes throughout the show. Formal, informal, and battlefield U.S. Army uniforms were all part of the challenging design. Special construction techniques were required to accommodate the exuberant dancing, singing, and storytelling in continuous motion on the stage. The 442nd infantry battalion took their patriotism and the motto "go for broke" from The Old Globe to Broadway.

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CHARLOTTE'S THREAD

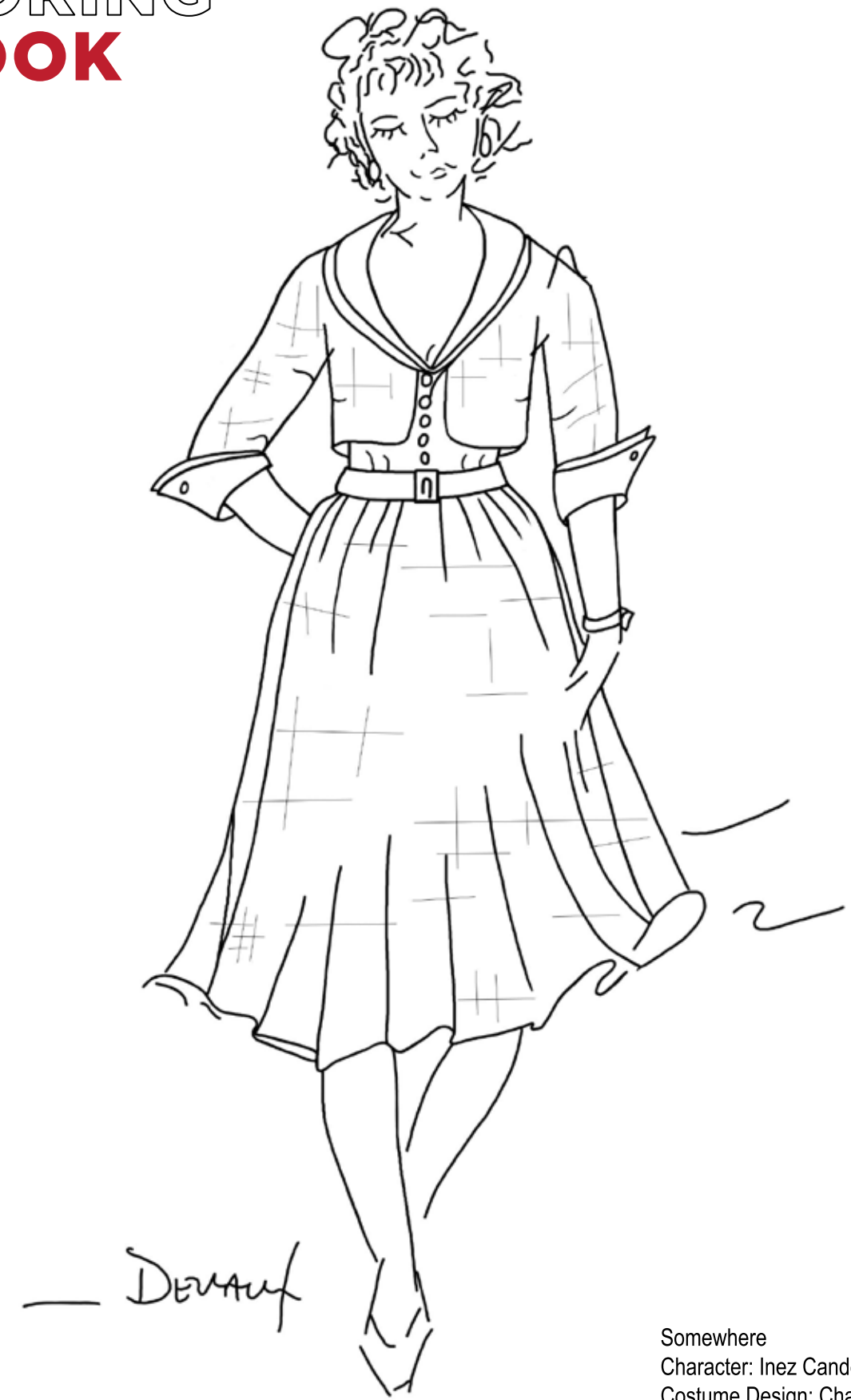
Somewhere

Inez, high-spirited matriarch of the Puerto Rican Candelaria family.

Summer 1959–1960, New York.

Dreaming of a life in show business.

A flattering homemade cotton check short-sleeved shirtwaist dress with a full sweeping skirt. Light crinoline bouffant petticoats add flair and fullness to capture the late '50s silhouette. The perfectly matched bolero jacket is tossed aside for some impromptu and exuberant living room dancing. Salsa, rumba, and mambo keep spirits high and skirts swirling!



Somewhere
Character: Inez Candelaria
Costume Design: Charlotte Devaux




CHARLOTTE'S THREAD

Somewhere

The Candelaria family's apartment building is set to be demolished. West Side Story is being filmed in the neighborhood. Inez dreams of her three theatrical children landing parts. *Somewhere*, intertwined with expert tap, modern, and Latin dance, showcases the realistic, distinctive, and vintage clothing style of the late 1950s. Housedresses and aprons. Cuffed-up jeans, high-top sneakers, and muscle shirts. Crinoline petticoats, fluttering skirts, capri pants, and ponytails. Struggles, hopes, and dreams set to rhythmic music and dance.

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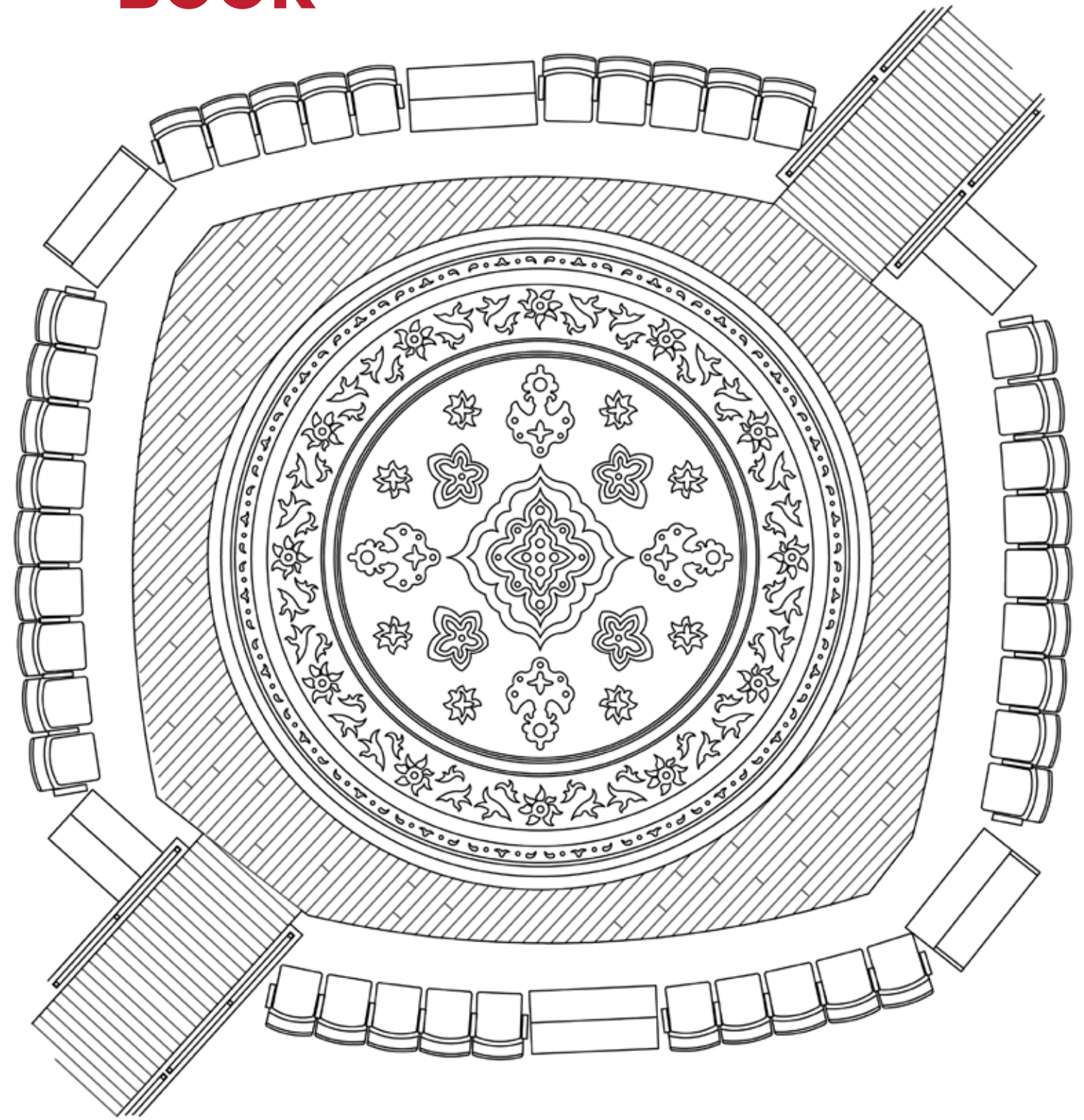


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EILEEN'S ANGLE

Tiny Beautiful Things:

In *Tiny Beautiful Things*, several stories are told through the reading of letters to and from an anonymous advice columnist called Sugar. To create the world where these characters tell their stories, Wilson Chin designed a 21-foot circular platform covered with a Persian rug for the centerpiece for his set. This area is the boundary of Sugar's home. It was surrounded by a wooden plank floor that represented the space from where her readers spoke.



TINY BEAUTIFUL THINGS
Set Designed by Wilson Chin

Tiny Beautiful Things : Color Elevation
Scale : 1/2" = 1'-0" When you print out on 24"x24" size paper



EILEEN'S ANGLE

Tiny Beautiful Things

The area rug for *Tiny Beautiful Things* is 21 feet in diameter. Wilson Chin's original color elevation includes a reference photo of a Persian rug that is actually about a third of the size required. We needed to custom make the rug in our shop. Because of time and budget restraints, a less detailed version of the rug was designed. The main shapes of the original were traced in AutoCad and slightly rearranged to simplify the pattern. Stencils were made, the paint colors were matched, and the pattern was painted on a plain white carpet.

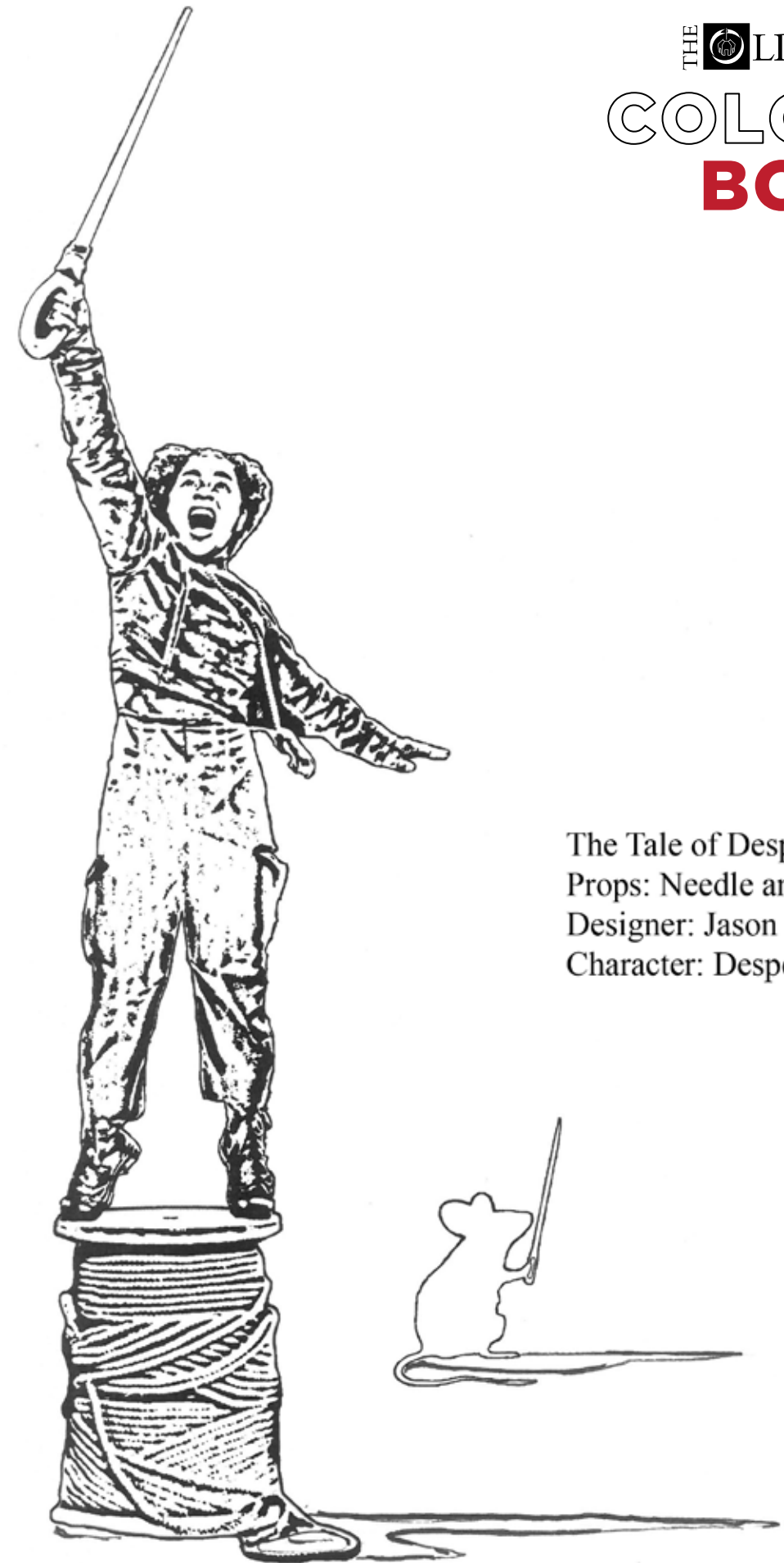


DAVID'S BRIEF

The Tale of Despereaux

David's Brief (notes from Properties Director David Buess):

Despereaux the mouse lives in the castle of the Kingdom of Dor. A needle prop named Thrift became Despereaux's trusty sword. The red thread, a color and symbol of banishment, became the sheath for the sword. Each of these props is important for visualizing Despereaux's role in the story. Despereaux becomes a brave and noble knight dueling with an evil rat.



The Tale of Despereaux
Props: Needle and Spool of Thread
Designer: Jason Sherwood
Character: Despereaux the mouse



DAVID'S BRIEF

Tiny Beautiful Things

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