



Elizabeth Grace Davis

Costume Designer and Technician

elizabethgracedavisdesigns.com



Quilters

Music and Lyrics by: Barbara Damashek

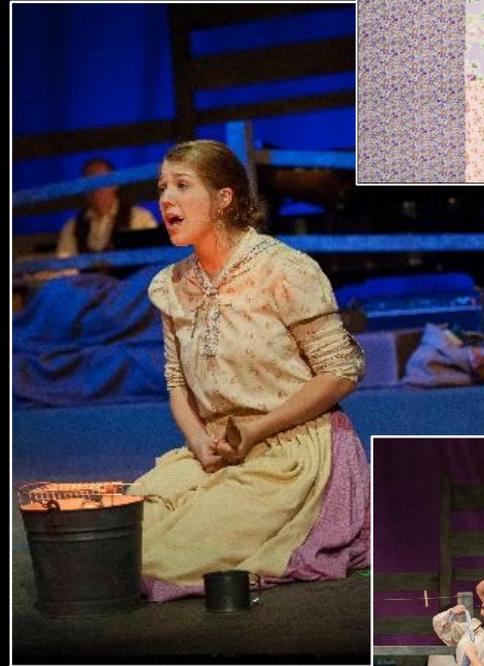
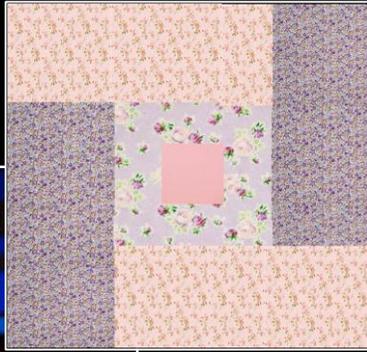
Book by: Molly Newman

Directed by: Dr. Teresa Durbin Ames

Costume Designer: Elizabeth Grace Davis

Scenic Designer: J. Michael Desper

Lighting Designer: Patricia Lanious



The fabric used for the show was mostly cotton solids and calico prints to emphasize the idea that the women were living quilts. In addition, during First Dress the Director decided to mix some of the costume pieces around, switching blouses and aprons between girls. This was a learning experience for me, as a designer because I had to accept that changes were being made for the betterment of the production.

For this production, I also costumed the orchestra, which sat on stage during the performance. The score called for specific instruments such as a banjo and washboard along with a fiddle solo which was to be done on stage to a dance. This choice encouraged the idea that we were producing a theatrical representation of everywoman's story during the westward expansion.

Footloose

Music By: Tom Snow

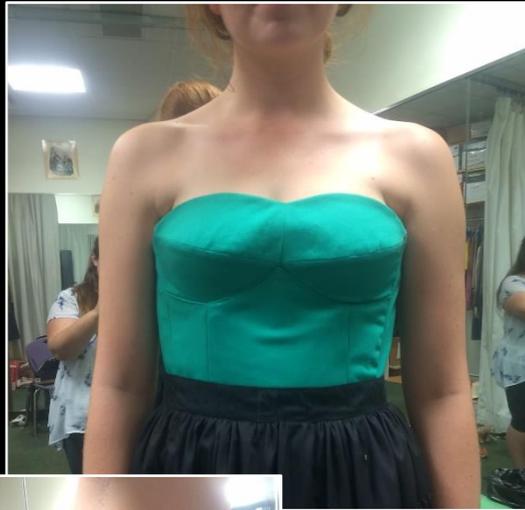
Lyrics By: Dean Pitchford and Kenny Loggins

Book By: Dean Pitchford and Walter Bobbie

Directed by: Terri Kent

Costume Designer: Anne Medlock

Assistant Costume Designer: Elizabeth Grace Davis



For this show, I split my time between my duties as the assistant costume designer and a stitcher in the shop. The build process began in June and the show opened in August. Since the designer was from out of state, she did not arrive until about a month before opening. Which meant that a lot of the pulling and organization of what we had was on me. While Anne skyped in for fittings and meetings she was not present for the pulling of things.



Rendering by Anne Medlock



For this bodice I specifically worked with a 1/3" neoprene which I quilted to create the bust cups. I used a medium weight plastic boning to create the main structured portion of the corset top. This kept with the structured look of the rendered item while allowing the actress to be able to easily dance and move. From there, I hand sewed in the lining and hooks for the closures.

The concept for this show was based around the idea of free love. By setting the show in the 1960s we were able to embrace these themes and draw attention to the idea of self-love through one's body image.



For this show I was specifically in charge of the designs for the fairies for this show. Cobweb, Moth, Mustardseed and Peaseblossom. Rather than having the designs be specific to their names we chose to make the design rather ambiguous to keep with the theme that free love cannot be nailed down to any specific group or individual. The idea to wig and tattoo these character came with the thought that they are still magical beings and that this is how they express their own personalities to the world.



A Midsummer's Night Dream

By: William Shakespeare

Directed by: Patrick McGregor II
Costume Designer: Sarah Russell

Assistant Costume Designer: Elizabeth Grace Davis

Scenic Designer: J. Michael Desper

Lighting Designer: Patty Lanious

A Project in Face Casts and Prosthetics

Research for this process began when I read various textbooks talking about the process of prosthetic face castings. I studied the methods used before researching into supply cost. For us, it was more effective to buy the items needed individually versus going through a company and buying the materials as a kit. I continued to study and research until I felt comfortable enough in my own abilities. Then I did a trial run on one of the shop employees before using the actors in our shows. In total, I made four face casts using a combination of alginate, plaster and cement.



In The Event Of My
Death
By: Lindsay Joy
Directed by: Scott
Hudson
Costume Designer:
Sarah Russell
Scenic and Lighting
Designer: Jason
Coale



For this world-premiere production, produced in alliance with Farmhouse Theatre Company out of New York City, I worked as a paint charge on the production. I specifically worked on the floor and backdrop. The floor was challenging because the design included both a wood grain and a stone pattern that faded into each other around the edges of the stage. The backdrop was hung across a proscenium stage and the sheer size made the painting process very challenging. The outline for the painted backdrop was done using a projection of the design as an outline.





House of Blue Leaves

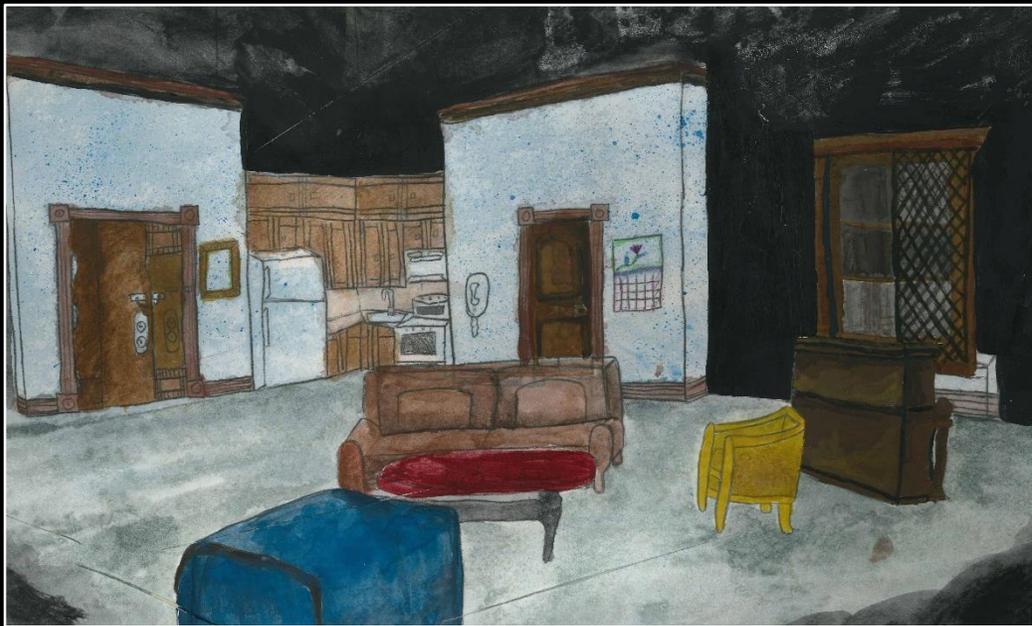
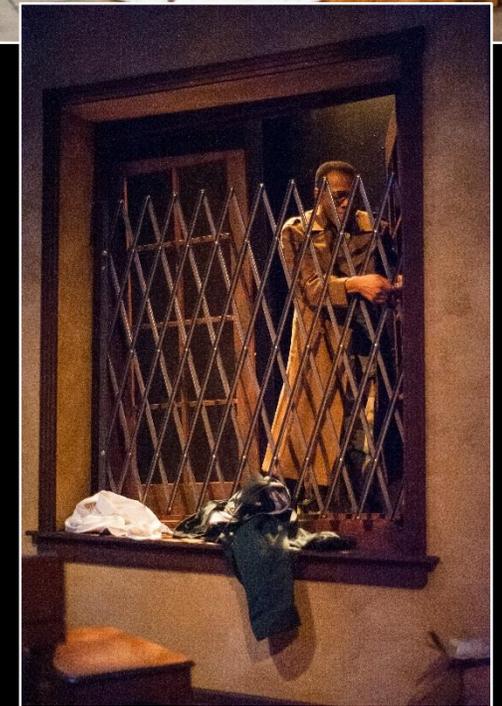
By: John Guare

Directed by: Dr. Teresa
Durbin Ames

Costume Designer: Sarah
Russell

Scenic and Lighting
Designer: Jason Coale

Assistant Scenic Designer:
Elizabeth Grace Davis



Being my first Assistant Set Design position, I worked closely with the Set Designer and the Director throughout the process to ensure a cohesive design. I began the process through script analysis and research. Over the course of a semester I digitally rendered over 20 set design options before deciding on one. From there I rendering the set and began the ground plan.

To see more work, please contact
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