E COLORING BOOK

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

Hamlet:

Laertes, a young lord

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

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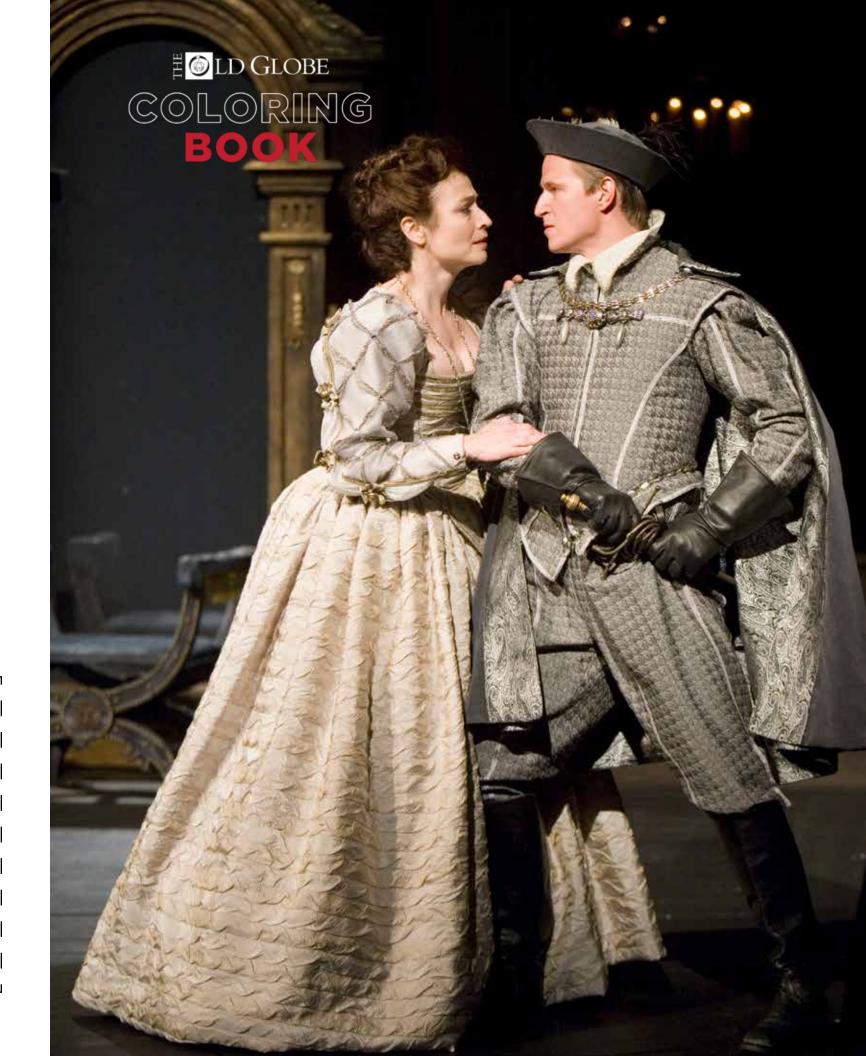


Hamlet Character: Laertes Costume Design: Robert Morgan



Hamlet:

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



Familiar:

Anne, eccentric aunt from Zimbabwe

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

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Familiar Character: Anne Costume Design: Alejo Vietti



Familiar:

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



Arms and the Man:

Raina Petkoff, beautiful heroine.

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



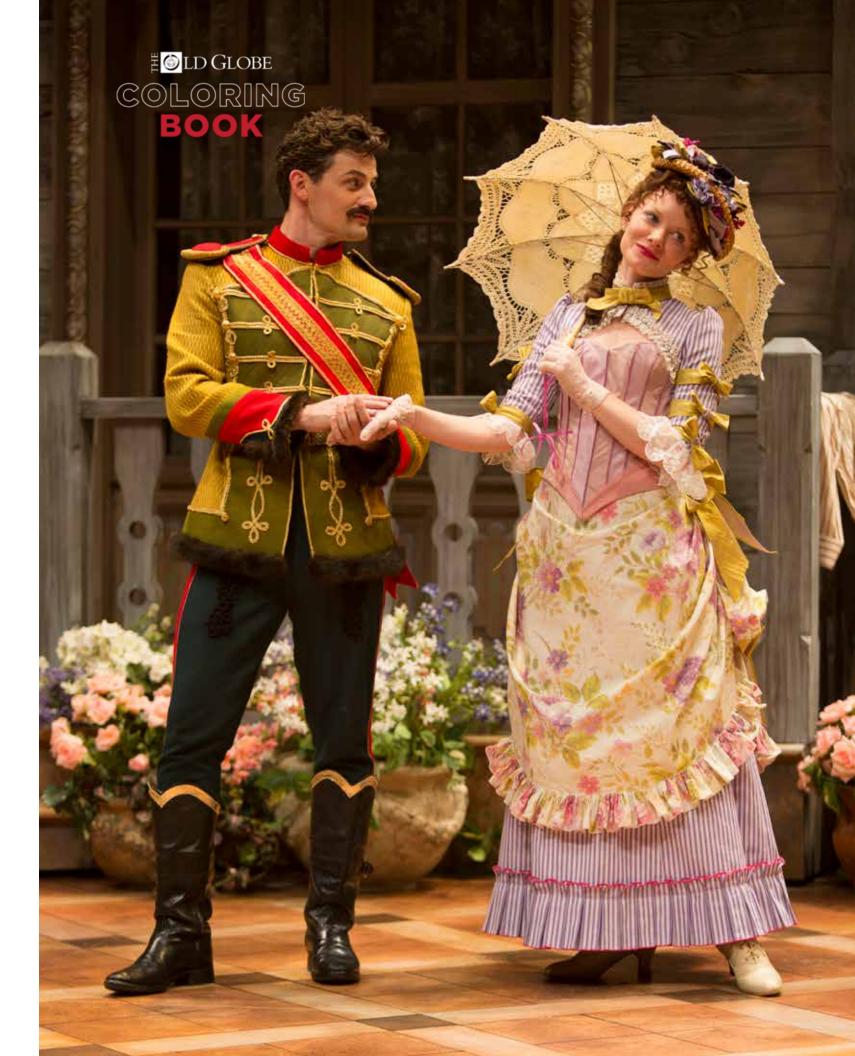
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Arms and the Man Character: Raina Petkoff Costume Design: David Israel Reynoso



Arms and the Man:

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



- CHARLOTTE'S THREAD - - - - - -

Much Ado About Nothing:

Don Pedro, Prince of Aragon

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

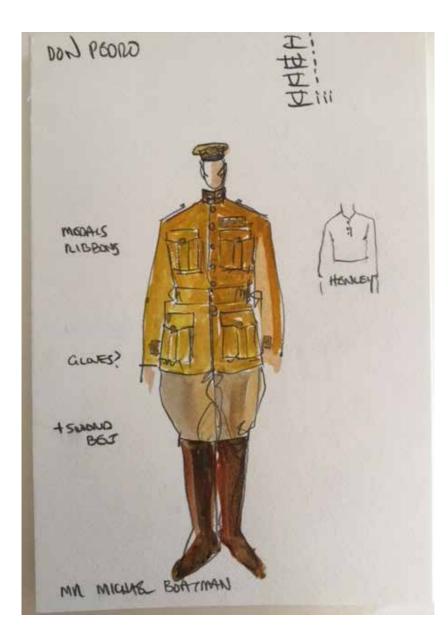
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Much Ado About Nothing Character: Don Pedro Costume Design: Michael Krass



Much Ado About Nothing:

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

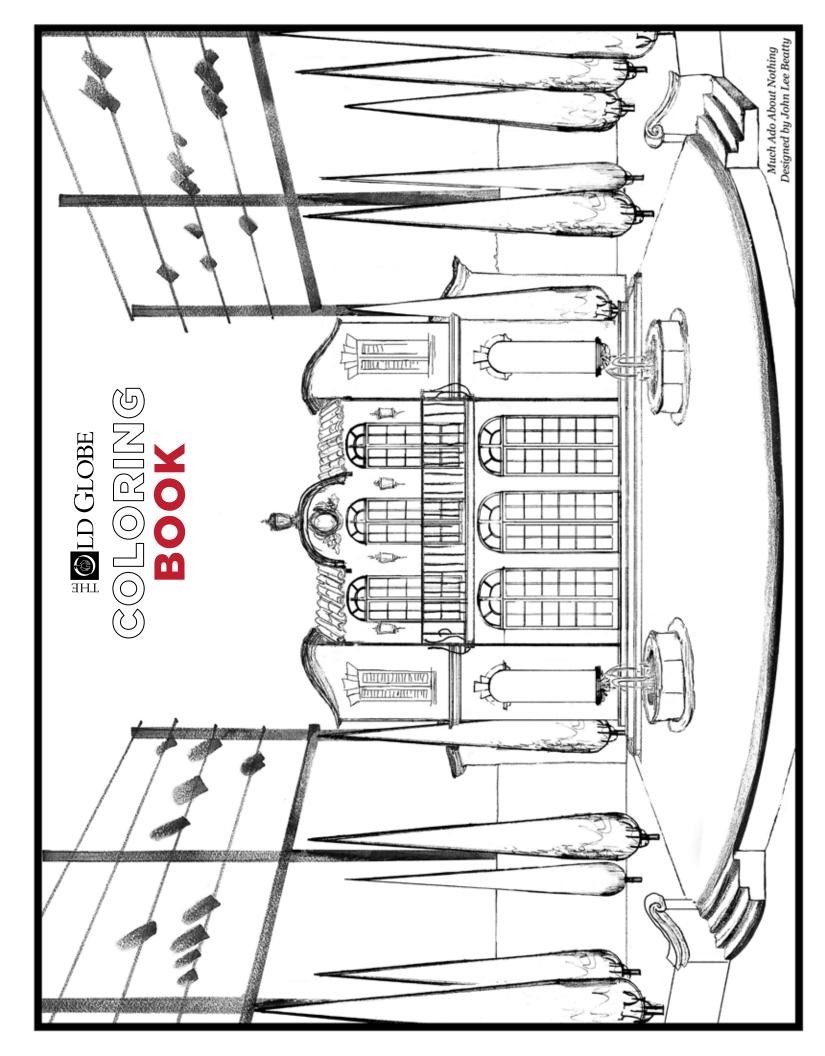
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FEILEEN'S ANGLE-

Much Ado About Nothing:

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





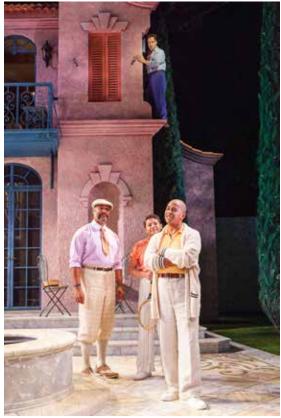


FEILEEN'S ANGLE-

Much Ado About Nothing:

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





The Two Gentlemen of Verona:

Silvia, daughter of the Duke of Milan

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

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



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



The Two Gentlemen of Verona:

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

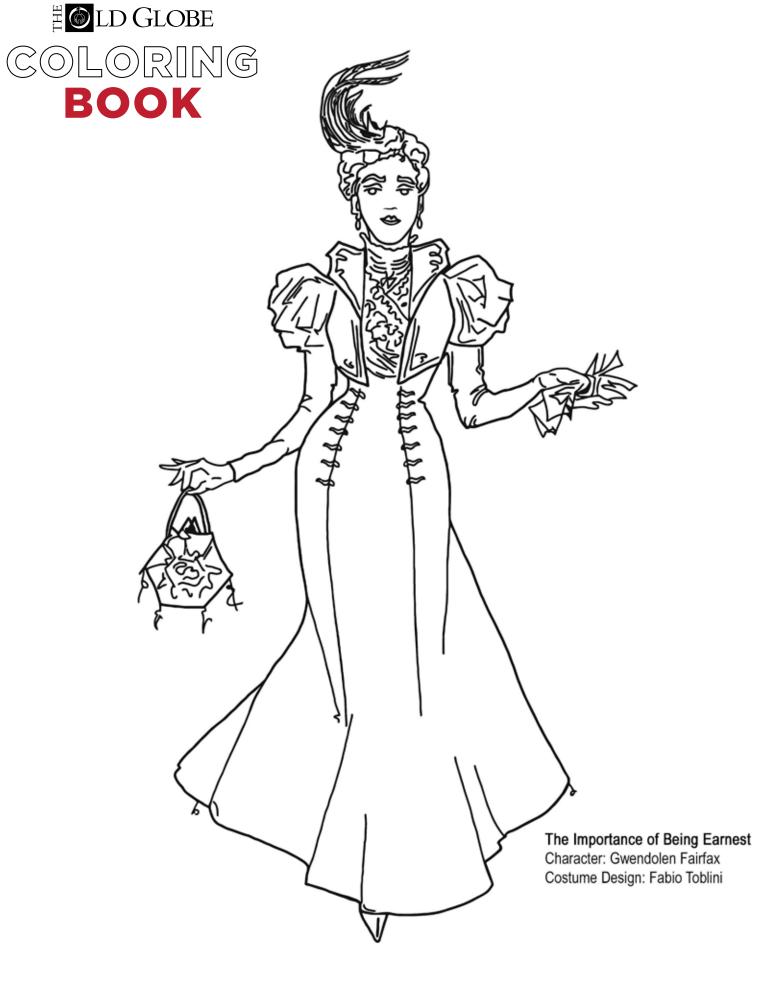
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The Importance of Being Earnest:

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

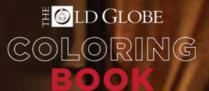
Beautifully embroidered, fit to perfection, silk-wool three-piece traveling suit; long flatfront skirt with a small bustle and train; high lace collar, proper for day wear; bolero jacket with exaggerated sleeves and exotic bird feathers perch on a stylish velvet hat; all worn by the charming and fashionable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





The Two Gentlemen of Verona:

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



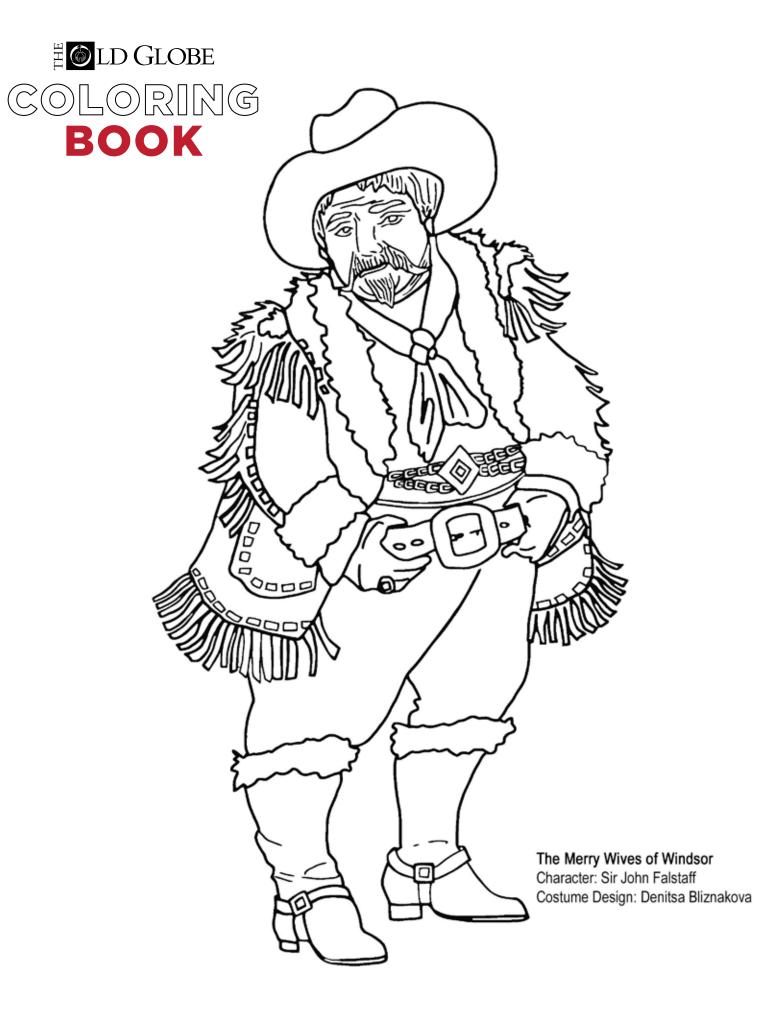


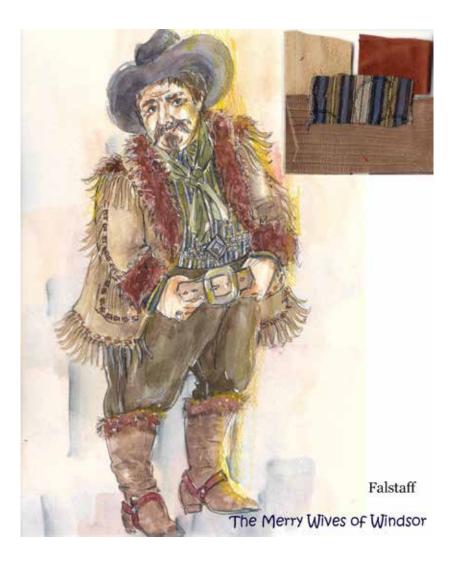
The Merry Wives of Windsor:

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

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

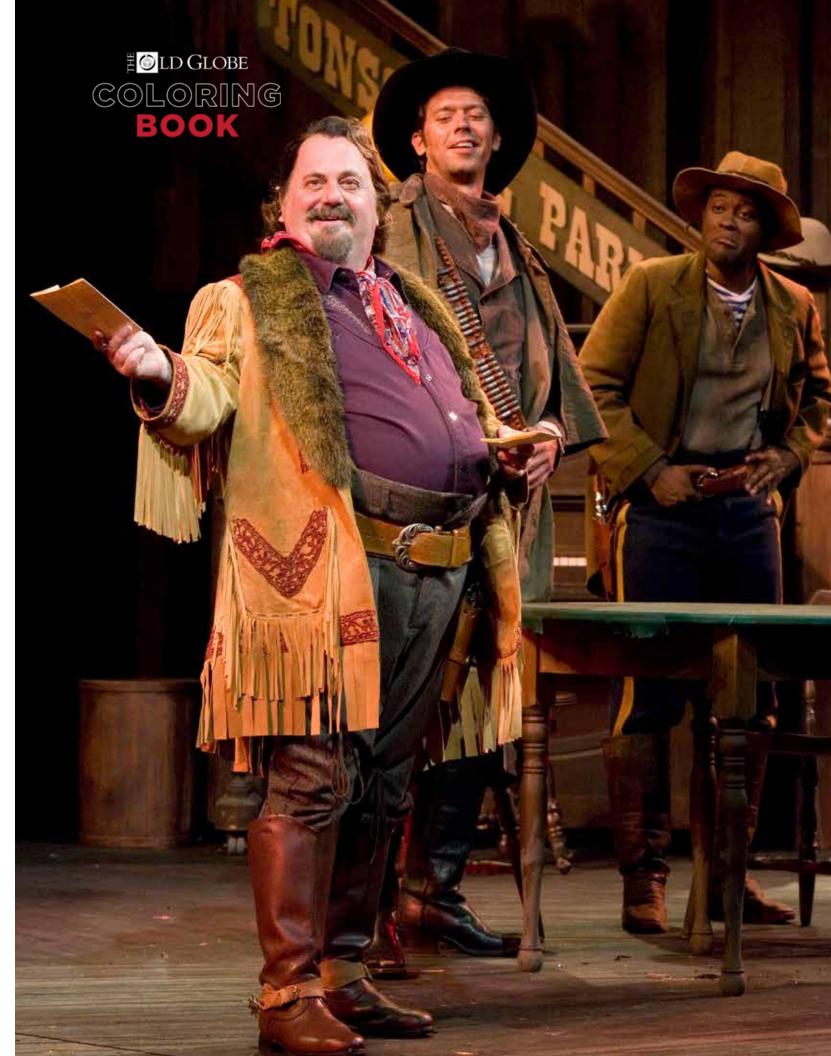
Falstaff, a Shakespearean cowboy figure of ill repute, steps into the Garter Inn sporting a ten-gallon hat; a paisley bandana; a custom-built genuine pig suede western jacket with fringe and fur; wool herringbone trousers; double holster gun belts; and tall leather boots with spurs—ready for some scandalous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





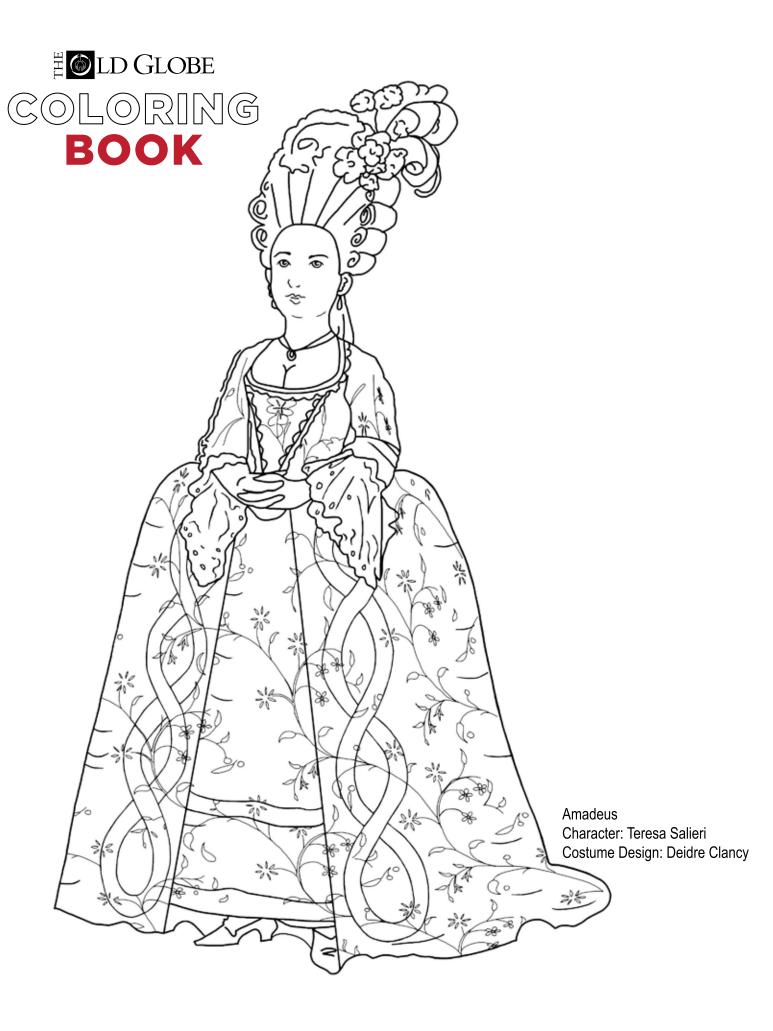
The Merry Wives of Windsor:

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



Amadeus:

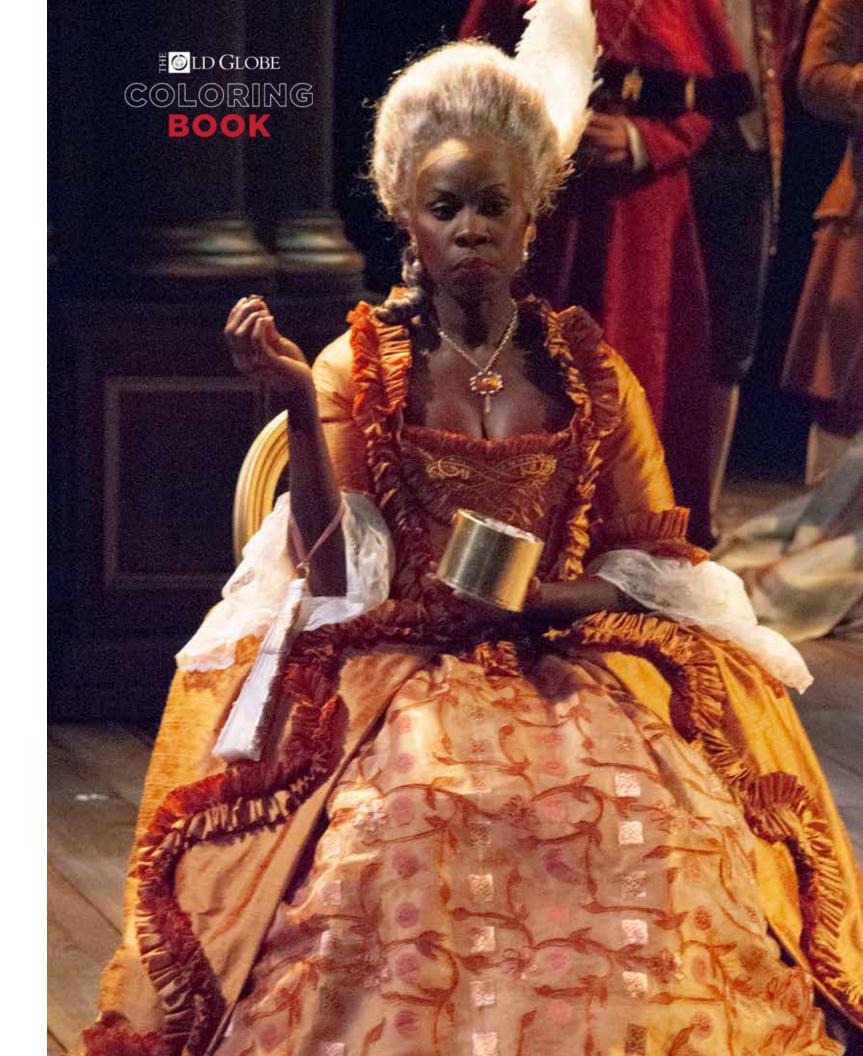
The epitome of exaggerated style. A tightly fitted corset; hip rolls; wide panniers (hoops) typically made of whalebone or cane; layers of petticoats; lustrous, embroidered silk underdress; botanical motifs; overdress with decorative ruching (pleating into ruffles); delicate lace sleeves; and a high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





Amadeus:

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



Lucky Duck:

Serena, an ugly duckling, becomes a superstar swan.

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

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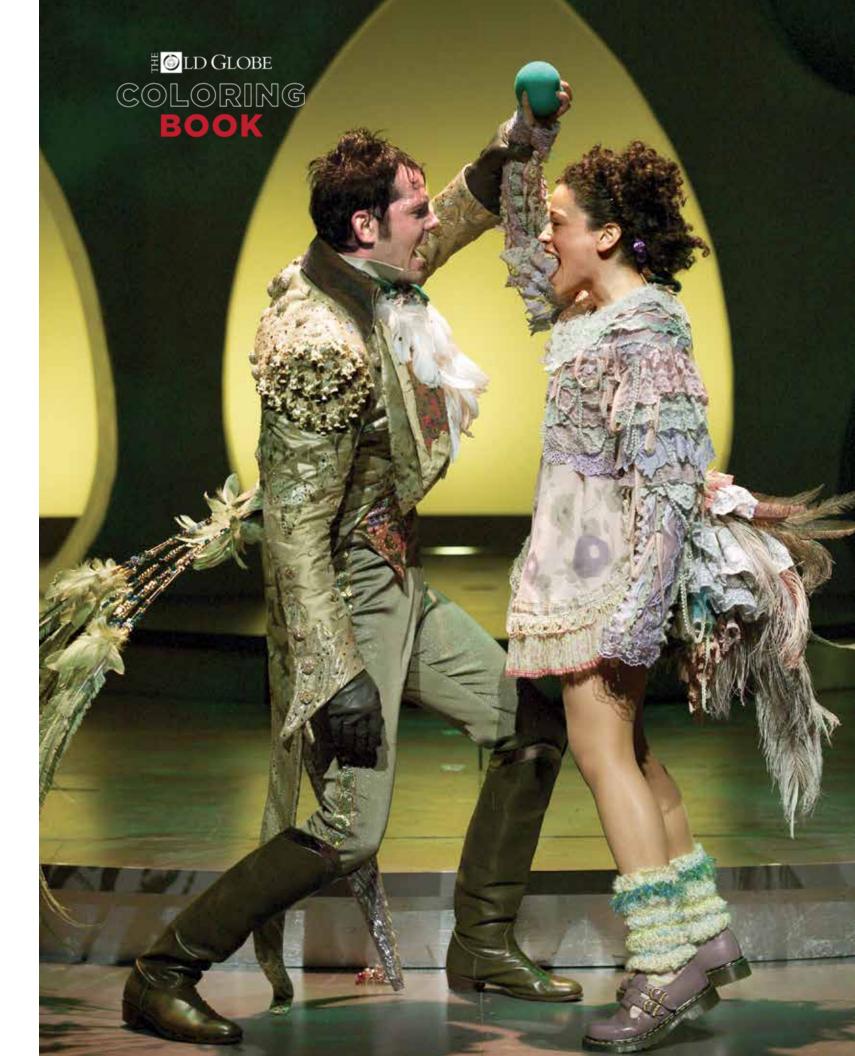


Lucky Duck Character: Serena Costume Design: Gregg Barnes



Lucky Duck:

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



- CHARLOTTE'S THREAD - - - - - - -

The Winter's Tale:

Perdita, a princess.

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



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