

PANTALOONS AND PETTICOATS:  
AN ANALYSIS OF REGENCY PERIOD COSTUME DESIGN IN JON JORY'S  
ADAPATION OF AUSTEN'S PRIDE AND PREJUDICE

by

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## **Abstract**

This paper documents and describes the design process and final costume design for the University of British Columbia (UBC) production of *Pride and Prejudice*. The play was adapted by Jon Jory from Jane Austen's novel. The production ran as part of the 2013/2014 season in the Frederic Wood Theatre, from November 14th to November 30th, 2013.

The director was Lois Anderson and the stage manager was Renee Liyan Liu. The creative team included Shelby Bushell (Set and Properties), Chengyan Boon and Robert Gardiner (Lighting and Projections), and Scott Zechner (Sound Design). The costume advisor for the production was Jacqueline Firkins.

## **Preface**

I prepared the final designs, costume breakdown, and other paperwork that was used to build the show described herein, as shown in appendix A. The final costumes shown in photos in Chapter 2 were assembled, altered, and constructed by costume shop supervisor, Jodi Jacyk; assisted by Laura Fukumoto, Stephanie Kong and the 299/399 production students. Special thanks to Ivan Sayyers for allowing me to view his collection. The photos themselves are courtesy of Tim Matheson, the archival photographer for the production. The shots show the final combination of the costume design along with the set design of Shelby Bushell and the lighting design of Chengyan Boon and Robert Gardiner and the wonderfully talented actors of the cast.

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# 1. INTRODUCTION

Jane Austen's novel *Pride and Prejudice* has often been adapted for the stage, film, and television. Jon Jory's adaptation had its world premiere in a tri-production between Arizona Theatre Co., San Jose Repertory Theatre, and Alliance Theatre in 2006, and has been performed about 400 times since its premiere.

## 1.1 Synopsis

The play is a fast-paced series of events resembling a contemporary romantic comedy. Mr. Bennet opens the play by opening his book and, metaphorically, the stage. The members of the Bennet family, especially Elizabeth, directly address the audience to introduce characters or to progress the plot. The story, set in 1813 Regency England, revolves around the romantic relationships and interactions between Darcy and Elizabeth, Bingley and Jane, Mr. and Mrs. Bennet, Mr. Collins and Charlotte, and Wickham and Lydia. Over the course of the piece, Elizabeth and Darcy learn that first impressions are not always the best representation of a person's character; and that pride and prejudice are poor tools when judging another's character.

Austen explores the themes of manners, upbringing, morality, education, social status, and marriage. Her characters reflect on their search for self-identity, love and marriage.

## 1.2 Production Concepts

The director's main concept was to illustrate the different love stories between Mr. and Mrs. Bennet, Elizabeth and Darcy, Jane and Bingley, Lydia and Wickham and Charlotte and Mr. Collins, "consider[ing] the theme of self-knowledge and the degree of which the evolution of the self, through contact with another, creates the potential for a mature, lasting connection of mind, body and soul." (Director's notes; *Pride and Prejudice* program). I used the colour blue to represent self-realization or knowledge and pink to represent folly.

We also explored the idea of familial love, looking directly at the Bennet family in relationship to Darcy's and Bingley's families. In this period, familial connections affected one's social status and behaviour. This theme resonated especially within

Darcy's letter to Elizabeth and Lydia's elopement, where the actions of one member affected the reputation of the whole family. I used the stripes in the Bennet dresses and in Mr. Bennet's cravat and vest to symbolize the Bennet clan while the colour green links Darcy and Lady Catherine, though not Georgiana. I wanted to connect her more with Lydia and folly, as they both elope with Wickham). I chose not to match Bingley and his sister because there is a disconnect between them.

The actors often directly addressed the audience, breaking the fourth wall as they told the story. Shelby's set incorporated this storytelling concept with the idea of using one basic space and a few furniture pieces as needed. Due to the abstract nature of the set, the costumes were used to place the story within the Regency period of the novel.

### **1.3 Costume Design Concepts**

Although the set did not indicate a specific time or location, my costume designs placed the characters within the Regency period, specifically 1810-1815. However, because of the fast succession of scenes, some double casting, and limited borrowing opportunities, exact period specificity was not always possible. Therefore, I gave each character a base costume to which accessories were added. I chose fabrics, colours, and textures to communicate the characters' stations in life. Cottons, light colours, and/or stripes indicated middle to lower class. Silk, wools, lace, and solid darker colours indicated the higher and/or richer class. This provided a distinction within a class hierarchy and helped exaggerate the segregation between Darcy's social world and Elizabeth's social world, which was also mirrored by the separate areas of the set, where the Netherfield platform was higher than the Longbourne one.

Due to the romantic comedy and almost fairy-tale feel of the story, the costume colour palette was comprised primarily of watercolour pinks, blues, greens, purples and beiges. The colour palette and the romantic comedy essence of the play also lent a spring-like quality to the piece, so I dressed everyone in short sleeves and few jackets for travel. This palette was inspired by the watercolour illustrations of C.E Brooks for the 1907 printing of the novel. The colours for each costume were chosen to best compliment the respective actor. Greens marked the Darcy pride. Pinks and peaches represented the misguided folly of Mrs. Bennet, Lydia, Miss Bingley and Miss Darcy. Blue represented the journey of self-knowledge and evolution of Elizabeth, Mr. Bennet, Jane, and Bingley.

However, because of the limited resources of small budget (\$2500), the limited borrowing options, and the fast-pace nature of the script, this element of the design was not as fully realized as I would have liked.

The design concept was an exploration of the research and execution of Regency period design within the context of the director's vision of romantic love, familial love, and storytelling.

## **2. DESIGN ANALYSIS**

I will discuss each costume design in terms of the rendering and the final show photos alphabetically by the actors' last names including all roles played by each actor.

### **2.1- Morgan Chula- Jane Bennet**

Jane Bennet is the eldest and prettiest of the Miss Bennets. She is the daughter of a gentleman and inherited landowner in Herfordshire and she is about twenty-three years of age. She is a country-bred girl, gentle, easygoing, and shy. She attempts to see the best in people. In her development, she learns that not all people act with the best intentions, especially in her friendship with Miss Bingley.

I approached Jane's costume as an ideal of womanhood in that period. Women of the Bon Ton were admired for their beauty and fashion while their personalities were depicted as innocent, gentle, and demure.

I dressed Jane in a pale yellow, Empire waist morning dress made from ribbed cotton gauze. The high neckline gave her the essence of modesty and reserve. The collar trim with the buttons focuses the eye toward her face with its slightly reflective quality, giving her a glow. The collar moved towards the back in a fairy wing-like look, giving her an ethereal angelic sense. The paleness of the yellow matched the tones in Brooks' drawings. The trim on the hem and around the waist accentuated the silhouette and highlighted her figure, giving her the ideal body image of the period. Her only additional accessory was a blue pashmina that she used as a blanket when she was sick at Netherfield in Act 1. This device was meant to foreshadow her character development in relation to the family in that house.

Her hair and make-up also reflected a sense of the ideal, ethereal woman. Lois and I discussed Jane's hair as more windswept and natural as opposed to the placed grouping of ringlets near her temples. This hairstyle matched Bingley's careless hairstyle.



**Fig 1. Jane Bennet Rendering and Show Photo**

## **2.2- Nathan Cottell – Mr. Bennet**

Mr. Bennet opens the show, establishing himself as the head of the Bennet family. He is in his mid fifties and a gentleman by birth, having inherited his lands from his father. His character development emerges after his daughter's elopement when their family reputation is threatened. He realizes that he ignored his responsibility to provide for his children properly.

I dressed Mr. Bennet in a light blue double-breasted cutaway tailcoat and a dark blue vest. The blues represented both of the errors in life: his marriage to his silly wife and his irresponsibility towards his family. The dusty blue gave him a sense of age,

implying that this is an older jacket that has been well worn. The evidence of wear and tear also illustrated the poverty of the Bennets while the velvet on the jacket gave him a sense of past richness.

I dressed him in socks and shoes rather than knee high boots because he is a reader and an intellectual rather than a huntsman. The shoes also separated him from the younger men, who were primarily dressed in boots. Mr. Bennet's cravat was striped with gold, connecting him with the striped theme within his family. The spectacles aged him further and supported his identity as an intellect.



**Fig. 2. - Mr. Bennet Final Rendering and Show Photo**

He wore a grey top hat to indicate his return from London in Act 2. Unfortunately, resources dictated that the original straw hat be replaced with a top hat. The grey top hat added a darker aspect to his character, reflecting his hard self-critique as a father and provider. The overcoat that was cut would have added the weight of the social consequences on his shoulders.

Nathan's greyed hair and aging make-up at the forehead, eyes, and lips were a representation of his older age. His own unruly muttonchops and forward comb at the temples placed him within the period. Despite the director's apprehensions with the aging make-up and greying hair, I think we found a successful balance by using lighter brown pencils and powders to make the actor look realistically mid fifties in 1813.

### 2.3 - Thomas Elms- Colonel Fitzwilliam/Officer/Servant

Colonel Fitzwilliam is the second son of an Earl and the nephew to Lady Catherine de Bourgh. He is a jovial and polite young man, similar in age to Darcy, and guardian of Georgiana. In their conversations, Fitzwilliam unknowingly provokes Elizabeth with his complaints of his second son status, as he cannot inherit his fortune and must work.



**Fig. 3. – Col. Fitzwilliam Final Rendering and Show Photo**



I designed Fitzwilliam to be a slightly flamboyant, playful flirt. I loosely connected him to Beau Brummel, a popular dandy of the time, through the shape of his brown dress coat. It was trimmed at the collar with black velvet and, had time allowed, I would have added black velvet cuffs and more buttons to increase this sense of richness. Fitzwilliam also wore a grey brocade floral vest and slimmer fitted breeches to look more effeminate and less muscular. The brown tones helped Fitzwilliam fade into the set to prevent a visual competition with Darcy. He wore riding boots like all the other young men. He wore a black top hat and carried a walking stick with him outside to connect him with Lady Catherine and Darcy. I focused on Fitzwilliam's and Elizabeth's perceptions of poverty to highlight Austen's views of irony and hypocrisy in the upper class.

The officer uniform matched Wickham's as they are in the same regiment. The only difference was the addition of the red sash around Wickham's hip to help set them apart. For a full description of the uniform, please see section 2.9.

Thomas wore a black footman's coat, which covered Fitzwilliam's costume when he played the servant in Act 1. He added a black hat to the coat when he played the Coachman in Act 2. The darker colours helped him fade into the darker set, while the lack of numerous pieces made the changes efficient.



**Fig. 4. – Soldier/Servant Show Photo**



#### 2.4- Catherine Ferguson – Kitty Bennet/Georgiana Darcy

Kitty Bennet is the second youngest sister. She is seventeen and best friends with her youngest sister, Lydia. Kitty is lively, silly, and idle. Although they are friends and family, Lydia outshines Kitty creating some competition between them.

The director wanted the younger sisters' dresses to look like hand-me-downs with added personal touches and trims. To facilitate this idea, Kitty's dress was blue to tie her to Elizabeth's dress. The ribbed- like quality of the fabric connected her with the striped Bennet theme. The dress was an older stock item, giving it a second-hand, well-worn look. The mismatched blue tones in the shoes and the trims added to the illusion of her adding new trim to an old, faded dress.

Her accessories added a sense of gaucheness to Kitty's overall look. Her dull gold chain and pearl drop earrings were evening accessories paired with a day dress, which was considered unfashionable. Her shoes were fastened by long blue ribbons modelled after evening dancing slippers to show her attempts to appear fashionable.



**Fig. 5. – Kitty Bennet Final Rendering and Show Photo**

Kitty's hair design came from Regency portraits of women posing in Greek costume. Kitty's hair had a very youthful, romantic quality in the escaping curls, falling down her back and the period clusters at her temples. Her lips and cheeks had a strong pink colour to imply Kitty's interest in rouge. Though out of fashion, it was still accessible. Overall, her appearance suggested a young girl trying to look older and prettier than she is.

Since Georgiana was not fully seen onstage, she did not require a complete dress change. I gave her a pink ribbon straw bonnet with feathers and birds and an integrated long brown haired wig that was tied off with a matching pink ribbon. This was part of a very early discussion with Lois about the loose hair being youthful, while the bonnet hid some of Kitty's face. The décor on the bonnet gave Georgiana the status and richness of Darcy's family. The pink mirrored Lydia, representing folly and the foreshadowing of the elopement.



**Fig. 6. – Georgiana Darcy Final Rendering and Show Photo**

## 2.5- Sarah Harrison – Lydia Bennet/Lambton Housekeeper

Lydia is the youngest of the Miss Bennets at fifteen. She is the most energetic, silly, and jovial of her sisters. More than Kitty, Lydia represents flirtation, scandal and sexuality. She cares more about the state of being married than to whom she marries. She leads her family to ruination when she elopes with Wickham.

In her costume, I focused on her ignorance and silliness. Lydia wore a pink striped cotton dress with a lot of frippery, lace, and trim. The neckline was cut low and the hem of the dress was taken up to show a bit of ankle. This was a revealing look for the period. Unlike Kitty, everything matched tastefully. The stripes connected her with the Bennet family. Lydia accessorized with a pink satin ribbon choker and pearl drop earrings similar to Kitty, but smaller and in better taste for daytime wear. Overall, her look showed a flirtatious, frivolous yet fashionable style.



**Fig. 7. – Lydia Bennet Final Rendering and Show Photo**

Lydia and Wickham were the only characters with wedding rings. The emphasis on a display of her status represented the importance she places on the show of being married rather than the actual lifetime commitment. I created a cap of pink dupioni and rosettes to illustrate Lydia's lack of self-realized shame in regards to her elopement. It played on the traditional lace or white caps worn by the married woman in the show.

As Housekeeper at Lambton, Sarah wore a servant's cap and a full apron that covered the pink dress. The fabric had a rough texture, representative of her lower rank. If I had had the time, I would have added sleeves that could cover the pink ones or made a different apron without the stripes (so as not to inadvertently tie her to the Bennet family). However, for such a small character, the compromise was minimal.



**Fig. 8. – Lydia Bennet Show Photo and Lambton Housekeeper Show Photo**



## 2.6- Luke Johnston- Sir William Lucas/ Mr. Collins

Sir William is a large, jolly, happy man with a warm heart and a genuine well-intentioned nature. He is a newly appointed knight and landowner due to his involvement in trade. Sir William was considered lower in rank without a pedigreed family history. In this period, rich tradesmen were starting to rise to the upper class by earning titles or marrying into them.

We decided early in the process that Sir William would be in a fat suit to age the actor's body shape. To emphasize his elevation of status and to incorporate Austen's satirical voice, I dressed Sir William in a court wig. Although it was unfashionable for the time, it represented his misguided attempt to acclimatize himself to the upper class. His colours of mauve, greens, and browns were indicative of the English countryside, while the rich velvet, brocade, gold, and lace highlighted his wealth. The short vest, high waist pants and overly large coat, although comedic, played on how ill-fitted and alien he was to the upper class style.

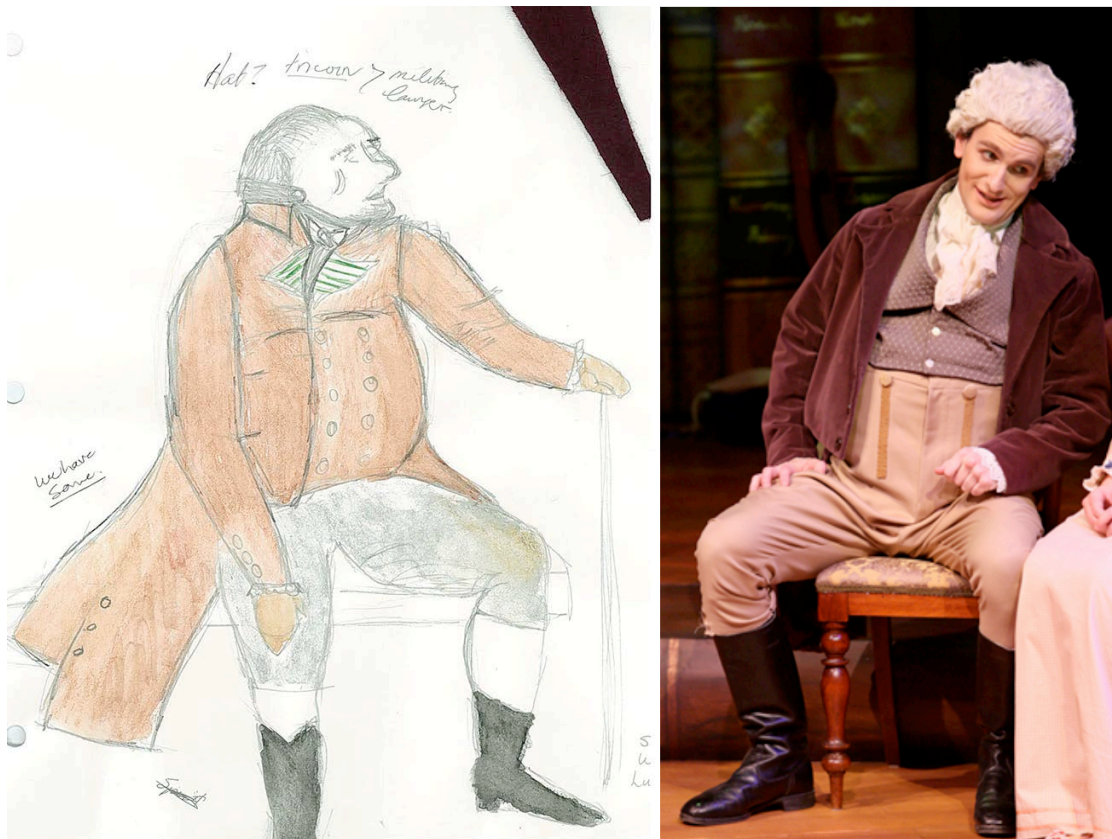


Fig. 9. – Sir William Lucas Final Rendering and Show Photo

Mr. Collins is a much thinner, very proper, self-important and stoic character whose analytical and serious personality adds comedy to the show. In his late twenties, he is a clergyman at Huntsford Park under the patronage of Lady Catherine de Bourgh of which he is extraordinarily proud.

As a clergyman, Mr. Collins' costume was black and white with no colour or patterns, a stark contrast to the multi-colour palette of the Bennets. The long vest and rounded shoulders of the long jacket made him look leaner and much shorter than the other young men. The breeches, socks, and shoes divided his legs to create the illusion that he is shorter. His large buckled shoes were slightly clownish. His wide brim hat with the gold buckle indicated his profession. The glasses indicated his analytical intelligence. Though slightly Quaker overall, Mr. Collins is still identifiably an affected clergyman.

The actor's natural curly hair was greased down and formed into a curl at the centre of his forehead, accentuating his widow's peak and adding to the pointed and affected quality of the character.



**Fig. 10. – Mr. Collins Final Rendering and Show Photo**

## 2.7 - Matt Kennedy- Mr. Darcy

Mr. Darcy is better connected and richer than Mr. Bennet. However, he is an equal in terms of their status as pedigreed gentlemen and landowners with inherited estates. His character progression evolves through his relationship with Elizabeth. He learns that character is a stronger base for love than status or money.

As the male lead and Elizabeth's partner, I wanted to make sure Darcy's costume was period accurate. I chose green for him and his relations to represent their pride. I found a green wool period coat in stock that fit Matt's broad shoulders. The rich, textured wool coat with silver buttons, the light cotton cravat, the brocade silk green vest, and the beige, ribbed breeches with matching buttons all emphasized his wealth and status. The addition of a top hat indicated outdoor activity. Darcy always wore his hat outdoors to accord with rules of Regency dress. He used a walking stick when he was at Rosings to connect him with Fitzwilliam and Lady Catherine.

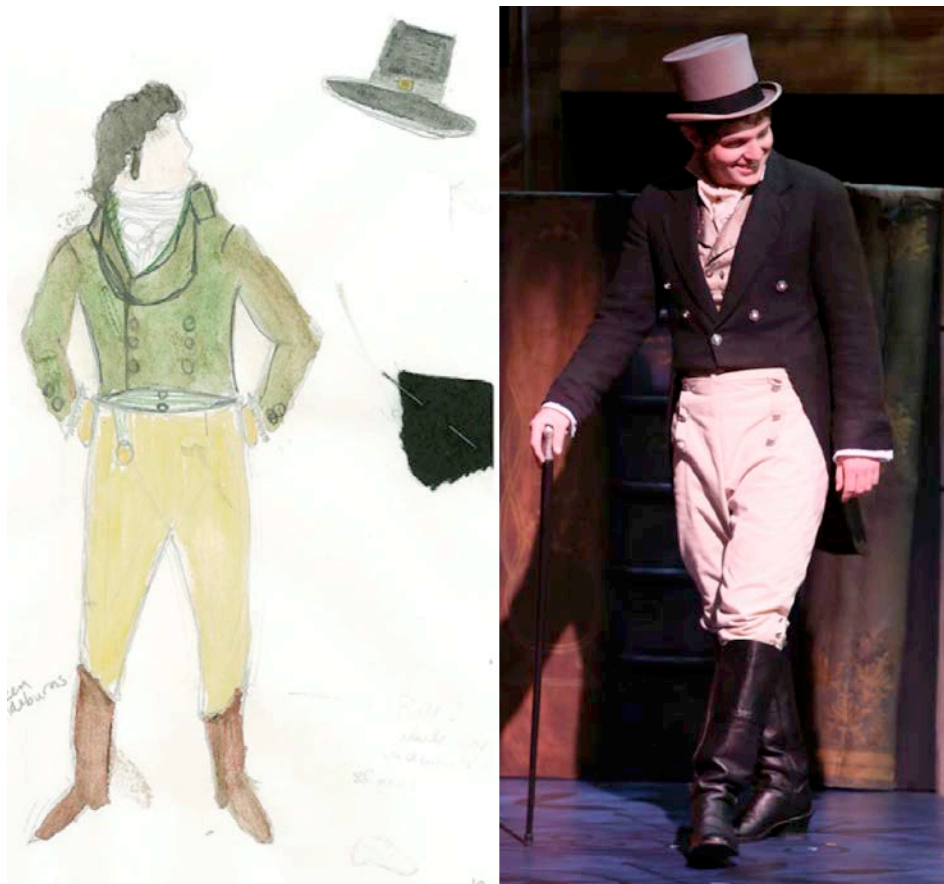


Fig. 11. - Mr. Darcy Final Rendering and Show Photo

I diverged slightly from period accuracy to romanticize his figure. His boots were looser around his calves with a larger heel and his breeches were more relaxed. Had resources allowed, I would have built a jacket for Matt that could fit the period shirt underneath for his entrance in Act 2 without his jacket. To add variety, I would also have preferred a Paris Beau hat, which was popular at the time, instead of the grey top hat.

The director wanted Darcy to appear sexier and less combed down, so his hair was combed forward at the temples. His base theatre make-up was challenging to settle on because of his pale skin tone under certain lighting.

## **2.8- Kat McLaughlin- Elizabeth Bennet**

As the heroine and the narrator of this piece, Elizabeth Bennet has a large character arc from her first opinion of Darcy to their marriage. She displays confidence, wit, and charm while she judges her neighbours' actions. She is the second eldest daughter. She is intelligent, mature, and energetic though not so pretty as her sister Jane. To me, she is the every-woman. She is easy to relate to and, in many cases, a woman to emulate.

I dressed Elizabeth in blue to represent her journey of self-realization. She wore a blue striped cotton day dress with an Empire waist and the column shape of the period. The stripe pattern represented the family Bennet. Elizabeth did not leave the stage for the entire show, so her accessibility to accessories was limited. She had a dark pink Spencer jacket that she wore in scenes of travel, such as her trip to Pemberley where she accidentally meets Darcy and in his letter scene. The suggestion of pink in these scenes links her with folly. Because she is the heroine, I wanted Elizabeth to be dressed in a perfect period silhouette. However, due to resource limitations and compromises, this was not possible. Both the



**Fig. 12. - Elizabeth Bennet  
Show Photo**



corset and the demi corset were cut for the comfort of the actress. This affected her posture and the fit of the dress. Her shoes were replaced with blue painted ballet slippers instead of decorated flats, which looked incongruous with the other footwear in the show.

I kept Elizabeth blonde and Jane brunette as a statement against the social expectation that brunettes are more intelligent than blondes. Elizabeth's hairstyle was a staple Regency look, with the ringlets framing the face at the temples and the rest pulled back into a bun. She followed some social conventions despite her criticism against them.



**Fig. 13. - Elizabeth Bennet Final Rendering and Show Photo**

## 2.9- Daniel Meron- Mr. Bingley/ Mr. Gardiner

Mr. Bingley is a youthful, handsome, charming man who treats everyone equally. He is the antithesis of Darcy's cold pride. In the novel, Austen hints that the Bingley's wealth originated the success of his tradesman father, placing him in a rich middle class. Despite the prejudice of Miss Bingley and Darcy towards the Bennets, Jane actually married beneath her class when she married Bingley.



**Fig. 14. - Mr. Bingley Final Rendering and Show Photo**

To represent this conflict of social status, I dressed Bingley in a deep navy tailcoat that symbolized his character's development, with a gold brocade vest and a frothy lace cravat that indicated his wealth. Although he was fashionably dressed, his costume was meant to look as though social expectations have been imposed upon him. His nonchalant and eager to please nature suggests that, like Sir William, there should be a disconnect

between his nature and his appearance. Bingley was an avid sportsman and therefore wore riding boots and breeches. We cut the top hat from the original design to reflect his carelessness for social conventions. His hair was completely swept back from the temples in a windswept fashion as opposed to the combed forward look.

Mr. Gardiner is an older, protective and gruff man who is an attorney residing in Cheapside, London. Mr. Gardiner is also an avid sportsman who enjoys travelling with his wife.

Mr. Gardiner wore fewer textures and very little décor to represent the refined middle-class tradesman. As a sportsman, Mr. Gardiner wore a natural palette of whites, greens, blacks, and browns. The large buttons, collar, and dress coat gave him the essence of older age and build. Although we originally discussed a fat suit, there was no time during quick changes for it. The breeches and boots were the same as Mr. Bingley's to simplify the change. The intended trouser change would have provided more variety.

His only accessory was a grey top hat with a grisly, grey demi wig. This aged Mr. Gardiner and distinguished him from Mr. Bingley's natural blonde hair. The wig, unlike Sir Williams, was meant to look like Mr. Gardiner's own hair. S



**Fig. 15. - Mr. Gardiner Final Rendering and Show Photo**

## 2.10- Nick Preston – Wickham/Dancer

Wickham is the antagonist in the play. He is a selfish, insidious, and unscrupulous man who lies, cheats, and gambles his way through life. He is Elizabeth's other beau, although he elopes with her sister, damaging the Bennet family's reputation.

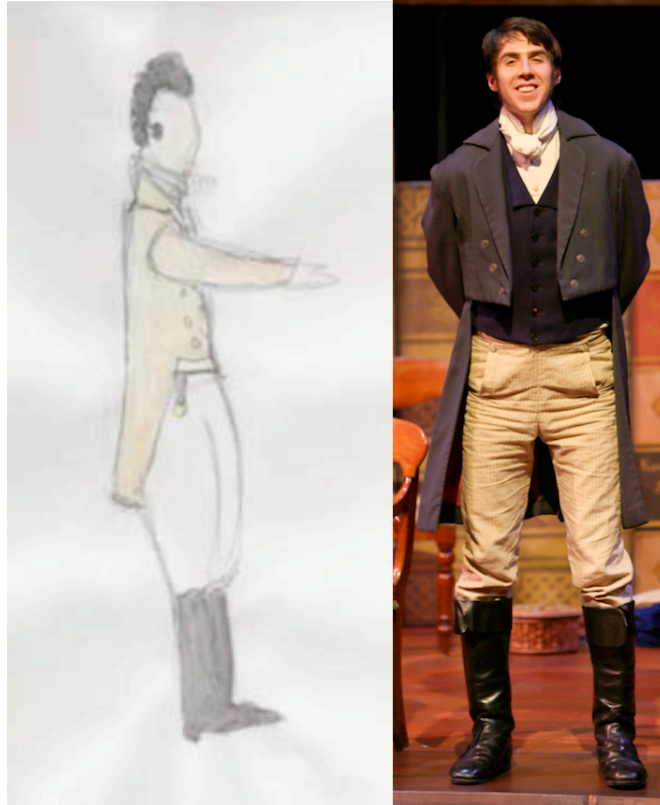
Wickham's uniform is similar to the Royal marines dress coat and an officer's uniform in 1790 or 1780. To represent his sins and separate him from Thomas' officer, I tied a red scarf with tassels about the waist of Wickham's military vest. Because of our lack of resources in British military uniforms pre WWI, I had to make some compromises in period accuracy. I located two uniforms for Wickham and the officers that approximated the Regency styles and placed the two men in a cohesive look.S



**Fig. 16. - Wickham Final Rendering and Show Photo**

Lois added a dancer to the ball scenes when another partner was needed for choreography. We made him a well dressed but middle class yeoman or tenant farmer. His shape is period accurate though the colours are muted and the fabrics are plain and flat, with no pattern and little texture. This helps him fade into the background and let the main characters take prominence.





**Fig. 17. -Dancer Final Rendering and Show Photo**

### **2.11- Bethany Stanley- Mrs. Bennet**

Mrs. Bennet is a silly, frivolous woman whose only ambition in life is to see all of her five daughters well married. She is the daughter of a tradesman in Meryton. Her marriage to Mr. Bennet elevated her into the upper class.

I chose the colour peach for her dress to tie her to Lydia, her favourite daughter. It was a darker, more mature version of Lydia's pink dress. The striped pattern related her to the Bennet family. The line of the dress was period accurate but we added more gathering to the skirt to allude to a more maternal shape underneath. She has long sleeves, a dickie and a tippet covering her décolletage to suggest her mature age. The extra volume and accessories helped emphasize the exaggerated comical performance of the actress. The excess of lace in the cap, tippet, trim, handkerchief, and collar, demonstrated poor taste, as if the character is trying too hard to elevate herself. She wore the large lace cap like Lydia wore hers, as a satirical gesture toward the foolish self-importance they place on their married state.

The director wanted the character's hair underneath the cap to look messy, as if she is always stressed and frazzled over her daughters. We used light aging make up because, at thirty-five, Mrs. Bennet would show signs of aging near her eyes and lips.



**Fig. 18. – Mrs. Bennet Final Rendering and Show Photo**

## **2.12- Nicole Yukiko- Caroline Bingley/ Mrs. Gardiner**

Caroline Bingley is the daughter of a tradesman who must marry into the upper classes. Miss Bingley's identity relies on her money and social connections.

Caroline's costume incorporated elements of orientalism to illustrate her ostentatiousness and careless cultural appropriation. She wore ornate clothes in an effort to look worldlier. The turban headpiece exemplified another country's traditional headdress becoming a fashion statement. She wore it only in the ball scenes, as was proper for ornamentation during the period.

The pink silk taffeta dress incorporated the oriental with its thick embroidered trim at the bust, the fringed tie at the Empire waist and the tassels on the skirt. The dress opened in an arch at the centre front to show the lace petticoat underneath, similar in cut to Lady Catherine's dress. This connects her to the upper class look, which she tries to emulate. Her evening gown-like dress and her multitude of pearled jewellery further reflect her rich persona.



**Fig. 19. - Miss. Bingley Final Rendering and Show Photo**

Mrs. Gardiner is a middle-aged, smart, and quick-witted woman who lives with her tradesman husband in Cheapside, London.

I dressed her in a purple cotton day dress. The exotic trim corresponded with her and her husband's interests in travelling. The small amount of lace in her collar and trimming her sleeves indicated wealth without ostentation. The high collar and double, three quarter length sleeve covered her bust and arms suggesting her older age. The subtle difference in the shapes of the sleeves between Mrs. Gardiner and Mrs. Bennet indicated a difference between city and country styles. The slightly comical large cap addressed her married state and matched the exaggerated size of her husband's coat. In

the second act, she replaced the cap with a bonnet as she tours the country with her niece outdoors.



**Fig. 20. – Mrs. Gardiner Final Rendering and Show Photo**

### **2.13- Naomi Vogt- Lady Catherine De Bourgh/Pemberly Housekeeper**

Lady Catherine de Bourgh is the daughter of an earl and the widow of a knight. She is Mr. Darcy's aunt and the sole owner of Rosings Park. Lady Catherine is a rich, snobby, crotchety old lady who patronizes her neighbours with her superior opinions. She is desperate to marry her daughter to Mr. Darcy to secure bloodlines and to prevent Elizabeth from marrying into her family. Lady Catherine plays a very masculine role. She owns property. She is unmarried, rich, and always in control. Lady Catherine incorporates propriety with comedic execution as she attempts to control all those around her.

Her green taffeta overdress related her with Darcy and a shared familial pride. The pink trim suggested a touch of folly amid the seriousness with which she regards social propriety. The deep "V" neckline of the green dress and high neckline of the black dress shaped the body, making the bust longer, lower and less pronounced, reflecting an





**Fig. 21. – Lady Catherine Final Rendering and Show Photo (Act 2)**

older silhouette. The black signified her status as a widow. The layering of dresses signified her upper class status. The excessive jewellery and lace indicated wealth. The cane, high collar dickie, and long black sleeves also suggested advanced age.

To play on the gender issues within Lady Catherine's character and status, I added elements of frivolity in her hairstyle, the lace and pink hair bow, and the collar with the cameo. The pink and lace trims against the green and black juxtapose the male and female parts of her character and the gender expectations in Regency England. The bonnet in the second act reflects her outdoor travels to Longbourne. One of my biggest compromises due to lack of resources was cutting Lady Catherine's corset. She was a paradigm of proper social behaviour and a corset would have been vital for her wardrobe.



**Fig. 22. – Lady Catherine Show Photo (Act 1)**

As the Housekeeper, the overdress and dickie were removed to reveal a plain black dupioni dress. A light grey scarf covered her bust and a cap covered her hair. As a housekeeper and an older female servant, she would have dressed simply for modesty and occupational requirements.

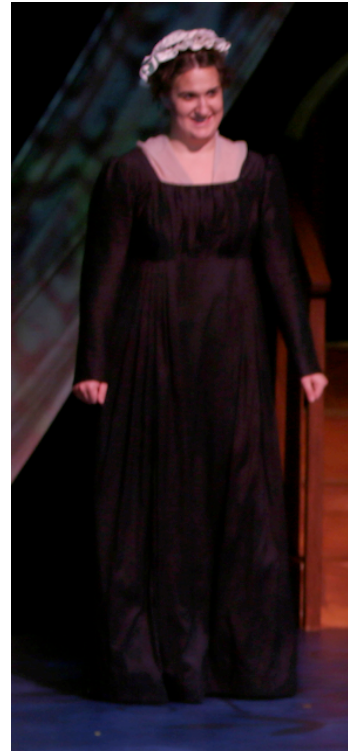
#### **2.14- Natasha Zacher- Mary Bennet/ Charlotte Lucas/ Miss De Bourgh**

Mary Bennet is the middle sister of the Bennet sisters. Mary is nerdy, bookish, and smart. She is socially awkward and plain.

Mary's costume allowed her to fade into the background as she does in her family. To differentiate her from her other characters, I dressed her in a full brown-stripped apron with an Empire waist over her Charlotte dress. The stripes on her apron related her to the Bennet family. The high neckline of her dress and shape of the top of the apron gave her a less defined shape, which made her seem younger and less physically developed. To emphasize her bookish character, I gave her glasses. Her ankle boots worked for both Mary and Charlotte, who would both have chosen practicality before fashion. To emphasize her youth, I put her hair in two French braids.

Charlotte Lucas is the daughter of Sir William. She is expected to dress the part of the daughter of a knight. She is a pragmatic unromantic young lady. Part way through the story, she loses her identity through her marriage to Mr. Collins, becoming ridiculous because of her ridiculous husband.

I dressed Charlotte in a silk dress with a touch of lace and a pleated hem. The details looked rich but not frilly. The single-tone cream colour reflected Charlotte's simplicity and lack of pretence. The droopy sleeves suggested her deflated hopes of a marriage. The horizontal movement of the embroidery on the dress gave the illusion of a more corpulent body underneath. The high cut neckline made the character seem dowdier.



**Fig. 23. – Pemberly Housekeeper Show Photo**

Her hair was pulled back into a tight bun, with no romantic curls. I added a cap with a fake brown-haired bun after she married Mr. Collins as was appropriate for married women of the period. The cap was comically large in scale to relate her to her laughable husband.



**Fig. 24. - Mary Bennet Final Rendering and Show Photo**



**Fig 25. –Charlotte Lucas Final Rendering and Show Photo**

Lois added Miss de Bourgh in an act one reveal. Miss de Bourgh is an unattractive, sickly daughter of Lady Catherine. Like Georgiana, a bonnet with lace trim showed her wealth while it hid her face. I wrapped a pink shawl around her to imply her sickly constitution.

### 3. DESIGN PROCESS

From the very first designer and director meeting, Lois knew exactly what she wanted for the colours palette and the overall essence of the show. It was a relief to have a solid direction that was similar to my own interpretation of the script. Both of us agreed on the watercolour/pastel palette and the shiny, silk fabrics for the rich and cotton fabrics for the middle class or poorer characters. The play read very much like a contemporary romantic comedy and so the piece wanted to remain light, especially in colours and fabrics. We agreed on period Regency costume to meet the audience's expectations of the piece.

The costumes were mostly realistic against a scenic background of symbolic books, establishing the director's vision that these characters emerged from the book. The preliminary designs explored the idea of incorporating the symbols of writing, paper, and books into the costumes. I had considered building the costumes from paper or paper-like fabrics and writing quotes from the novel. However, the limited resources of time and labour made the idea of building the entire show impossible. From prelims to finals, I focused on each character, their relationships with each other and their personal arcs through the story. My goal was to establish a base costume for each character where smaller accessories could be added as needed to accord with the pace of the show.

Once we had agreed on colours and styles, but before we made a build plan, I analyzed the script for quick changes and designed the pieces accordingly.



**Fig. 26. – Miss De Bourgh  
Show Photo**

The first items cut were the ball accessories and the trains on the dresses. The box that the accessories would have been kept in was cut, giving us no easy location to stash easily accessible costume pieces. I had thought that small trains would be versatile: a happy medium between day dresses and ball gowns. However, lack of stage space made trains impractical. The transitions were also too fast to allow for perfect period accuracy.

My biggest compromise was relinquishing the full period corsets. Working in full period corsetry would have benefited the actresses by providing them an opportunity to understand the limitations of movement for Regency women. To accommodate actor comfort and to give the piece a more contemporary feel, Lois made the decision against the corsets and I had to concede. Corsets in all of the actresses' sizes were also unavailable on our resources. I found a compromise by using the demi corsets.

After sitting with Jodi and talking through each costume and breaking them down the limitations became more apparent. The costume stock at our disposal had very few dresses in this period, particularly in the sizes we needed. We also lacked well-made riding boots for the men. Despite that, we were able to pull and alter the woman's undergarments, the menswear, the bonnets, and accessories from our storage and other theatre companies in Vancouver. All but one dress underwent either a full build or a series of alterations that involved extensive reconstruction. Jodi built the new pieces while I managed and delegated the alterations. Laura and Stephanie helped with the build and we saved money by using the shop's stock fabrics.

Some of the purchases and builds also helped to increase the value of UBC's costume stock, such as Darcy's boots, the period dresses, the men's shirts, the demi corsets with the added petticoats, and two full period corsets.

Areas I could have improved in were getting my paper work done more quickly, being more organized, posting my costume plot publicly so that everyone in the shop could have access to it, taking better notes during fittings, and being more proactive about working through them promptly. I also think that I could have been more assertive had I had more confidence in my abilities and had I trusted my own judgment.

#### **4. CONCLUSION**

The final show was successful in its representation of Regency period England through the lens of Austen's *Pride and Prejudice* and Jory's stage adaptation. The costumes communicated the characters' status and self-evolution through loving relationships. The colours and textures created a contemporary romantic comedy feel to the piece, keeping the drama light.

I believe that all of the design elements, including the costume design, were essential in the success of the show, and supported the director's consistent clear vision and detailed storytelling techniques.

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Character	Act 1: 1813	Shift 1:
	Longbourn: Drawing 9-13: homely pursuits	First ball: 13-15
Mrs. Bennet	x (10)	x
Elizabeth	x	x
Jane	x	x: good sense; honesty; dances
Mary	x	
Kitty	x	
Lydia	x: prettiest hats; trimming a hat	
Charlotte		
Goergiana		
Miss Bingley		
Mrs Gardiner		
Lady CDB		
Housekeeper		
Mr Bennet	x	x
Mr Darcy		x: shocking rudeness; disagreeable; horrid; tall; high and conceited
Mr Bingley	a single young man of large fortune; 4-5 grand	x: sensible, good humored, lively, happy manners so much ease with such perfect good breeding; handsome
Mr Collins		
Colonel Fitz		
Mr Gardiner		
Wickham soldier: Red regimental jackets		
Sir William		
Ball guest		x
Officer		



Shift 2:	Shift 3:	Shift 4:
Second Ball: Home of Sir William 16-20	Longbourn: Drawing room 20- 21	Netherfield 21-23
x	x	
x	x: dirty stockings	x: through mud; above ankles
x: "as much as her nature will allow"; "she takes time"	x	x: Slept ill, no well enough to leave; lying on chaise; flushed: drawn
x	x	
x: dances: "I once wore a gown with twelve ribbons and a double rosette"	x	
x		
x	x: reading letter: dining with brother and sundry officers	
	x	
x: grave propriety; extreme critical eye;		
		x
x: formerly in trade; made tolerable fortune and risen to knighthood		

Shift 5:	Shift 6:	Shift 7:
Netherfield Drawing 23-26	Longbourn 26-28	Walking to Meryton 28-30
	x	
x	x: forthright	x
	x: fetching/decorous;	
	x	x
	x	x
x		
		x
x		
x		
	x: a pastor of Church of England; cousin; good house; good money; clergyman; sensible?	x
		x: officer (It?); gentlemanlike appearance; fine countenance; a good figure; very pleasing address

Shift 8:	Shift 9:	Shift 10:
Longbourn 30-31	Gardens 31- 34	Blank 34-34
x		
x	x	x
x		x- moves away
x		
x		
x		
x: Second Level exits		
x		
	very large property in Derbyshire; disagreeable; fortune/consequence; ill- tempered man: considerable pride: liberal; generous; hospitable;	
	sweet-tempered, amiable, charming	
x		
x	x: my father was Darcy's estate manager: irritated Darcy? (33)	

Shift 11:	Shift 12:	Shift 13:
Longbourn: 34-35	Netherfield Ball: 35-39	Longbourn: 39-43
	x	x reenters(41) exits (43)
x	x: insolent?	x: wit and vivacity; good sense and financial necessity forbids denial; I am not an elegant female intending to plague you. I am a rational creature speaking the truth from her heart" exits (41) foolish, headstrong girl. X(42) high spirits;
	x	
	x	x
	x	
x second level	x "Wickham treated Darcy in infamous manner; most insolent thing" coldly moves away	
		x (42)
	x: Lizzy "We are each of an unsocial taciturn disposition, unwilling to speak unless we expect to say something that will amaze the whole room; prosterity?"	
x second level	x	
x (34)	x	x exits (42) x(42) exits (43)

Shift 14	Shift 15	Shift 16: March 1814
Longbourn 43-46	Longbourn 46-47	Mrs G's London Home 47-49
x		
x	x: I am not in love with Wickham but I count him as the most agreeable man I ever saw... All I can promise is not to be in a hurry."	x
x: you are too good (45)	x: in London? Mrs G joins her	x: London is agreeing with her?
x		
x		
x: I am not a romantic; never was no equal for beauty, elegance and accomplishments; she is a child		
Letter: Gone for winter: she may wish wealth, consequence		Deceived Jane
	x: enlivened the premises by distributing presents, describing new fashions and giving advice	x:
x		
	Mr Darcy is the worst of men	
x		x
	x: sensible; gentlemanlike	
"Let Wickham be your man. He is a pleasant sort of fellow and would jilt you credibly."	Darcy's betrayal becomes general knowledge	A man in distressed circumstances has not time for the elegant decorums which others might observe. (Miss King)... I have a very poor opinion of young men from Derbyshire... I am sick of them all... Perhaps stupid men are the only ones worth knowing after all

Shift 17: Bare stage-P-LC	Shift 18:	Shift 19:
Lady C's Drawing Room 49-53	bare stage 53	Garden 53-55
x: simly dressed?	x	x: <b>RED CAPE</b>
x	x	
		if she has true darcy spirit she may like to have her own way. One of the most tactable creatures and a great fav with Miss B
x		enjoy power of doing what he likes; Darcy is uncommonly kind to Bingley and takes a prodigious deal of care of him
x		
x: second son of an earl		x

Shift 20:
Parsonage 55-58
x: your social inferiority; I have never desired your good opinion, and you have certainly bestowed it most unwillingly.
all loveliness and goodness
worst kind of pride; against my will and reason, or rather in opposition to my character and inclination; your arrogance and selfish disdain for the feelings of others.
open nature

Character	Act 2	Shift 1:
	Next morning- Parsonage walk/grove 59-63	Longbourn 63-67
Mrs. Bennet	want of propriety in manners	x
Elizabeth	x; humiliated; blind; vain; shame; mortified;	x
Jane	x-opening; indifferent?	x
Mary	forward; self-willed carelessness; uncontrollable giddiness; ignorant; idle; vain	x
Kitty	forward; self-willed carelessness; uncontrollable giddiness; ignorant; idle; vain	x; one dress for the new season- unsuitable green; follow wherever Lydia leads
Lydia	forward; self-willed carelessness; uncontrollable giddiness; ignorant; idle; vain	x: <b>ugly bonnet</b> ; exuberant spirits; spoiled fit;
Charlotte		
Georgiana	x	
Miss Bingley	x-opening	
Mrs Gardiner		
Lady CDB		
Housekeeper		
Mr Bennet	misplaced wit	x
Mr Darcy	x	unhappy?; improved;
Mr Bingley	x-opening	undeserving?
Mr Collins		
Colonel Fitz		
Mr Gardiner		
Wickham soldier: Red regimental jackets	x-opening; hatefully mercenary?	x
Sir William		
Ball guest		
Officer		



Shift 2:	Shift 3:	Shift 4:
Bare stage 67-68	Carriage to Pemberley 68-69	Pemberley 69- (outside 70) Inn? @ 72,- 75
x		x frantic
x	x	x @73 very ill; brown and coarse? Altered? Handsomest woman - Darcy
x		x
x		
x		
beautiful ornaments; purchased another new gown and parasol		elopment - lost forever;
		shy anf greatly civil
		still dislikes E x
x	x	x
	x- pulltoy pulled by her	x (69); pulltoy out 71; enters 72;
x		
		x(arrives); Very generous; perfectly well-behaved, polite, unassuming; a little aloof ; not handsome but good featured; a little whimsical in civilities; overflowing with admiration
		no looks between B and G to indicate regard
x	x	x

Shift 5:	Shift 6:	Shift 7:
Longbourn 75-78: The micheif of neglact and mistaken indulgence; a family so deranged; a father absent; a mother incapable of extortion	Longbourn 78-79	Bare stage 79-82
x	x wedding clothes: cambric, calico, muslin (78)	x
x	x	x
x	x	x
x (76) x	x (79)	
x	x (79)	x
x (sky?) thoughtless	x	x - picks up Wickham (82)
		got over the most trying age
x		x
x shocked	x (79)	x
		Guilty over Wickham? Doesn't want people to know about what he's done - large sum of money owing
x (75) x(77)		
	x - enter regular army quartered in the north (79)	x (82); Wickham's worthlessness had not been well known; he simpers and smirks and makes love to us all

Shift 8:	Shift 9:
Longbourn 82-88	Outside Longbourn 88-End (95)
x(84) x	x
x	x: arts and allurments? Alliance a disgrace- no family connections or fortune; obstinate, headstrong girl
x; I assure you no pleasure or pain; see him with perfect indifference; can't stand gossip; sufer from mother's words; perfectly easy; weak? J&B: complying, easy, generous; goodness; happiness	x
x(84)	x
x(84) x	x
x	x; sincerity and frankness?; not in habit to brook disappointment; pitiable situation; insulting/rude
x	x
x (84); Mrs B hates sight of him; both received with tolerable ease and a propriety of behaviour, free from resentment or unnecessary complaisance; grave, silent, indifferent	x
x(84) x(dumb show)	
	x (Letter)

No.	Actor/ Actress	Character	Cos. No.	Basic Costume	Laundry	From	Extra Accessories (NO LAUNDRY)
1	Bethany Stanley	Mrs Bennet	1	1/2 corset and petticoat	Handwash if nec./Dryclean	Jacqueline	
			2	Chemise	Wash/Dry	UBC	
			3	White Stockings	Wash/Hang dry	UBC	
			4	Peach Slippers	Vodka Spray	UBC	
			5	Peach & Blue Cotton Long Sleeve Dress	Pit pads wash/vodka spray if nec/Dry clean	UBC	
			6	Ruffled Collar dickie	Wash/Dry	UBC	
			7	Lace triangular backed tuppert	None	UBC	
			8	Lace Handkerchief	None	Jacqueline	
			9	Lace off white cap	None	UBC	
2	Morgan Churla	Jane	1	1/2 Corset and Petticoat with yellow pleated ruffle	Vodka if Nec/Dryclean	Jacqueline	
			2	Chemise with Yellow ribbon	Wash/Dry	Playhouse	Blue Pashmina Shawl (UBC)
			3	White Stockings	Wash/Hang Dry	UBC	
			4	Yellow Flats	Vodka Spray	UBC	
			5	Yellow Cotton Dress with lace detail	Vodka Spray/ Dry Clean	UBC	
3	Kat McLaughlin	Elizabeth	1	Bra	Hand Wash/Hang Dry	her own	Maroon Spencer (UBC) (Vodka Spray if nec)
			2	Chemise with Blue Ribbon	Wash/Dry	Playhouse	
			3	nylon two toned Petticoat	Vodka Spray/wash if nec/Dry Clean	UBC	Lace Parasol (UBC)
			4	White Stockings	Wash/hang dry		
			5	Ballet slipper shoes	Vodka Spray	UBC	
			6	Blue Stripped Cotton Dress	Vodka Spray/Dry Clean	UBC	
4	Natasha Zacher	Mary/Charlotte/ Miss De Bourgh	1	1/2 Corset and Petticoat (Yellow and no trim)	Vodka and Dry clean	Jacqueline	
	Basic		2	Chemise	Wash/Dry	Playhouse	
			3	Tights	Wash/dry	Her own	
			4	Brown Ankle Boots	Vodka Spray	UBC	
			5	Off White Silk Dress with Pleated Trim	Vodka Spray/ Dry Cleaning	UBC	
		Mary	6	Brown Stripped Apron	None	UBC	
			7	Full Round Rimmed Glasses	None	Jacqueline	
		Charlotte	8	Mop Cap with Bun Wig	None	UBC	
		Miss De Bourgh	9	Pashmina	None	UBC	
			10	Grey Bonnet with Trim and Hat Pin (UBC)	None	Jacqueline	
5	Catherine Fergusso	Kitty	1	Full Pink Floral Corset	Vodka Spray/Dry Clean	Jacqueline	
			2	Chemise (with little embroidered flowers)	Wash/Dry	UBC	
			3	White Tights	Wash/Hang Dry	UBC	
			4	Light yellow nylon petticoat	Wash/Dry	UBC	
			5	Periwinkle Blue with ribbon shoes	Vodka Spray	Chanel	
			6	Blue Cotton Overdress with Lace trim	Vodka Spray/ Drycleaning	UBC	
			6.5	Gold pearl earrings and plain gold chain	None	UBC	
		Georgiana	7	straw pink trimmed Bonnet with long brown Wig	None	Jacqueline	
6	Sarah Harrison	Lydia	1	Bra	wash/hang dry	her own	Pink Bonnet/Cap with Hat Pin (UBC)
			2	Chemise with Pink Ribbon	Wash/Dry	Playhouse	Ugly pink Bonnet
			3	White Cotton Petticoat	Wash/Dry	UBC	blue Bonnet with trim to attach
			4	White Stockings	Wash/Dry	UBC	
			5	Beige heeled slippers with strap	Vodka Spray	Arts Club	
			6	Pink Stripped Cotton Dress	Vodka Spray/ Dry Cleaning	UBC	
			7	Plain gold wedding band	none	Jacqueline	
			8	Pink Ribbon as necklace	none	UBC	
		Housekeeper	9	Plain yellow-y Mop Cap	None	Jacqueline	

No.	Actor/ Actress	Character	Cos. No.	Basic Costume	Laundry	From	Extra Accessories (NO LAUNDRY)
			10	Blue Stripped Apron	None	UBC	
7	Nicole Seykik	Miss Bingley	1	1/2 Corset with Lace Front Petticoat	Vodka Spray/ Dry Cleaning	Jacqueline	Turban with Feather (UBC) (Miss Bingley)
			2	Chemise with green ribbon	Wash/Dry	Playhouse	Bonnet with Lace Trim (Jacqueline) and Hat Pin (UBC)(Mrs G)
			3	White Cotton Stockings	Wash/Dry	UBC	Large Mop Cap (Arts Club)
			4	Beige Shoes with Gold Trim	Vodka Spray	UBC	
			5	Pink Taffeta Over Dress	Vodka Spray/ Dry Cleaning	UBC	
			7	Pearl Necklace and 4 Pearl Bracelets	None	UBC	
			7.5	Black red jeweled tiara	none	Jacqueline	
		Mrs Gardiner	8	Long Sleeve Purple Dress with Trim	Vodka Spray/ Dry Cleaning	UBC	
			9	Square Lace dickie with collar	None	UBC	
8	Naomi Vogt	Lady Catherine/ Housekeeper	1	Bra	Handwash/Hang dry	UBC	
			3	Black Chemise with lace	Wash/dry	Playhouse	Green Bonnet (Jacqueline)
			4	Black Tights	Wash/dry	UBC	
			5	Black heeled Shoes with pink trim	Vodka Spray	UBC	
			6	Black Dupinoi Silk Long Sleeved Dress (Housekeeper)	Vodka Spray/ Drycleaning	UBC	
			7	cap with black ribbon/flat (Housekeeper)	None	Jacqueline	
			7.5	Grey scarf (Housekeeper)	none	UBC	
			8	Olive Green Overdress with pink sash and broach	Vodka Spray/ Drycleaning	UBC	
			9	Lace standing collar dickie with Pink Cameo Broach	None	UBC	
			10	Lace Head piece with pink bow	None	UBC	
			11	Cane	None	Props UBC	
			12	6 Rings and Pearl drop earrings and 2 black bracelets	none	UBC	
9	Nathan Cottell	Mr Bennet	1	Under T-Shirt	Wash/Dry	UBC	Grey Top Hat (UBC)
			2	White Cotton High Colour shirt	Wash/Dry	Jacqueline	
			3	Off White Breeches	Vodka Spray/Dry Cleaning	UBC	
			4	Knee high ribbed socks with elastic	Wash/Dry	UBC	
			5	Black Buckled Shoes with ribbon	Vodka Spray	UBC	
			6	Light Blue double breasted Frock Coat	Vodka Spray/Dry Cleaning	UBC	
			7	Stripped Silk Cravat	none?	UBC	
			8	Snowflake Cravat Pin	none	UBC	
			9	Gold Square rimmed glasses	none	UBC	
10	Matt Kennedy	Darcy	1	Long Sleeve Henley	Wash/Dry	UBC	Grey and Black Top Hat (UBC)
			2	White Collared Button down Dickie	Wash/Dry	UBC	Walking Stick (UBC Props)
			2.5	White collarless shirt	Wash/Dry	UBC	
			3	Green Brocade Vest	Vodka Spray/Dry Cleaning	Bard	
			4	Green Frock Coat	Vodka Spray/Dry Cleaning	UBC	
			5	Off White Breeches	Vodka Spray/Dry Cleaning	UBC	
			6	White wool like cotton Knee High Socks	Wash/Dry	UBC	
			7	Black Riding Boots	Vodka Spray	UBC	
			8	White Cotton Cravat	None	UBC	
			9	Red Cravat Pin	None	UBC	
11	Daniel Meron	Bingley/Gardiner	1	Under T-Shirt	Wash/Dry		Top Hat (Arts Club) (G)
			2	White High Collared Lace trim Shirt	Wash/Dry	Jacqueline	Grizzly grey haired wig
			3	Off White and Gold Brocade Vest	Vodka/Dry Clean	Bard	
			4	Navy Blue Frock Coat	Vodka/Dry Clean	UBC	
			5	Off White Breeches	Vodka/Dry Clean	UBC	
			6	off white wool like Cotton knee high Socks	Wash/Dry	UBC	

No.	Actor/ Actress	Character	Cos. No.	Basic Costume	Laundry	From	Extra Accessories (NO LAUNDRY)
			7	Black Boots	Vodka	IMS	
			8	Fluffy Lace Cravat	None	UBC	
			9	Green High Collared Vest ( <b>Gardiner</b> )	Vodka/Dry Clean	UBC	
			10	Courdoroy Frock Coat ( <b>Gardiner</b> )	Vodka/Dry Clean	UBC	
			11	Cotton Cravat ( <b>Gardiner</b> )	None	UBC	
12	Luke Johnson	<b>Sir William</b>	1	Under T-Shirt	Wash/Dry	UBC	White Court Wig (UBC) ( <b>Sir W</b> )
			2	Beige Zip Up Fat Suit	Hand Wash/ Hang Dry	UBC	Black round glasses (Jacqueline) ( <b>Collins</b> )
			3	White Billowy Shirt	Wash/Dry	Jacqueline	Black Hat with buckle (UBC)
			4	Silk cravat with Lace	None	UBC	
			5	Big Beige Breeches with Suspenders	Vodka Spray/ Dry Clean	UBC	
			6	Grey Cotton Stockings	Wash/Dry	UBC	
			7	Black Boots (Size 9)	Vodka Spray	UBC?	
			8	Maroon Frock Coat with Lace Cuff	Vodka Spray/ Dry Clean	UBC	
			10	1/2 Green/Gold Vest	Vodka Spray/ Dry Clean	Bard	
		<b>Collins</b>	11	Black Breeches	Vodka Spray/ Dry Clean	UBC	
			12	Long Black Vest	Vodka Spray/ Dry Clean	UBC	
			13	No Collar Black Frock Coat	Vodka Spray/ Dry Clean	UBC	
			14	Buckle Black Shoes	Vodka Spray	Arts Club	
13	Thomas Elms	<b>Officer</b>	1	Under T-shirt	Wash/Dry	UBC	Black/Gold Tricorn
			2	High Collared Cotton Military shirt	Wash/Dry	IMS	Black Top Hat ( <b>Coachman and Col F</b> )
			3	White Breeches	Vodka Spray/ Dry Clean	IMS	Walking Stick
			4	Pink Knee high Socks	Wash/Dry	UBC	
			5	Black Boots	vodka spray	IMS	
			5.5	White button down vest	Vodka Spray/ Dry Clean	IMS	
			6	Red/blue Coat with Trim	Vodka Spray/ Dry Clean	IMS	
		<b>Servant</b>	8	Black Servant's Frock Coat	Vodka Spray/ Dry Clean	UBC	
		<b>Col Fitzwilliam</b>	9	Cotton Cravat ( <b>Servant and Fitzw</b> )	none	UBC	
			9.5	Stripped high collared cotton shirt			
			10	Reddish Brown Double Breasted Jacket	Vodka Spray/ Dry Clean	bard	
			12	Brocade Grey Vest	Vodka Spray/ Dry Clean	UBC	
			13	Brown Breeches ( <b>Fitz/coachman</b> )	Vodka Spray/ Dry Clean	UBC	
14	Nick Preston	<b>Farmer</b>	1	Under T-Shirt	Wash/Dry	UBC	
			2	White Billowy Cotton Shirt	Wash/Dry	Jacqueline	
			3	Blue Jacket with Purple Lining	Vodka/ Dry Clean	UBC	
			4	Stripped Beige Blue Breeches	Vodka/ Dry Clean	Jacqueline	
			5	Blue Double Breasted Vest	Vodka/ Dry Clean	UBC	
			6	Off white cravat with lace	None	UBC	
			7	Cotton White Socks	Wash/Dry	UBC	
			8	Cotton Cravat	None	UBC	
		<b>Wickham</b>	9	Red Coat with Trim	Vodka/ Dry Clean	IMS	Tricorn (IMS)
			10	White Breeches	Vodka/ Dry Clean	IMS	
			10.5	White button down vest with ties	Vodka/ Dry Clean	IMS	
			11	Red Sash	none	IMS	
			12	Black Boots	Vodka	IMS	
			13	Wedding band gold plain	None	UBC	