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A Contemporary Dressing of Henrik Ibsen's Hedda Gabler

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Theatre

by

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Ripon College
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This thesis is approved for recommendation to the Graduate Council.

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Abstract

The following thesis describes the process of creating the costume designs for the production of Hedda Gabler that was produced at the University Theatre at The University of Arkansas in the spring of 2023. In this thesis, I will explain the process, from my initial response to the script to the final stage production. Included is a full script analysis, an extrapolation of the stages of design, from research to rough sketches and preliminary renderings, final color renderings, the process of turning renderings into fully realized costumes, and finally an evaluation of the entire process.

Dedication

This thesis is dedicated to Brook Gunn.

A beautiful soul, gone too soon.

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Chapter One: Introduction & Personal Design Philosophy

Hedda Gabler is a play written in 1891 by Henrik Ibsen. The story centers around a woman that is unhappy in her life and the actions she takes in other people's lives as a way to find something she can control. The play was originally written in Danish; the translation used by this production is by Christopher Shinn. Hedda Gabler was produced by the University Theatre at the University of Arkansas in the Spring of 2023, directed by Lacy Post. The creative team comprised of Morgan McInnis as set designer, Jackson Smith as lighting designer, and Trey Smith as sound designer. I served as the costume designer for this production with mentorship from Helene Siebrits, Head of Costume Design at the University of Arkansas. Production support was provided by the costume shop manager, Valerie Lane. I was aided through the process by the assistant costume designer, Andy Palmer.

This thesis will serve as an exploration of my costume design process for Hedda Gabler. I began my process by analyzing the script, using both the translation used, as well as referencing other translations. The director chose to stage this production as contemporary, with elements referencing to when the play was originally written as well as eras in between. My primary research started with how the characters would be dressed in the 1890s and then moved on to contemporary clothing inspired by previous decades. This thesis will also include a discussion of the collaborative process between the creative and production teams, as well as a section dedicated to my final thoughts on the overall process, any challenges, and areas that could have been improved.

The design process for this production began with an in-depth analysis of the script, which is the first step in all my designs. The high regard I hold for the text speaks to my design philosophy in general. The backbone of this design process was the script; any element that is on

stage should be supported by the text. As a costume designer, it is important to identify each article of clothing or accessory that a character wears makes sense within the context of the play. A character, and even some of their characteristics, should be identifiable from the moment they enter the stage. It is always a goal of mine to create costumes that tell the audience valuable information about the character, as well as to accentuate the direction of the play through clothing. It is important that the characters on stage fit within the world that the creative team creates. A good design is consistent across not only each character but throughout the entire production. The final product of a careful design should be clearly identifiable and help the audience to connect fully with the world of the play.

This thesis will detail the entire process that led to the final costume design of Hedda Gabler. The following chapters will delve into the thought process behind the choices made and how those choices affected the final design. In Chapter Two there will be a full analysis of the script including an analysis of each character. Chapter Three will describe the process of finding each character through discussion with the director and personal research. Finally, in Chapter Four, I will discuss my thoughts about the process, my successes and challenges, and a self-evaluation of my work.

Chapter Two: Analysis of Hedda Gabler

The basis for most theatrical productions is the script. That is where the magic begins. For me, the first read-through of a play should be fully engaged, which involves focusing only on the action of the play and the emotional response that it elicits, not yet on any design elements. During the first reading, I focused completely on the emotions evoked by the story. It is during the second read-through that I begin asking questions that can be answered by the text, and subtext, of the play. What is the purpose? What is the theme? Along with these questions, this is the time when I note the provided information in the script: Geographical location, time period and season, and social and economic status. Each reading will pose some new questions and answer others. Through multiple readings and deeper analysis, all necessary information can be found.

For a costume designer, understanding the characters is imperative. The information found in the dialogue as well as in the staging notes plays a role in how the characters will be costumed. It is important to know the character, their class, both economic and social, their religious beliefs, their occupation, their gender, and their race. All these elements affect the clothing they wear. To fully understand the characters in a play, it is important to understand the script as a whole.

To give an overview of the action of Hedda Gabler, the play takes place within an approximately 36-hour period, inside Tesman and Hedda's new home. The play begins with Aunt Julie arriving at the Tesman residence to welcome home Hedda and Tesman from their six-month long wedding trip. The tension between Hedda and Aunt Julie is high; Hedda becomes increasingly uncomfortable as Aunt Julie implies that Hedda may have come back from the trip pregnant. After Aunt Julie leaves, Thea Elvsted, a former "flame" of Tesman, arrives bringing

news of Eilert Loveborg returning to town. Eilert is a former contemporary of Tesman and a former romantic interest of Hedda. Thea expresses her fears of Eilert returning to the place that previously caused his problem with drinking. Thea also tells Tesman about the book that she has been writing with Eilert in the past year, and the excitement surrounding the upcoming publication. When Tesman is in his office, Thea reveals to Hedda that she has left her husband and has no intention of returning.

Tesman writes a letter to Eilert inviting him over to the Tesman villa at Thea's request. Judge Brack is the next visitor, reminding Tesman of the party he invited him to the night before. He also warns Tesman that Eilert is being considered for the professorship that had been previously promised to Tesman. Because Tesman may no longer receive the job he expected, Hedda and Tesman are now unsure of how they will pay for the furnishings of their new home. Hedda worries that she will not be living the comfortable life she was promised and is used to. She was raised in an affluent household and accepted the marriage to Tesman based on the promise of him having a well-paying career.

Act two begins with Hedda playfully shooting one of her father's pistols at Judge Brack as he arrives through the back door. Hedda and Judge Brack exchange an intimate conversation as they await Tesman's arrival. After Tesman returns, Eilert arrives and is greeted warmly by both Tesman and Judge Brack. They offer an invitation to Eilert to join them at the party, but he declines, as he has left that lifestyle behind him. Hedda learns from an intimate conversation with Eilert that she still holds power over him. She uses this power when Thea arrives, telling Eilert about how worried Thea was for him, and through adamant encouragement, convinces him to drink. The men, including Eilert, leave for the party. Hedda reveals her plan to reclaim Eilert's love to Thea.

Act three opens early the next morning, Thea is still at the Tesman villa as Eilert never came to walk her home. Thea goes to lie down after Hedda's encouragement. Tesman arrives home and recounts to Hedda what happened the night before. He reveals to Hedda that Eilert had dropped his manuscript and that it is now in Tesman's possession. She hides it when Judge Brack arrives so that he does not know that it is in her possession. Judge Brack recounts the night before to Hedda, revealing more aspects that Tesman had left out. Judge Brack leaves just in time for Eilert to arrive, disheveled and frenzied. He tells Hedda and Thea yet another version of the night before. In his story, he claims that he destroyed the manuscript, leaving Thea heartbroken. After Thea leaves, Eilert fills in details to Hedda that he did not want Thea to hear. Hedda convinces Eilert that the only course of action is suicide and sends him away with one of her father's pistols. Once Hedda is alone, she burns the manuscript.

The final act opens with the news that Aunt Julie's sister has passed. Tesman tells Hedda that he must return the manuscript to Eilert, which leads Hedda to admit that she burned it, claiming that her actions were caused by a burning love she suddenly feels towards him. Hedda also implies that she is, in fact, pregnant. Tesman is overjoyed and vows not to tell a soul that the manuscript was ever in their possession or that she burned it. Thea arrives with news of an accident involving Eilert. Judge Brack arrives moments later to inform them all that Eilert was shot, is in the hospital, and is on the verge of death. Heartbroken over the loss of the manuscript and Eilert's life, Thea announces that she has the notes for the book that Eilert dictated to her. Thea and Tesman decided it is their duty to honor Eilert's memory by reconstructing the lost manuscript. When Thea and Tesman's attention is consumed by sorting through Eilert's notes, Judge Brack explains to Hedda the truth of Eilert's accident. He also reveals that he knows the gun used belonged to Hedda, and that, should anyone find out, her reputation would be tarnished.

Hedda is completely out of control of her life, as her life is now completely in the hands of Judge Brack. She feels entirely trapped. Hedda goes to the back room to play the piano, which is quickly halted by Tesman telling her to be quiet. Moments later a gunshot is heard. The play ends with the reveal that Hedda has shot herself in the temple. A full script analysis as well as an action chart can be found in Appendix One, starting on page 25.

The theme of Hedda Gabler is mainly one of control. Hedda feels out of control in her own life, so she spends her time trying to control the situations and the lives of others around her. There is also an underlying theme about love and the way it is presented. There is familial love between Tesman and Aunt Julie, a turbulent love that Eilert still holds for Hedda, a lack of love between the only married characters in the play, and a powerful love shared between Thea and Eilert.

Hedda Gabler was written in 1891 and was set in that time period. For this production, it was decided that it would be in a contemporary setting, set in present-day Copenhagen. This choice was made because the story of Hedda Gabler is one that transcends time. It is a story of a woman trapped in an unhappy marriage, with other men lording their power over her. This is a situation that women are stuck in, to this day. Setting the play in a contemporary setting also gives the audience more of an opportunity to empathize with Hedda, as the overall world would feel more relatable and recognizable to them.

Hedda Gabler, the titular character, is the protagonist. In many ways, all the other characters work as foils for her in different ways, all working together to lead to the final decision she makes. Hedda is newly married to Jorgen Tesman, and the play begins the morning after they return from a six-month wedding trip. She finds herself feeling out of control and unhappy with the life she finds herself in. Hedda and Tesman exist in fully different mental

spaces; they hardly have anything in common. Hedda comes from a very high-class background, spending her young adulthood being the woman that every man attempted to pursue, including Tesman. She was highly sought after as a spouse and accepted Tesman when she realized she needed to settle down with someone. As the play progresses, it becomes increasingly clear that Hedda is trying to find control wherever she can, and since she does not have it in her own life, she tries to control the actions of others. The lavish life she was promised crumbles early in the play, taking away the one benefit she saw in her marriage to Tesman. As her plans backfire throughout the play, she becomes increasingly desperate for something good to happen, feeling as if everything that she touches goes poorly. In the end, she takes control of her life the only way that she feels is available to her, by ending it.

Jorgen Tesman is an intellectual who spends most of his life studying manuscripts and documents and organizing them into different works. Before the play, while gone on his wedding trip, he was appointed to the position of doctor. He spent much of the trip studying old texts and artifacts. Hedda implies that she finds Tesman's study boring. It is debatable whether Tesman is aware of the ambivalence Hedda feels towards him, or if he is willfully ignorant. He is much more focused on his work than he is on Hedda. Throughout the play, it is shown that Tesman sees the world through naive eyes. He believes Hedda when she tells him that she suddenly experienced a burning passion for him, and is completely oblivious to the power Judge Brack lords over Hedda in the final act. Even towards the end of the play, while Hedda's whole world is falling apart, he does not seem to notice any of the emotions she is struggling with.

Aunt Julie exists as a marker for what was viewed as a virtuous life for a woman at the time the play was written. She is self-sacrificing, her main goal in life is to be a caretaker. She holds strong religious values and believes in doing what is good over what would serve her

personally. Aunt Julie also believes that a main purpose of a wife is to be a mother. She is the exact opposite of Hedda. Aunt Julie spends her days taking care of her sister and tells Hedda and Tesman that once her sister passes, she plans on bringing another person into her home that is in need of care. She finds her purpose in the caretaking of others. Strong family values are also evident, as she plans to visit Tesman frequently now that he no longer lives in her home.

Thea Elvsted is meek and more subdued than Hedda, but also has a strength and resolve that Hedda cannot seem to find within herself. This leads her to be the target of Hedda's jealousy. Thea originally moved to the Elvsted household as a governess to care for the children while Mr. Elvsted's wife was ill. After her passing, Thea and Elvsted were wed. It is never fully explained in the script why. She is not happy with this arrangement and finds her much older husband repulsive. She feels no real connection to him or his children. Meeting Eilert and working with him on his books gave Thea the strength and wherewithal to leave her husband and follow Eilert back to the city. Her decision to do this sparks more jealousy from Hedda, who not only still desires Eilert to some extent, but also wishes she had the ability to leave her own marriage. Thea also has an instant reconnection with Tesman, leaving Hedda to feel lost and like Thea is everything that she fails to be. Thea has the freedom that Hedda is fighting for throughout the play.

Eilert Loveborg lives with a passion for life. He is a character that had previously struggled with a drinking problem but is currently on a quest to rise back up in society and clear his name of all past misbehaviors. Within either the context of his old lifestyle or in the way he is pursuing a better life, it is evident that everything he does is executed with passion and vigor. To clear his name, Eilert published a book that has taken the city by storm; regarded by many as a masterpiece. His work has been so well received that the professorship once promised to Tesman

is now being considered for Eilert. Eilert has also found a connection with Thea, a woman with whom he can level with and whom he feels fully understands him. The only barrier keeping him from being fully happy in his situation is lingering feelings for Hedda. Hedda uses this knowledge against him, driving a wedge between him and Thea causing him to lose his resolve and fall back into old habits. This leads Eilert to lose complete control of himself, undoing all that he has done to clear his name over the course of one night. Once Eilert is sober, he realizes that he has lost everything he worked for, including the relationship he had built with Thea. This allows Hedda to plant the idea in Eilert to take his own life.

Judge Brack is the closest thing Hedda Gabler has to an antagonist. He is shown throughout the play to have a connection with Hedda that leans towards feelings deeper than friendship. It is also implied that they have some sort of romantic history, but it is not fully explained in the script how close they were to anything other than intimate friends. Hedda speaks freely around Judge Brack, as she sees him as an equal and someone whom she has an equal footing with. When Judge Brack reveals that he is aware that Hedda gave Eilert the gun used in his death, Hedda realizes that they were never truly equals and that Judge Brack was always waiting for an advantage that would grant him control over their situation. The final act of the play is where Brack's true intentions are finally revealed, something he does a very good job of keeping concealed from everyone throughout the first three acts of the play. Judge Brack, if reduced down to a metaphor, could be described as a wolf in sheep's clothing.

Berte is the maid in the Tesman household. Before she became their housekeeper, she was the housekeeper for Aunt Julie. Berte was there for most of Tesman's life. He grew up in the care of his aunts and Berte. Berte is well-loved by Tesman and Aunt Julie. She is seen as not just a maid, but another member of the household. Although she has the least speaking lines of all the

characters, her objective is still clear: to please Hedda. This turns out to be a difficult task, as Hedda is fickle about the way everything looks and feels in the house, and Berte finds it hard to predict what the right course of action would be because of Hedda's impulsivity.

The analysis of the script and further study into the understanding of each character shaped the way that I designed costumes for this production of Hedda Gabler. It was important to make sure that every color choice and every item worn was intentional, telling the audience something about the character. Through the study of the characters in Hedda Gabler, I was able to craft a design concept that reflected the characters in the original script as well as fit within the context of a contemporary setting. This concept as well as my overall approach to the process will be outlined in the following chapter. For further information, my full analysis, as well as an action chart, can be found in Appendix 1, starting on page 25.

Chapter Three: Statement of Design Concept, Approach, & Process

The goal of my costume design process is to create costumes for the characters that combine the goals of the script, the creative team, and the director, Lacy Post, while also serving the actors and the audience. The clothing worn by a character should reflect the text, as well as meet the aesthetic vision that the collaborative team has for the whole production. To serve the actor, the costumes need to help them become the character through their clothes. It is important for actors to also know how their garments affect posture, how the character would wear their garments, and how the clothes make the character feel. To serve the audience it is important that the costumes make the characters easily identifiable and that there is consistency throughout all the characters' outfits. The costumes need to help tell the story of the play.

The process begins with the script. The initial read-through of the play invokes a multitude of emotions. These emotions are then collected and shaped into something that can be communicated during the initial discussion with the director. For this production, I organized all my initial reactions into a bullet-point list. This was the jumping-off point for the director and I to find where our visions aligned, and where they differed. In the initial one-on-one meeting with the director, we discussed how we interpreted the world and how we interpreted the characters. It was in this meeting that the director and I discussed the setting of the play. The vision was that this story is timeless, that there are still women who get trapped in unhappy situations, and that women are still preyed on by men in power. Hedda Gabler is not a museum piece, it is not a static depiction of a place and time, it can happen anytime. The goal for this production was to create a contemporary staging of Hedda Gabler that drew on elements from any time between when the play was written in 1891 and 2023 when this production was produced. The director also brought forth a song that had inspired her, the song that would be played at the end instead

of Hedda playing an actual piano. The song was a cover of “You Don’t Own Me” by Joan Jett & the Blackhearts. This song is important because it is a more recent representation of the emotions that Hedda portrays. It tells the story of a woman that does not want to be controlled, which is an emotion that the character of Hedda would relate to.

With a new shared vision and musical inspiration in mind, the next step was a full script analysis. The analysis is important because it offers the basic information of what is required, such as garments directly referenced by the dialogue. This information is needed so that I could make my initial emotional response fit within the world of the play. The next step was creating a color pallet for the whole costumes overall, as well as a more refined color pallet for each character. An early decision was made to ensure that Hedda stood out from the other characters, she had to appear out of place from the rest of the characters in the play. Her own feelings of not fitting in should be projected outward so that the audience also feels like she does not fit within her surroundings. We also discussed keywords to describe each character and any beliefs about the world they may hold.

The initial design meetings began with the director presenting her reaction to the play. She presented images, quotes, and works of art that all reflected the way she interpreted Hedda Gabler. The director discussed the themes she discovered in the play, including control, power, status, and societal pressure. The production team had an open discussion about our initial emotional responses and how these responses can align with the director’s vision. Color was a large topic of discussion, both in how the set would be presented, and how the characters would appear in it. The director’s idea that sparked the most excitement in me was Hedda having thick, curly, red hair. Inspired both by the fire that is burning within Hedda, as well as the jealousy she feels towards Thea’s beautiful, manageable hair in the play.

After the first full design team meeting, it was time to do early research on clothing. For my primary research, I considered the clothes that the characters would have worn when the play was written, in the color palettes selected for each character. These served as an initial inspiration for the silhouette of the costumes. More inspiration came from other decades and media: The 1950s, The Stepford Wives, and the early 2000s were all among the media and images researched. Finally, I researched what the characters would wear in 2022. All this research was done staying within the confines of the creative team's vision. Research images were narrowed down and made into mood boards for each character and each of their costumes. Examples of these can be found in Appendix 2, starting on page 37. The full set of mood boards were then presented at the second design meeting. This meeting offered me some clarity about the characters that I was struggling with. Some early research was revised, and after another one-on-one meeting with the director to discuss the changes in my initial research and designs, I was poised to move on with the process.

I began by rough sketching out the silhouettes that I planned for each character and each of their costumes. The script analysis came in especially useful here, as each character's views and beliefs would affect the clothing they would wear and how they would wear it. Hem lengths and necklines are all found within the societal views of a character. A few costumes developed easier than others, there were pieces that the director and I knew from the start: One of which was the color of the garment worn by Hedda in Acts 2 and 3. This was chosen specifically so that she would stand out in stark contrast against the more neutral color palettes worn by the rest of the characters, as well as the colors in the set. The first vision of this garment was a red satin dress. After a meeting with the director and her mentor, Michael Landman, it was changed to a 1970s-inspired jumpsuit. A flowing dress would have been too demure for the version of Hedda

that was being created. She is a strong, powerful woman, and that needed to be evident in her clothing. The jumpsuit evoked a more powerful character.

Hedda's final costume was very important to me. It is the outfit that she would wear when she takes her own life; it had to make an impact. Not only was it important for the story of the play, but it was important to characterize Hedda as someone who cares more about how she is perceived in a time of mourning than she is about actually mourning. I also wanted the costume to be something the actor could act with; I wanted her to wear a capelet so as she becomes increasingly frustrated in the final scene, she had something to tug on and take off and physically throw around. The ability for the actor to use the costume piece would provide further assistance in the physical depiction of Hedda's descent into madness.

Tesman's focus is always on his work first, he does not care for his appearance in the same way that Hedda does. He had to look professional enough that he is respected, but also show that he does not concern himself with fashion. Inspiration came from a relaxed business casual look. He wore a mixture of dress slacks, button-down shirts, and cardigans, all in neutral and muted colors.

For Thea, the focus was on creating a character that would appear as the perfect wife; she needed to look like the girl next door. She needed to appear to be the opposite of Hedda. This was achieved mostly in her silhouette, which was inspired by housewives from the 1950s and 1970s. The dress she wore through Acts 1 through 3 is a blue and white gingham dropped waist dress, and her Act 4 dress was a sage green chiffon slip dress. While Hedda was striking, bright, and eccentric, Thea was demure and traditionally feminine.

It was the intention from the beginning to have the colors Thea wore reflect the colors that Tesman wore to signify that there is a deeper connection between them. In the same vein,

Hedda's costumes, in silhouette and color, would stand out against the muted colors and conservative styles worn by Thea and Tesman.

Eilert was a character comprised of juxtaposition. He had to both look like a free spirit and a professional. He was a poet that needed to regain the respect of the community. Color was very important for his characterization, mainly focusing on warm, rich tones. This was done to represent the rich and passionate way that Eilert goes about living his life. I also wanted his costume to have a lot of texture, patterns, and interesting lines. His character is one that relies on his feelings, it made sense that his clothing would be tactile. The costume had to be versatile, as he only had one, and it had to transform from structured and collected to disheveled. Eilert wore a structured double-breasted vest over a royal purple paisley shirt with corduroy pants.

Judge Brack strays the most from the traditional costuming expected of a production of Hedda Gabler. It was important both to me and the director that Brack appeared as a man you could meet on any given day, he had to be the most contemporary in style. His appearance had to allude to his dangerous nature without giving it fully away until the final act. His costumes draw inspiration from a myriad of sources, ranging from the cultural phenomenon of "Alpha Men" to the musician Pitbull. His style is relaxed business casual, always trying to remind others that he is an important member of society. His first two outfits involved similar silhouettes, both using light-colored slim-fit dress pants and fitted shirts. His final costume, an all-black suit accented by silver accessories and a myriad of rings, was chosen because he comes into the scene with the knowledge that he will soon have complete power over Hedda, and he needed to look as imposing and dangerous as possible.

For Berte, it was important that she was not dressed as just a maid, but as someone who holds a more important position in the household. In conversations with the director, it was

decided that she was more of a housekeeper or personal assistant than a maid. The main point of reference for her costume came from hotel concierge and receptionist uniforms. The uniform had to be fitted and appear pristine. The colors used for Berte were the most muted, she wore shades of grey and black. This helped her to fade into the background and go unnoticed by Hedda.

Aunt Julie required many discussions, as her costume had to portray several things; she holds traditional values about the duty of a woman and how one should exist in society. She cares about her appearance enough that she wants to look respectable, but she does not want to draw attention to herself through her clothes. It also mattered how her age was presented, and to what extent does she dress her age. Her first costume incorporates an embroidered blouse that displayed her feminine side over a turtleneck to protect her modesty. The initial design for her Act 4 costume was casual and focused on a flowing green vest, this was chosen based on her lack of care for physical appearance. The final costume worn differed greatly from the design created at this stage in the process, as it was changed during the tech rehearsal process to an all black ensemble under the vest.

The third design meeting allowed the design team to present their preliminary designs and gain feedback from the rest of the team as well as the director. This meeting allowed for any remaining questions and concerns to be answered before the final designs were completed. The director was excited with the direction I was headed in and was happy with the overall look of the costumes, color palette, and fabric swatches. Examples of Preliminary Renderings can be found in Appendix 3, starting on page 39.

After making a few final changes, I moved on to my final color renderings. The renderings were created using a mixture of watercolor and colored pencils. I started by adding in the deepest shadows and then painted the colors of the garments over the value paintings.

Colored pencils were used for smaller details as well as for patterns on the clothing. While painting, I was able to use certain colors across multiple renderings which helped tie the entire design together.

The final renderings were used by the shop as a reference point for anything being built, bought, or pulled. The shop would use the renderings during fittings to ensure that the clothing being worn by the actors reflected what was designed. The designs were also presented to the cast so that the actors could have an initial idea of how the creative team imagined the characters. Color Renderings can be found in Appendix 4, starting on page 41.

The designs were presented to the design team and were approved by the director. After this, production began in the shop. The budget for this production of Hedda Gabler was \$4000. Since it was a contemporary setting, sourcing the garments in stores would be easier than if it was a straight period play since historical clothing can be hard to source in stores and usually requires the employment of renting. Four pieces were built in the shop for this production: The red jumpsuit for Hedda, the mourning capelet for Hedda, a 1950s-inspired blue and white gingham dress for Thea, and a flowing dark green vest for Aunt Julie. Because of the fast-paced nature of the current fashion industry, few items were able to be pulled from stock. Purchased garments were altered and tailored to fit the actors, as well as modified so that they more closely resembled the Color Renderings. For example, Thea's sage dress worn by actor Grace Taylor was a floor-length bridesmaid dress that was shortened to hit just below the knee. Fitting photos and Dresser Sheets can be found in Appendix 5, starting on page 43.

One major expense known from the beginning was the red curly wig for Hedda. Less expensive wigs tend to get tangled easily, and since the wig was curly, it needed to withstand the action of the play and be maintained throughout the run of the production. Another wig was

needed for Thea, as the actor's current hair color was too similar to the color of Hedda's wig, and hair was a point of contention between those two characters. Hedda wore the most makeup, as she cared the most about her appearance. Thea's makeup was subtle and feminine. Old-age makeup was used for both Aunt Julie and Berte, but it was important to me that it wasn't overdone and that it wouldn't appear comedic or garish. For this production, the men did not wear any makeup. The overall goal for the makeup and hair was to appear realistic and not overly theatrical.

The actors helped in the fitting room by offering their opinion of the character they were playing. The fitting room conversations also aided actors, once they knew what their costumes looked and felt like, it would affect the way they carried themselves on stage. The actors offered knowledge of the blocking on stage and how that would affect their costumes, mainly their shoes. Attending rehearsals further solidified my knowledge of the movement performed and helped me to ensure that the actors would be able to perform every action they were directed.

Finally, accessories were important in making each character authentic and displaying details about their personality to the audience. Hedda's wedding ring was large and gaudy, Tesman would have chosen it for her as a nod to Hedda's extravagance. She wore only gold jewelry as it appeared more expensive and accented the color of her hair. Tesman's wedding band was the same gold as Hedda's but was much plainer and more practical. For Thea, I selected dainty jewelry and a simple string of pearls which appear mature but feminine. Judge Brack wore the most jewelry. The accessories for the first three acts were all gold, and for the final act, he wore silver to give off a much colder appearance. Aunt Julie wore a crucifix necklace with both her costumes as a nod to her religious beliefs.

My goal from the beginning of this design process was to design costumes that seemed authentic to Ibsen's work while portraying the characters authentically in a contemporary setting. It was imperative to me that the timeless nature of Hedda Gabler was clear. The process of this production was a joy to be a part of. The final product fully captured the vision of the director and the entire design team. Hedda Gabler was transported seamlessly into the contemporary world. Final Production Photos can be found in Appendix 6, starting on page 45.

Chapter Four: Assessment & Evaluation of the Design Process & Final Product

From the beginning of the design process, it was my goal to design costumes that honored the original script but also created a version of Hedda Gabler that would resonate with a contemporary audience. I wanted it to be clear who the characters were from the moment they walked on stage. I wanted to create a cohesive world, except for Hedda, who had to be distinct. The design team, comprised of Morgan McInnis as set designer, Jackson Smith as lighting designer, and Trey Smith as sound designer, worked well together under the guidance of Lacy Post as director. Looking back on the entire process, starting with my initial reaction to the script, to the final staged production, I am proud of the work that the design team created. The result was a compelling, timely interpretation of a literary classic.

The design process was filled with encouragement, open discussion, and hard work. The design team and director all helped to make the process run smoothly. Director Lacy Post was engaged in the work, always open for discussion, and had a clear vision of the production from the start. The design team was able to work together to tell the story, collaborating throughout the creative process. There was some lost time in the middle of the process due to inclement weather, however, the creative and production teams, along with the cast, worked together to make sure the production went on smoothly and as intended.

The costume shop, managed by Valerie Lane, was instrumental in the creation of this production. She led the shop and made sure that all my designs came to fruition. Fittings ran smoothly, and all alterations and notes were completed well and in a timely manner. Valerie Lane, as well as the other draper, Callie Lythgoe, built gorgeous garments that reflected well what I designed. I am proud overall of the work done in the shop. There were some initial troubles with the fit of Hedda's red jumpsuit, but by the final dress rehearsal, it looked perfect.

One problem with the jumpsuit was caused by the fabric I selected for the lining. I originally chose a non-stretch fabric to line a stretch garment, which caused it to not fit correctly on the actor. The zipper also had to be changed as an invisible zipper was put in but the bulky fabric caused it to get stuck which would make the quick changes in and out of the garment difficult.

One hurdle in the design process became clear during tech rehearsal: The design for Aunt Julie in act four was not accurately portraying a person in mourning. It was a note both the director and I discussed during the production meeting following rehearsal. The original design included a grey long-sleeved shirt and high-waisted dark jeans, all worn under a flowing green vest. When seen on stage, it appeared too casual both in color and style. After a short discussion of what could be done to remedy the problem, I had a solution and a plan. The following day I spent my afternoon at the local mall shopping for a new blouse and pants that were both black and more formal. The green vest was kept, and a black hat was added to finish the look. Although it was stressful to change an entire costume so close to opening, I am glad that I did, because the costume change created a much more honest rendition of Aunt Julie.

I am exceptionally proud of the final production of Hedda Gabler. The overall look of the show felt authentic to the play. I am pleased with the look of the costumes and the way that every costume tells the audience something about the character. Hedda, with her fiery hair and bright red jumpsuit, stood out in strong juxtaposition to the other characters.

As both a designer and a theatre participant, I have been drawn to Hedda Gabler since the first time I read it. To work on a play that I am passionate about is always a treat, and this was no exception. The vision of the team was cohesive and clearly existed within the same world. Although there were a few setbacks early on and hurdles near the end, the final result was

successful. My goal was to create a realistic Hedda Gabler in a contemporary setting, and I believe that I was very successful in the end.

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Appendix 1: Script Analysis and Action Chart

Costume Design

Name: Ripley DeCaluwe

Hedda Gabler by Henrik Ibsen, translation by Christopher Shinn
Costume Designers Outline For Playscript Analysis

1. WHERE ARE THEY?

- a. In what country, city, place, building, room, etc.?
 - i. Tesman's villa in Norway. The action of the play takes place in a sitting room and adjacent rooms.
- b. How do the characters describe the place they are in?
 - i. Tesman is under the impression that Hedda has desired to live in this villa for as long as he has. Hedda finds the house dreadful and feels as though she, as well as her possessions, do not fit.
- c. Is there any special significance to the place they are in?
 - i. One night when Tesman is walking Hedda home while they were still in the courting stage of their relationship, Hedda told Tesman that she had always wanted to live in Councilman Falk's villa, it was a lie she told when she felt like Tesman was struggling to find things to converse about.

2. WHEN ARE THEY?

- a. In what day, month, year, century, season, time of day, etc.?
 - i. In the 1890s, in September, after a six-month-long honeymoon trip. The play takes place over the course of two days.
- b. Do the characters have anything specific to say about when they are?
 - i. Not much is said about the year, but Hedda makes many comments about the way the leaves are all brown and the plants are all dying, signifying the end of the summer and the incoming winter.
- c. Is there any special significance to when they are?
 - i. Tesman and Hedda are still early in their marriage. We are seeing the problems they are experiencing just coming back from their honeymoon. It is also important to note that when they get back from their trip, Aunt Julie is just breaking the news to Tesman that the health of her sister has taken a turn for the worse and that her death may come sooner than the characters expected.

3. WHO ARE THEY?

- a. Hedda
 - i. How is this character related to the other characters in the script?
 1. Hedda and Tesman are newly married.

2. Hedda and Eilert have a history together. It is implied that they were once lovers.
 3. Hedda and Judge Brack are old friends. There is some sort of history involving Brack having some form of romantic feelings for Hedda, but she says that she never expected anything real to come of their relationship.
 4. Hedda went to school with Thea. Hedda was not kind to Thea at this time, she made frequent comments about wanting to burn Thea's hair, which implies a level of jealousy felt.
- ii. What is the character's role in life? Include jobs, professions as well as social and economic class.
1. Hedda's father was a general, it is implied that she comes from an upper-class background. She does not have a career of any kind. She was highly sought after for marriage by many men, it came down to her choosing whom she found the most practical.
- iii. What does the character think of the other characters?
1. Hedda does not love Tesman, she married him out of practicality and necessity. She thinks he is too absorbed in his studies, which she finds boring.
 2. Hedda is unkind to Aunt Julie, it is unclear if she holds any real negative feelings towards her or if it is entirely ambivalence.
 3. Hedda finds Brack interesting, and that he is easy to hold conversations with. She also understands the power he holds in society and the power he could hold over her with the right information. He is someone to be feared.
 4. It is possible that the only man she ever truly loved was Eilert. They have a passion for each other, and she seems to like the power she once held over him and is trying to get it back.
 5. Hedda is jealous of Thea in many ways, be it her hair, her connection with Eilert, and later her connection with Tesman. She is also jealous of Thea's perceived ability to leave situations that she is not happy in. She is jealous of Thea's freedom.
 6. Hedda's love for control is seen the most in how she treats her new maid, Berte. She seems to be testing Berte and her ability to do well in her job, constantly implying that she will not last.
- iv. What does the character think of him/herself?
1. She thinks of herself as more of an intellectual than most of the people around her. She believes she is trapped in her circumstances and that she has to find a way to fit into the life she has found herself in.

- v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?

1. She is aware that, because of her view of herself, not all women are naturally subservient, but she also believes that she has to find a way to learn to fit into society's view of women. She believes that marriage is the end goal, and that women are allowed freedom when they are young, but that there comes an age where they have to settle down. Ethical conduct for her is a different story, she often does things that are seen as unethical as a means to entertain herself.

b. Tesman

- i. How is this character related to the other characters in the script?

1. Tesman and Hedda are newly married. He sought after her as well as many other men in town. He sees her as a prize and that he won something that other people wanted.
2. Aunt Julie is Tesman's aunt. He says in the script that Julie, as well as her sister, pretty much raised him. He loves her dearly.
3. Thea is an "old flame" of Tesman's. He has a hard time remembering and accepting that she is married. There is still a connection between them which can be seen towards the end of the play.
4. Eilert is an old friend but also competitor of Tesman. They were friends when they were intellectuals working in the same field, but they fell out of contact when Eilert was taken over by addiction. Eilert is being considered for the job that Tesman was promised.
5. Judge Brack knows Tesman and has worked with him in the setting up and furnishing of Tesman's new home.
6. Berte is the maid from Aunt Julie's that was moved to the Tesman villa to continue taking care of Tesman. She was a big part of his life and he believes that she is perfect for the job.

- ii. What is the character's role in life? Include jobs, professions as well as social and economic class.

1. Tesman is a writer, a doctor in his field of study, and is primed in position to become a professor. He is high enough class that it would make sense for Hedda to find him as a formidable partner.

- iii. What does the character think of the other characters?

1. Tesman finds Hedda fascinating but does not fully understand her. He knew that she would be a coveted wife, but he never really took the time to get to know her.
2. Tesman loves Aunt Julie, she raised him and that connection that they share, and the love he feels for her, he wishes Hedda felt as well.

3. Tesman feels a real connection with Thea, she is smart, shares his interest and dedication, and is on his level.
 4. Tesman knows that Eilert is intelligent but does not believe that he has the constitution and wherewithal to use his intelligence. He sees him as someone that has the power to take away what Tesman believes he deserves.
 5. Tesman only sees Brack as a good man, he does not see the darker, more sinister side of his personality.
 6. Tesman cares about Berte and sees her as another part of the family, not just a maid.
- iv. What does the character think of him/herself?
1. He sees himself as an intellectual, but on a much different than Hedda.
- v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?
1. He sees marriage as an important part of any person's life, and finding what is considered socially the right person was important to him. He also believes that kids are an exciting and important part of a wife's function in marriage. He is one of the more ethical characters in the play, trying to always do what is right first. He chooses to not tell anyone about Hedda burning the manuscript because the perceived love of his wife is more important than doing what is right. He will do whatever he can to maintain his name and place in society.
- c. Aunt Julie
- i. How is this character related to the other characters in the script?
 1. Julie is newly related to Hedda through the marriage of her and Tesman.
 2. Julie is the aunt of Tesman, she and her ill sister did most of the raising of Tesman, and he says that they were "like mother and father to [him]." (pg. 10)
 3. Julie knows Brack because she met with him a few times to work through the financing of furnishing Tesman's villa, but they do not have any deeper connection than that.
 4. Berte is the old maid from Aunt Julie's household. She cares very much for Berte but believes Berte is better needed in Tesman's house than in her own.
 - ii. What is the character's role in life? Include jobs, professions as well as social and economic class.
 1. It is never specified in the script if Julie ever had a job and where her money comes from. Her primary function in life is as a caretaker to her sister.

- iii. What does the character think of the other characters?
 - 1. Aunt Julie loves Tesman, she is a close relative and wants nothing but the best for him. She firmly believes that he is deserving of all the good things that come to him and that he can do no wrong in her eyes.
 - 2. Aunt Julie knew of Hedda and thought highly of her as a potential partner for Tesman, but after their marriage, she is put off by the way Hedda acts and treats her.
 - 3. She thinks of Brack as a good and important part of the community.
 - 4. She sees Berte as another part of the family and she cares about her as if she was.
- iv. What does the character think of him/herself?
 - 1. She sees herself as a caretaker.
- v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?
 - 1. She is very traditional in her views of sex and marriage. She is very insistent on Hedda starting a family and sees that as the most important thing she can do as a wife. She cares about ethicality first and will always do whatever feels right to her.

d. Thea Elvsted

- i. How is this character related to the other characters in the script?
 - 1. Thea went to school with Hedda, they were never close, but Hedda had always been mean to her. She used to tell Thea how much she wanted to light Thea's hair on fire.
 - 2. Thea and Tesman are old flames, they saw each other for a time in the past but are now both married to other people.
 - 3. Thea is currently the most connected to Eilert Loveborg. He moved up to work at the Elvsted's where they became acquainted. She feels that they are soulmates and that she has never felt a connection like the one she feels with him.
 - 4. Thea only knows Judge Brack as a member of society and not on a personal level.
- ii. What is the character's role in life? Include jobs, professions as well as social and economic class.
 - 1. Initially Thea was a governess at the Elvsted household, but after his wife died, they married. She teaches his children and works with Eilert on his books. Before the start of the play, she leaves while her husband is on a trip. She is starting over socially.

- iii. What does the character think of the other characters?
 - 1. Thea is apprehensive towards Hedda. She is used to Hedda treating her poorly in the past, so she is confused when she is initially met with kindness. She finds Hedda controlling and confusing.
 - 2. Thea still cares deeply for Tesman, and there is an evident connection between them. By the end of the play, she is beginning to feel the spark between them that she previously felt with Eilert.
 - 3. She cares deeply for Eilert, to her, he is smart, talented, and has strong willpower. It is with her that he became sober and is working towards becoming a respectable member of society.
- iv. What does the character think of him/herself?
 - 1. She sees her future in the work that she can create. Working with Eilert, and later Tesman, she feels like that is where she is meant to be.
- v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?
 - 1. She is more traditional in her views, but she also made a move that many women at the time (including Hedda) would be too scared to make: Leaving an unhappy marriage.
- e. Eilert Loveborg
 - i. How is this character related to the other characters in the script?
 - 1. Eilert and Hedda were once romantically involved. During his drunken ravings at Brack's party, he speaks of his passion for a woman that once tried to shoot him, referring to Hedda.
 - 2. Eilert and Tesman were once friends and colleagues, but after Eilert descended into addiction, they lost contact.
 - 3. Brack and Eilert have some sort of history that is not fully described in the text of the play, it is clear that they know each other and at least at one point were friendly.
 - 4. Eilert and Thea have the most current connection, as he teaches Thea's stepchildren. They have worked on writing two books together. There are implications of something romantic between them.
 - ii. What is the character's role in life? Include jobs, professions as well as social and economic class.
 - 1. He is a man trying to rebuild his life after he had a major fall from grace caused by alcohol. In the few years prior to the start of the play, he worked as a teacher for Thea's stepchildren. His social position has risen again after the publication of his book. It caused so much of a stir that he is being considered for the professorship position that was assumed to be Tesman's.

- iii. What does the character think of the other characters?
 - 1. Eilert's feelings towards Hedda are a mix, he is still passionate about her, but he hates the power she still has over him. She is the person he will always be drawn to.
 - 2. Eilert holds Tesman in high regard, especially after he wrote Eilert the letter inviting him over.
 - 3. Eilert is acquainted with Brack, and holds him in high regard as a member of the community, but he is not fond of some of the pastimes that Brack takes part in.
 - 4. Eilert has a deep connection with Thea, they describe each other as soulmates.
- iv. What does the character think of him/herself?
 - 1. Eilert is proud of his personal growth over the past few years and believes that he has a strong resolve.
- v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?
 - 1. Eilert is much more relaxed in his views. He believes that love is more important than status. He is a dreamer and a romantic.

f. Judge Brack

- i. How is this character related to the other characters in the script?
 - 1. Brack has an interest in Hedda, he has known her for some time. He feels as if she is one of the very few people he can hold an intelligent conversation with.
 - 2. He has also known Tesman for a while. It is clear that he has a good opinion of Tesman as an intellectual.
 - 3. Aunt Julie and him know each other through the community and through working together on financing the furnishings.
 - 4. He knew Eilert before his fall from grace and is aware that he is once again rising back up. He seems hopeful for Eilert's future.
- ii. What is the character's role in life? Include jobs, professions as well as social and economic class.
 - 1. Brack is a judge, he is well established in the community and well known.
- iii. What does the character think of the other characters?
 - 1. He finds Hedda entertaining and interesting, but there is an obvious underside to his interest in her that is beyond platonic.
 - 2. He cares about Tesman as an extension of Hedda, he wants Tesman to have a good career so that Hedda can have her lavish life.

3. He is proud of Eilert for getting his life back on track, and he seems very supportive of his work, but he also wants to maintain a distance from Eilert's misgivings.
- iv. What does the character think of him/herself?
 1. He thinks very highly of himself, of the parties he throws, and of his place in society. He is not worried about anything tarnishing his reputation.
- v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?
 1. He is relaxed in his views, and even more so in his conduct. He feels no shame in using his position of power over others. He will do whatever he wants to get the things he desires.
- g. Berte
 - i. How is this character related to the other characters in the script?
 1. She has just begun working for Hedda and is still unsure of how to please Hedda.
 2. Tesman has grown up with her around, and she cares about him.
 3. Aunt Julie views her as part of the family, so she feels very dedicated to the family as a worker.
 - ii. What is the character's role in life? Include jobs, professions as well as social and economic class.
 1. She is the lowest class character in the play. She works as a maid, although she is treated by Tesman and Aunt Julie as more of a housekeeper and close, personal friend.
 - iii. What does the character think of the other characters?
 1. Berte finds Hedda confusing, demanding, and hard to please, but she is going to continue trying to do her best so that maybe Hedda will feel for her the way the rest of the Tesman family does.
 2. Berte cares about Tesman as she was there for him his whole life.
 3. Berte cares the most about Aunt Julie, worrying early on that Julie will not be able to care for her home and her sister on her own.
 - iv. What does the character think of him/herself?
 1. She became used to her job with Aunt Julie and finds that starting a new job brings about new and scary challenges.
 - v. What are the prevailing attitudes toward sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?
 1. Because of her age, she has more traditional values. Of these, her views on being ethical are the most evident, as she works very hard to maintain peace in the household.

4. WHAT HAPPENED BEFORE THE PLAY BEGAN?

- a. Hedda and Tesman went on a six-month long wedding trip following their marriage.
- b. Tesman was promised a new job as a professor.
- c. Aunt Julie spent her own money and savings on paying for the furnishings for the Tesman villa.
- d. Judge Brack drew up contracts to fund the furnishings.
- e. Eilert Loveborg found sobriety and was teaching at the Elvsted household.
- f. Eilert released a book.
- g. Eilert, with the help of Thea, has written another book that he plans to release soon to clear up his name.

5. WHAT IS THE FUNCTION OF EACH CHARACTER IN THE PLAY?

- a. Protagonist- Hedda is the protagonist. The action of the play is all a means to what leads to Hedda's suicide that the end of the play. She is also the character that we can see the workings of her mind the most.
- b. Antagonist- The real antagonist is Brack. Although every character is a foil in some part to Hedda, it is the direct actions of Brack that lead to the actions at the end of the play.

6. WHAT KINDS OF DIALOGUE DO THE CHARACTERS SPEAK?

- a. The characters of the play speak mostly in natural dialogue, at times, Eilert's speech edges on poetic, but for the most part, the dialogue of the play is grounded in reality.

7. WHAT HAPPENS IN THE PLAY?

- a. Aunt Julie comes to visit Tesman early in the morning the day after they return from their wedding trip.
- b. Hedda wakes up, comes out, and insults Aunt Julie's new hat.
- c. Aunt Julie implies that she can tell that Hedda is pregnant.
- d. Hedda sees the flowers from Thea and reads the card saying that she plans to return later in the day.
- e. Thea arrives and tells Tesman and Hedda that Eilert is back in town and is planning on releasing another book. She describes the book as a masterpiece. She is worried that being in town will drive up old habits in him.
- f. Thea tells Hedda when Tesman is out of the room that she has up and left her husband.
- g. Tesman writes a letter to Eilert inviting him over later in the day.
- h. Brack visits and reminds Tesman of the party he is throwing. He also warns Tesman that the professor position he was promised might now be going to Eilert.
- i. Hedda is upset about the potential loss of the wealth and lifestyle she was promised. The act ends with the first mention of her father's pistols.
- j. Brack comes to visit through the back garden, and Hedda shoots at him.

- k. Hedda tells Brack that she finds her life with Tesman boring. But she does not think that she can leave because it would affect her reputation.
- l. Tesman and Brack discuss the book that Eilert has already released.
- m. Eilert arrives and declines the offer to join the other men at the party. He and Hedda have an intimate conversation about their past. She realizes she may still have power over him.
- n. Thea arrives again. While Hedda, Eilert, and Thea sit together, Hedda tells Eilert that Thea was worried about him, and she presses the issue until it drives him to drink.
- o. Eilert decides to go to the party with the men after all, to read them his book. Thea is concerned about his choice, and Hedda says that everything will be fine, but Eilert will return and once again be under Hedda's spell.
- p. By early the next morning, the men have still not arrived back, and Thea is very worried about Eilert.
- q. Berte delivers a letter from Aunt Julie.
- r. Once Hedda is awake, she convinces Thea to lie down for a bit.
- s. Tesman arrives home and recounts the story of the night to Hedda. He shows her the manuscript of Eilert's book. She hides it.
- t. Brack arrives and tells Hedda more details of the night before. He warns Hedda and Tesman that they should not be seen with Eilert as it may affect their reputation.
- u. Brack leaves right before Eilert arrives. He tells Hedda yet another story of the night before and how he lost his manuscript. Hedda does not tell him that she has it.
- v. Thea is awoken and Eilert tells a different story of the night. Thea leaves emotional.
- w. Hedda convinces Eilert that the only solution is to take his own life. She gives him one of her father's pistols.
- x. Hedda burns the manuscript.
- y. Aunt Julie arrives and it is revealed that her sister has passed.
- z. Hedda tells Tesman that she burned the manuscript. She told him that it was because of a newfound passion she felt for him.
- aa. Thea returns and announces the news that Eilert has been shot.
- bb. Brack arrives and announces that Eilert is in the hospital and is close to death and that no one can visit him. He tells them what happened to him.
- cc. After they discuss the lost manuscript, Thea reveals that she still has the notes she took as they worked on it. She and Tesman decide that they owe it to Eilert to try and rewrite it.
- dd. As Tesman and Thea work on rewriting the manuscript, Brack tells Hedda the truth about how Eilert died. He reveals that he knows the gun belonged to her and that he must have stolen it. Hedda says she gave it to him.
- ee. Brack tells Hedda of the scandal that could come once it is revealed that the gun is hers and implies that he is the only person protecting her. He is now under her control.
- ff. Tesman tells Hedda that he will be spending all his time with Thea rewriting Eilert's work and that Brack can keep her company as they work.

- gg. Hedda goes to play the piano and Tesman tells her to be quiet.
- hh. Hedda shuts herself in the back room.
- ii. There is the sound of a gunshot and it is believed that she is just playing with them. Tesman opens the door and reveals that she shut herself.

8. WHAT IS THE PLAY'S THEME?

- a. Control, security, and loss.

CREATE AN ACTION CHART *

Hedda Gabler															
Costumer Designer: Ripley DeCaluwe Assistant Designer: Andy Palmer															
by Henrik Ibsen		Translation by Christopher Shinn													
Act 1															
		pg. 7-9	pg. 9	pg. 9-13	pg. 13-16	pg. 16-19	pg. 19	pg. 19-23	pg. 23-27	pg. 27	pg. 27-28	pg. 28	pg. 28-29	pg. 29-31	pg. 31-32
Actor	Character														
Leah Smith	Hedda Gabler				X (first outfit)	X	X	X	X	X	X	X		X	X
Gabriel Franco-Kul	Tesman		X (first outfit)	X	X	X	X	X		X	X	X	X	X	X
Charlotte Stover	Aunt Julie	X (first outfit)	X	X	X										
Grace Taylor	Thea Elvsted						X (first outfit)	X	X	X	X				
Edwin Green	Eilert Lovborg														
Jordan Williams	Judge Brack											X (first outfit)	X	X	
Alli Herman	Berte	X (maid uniform)	X				X				X				
Act 2															
pg. 33	pg. 33-37	pg. 37-38	pg. 38-41	pg. 41-42	pg. 42-45	pg. 45-50	pg. 50	pg. 50-55	pg. 55	pg. 55-56					
X (second outfit)	X	X	X	X	X	X	X	X	X	X					
		X		X	X	X	X	X							
							X	X	X	X					
					X (first outfit)	X	X	X							
	X (second outfit)	X	X	X	X	X	X	X							
					X		X		X						
Act 3															
pg. 57	pg. 57-58	pg. 58-59	pg. 59	pg. 59-63	pg. 63	pg. 63	pg. 63-66	pg. 67	pg. 67-69	pg. 69-71	pg. 72				
X	X	X	X	X	X	X	X	X	X	X	X				
				X	X	X									
X	X	X							X						
						X	X		X (disheveled)	X					
	X		X		X										
Act 4															
pg. 73	pg. 73	pg. 73-74	pg. 74-75	pg. 75-77	pg. 77-78	pg. 79	pg. 79-88								
X (third outfit)	X	X	X	X	X	X	X								
			X (second outfit)	X	X	X	X								
		X (second outfit)	X												
					X(second outfit)	X	X								
							X (third outfit)	X							
	X						X								

Appendix 2: Research Portrait Gallery

HEDDA – ACT 4 ACTOR: LEAH SMITH



Research collage for Hedda Gabler – Act 4

THEA – ACTS 1-3 ACTOR: GRACE TAYLOR



Research collage for Thea Elvsted – Acts 1-3

EILERT LOVBORG – ACTS 1-4

ACTOR: EDWIN GREEN



Research collage for Eilert Loveborg – Acts 1-4

JUDGE BRACK – ACT 4

ACTOR: JORDAN WILLIAMS

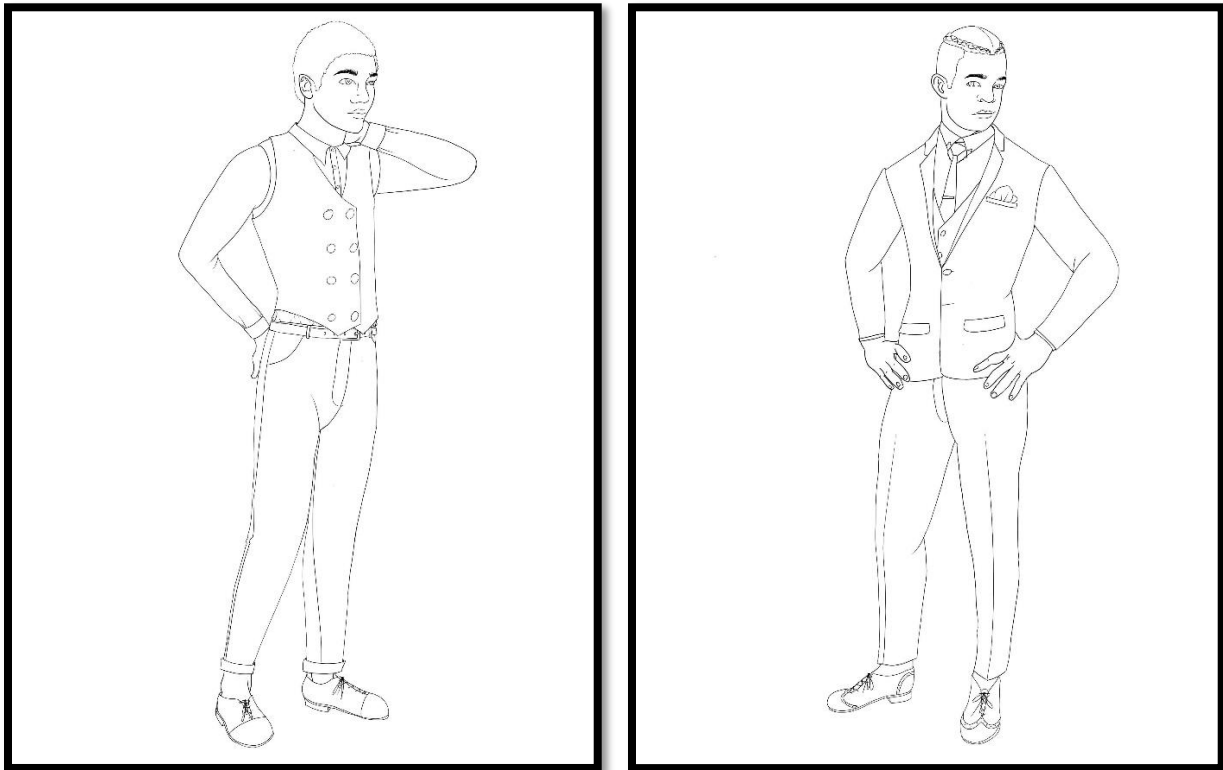


Research collage for Judge Brack – Act 4

Appendix 3: Preliminary Renderings



Preliminary renderings for Hedda – Act 4 (left) and Thea – Acts 1-3 (right).
Renderings courtesy of Author.



Preliminary Renderings for Eilert – Acts 1-4 (left) and Judge Brack – Act 4 (right).
Renderings courtesy of Author.

Appendix 4: Final Costume Renderings



Final Renderings for Hedda – Act 4 (left) and Thea – Acts 1-3 (right).
Renderings courtesy of Author.



Final Renderings of Eilert – Acts 1-4 (left) and Brack – Act 4 (right).
Renderings courtesy of Author.

Appendix 5: Selected Fitting Photos & Dresser Sheets

Hedda (Leah Smith) – Act 1



- Plum silk patterned robe
- tan slide slippers
- Slip
- Jewelry
 - Gold hoop earrings
 - Gold cushion cut diamond wedding ring
 - Gold pendant necklace
- Curly red wig

Hedda (Leah Smith)- Acts 2 & 3



- Red jumpsuit
- Black wedges
- Jewelry
 - (SAME) as look 1, plus
 - Gold crystal choker
- Curly red wig

Hedda (Leah Smith)– Act 4



- Black pencil dress
- (SAME) Black wedges
- Black and grey capelet
- Jewelry
 - (SAME) as look 1
- Curly red wig

Dressing Sheets and Fitting Photos for Hedda

Judge Brack (Jordan Williams)– Act 1



- Cream and blue striped slim fit dress shirt
- Camel khaki slim dress pants
- Brown loafers
- No show socks
- Jewelry
 - 4 gold rings (as pictured)
 - Gold chain necklace
 - Brown leather watch
 - Gold hoop earrings

Judge Brack (Jordan Williams) – Acts 2 & 3



- Burgundy striped polo shirt
- Cream dress pants
- (SAME) Brown loafers
- (SAME) no show socks
- Brown leather jacket
- Brown leather shoulder bag
- Jewelry
 - (SAME) as look 1

Judge Brack (Jordan Williams)– Act 4



- Black slim fit dress pants
- Black dress shirt
- Black dress vest
- Black slim fit suit jacket
- Black wingtip dress shoes
- Black silk tie
- Black silk pocket square
- Black dress socks
- Jewelry
 - Silver wolf collar pins w/ chain
 - 9 silver, black, and blue rings

Appendix 6: Selected Production Photos



Photo courtesy of Xavier Smith.

Tesman: “What an impressive hat! Is it new?”

Actors from left to right: Gabriel Franco-Kull (Tesman) and Charlotte Stover (Aunt Julie).



Photo courtesy of Xavier Smith.

Hedda: "I stand and I shoot at the big blue sky."
Actors from left to right: Leah Smith (Hedda).



Photo courtesy of Shawn Irish.

Eilert Loveborg: “This is about a history that lives inside of us all-in imagination-fantasy-dreams.”

Actors from left to right: Jordan Williams (Judge Brack), Edwin Green (Eilert Loveborg), and Gabriel Franco-Kull (Tesman).



Photo courtesy of Xavier Smith.

Thea Elvsted: “Mr. Loveborg-I’ll wait here, then, until you come.”

Actors from left to right: Leah Smith (Hedda), Jordan Williams (Judge Brack), Edwin Green (Eilert Loveborg), Gabriel Franco-Kull (Tesman), and Grace Taylor (Thea Elvsted).



Photo courtesy of Xavier Smith.

Aunt Julie: "I come in the colors of mourning."
Actors from left to right: Charlotte Stover (Aunt Julie) and Leah Smith (Hedda).



Photo courtesy of Xavier Smith.

Hedda: “I did it for your sake!”

Actors from left to right: Gabriel Franco-Kull (Tesman) and Leah Smith (Hedda).



Photo courtesy of Xavier Smith.

Judge Brack: “Do you already know?”
Actor: Jordan Williams (Judge Brack).



Photo courtesy of Xavier Smith.

Thea Elvsted: “Look here. I have the notes he used when he dictated to me.”
Actors from left to right: Gabriel Franco-Kull (Tesman) and Grace Taylor (Thea Elvsted).