



C A S S I D Y  
H U S C H E R

Costume Technician and Shop Manager

[cassidyhuscher@gmail.com](mailto:cassidyhuscher@gmail.com)

(316) 208-6817

[chuscher.weebly.com](http://chuscher.weebly.com)

# *Rhinoceros*

Costume Shop Manager Cassidy Huscher  
Costume Design by Bianca Binneman  
Lighting Design by Jennings Johnson  
Scenic Design by Tony Cisek  
Production Photography by Kayla Higbee  
Ohio University  
Tantrum Theatre

6 Week Build  
11 Performers  
22 Looks  
6 Built Garments  
2 Teams In House

With an expanded costume budget for this production, we were able to allocate funds in overhiring a draper to build 4 garments: a pajama set for Jean, a waistcoat for Daisy, and a waistcoat for the Old Gentleman. In house, we tailored Jean's Act 1 Coat and Daisy's Act 1 Dress amongst numerous alterations.



# *Silent Sky*

Costume Shop Manager Cassidy Huscher  
Costume Design by Grace Bunt  
Lighting Design by Caitlin Brown  
Scenic Design by Grayson Basina  
Production Photography by Kayla Higbee

5 Week Build  
5 Performers  
12 Looks  
4 Built Garments  
2 Draper Teams

During the build time, one of our drapers had to leave the shop to begin her duties as Wardrobe Manager and our production time in shop was cut a week shorter than intended. Half of this production was rented from various sources. One of our drapers also worked as programmer on the electric rigging of Henrietta's final skirt.



# 24<sup>th</sup> Annual Seabury Quinn Playwright's Festival

Costume Shop Managers Cassidy Huscher  
and Kenneth Rainey

3 Week Build Time  
2 Draping Teams  
18 Performers, 32 Total Looks

*Stitched with a Sickle and a Hammer*  
by Ina Tsyrlin

Costume Design by Kayla Higbee  
Lighting Design by Caitlin Brown  
Scenic Design by Grayson Basina

*Sibyl* by Trip Venturella

Costume Design by Grace Bunt  
Lighting Design by Howard Leuthold  
Scenic Design by Nathan Arnold

*Sunny Days* by Katherine Varga

Costume Design by Sara Keller  
Lighting Design by Emma Havranek  
Scenic Design Janhavi Chaudhari

Production Photography by Daniel King



# Apollo Singer

*Buddy: The Buddy Holly Story*

Costume Design by Tiffany Howard

Draped and Constructed by Cassidy  
Huscher

This multi-layered dress features circular ruffles that are finished with a satin bias tape. The underlayer is a 7 panel dress and the sequin lace layer is built the same with the ruffles put into seams over the hem. Overall the dress is quite heavy, so the straps are reinforced with grosgrain ribbon in order to prevent strain on the dress itself.

Scenic Design by Adam Koch

Lighting Design by Jose Santiago

Production Photos by Goat Factory Media

Modeled by Crystal Sha'nae

The Rev Theatre



# Sabina

*The Skin of Our Teeth*

Costume Design by Xintong Li

Draped by Cassidy Huscher

First Hand: Morgan Austin

The corset was a mesh with vinyl cut outs. To make the garment survive the run, I backed all the pieces with coutil and replaced the plastic boning with spiral steel bones.

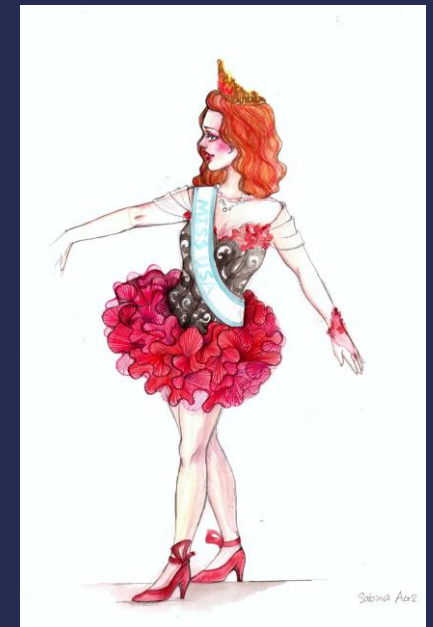
The skirt is made up of 30 Yards of Organza and horsehair that is then hand stitched to an A-Line base. The organza trim is finished with a hot knife.

Scenic Design by Vince Salpietro

Lighting Design by Derek Keifer

Modeled by Rachel Gaunce

Ohio University



# Sabina

*The Skin of Our Teeth*

Costume Design by Xintong Li

Draped by Cassidy Huscher

First Hand: Morgan Austin

For this look, I draped and fit a circle skirt and added straps. The hem is finished with horsehair to give the skirt life and body. The trim was stitched by machine to poke out just along the hem.

The waist cincher is boned with sprung steel and grommeted for a center front closure. Each panel of the coutil is flatlined to the fashion fabric with a baby flannel buffer layer. The center back and center front reach points as per the designer's rendering and technical sketch.

Scenic Design by Vince Salpietro  
Lighting Design by Derek Keifer  
Modeled by Rachel Gaunce  
Ohio University



# Sally

*Cabaret*

Costume Design by Xintong Li

Draped by Cassidy Huscher  
First Hand: Margaret Caster

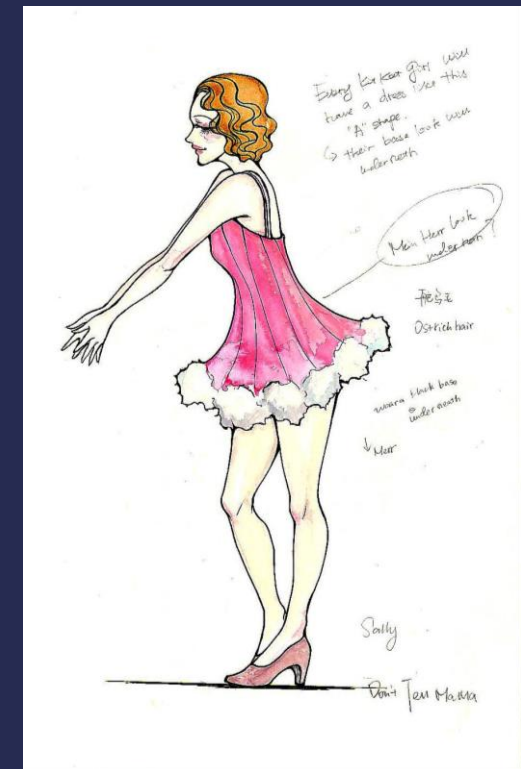
This dress for *Don't Tell Mama* is a layer of a satin fabric with a mesh overlay on top. The overlay has more fullness than the underlayer to give the flow that the choreography asked for.

The other garments in the chorus line were altered to match the feel of this “starring” look.

Scenic Design by Jacob Brown  
Lighting Design by Bentley Heydt  
Modeled by Lizzie Hendricks  
Ohio University



Sally with the Kit Kat Dancers





# Sally

*Cabaret*

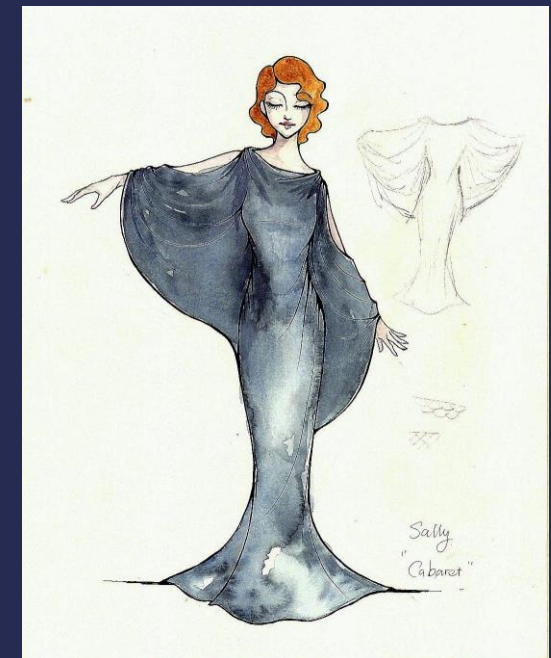
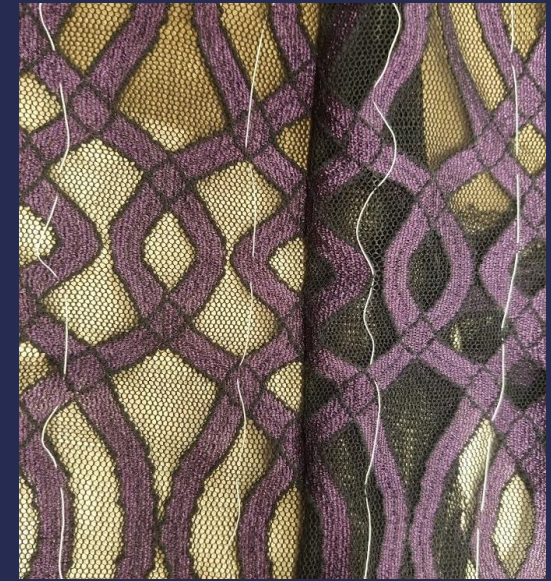
Costume Design by Xintong Li

Draped by Cassidy Huscher  
First Hand: Margaret Caster

One of the challenges of this gown was to give the cowls, sleeves, and train the flow the designer asked for while keeping the center of the body snug. By using a hidden side panel, my team and I were able to achieve this effect.

The batwing sleeve is pleated on the forearm to give the volume the designer desired. Elastic bracelets are attached to the seam allowance in the elbow and wrist to control the sleeves.

Scenic Design by Jacob Brown  
Lighting Design by Bentley Heydt  
Modeled by Lizzie Hendricks  
Ohio University



# Japanese Tea Server and Carol Channing Puppets

## Holly Down in Heaven

Costume Design by Helene Siebrits

Puppet Construction by Ariel Lacey and Nick Gardin

Tea Server Hair and Makeup by Xintong Li

Draped by Cassidy Huscher

First Hand: Sydney Lokant

For this project, I created mockups and garments for these dolls, both that have many elements of combat and movement. The ventriloquist doll of Carol Channing has an opening in the Center Back panel for the puppeteer to operate the mechanics and the Tea Server was wheeled around the stage by her puppeteer.

Scenic Design by Nathan Arnold

Lighting Design by John Salutz

Puppeteering by Caleb Crawford and Zenzi Mda

Ohio University



# King Louis XVI

*The Ghosts of Versailles*

Costume Design by Nancy Leary

Draped by Amanda Spaanstra

First Hand: Cassidy Huscher

As a First Hand, I cut out all the pieces of this garment and pattern matched the floral pattern of the waistcoat and continued the pattern of the fabrics onto the pocket flaps.

I tailored and constructed the coat and the fly front of the breeches. At the knees of the breeches, I constructed small cockades.

Modeled by Peter Morgan  
The Glimmerglass Festival



Fall Front Breeches



# Robe à la Polonoise

Draped and Constructed by Cassidy Huscher

Original Gown from the Met Collection

Throughout this project, I did period research on patterning technique and explored different pleating uses and techniques.

The bodice is boned with steel with a center front closure with alternating hooks and eyes down the front. The bodice is flatlined with coutil and the center back panels have a silk organza flatlining stitched just above the waistline to give the overskirt the volume it needs. The polonoise is held in place through a series of buttons and buttonholes on a grosgrain ribbon coming down from the Side Back seam.

Modeled by Alisha Lawrence  
Ohio University



Reference Image from  
MET Collection

# 1900's Walking Gown

Draped and Constructed by Cassidy Huscher

For this look, I constructed a variety of understructures to create the pigeon-breasted silhouette of the turn of the century. For different layers, I used layers of tulle, netting, and horsehair braid.

This corset was constructed with an adjustable grommet panel that is pattern matched across the Center Front Busk and the Grommet Panel.

At the hem of the skirt, I gathered around 10 yards of lace for the kicker. The hem shape is secured with a layer of horsehair braid.

Modeled by Bianca Binneman  
Ohio University



Understructures



# 16<sup>th</sup> Century Menswear

Draped and Constructed by Cassidy  
Huscher

Working with a tight budget, the body of the garment is a vinyl lined with a cotton fabric. The panes on the breeches are flatlined to a cotton fabric and then the edge is covered in trim.

The sleeves are made to be removable with a grommet panel that laces at the shoulder. The intersection is covered by wings.

For part of this project, I also constructed a Ruff Collar. For this, I stitched trim onto a length of 3" horsehair. The horsehair is gathered and tacked onto a grosgrain strip.

Modeled by Nick Gardin  
Ohio University



Inspiration Image



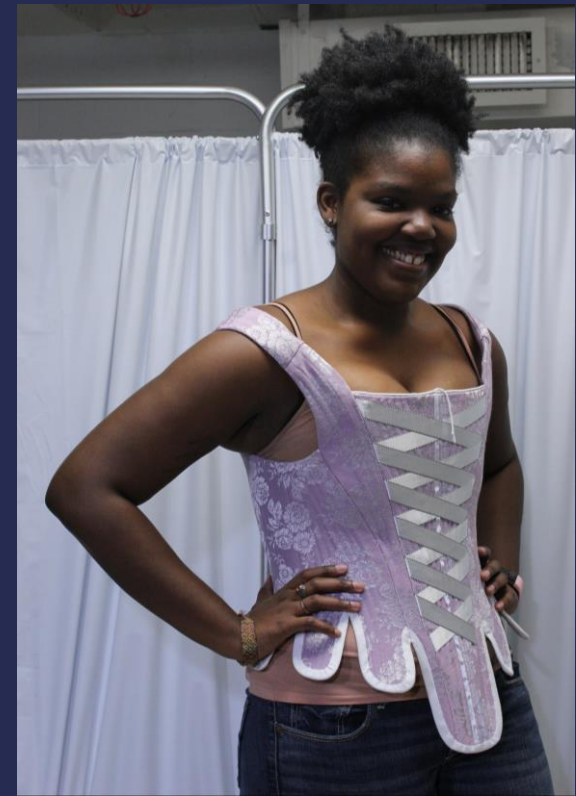
Ruff Collar

# Corsetry

Construction by Cassidy Huscher

Constructed corsets span multiple periods and use a variety of materials such as Prussian tape, cotton bone casing, sprung and spiral steel bones, and reed.

Modeled by Alisha Lawrence



# Dress Form Restoration

Supervision by Jacqui Pomeranski  
Construction by Cassidy Huscher

At the end of the 2018 Season, I worked with one of the Drapers at the Glimmerglass Festival in recovering and restoring a dress form. Included in the project was the complete replacement of the linen cover, nails, and twill waistband, and rust removal and refinishing on all the metal ends.

Using a curved needle, I whip stitched up the side seam. To finish the cover, I sprayed the form with water and steamed all the love into it to smooth out the linen.

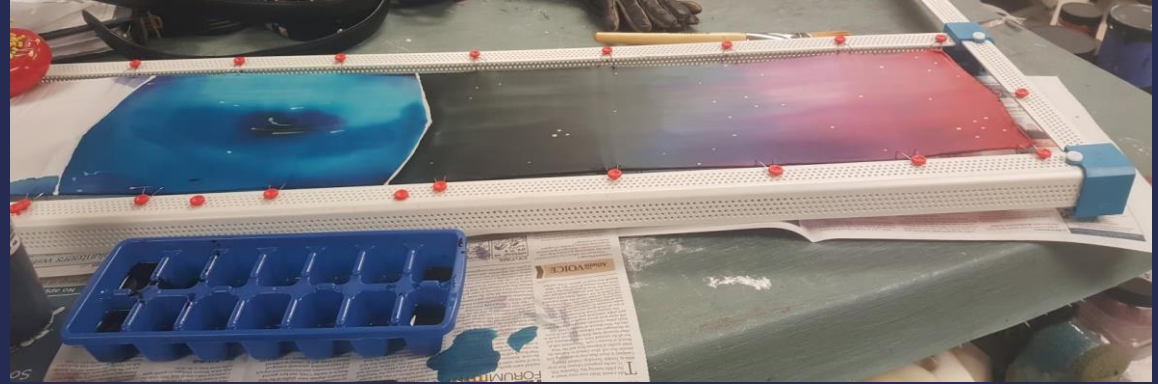
The stamps were created by our Costume Craft team, and I painted on the restored logos.

The Glimmerglass Festival





# Paint and Dye



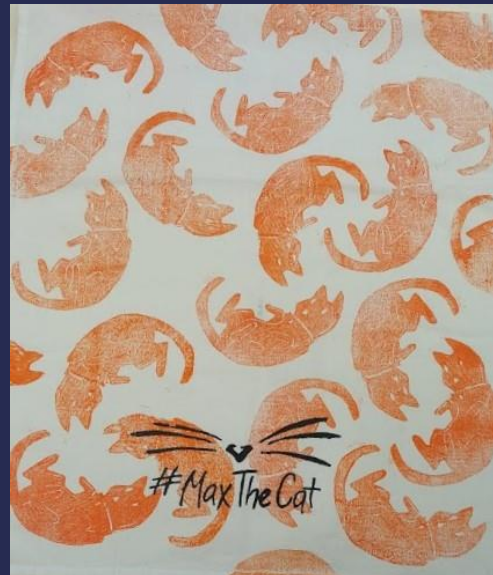
Silk Painting (finished and in process)



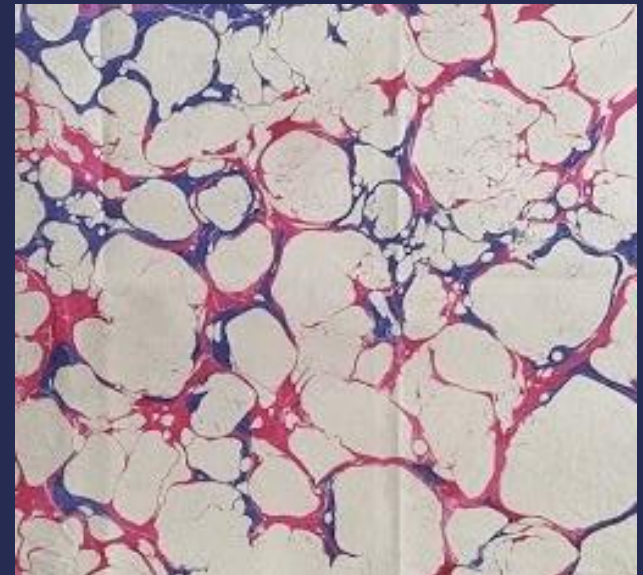
Multi Layer Water Marble over Jar Dye



Rust Dye



Stamp and Screenprint



Water Marble

# Paint and Dye



Above: Batik with Soy Wax Resist  
Right: Shibori and Ice Dye



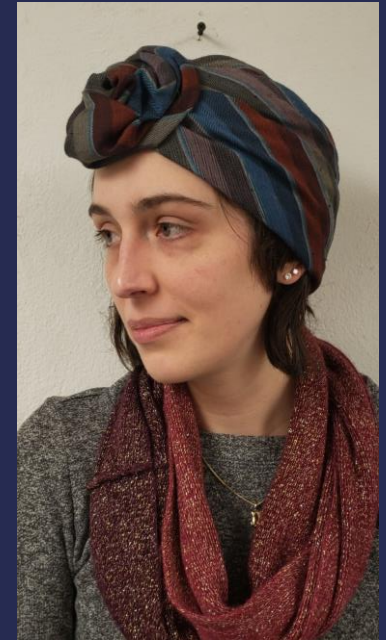
# Millinery



Buckram Top Hat



Sinamay Fascinator



Turban



Soft Cap Bonnet



Fosshape Headpiece



Pulled Felt Hat

# Steel Welding and Dagger

Draped and Constructed by Cassidy Huscher

The armor cowl was constructed by using the Beverly Shear to cut out the pattern pieces. From there, the pieces are planished to give the texture and angled shape that they each have. It was all turned into one piece using the mig welder. The surface texture was smoothed out using a flap wheel on a drill. The piece is worn using a riveted leather strap.

The dagger is stage combat ready! Tools used include metal-cutting bandsaw, chainsaw files, 4 1/2 " angle grinder, drill press, tap and dye set, and random orbital sander. The handle is a lathed and leather wrapped piece of rock maple wood.





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Thank you!