

Sophie: [00:00:00](#) Today's episode is sponsored by 11 Honoré, a platform for designer plus size clothing. 11 Honoré works with designers and brands to expand their sizing, providing fit models and pattern makers to designers in a true partnership. They currently offer sizes 10 through 24 and they're constantly pushing the designers they work with to continue expanding. It's a process they're committed to. 11 Honoré wants to rewrite society's ideas of who can wear and buy designer clothes. As the founder and CEO Patrick Herning says, this is a movement not a moment. At 11 Honoré, you can be confident in finding pieces that are special because of their fit and quality and you can use Quad Pay if you want to pay for items over time. She's All Fat listeners can get 20% off one order of regular price items from now through July. Visit [11Honoré.com](#) and use code SAF20 that's [11Honore.com](#), SAF20.

Sophie: [00:00:59](#) I'm Sophie.

April: [00:01:00](#) I'm April

Sophie: [00:01:01](#) And this is She's All Fat, the podcast for body positivity, radical self love and chill vibes only. This week we'll discuss high school theatre, the history of sizing, and getting new bodies on stage. April, what do you love?

April: [00:01:15](#) Unions.

Sophie: [00:01:16](#) Go unions.

April: [00:01:43](#) What's up? I'm back again. Um, this time I'm not high off steroids. Um, but I am here with my weekly obsessions. Let's get into it. Okay. Number One, The Bold Type is back. So I'm sure I've hyped this to you before. If you don't know, it's now in season three on Freeform. If you don't know about Freeform, they used to be ABC family. Now they are the network for cool teens and 20 somethings who are extremely progressive. Like I feel like every episode of a Freeform show that I watch is, like, about Black Lives Matter. Like it doesn't matter if it's a comedy and drama, it doesn't matter. It's about Black Lives Matter, which I'm completely with. I freaking love Freeform. The Bold Type is one of their sort of like flagship shows with the network rebrand. And it's about these three young ladies who live in New York, even though it's clearly Canada, and they work at a fashion magazine, like a women's magazine, but like they're feminists and sometimes they feel conflicted in that and one of them is dating an older man and that's scandalous.

- April: [00:02:46](#) One of them realizes she's queer and that's also scandalous one of them realized that she's a little bit racist and that scandalous as well. So season three just started. I love The Bold Type. Um, my second obsession of week is Unsend. Okay. So comedy central, if you subscribe to them on Youtube, the feed will be really weird. Like sometimes it's like clips from a standup show. Sometimes it'll be like a sketch that's unrelated to anything you've ever seen. You know, they, they try a bunch of different things. Because I subscribe, I've been getting notifications about this new kind of a short form web series thing called Unsend and I just like really love it. And I hope that they're using it as sort of a test to see if they should do like a full show, which obviously please pick it up. Two comedians who I love, number one, Patty Harrison, who I've been talking about a lot lately.
- April: [00:03:36](#) The other hosts is Joel Kim Booster. He is a gorgeous Asian comedian. Um, he's really funny. Basically it's about like people will share something that they posted on social media that they wish they could like unsend and then sometimes they'll interview different comedians or writers about like experiences they've had on social media that are regrettable. I just think it's really funny. Two, you know, people of Color Comedians and I just, I love them. So check it out. It's called Unsend. Um, my final obsession of the week is unions. Okay. So if you follow some television writers on Twitter or you read vulture and vulture is your homepage like me, then you might have a little bit of an idea of what's going on. So basically what's going on is that the Writers Guild of America, which is a guild I am a part of as television writer, it's how I get my health insurance.
- April: [00:04:26](#) They support me. They have filed a lawsuit for me in the past, like they're the best. So I love the union. They are at odds with the talent agencies like association basically. And so they have an agreement that is now expired and it basically gets re negotiated, um, every so often it has been renegotiated for a really long time now, but basically the writer's union has decided to ask the talent agencies to stop doing this thing called packaging and taking fees for it. So the easiest way I can describe packaging, it's like, okay, let's say, um, Tina Fey wants to do a show and she works at CA or she's represented by CAA. That's an agency, right? So she'll be like, okay, I want to do a television show. CA will be like, okay, well, let's make as many of our clients work on this show as possible because then we've quote unquote packaged the show.
- April: [00:05:18](#) Meaning we've packaged a bunch of writers and directors and talent on it, and that means that they can take a bigger percentage of the money that the show generates later down

the line. Big Picture. It's been detrimental to the entire television industry for a couple reasons. Number one, let's say you're not represented by the same people as Tina Fey, but you'd be perfect for her show. They may never introduce you because they won't make money off you. So they're like, why would I waste my time? Um, and the other thing that has, I mean there's lots of problems that have been coming from packaging, but the other main one that has affected my career is that if your agency has taken like \$100,000 from the show's budget because they quote unquote packaged it, that means they can't hire that many writers. So sometimes we'll watch a Netflix show and it's written by like two people because they don't have any budget anymore because the agents have taken all the money.

April:

[00:06:07](#)

So that means that it's really hard. It's even harder to get a job as a television writer who's not like an executive level yet because there's not a lot of money left in the budget. The writers union asked us to vote whether or not we would give them the authorization to ask us all to fire our agents. Now I don't have an agent, but if I had an agent, they'd be fired if they didn't sign this code of conduct based on this deadline and the deadline passed, the agents asked for an extension, they got the extension and it passed again. So I'm obsessed with my union because they really been going to the bat. And of course this is going to be difficult and it's going to affect a lot of people. And the way that people get jobs in TV is totally going to change because of this.

April:

[00:06:48](#)

And so if we're taking a huge risk and they're taking a lot of flack and a lot of white guys are mad on Twitter because now everything's changing and all of a sudden people want to hire women of color and people want to change the way that things work. And no one's hiring their best friends anymore. So they're getting a lot of flack but they're sticking with it because it's going to help people like me, other writers down the line no longer have to work so hard to get these opportunities where it's sometimes you'll hear about a show that you're perfect for and you're like, wow, why did I ever hear about that? And probably it's because some agent was like, I'm not going to make money off of it. So why would I even bother? And then your career is hurt by that. I'm really excited about what our union's doing. It's a really interesting time of change. Of course, it can also be really scary, but it just makes me that much more of a socialist to just really go ahead and reinforce that. Um, value I have. Cause it's just so important. And again, my union and saved my ass so many times. I've only been in it for like a

year. So love them. So those are my obsessions back to you.  
Soph.

Sophie: [00:07:47](#) Okay, so my obsessions this week, number one, the new season of Santa Clarita Diet is back. It's a very silly light show. I like it. I think it's fun and well written. It's a show with Drew Barrymore and the very handsome Timothy Oliphant who you may know from the show Justified, which is a really good show. Also they play like a married real estate agent couple. And then um, in the first episode of the whole show Drew Barrymore, becomes a Zombie. And then it's like kind of a little comedy, a little lighthearted comedy. And so the third seasons back, Victor and I watch it together. I'm enjoying that and I'm obsessed with our little goodies from Golden. Love their stuff. It's very delicate. Very pretty, fits well. I highly recommend you can look and see what I got my Instagram just because I had been posting it a bunch because I like it and I think it's cool that they're like the metals are ethically sourced and that they like give a bunch of money back to women run.

Sophie: [00:08:56](#) Um, charities are women in investing in women's small businesses and stuff, which was very cool. But you know, I do own a lot of Apple products and Foxconn is evil, so got to offset that by buying ethical jewelry I guess. Oh no ethical consumption under capitalism. Um, my other obsession is my boyfriend. I just love my boyfriend and he has been very supportive this week. Shout out to Victor, he's the best. He always makes little gifts for my friends on their birthday and he was just been very supportive this week and I appreciate him and I think it's important to remember to tell the people that you appreciate when you feel that because you can take someone for granted when they've been around for a long time and I never want to do that. Um, thank you for being the best Victor. Okay, let's move on to our Apple podcast review shout outs.

Sophie: [00:10:00](#) . Um, thank you so much to the people behind the following usernames for writing us a little review on Apple podcasts. If enough people write a review and then get a shout out here, which all of you do. If you write a review, then one day we will be on new and noteworthy and then um, the apocalypse will finally happen. So if you're ready for that, go ahead and leave a review. Thank you again to the following people with these usernames, appssurel, Lizphelien, Lazy Androgyny, Eva Janata, Kiki32146, and BK237. Thank y'all so much. As always, we need to give a big shout out to our Patreons on Patreon. They're the ones who keep the lights on over here. They're the ones who make sure that we can keep doing this podcast. We are

independently produced, so we depend on the patrons for our backbone and then our ad money helps, but our patrons are really what it makes us able to do this show. So thank you so much for the following patrons. And if you're interested in joining and getting your name right out here, you can go to [patreon.com/she'sallfatpod](https://patreon.com/she'sallfatpod). Okay. Thank you Yvonne Rekia, Whitney Mooney, Tracy Tobinlow, (our fave, checkout A Nancy podcast, if you haven't already subscribed), Victoria Allen, and Alex Heart. Thank you all so, so much. We could not do this without you.

Sophie: [00:11:39](#)

Okay.

Sophie: [00:11:42](#)

Okay. So moving on. Um, we want to know if you have a favourite meme or meme page that has to do somehow with fat. So we're doing an upcoming episode on memes, talking about different kind of problematic ones and also talking to some fat meme creators. And, um, we want you to send us on Twitter or on our email, um, the best things you've seen as memes that have to do with being fat. Okay. And finally we have a shout out for our Facebook group, which you can be in if you join our patron at team Paisley Mumu or above. This week in the Facebook group, which is a super supportive and happy space. People are talking about armpit hair in the workplace, John Bradley from game of Thrones and um, the live Facebook hang out that I did where I did my makeup with people and talk to them a little bit live. Okay. And also if you are part of team I love Bread on Patreon then you get an extra mini episode every week, so this week we have a special mini-isode featuring an extended ask a fatty with April Hickman who is a costume designer and a student at Yale. Very cool. All right. Stick around for the meat of it. Where I talked to Maria Wurttele, our incredible and amazing producer and then she does her own interview. Let's get into it.

April: [00:13:26](#)

The meat of it.

Sophie: [00:13:35](#)

Hi Maria.

Maria: [00:13:36](#)

Hi Sophie.

Sophie: [00:13:37](#)

So this episode's a little different from our other episodes this season because you had the idea for this and you wanted to do it and you did the interview and you just did so much work for this.

Maria: [00:13:50](#) It was my first time having this much control over the episode, which was like super cool but also like a little bit scary.

Sophie: [00:13:57](#) Yes, it is a scary thing. Now if people don't like it they come at you.

Maria: [00:14:01](#) Oh No, I don't think I'm prepared.

Sophie: [00:14:07](#) Everyone's going to love it!

Maria: [00:14:07](#) I'll close my DMs.

Sophie: [00:14:07](#) Can you talk about your background in theatre and sound design and what it is you do with live theatre and sound design and what it is you do with live theatre?

Maria: [00:14:13](#) Basically for me when I was like really young, I was super into like indie pop punk bands and was always going to concerts in high school. I really wanted to be involved in some way, but I knew I like, had no musical talent. And was like, well the bands got to like tour with all these like roadies. What if I could just learn how to do one of those things and sound kind of intrigued me because it felt more related to music. And then I had a bunch of friends in high school who were in the drama department and they sort of roped me in and I was like, well this might be actually my chance to like learn something cause I see a big ole soundboard back there and that's pretty much what happened. And I got really, really into it. If you know me, you know like I like working with systems, I like putting things together, problem solving and so like this really caters to that. I was never really huge into theatre though. That is the part that like sort of came along with it. Um, and I actually got into like a pretty prestigious school for design and production and sort of went from there. Did the whole like New York thing for like a tiny while realized it wasn't really for me. And then from there on I like moved on to podcasting and radio. So that's why, that's how I got here.

Speaker 6: [00:15:23](#) Love it. So when you're working on live theatre stuff, how is it different or similar to working on the podcast or recorded audio.

Maria: [00:15:32](#) The thing that separates theater the most from a lot of other mediums that use audio is that you can only really experience it in real time. Especially, especially with sound. There's no permanence to it. Like you hear it and then it goes away forever. Really. As a designer it's like once you design it and you

tech through it and you're happy with it, you, it's out of your hands. You walk away. And so like the job gets left to other people to like maintain the artistic integrity. So it's like just a ton of teaching and training and communication between people. Like a lot of people, like it's always a team thing.

- Sophie: [00:16:05](#) I think that temporal aspect is kind of, it's like one of the most fun parts of live theater that like you can take more risks because it feels like it, it's a safer space to do that because it's going to be done, you know.
- Maria: [00:16:17](#) Exactly. Yeah. Totally.
- Sophie: [00:16:19](#) And what interested you about talking about costuming?
- Maria: [00:16:23](#) I feel like lights, would never change because of a person. I know they play around sometimes with like skin tone stuff, but sound certainly wouldn't really change because of a person. Set wouldn't really, but like costumes definitely does. It's so personal. It's the most personal aspect when it comes to working with a body, you know,
- Sophie: [00:16:45](#) Set might because of like disability or weight limits and stuff.
- Maria: [00:16:49](#) True
- Sophie: [00:16:50](#) Or access. But yeah, clothes are definitely the closest to the body for sure. So when people reached out to me and they're like, how do you develop a style is a question I get sometimes on Instagram, which is really weird to me cause I'm like, do I have a style? What's my style? toddler? Um, and I do feel like when I'm, when I'm nervous about an event or I'm going somewhere and I want to make a certain impression, putting on your clothes can feel like putting on a costume, it can feel like kind of guarding yourself up for whatever day, you know. Do you feel like you're doing that in your everyday life as well?
- Maria: [00:17:28](#) For sure. Like I definitely definitely would say clothes play such a huge role in how I present myself. Definitely.
- Sophie: [00:17:36](#) What are the different like I feel like for me I have like comfortable go-to character tropes that I fit into. One is one is like LA yoga girl, that's very easy to do. Just put on my leggings, a big shirt, my sunglasses in a Starbucks and I'm like all right, I'm fine. I'm out the door.

Maria: [00:17:54](#) I would say like 80% of the time you will find me in minimalist chic.

Sophie: [00:18:00](#) Yeah.

Maria: [00:18:01](#) Which is like slightly oversized tee shirt and a pair of jeans and like a simple pair of shoes.

Sophie: [00:18:07](#) Yeah. I definitely feel like also, you know, the fatmily knows that it's like body positivity that let me figure out I was queer and like since figuring that out, I have felt like I had more fashion doors open to me. Like I wear much more, much more bisexual outfits now. A lot more collared boxy shirts and that kind of thing. And also even, I kind of even feel like there's a performativity and like the clothes you wear on like a shitty day or like, uh, like the dress down clothes you wear, you know what I mean?

Maria: [00:18:38](#) For sure. Yeah.

Sophie: [00:18:39](#) It's like I want to look like garbage. And I'm like, what does that look like? You know? It's like my dirtiest shirt, my hair looks terrible. Like, you know what I mean? There's like, even in that there's a sense of like, I'm purposefully looking like this or something.

Maria: [00:18:53](#) Yes.

Sophie: [00:18:54](#) The title of that character costume was like, I meant to look this way. Okay?

Maria: [00:19:00](#) Exactly.

Sophie: [00:19:00](#) I mean, and also I find that for me, whether or not clothes fit well is like a real, um, it makes a real difference. And if you can perform that role or not that you're trying to go for. It's like if I walk into a meeting, I'm going to, if I have, if I'm wearing something, I have to be readjusting all the time or I feel like the shoulders you too big or something, I'm not going to feel like I'm performing my role of like a confident business woman correctly and it's going to like affect my confidence.

Sophie: [00:19:27](#) So that is like my transition to us talking about the person who you interviewed, who is responsible for making sure that actual costumes fit on actual actors. So tell me who you interviewed for this episode?

Maria: [00:19:44](#) So I interviewed Grace McKewan. She's the assistant costume shop manager at Triad Stage in Greensboro, North Carolina. But as many theater people do, she also plays a bunch of different roles. For example, she's also a costume designer. She's also a seamstress and she's just an all around really rad person.

Sophie: [00:20:03](#) Well, I can't wait to hear it. Let's listen in to your convo with Grace.

Maria: [00:20:08](#) Hey guys, it's me, Maria. Just popping in really quick to say that depending on how you're listening to this episode, the interview I did with Grace might sound a little bit odd. Uh, something weird happened during the recording. Yes. Even I uh, uh, an audio professional can screw things up. Uh, so really sorry about that. If it helps, listening with headphones makes the, makes it sound a lot smoother. Um, but just, sorry, in advance anyway, here's the interview.

Grace: [00:20:46](#) Yeah. So my is Grace McKewan and I'm the assistant shop manager at Triad Stage which is a professional regional theater here in Greensboro, North Carolina. I am a seamstress, artists, the new term that's trending is sewist, which I really dig, because it combines the two and I am obsessed with sewing and I also make a lot of my personal clothing.

Speaker 8: [00:21:06](#) Oh, that's so cool. I wish I had the, the talent and ability to make my own clothes because as we all know, like sometimes things that you buy at the store just do not fit everybody.

Grace: [00:21:15](#) Yeah.

Maria: [00:21:16](#) And there's always something you want to tweak or like you wish that this pocket was bigger and we are organic creatures that grow with no supervision.

Grace: [00:21:26](#) Exactly.

Maria: [00:21:26](#) So sometimes we come out weird. Yeah.

Grace: [00:21:29](#) So true.

Maria: [00:21:30](#) That's just how it is.

Grace: [00:21:31](#) It's so true.

Sophie: [00:21:37](#) I really want to make my own clothes. I actually like have asked two people to borrow their sewing machines, so fingers crossed

that it happens this summer. Um, have you ever made your own clothes?

- Maria: [00:21:47](#) The only experience I have in making clothes was when I was a freshman at UNC when I had to like endure costume shop rotation, I'm so bad at it.
- Sophie: [00:22:00](#) Victor worked in the costume shop. So he sometimes pins my clothes for me, he can do everything.
- Maria: [00:22:04](#) Oh that's awesome!
- Sophie: [00:22:05](#) I know. Did you talk to grace about alteration stuff at all?
- Maria: [00:22:09](#) We talked a ton about alterations and I have never had anything altered to this day and so we definitely delved into that.
- Sophie: [00:22:17](#) Let's get into it.
- Grace: [00:22:20](#) So I worked on alterations, have worked in alterations on and off for many years. And the reality of getting your clothing altered is that you're increasing the value of that clothing for yourself, right? You're making a pair of jeans that you maybe would only wear with a certain pair of shoes because they're the right link with that certain pair of shoes. Um, you can wear them more when you just go ahead and pay \$15 to have someone hem them. If we think about the clothing that we buy as a starting point for what it can be and making it perfect for us, then maybe we would own less. And those things that own less would be worn more.
- Maria: [00:23:03](#) Yes. I mean, that's so true. I, I have like this very minimalist style really when it comes to clothing and just like owning stuff, I like don't hold on to a lot. That doesn't serve me a purpose. It's not to say that like I have 12 things in my wardrobe, not to say it like I own, I own a sizable amount of clothes.
- Grace: [00:23:20](#) All Americans do
- Maria: [00:23:21](#) I know, it's really bad. It's really bad. Um, but um, but like if, if there's like one little thing I do not like about an item of clothing that I know that fourth, fifth, sixth time I tried to wear it, I'm going to be like, oh, that's the thing. It's still bothering me. Like if I know that that's what that piece of clothing is going to bring me in the future, I don't hold onto it. I return it, I like give it away or whatever. But I mean, now that I think of it, it's sometimes I'm like so disappointed when I do that and I'm like,

oh got to returned this one, where I'm like, well maybe I could've just like altered something about it. So ballpark estimate I know it, like, will vary. Just to like got an idea in my head because I'm very curious about this. You said \$15 for just hemming jeans.

- Grace: [00:24:02](#) Yeah, I'd say that.
- Maria: [00:24:03](#) That to me, I'm like, that seems like so much less than I thought it would be.
- Grace: [00:24:08](#) Yeah, yeah, no hemming things, I mean taking, getting a little bit pinched out of the waste. So maybe that skirt lays in a way that's more flattering on your waist and then all of a sudden you're gonna wear tucked in shirts with it. It fascinates me with my personal clothing, how I have so many conditional pieces of clothing I will only wear with another piece of clothing. That kind of hides maybe what is wrong with it. Whereas if I could figure out what that problem is and fix it and then, or maybe I could buy pants that you know, always work with this kind of thing, you know, there are a lot of things that we could streamline. Hemming pants, \$15 nipped in the waist, Max \$20
- Maria: [00:24:51](#) Dang.
- Grace: [00:24:51](#) Yeah, it's not hard. You're going to drop it off at the place. The Nice lady with her hair in a bun is going to come out and you can get it back in a week.
- Maria: [00:25:00](#) Does she also have a tape measure around her shoulders?
- Grace: [00:25:02](#) Yes, she does. And then sometimes she comes out and she's a 20 something year old girl and everyone looks at me like I'm strange because my hair is not gray. And I say, no, I promise I can make these clothes fit you. I've got the experience. Yeah,
- sophie: [00:25:24](#) yeah. I get clothes altered a lot, but it definitely does cost more than \$15 to do so here in LA. But it really does feel great to have clothes tailored specifically for your body instead of feeling like I have to like suck in or something to make myself fit the clothes.
- Maria: [00:25:40](#) Yeah. I just always thought that it was so inaccessible. Like it seemed like something only like fancy people did and for so long, especially like throughout college or my early working years, like I just didn't really have the budget to spend a ton on clothes. So I would go to places that mass market a lot of clothes, um, like Forever 21 and such. And we all know that like

that those things just don't last. And so like it seems very counterintuitive to me to go and get it altered.

- Sophie: [00:26:06](#) A person that we've recommended on the show before as a Twitter follow. Her name is Grace Harrington, she's @lingerie\_addict. She just had a book come out actually. That's really cool. Um, and she's very body positive, we'll link her in the show notes, she was tweeting recently about how fashion is like a really good lens to look at any kind of social movement through, but she was tweeting about how you can, like you can look at economics through a fashion lens. You can look at class and race and like everything through a fashion lens.
- Maria: [00:26:35](#) Yeah, yeah. That makes a lot of sense, especially after having talked to Grace about the history of standardized sizing.
- Sophie: [00:26:41](#) My Gosh, let's get into it.
- Grace: [00:26:43](#) I'm not a fashion historian per se, but I am like kind of a nerd about how things come to be. And I was trying to create different sizes of patterns that I create myself. And in doing that research, I basically discovered that like pre-industrial revolution, everything was custom. Basically commercial clothing manufacturers have been trying to figure out how to create an organized quantitative sizing system for the body for about 150 years. And the concept for this system stemmed from the need to mass manufacturer men's military uniforms basically. So then around the turn of the century, they decided to mass produce clothing for everyone. And so they needed to create kind of these organizational systems so that you could buy a size. And that whole concept came around. Female bodies, however, have proven to be a lot more difficult to organize. Um, there's a lot more variation in size then in men's clothing. Uh, we kind of also expect women's clothing to hug your body rather than men's clothing, which kind of hangs from a few different points, you know, and then it just goes down and then all you have to worry about is the length and kind of the turn of the century, the only woman or the only women that were really okay with that, um, with being measured in that personal kind of way were poor and they needed the money. Um, so obviously it kind of resulted in skewed data and we just kind of haven't figured it out yet.
- Maria: [00:28:17](#) Yeah, that's wild to me that the sizing that we have implemented from the turn of the century still what we're using, number one, that so many years have passed and we're like still using this. But the added thing of like the sample of people that the sizes were made from were highly like

marginalized bodies that do not represent even what was the norm back then.

- Grace: [00:28:40](#) Yeah. And and now obviously it's like, it's like a marketing thing. So companies have a particular target purchaser in mind and so they then take all of their data based on that human that they're trying to get to buy their clothes and then they just make all of their clothing to suit that individual. Not everyone is thinking about everyone.
- Maria: [00:29:03](#) Yeah. And I guess like it would feel more okay if there were more brands who are willing to cater to plus sizes, you know, and like the different kinds of plus size bodies too. Because we do have all different kinds of shapes and sizes in every size realm. You know, I'm not any more marginalized for being like I can't buy jeans at twenty stores, I can only buy jeans at five stores.
- Grace: [00:29:27](#) True, true.
- Maria: [00:29:28](#) Like does that suck? Yeah. But like when you put it in perspective of like there are literally people who can't buy anywhere.
- Grace: [00:29:33](#) It's interesting that like people don't acknowledge the buying power of a, of a, of a specific groups.
- Maria: [00:29:40](#) Oh my god, we about that all the time. It's the concept behind like "well we can't make a 4X or 5X or 6X 'cause people don't buy it." It's like people don't buy it because they've been conditioned to think there's nothing for them.
- Grace: [00:29:54](#) Increased sizes take up increased yardage. Right?
- Maria: [00:29:57](#) Right, right, right.
- Grace: [00:29:58](#) So it's about financially investing in a 3X when maybe that 3X equals this many of another size. As a society we have to decide what's valuable to us. And is it really that valuable to marginalize a person and say it's not good business practice for me to clothe you. I am the American average size woman by measurements. And it would be great for me if we wanted to go down the the realm of like custom made again, but maybe we do need to start thinking about different systems in place where you don't go and buy seven t shirts that are your size, but maybe you partner with someone or we try and reclaim that, that customization and make it accessible to everyone. Because

I don't have jeans. I couldn't find jeans that could make it all the way up to my belly button because of the length of my torso. And so I made them.

Maria: [00:30:58](#) That's cool.

Sophie: [00:31:07](#) Okay. I was super interested and what Grace was saying about universal sizing and who was in that study and I wanted to know about it. So I did a little research and there is a couple of links in the show notes. Um, the article that I linked from Time magazine, it says that there were several surveys done in an attempt to help the garment industry standardized sizes. The survey Grace is talking about, um, it included primarily low income white women. And it mostly centered around standardizing bust size and it didn't really take other body measurements into consideration, which is interesting. Um, and obviously flawed as a way to like find out shapes and sizes. Um, and there was also another survey done in the States in the late forties, which use the measurements of women who were in the air force. And uh, the article that I read that in says it created a standard that was largely arbitrary, which I feel like sums up a lot about the fashion industry's attempts at this.

Maria: [00:32:04](#) Yeah. Like, um, we don't know.

Sophie: [00:32:07](#) I also looked up sizing, um, in general and I found something that has always been super confusing to me because this is like part of the reason I think that plus size people never know how to figure out what's going to fit them. Because there's three approaches right now to size labeling. There's body dimensions, where labels are sized according to the customer's like body measurements. Then there is another approach that's called product dimensions where labels are size according to the actual items of clothing measurements. Um, and that's like smaller fancy jeans are labeled that way. That's like 26, 27 or whatever when it's a small size. And then there's ad hoc sizing, which is when the label doesn't actually give you like a number or measurement that has to do with anything's physical size and it's not necessarily related to anything else in the spectrum. And that's like size 12, which is like 12 is not a measurement number it's just a random number or extra large, which is just like they've just decided in their brand what an extra large is. Um, so I put some more links for that research if you're into hearing more about the history of fashion and sizing, which is very interesting to me. Um, and again, like we were saying before, like you can use it as a way into, um, records of health. You can use it as a way into records of food. You can use it as a way into records of capitalism, of class of all these things, which I think is

so cool. Um, I have a cool- couple of cool links in the show notes and after the break Maria and Grace are going to talk about actual costuming. So here we go.

Sophie: [00:33:56](#) Family. We took a break last week because making SAF is hard work. That's why I spent all week wrapped in my new Buffy comforter. The comforter is so nice, it feels so silky. It keeps me both cool and warm, like just the right temperature. It's amazing. And I'm not the only one who thinks that. This comforter has over 11,005 star reviews. We're all on board with the softest fluffiest comparator we've ever tried, like softer than cotton, the eucalyptus cover is part of my skin care routine. Now, after only one year, Buffy has recycled and reused over 6 million water bottles to make the fluffy inner filling of their comforters. Fatmily, you can try a Buffy comforter in your own bed for 30 days free before you commit. And if it's not for you, send it back. No charge. Go to [buffy.co](http://buffy.co) and use code SAF to get \$20 off.

Sophie: [00:34:50](#) So that's [buffy.co](http://buffy.co) and code SAF for the best sleep of your life. Hey fatmily. If you're someone who wants to buy beautiful plus size designer clothing, look no further than 11 Honoré. If you've never bought designer before, you can rely on 11 Honorés sales and stylists team to help you find something that will look and feel amazing. I went to 11 Honoré's Headquarters recently to test out their options. I've never worn designer clothes before and I've had plenty of experiences looking at beautiful items and knowing they'd never come in my size 24 shape. I tried on a bunch of things that fit really well and looked beautiful. It was honestly incredible to not be just looking for something, Anything that I could stretch onto my body. I was looking for something that fit and fit well. As cofounder and CEO, Patrick Herning says about the 11 or a client.

Sophie: [00:35:41](#) She's been dealt watered down versions of fashion for so long. We want to give her things she's not expecting. That held true for me. 11 Honoré is committed to the process of working with designers in a traditionally exclusive industry, high end fashion to expand their size ranges. They've only been in business a year and a half and they've gone from launching with about 20 designers to now working with 90. 11 Honoré as an amazing option for plus sized customers who want to wear luxury clothes that fit and feel incredible. Sold on a platform that advocates for them. She's All Fat listeners can get 20% off one order of regular price items from now through July. Visit [11Honoré Dot Com](http://11HonoréDotCom) and Use Code Saf 20. That's 11 Honoré.com SAF 20.

Sophie: [00:36:38](#) So we're back. Hello.

Maria: [00:36:41](#) Hey, I'm back too sorry. Um,

Sophie: [00:36:44](#) so I, like I said, I was never on the costuming side. I was an actor in various things, especially in high school. And all I remember is that like none of the costume shop costumes fit me. And because it was high school, they were not going to like go out and buy more shit for us. But I remember this girl, her mom Mrs. Motzkin would like come and do the costumes. And she was always super nice to me and she never made me feel weird. But I remember feeling very uncomfortable that like I was like, okay, well I'm wearing this dress cause it's the one that'll go on me instead of it having anything to do with my character. Um, and then in college I was in like in a couple shows. And do you remember when I interviewed Julie Murphy and she was talking about being, um, on the Dumplin' set and they finally convinced her to like be in the scene and they were like, wardrobe definitely has something for you. And she was like, I really don't think you do. That is what happened to me all the time where they were like, we definitely have something you can get in. And then I'd go and they'd be super embarrassed because I didn't, and then, oh, it's just like awkward, you know?

Maria: [00:37:50](#) Yeah. I mean I've had an experience with not being on like the production side of that. And I think that's also another reason why I started thinking about this episode.

Sophie: [00:37:58](#) A lot of times people don't want to grapple with it because they, they have a general sense that it's uncouth to label it a problem.

Maria: [00:38:06](#) Right.

Sophie: [00:38:06](#) Because they feel like they're labeling the body a problem when it's like, no, let's call out the like systems around it. Throughout school, both high school and college, I was like typecast. It was felt like very desexualized. It was like I could never play a leading role basically. Um, and I hope that would be different for lots of places. And I, and I felt like costuming was a part of that. Like it wasn't like I felt like I could walk in the room and put, put a character and costume on cause they're very tied. You, I don't know. Have you seen audiences react differently to find actors or like have you seen an actor or feel uncomfortable with clothing?

Maria: [00:38:42](#) I've definitely seen actors of all shapes and sizes feel uncomfortable with costumes at points in tech. And you can

always tell when they're struggling and they're like, no, I really want to make this work. And sometimes the costume team is like, it's okay. Like we can figure something else out, we can get you another top or another pair of pants or whatever. And they're like, no. Like, cause I think it goes back to where they think they are messing this whole process up where absolutely the processes that we know things are sometimes not gonna fit on. We're gonna find alternatives. So yeah, definitely. And have I seen audiences react differently to actors on stage is such a hard question because it all goes back to that like there isn't as much visibility of fat actors on stage as I wish there was.

- Sophie: [00:39:23](#) Yeah.
- Maria: [00:39:23](#) Also it's so tied to what you just said where like fat actors are typecast so much. So it's like when they step into a role it's expected to be someone fat or we could do a whole other episode on this.
- Sophie: [00:39:35](#) Yes. I'm sure we will at some point. I mean it is, it's just very tied because it's like costumes, performance of self and performance of character. They are very tied to clothes. Like that's one of the reasons I talk about how a really good entry point into body positivity was following body positive fashion bloggers. Because once you see people wearing clothes in a different way than you thought you were allowed to, it changes a lot for you about how you think you can perform your identity. And this is just the same onstage where it's like, well if there's only costumes for fat characters who talk about how fat they are, then that's all we're going to get. Yeah. Let's get into you and Grace talking about the job of a costumer.
- Grace: [00:40:15](#) Your job as a costumer is to combine a character that exists in a text with a performer that is cast, right? And then you produce through that transformation of the clothing that you give them, this character brought to life. There's really no way for that to be successful if you cut any or are you trying to change either of those things. You're really melding the two and you, you need to embrace that artist and you need to embrace the artists words that you're bringing to life. So I care a lot from a professional standpoint about that being the most successful way to work, but also as a human artist and a collaborator who wants to be a part of a team that all feels like they're supported to, to give everyone the best experience and to work with them with who they are. Right then right there and interestingly like there are a lot of things about bodies that don't fit maybe a mold that's in someone's head.

Maria: [00:41:14](#) Of course

Grace: [00:41:14](#) the amount of things that can come up in a fitting in the really personal act of picking out clothes for someone else to wear, which I'm constantly grateful for actors who are willing to do that because I don't know if I could do it.

Maria: [00:41:30](#) That's so true.

Grace: [00:41:32](#) That's a percent honest as a costumer, if you tried to tell me what I was going to wear for a certain percentage of my day every day, It would, it would be an adjustment.

Maria: [00:41:43](#) Yeah. Well even having that perspective where you know where your limits are is so helpful in your compassion for like dressing another person. I think.

Grace: [00:41:54](#) Yeah, there are things, I mean some people have needs with their feet. We encountered that a lot or they can't wear that high heel that the costumer had purchased. They're not really going to be able to move comfortably on stage. Um, and we need to understand that because it's their body and it's their health. I have been lucky enough to not have a lot of negative experiences,

Maria: [00:42:17](#) That's Great

Grace: [00:42:17](#) but I think every costumer sometimes gets in the room with the other person and the clothes don't work and they don't fit. And in that moment, because you're separate from, from the experience to some degree, you're not trying to put your body into those clothes. I think that maybe some costumers lose a little bit of comfy emotional experience of it. Yeah. For other people, you know, cause all work is right. You're, you're, you're making a plan, you're trying to do the plan and then problems come up and then you have to fix those problems and maybe that process is really stressful.

Maria: [00:42:55](#) Yeah.

Grace: [00:42:55](#) And it's even more stressful obviously for the person who can't get the pants on maybe.

Maria: [00:43:01](#) Yeah, exactly. I always think about how like as a designer, when I go into a project, I have a vision and there are hurdles that come up along the way and sometimes you are really in your head about that. I knew just get frustrated but then you kind of

have to like step outside of that. And I think from like a costume point of view, the actor probably feels just as frustrated that they can't help you bring your vision to life.

- Grace: [00:43:26](#) And for me I always try and make it really clear that it's about the clothes.
- Maria: [00:43:30](#) Yeah, exactly.
- Grace: [00:43:31](#) You are not wrong. You are exactly the beautiful human that several people along the line, director, casting, artistic director have all all chosen, all picked you. You know that you're going to be this great character. And the costumer obviously wants to support that, but sometimes they don't experience your body until they get in that room. And we're not always gonna get it totally dialed in.
- Maria: [00:43:59](#) Right.
- Grace: [00:44:00](#) And so then in that moment I know that all costumers are really worried and stressed out and they're trying to re you know, set themselves and figure out what is the next step.
- Maria: [00:44:11](#) Yeah, exactly. Exactly. How do we, how do we creatively solve this? This, I don't want to say issue or problem cause it's not
- Grace: [00:44:18](#) saying problem solving, it's not the person that is the problem. It's not their body. That is a problem. We talk about like creative problem solving in theater
- Maria: [00:44:29](#) we do
- Grace: [00:44:30](#) Oh boy, Creative problem solving. That's like the buzzword. It absolutely is the clothes that's the problem. it's like, you know, it's three d geometry and we have to bend and we have to move and it's all, there's a lot going into it. Even like stepping outside of fat activism and fat acceptance and all that.
- Maria: [00:44:52](#) Like sometimes I've seen a costume on and after fit beautifully, but then they have to do like this weird movement on stage and it just doesn't work and you have to get rid of it. And that sucks. And it can be the littlest thing. So, yeah,
- Grace: [00:45:06](#) a lot of times designers get a certain idea in their head when they're reading something, you know, and then they create the design and then you add the layer on of who it's going to live on and with. And a lot of times there's some negotiating back and

forth with is this the best look for that person. You know, everything from colour. Is this the best colour for that person? Is this the best hairstyle for that person? Um, and then all the way down to is this the best like silhouette for this person, for their body. And we always try and do our best if it's someone we've never met to get as many pictures from them as possible so you can kind of get a better idea of kind of how their body works and what is going to work best for them. But like when I said, sometimes you get in the room and you're trying things on and it's just not quite working for them maybe. And maybe there are a lot of alterations that need to go. Obviously for theater there's kind of like a 30 30, 30 idea of like 30% of it you're probably going to have to pull from an existing stock. Maybe it will be the size that you wanted or maybe it'll be really close to the size that you wanted and you can make it work and then 30% of it you'll have to buy. And so where can you find it? Where can you find the right size? Is it Amazon prime and will it get there in three days for the fitting? And then you know, some, a lot of times it's around 30% that you maybe end up making. Um, so then in the fitting you're playing with different combinations of all those different things and the level to which you can change them for that person, which we obviously talk about is alterations. So when you go into a fitting with something that you knew that you were going to make from scratch, obviously you have a lot of options because you have built it with alteration in mind and you can say, oh, the waste would be better here. And the bust line would be better here and the hem when it's right here, really sets the whole thing off and you can really, really customize that look. And that's the dream.

- Maria: [00:47:17](#) Maria's having flashbacks to freshman year in costume shop trying to, sew a bodice together and miserably, miserably failing. Anyway.
- Grace: [00:47:31](#) So perfect segway because when you have all of those things that you can adjust, obviously there's a lot of elements at play and sometimes you, you just have to look at the human for a few minutes and try and figure out where the thing is, not doing the right thing.
- Maria: [00:47:49](#) Yeah. Because sometimes like the boob area looks weird. Is that because of the back? Is that because of the shoulders? Is that
- Grace: [00:47:57](#) It could be all of the chest
- Maria: [00:47:57](#) It could be all of the above, yeah. Yeah.

Grace: [00:47:59](#) So you're in detective mode, right. And maybe if you're like me, sometimes I'll be in detective mode and I'm just silent staring at someone.

Maria: [00:48:08](#) They're like, why are you Why are you looking at me?

Grace: [00:48:11](#) They're like "Whats wrong? Is it okay, am I okay?" No, you're perfect. Yeah, we're gonna make this piece of clothing perfect. I will say when you are working with a plus size performer, I'm not going to say that it's harder to fit something to them, but it takes a different skillset. Yeah, I, it's, it's very different. The kinds of things that you would manipulate on a body of a different size maybe will not solve the, the visual thing that you're trying to figure out right now.

Maria: [00:48:45](#) Of course

Grace: [00:48:45](#) And it takes kind of backing up and saying maybe the rules that applied for this situation don't work for this situation. Let me brainstorm how to, how to make this work. You have to pinch up the shoulders and see if that relaxes the bust line. Or maybe if you take it in at that side seam, then you know that's going to give the waistline that you know, and, and sometimes you get to have the really cool moment where you do pinch that thing and you all see it together in the mirror

Maria: [00:49:18](#) and that's so cool. Yeah.

Grace: [00:49:19](#) And you're like, ah, yeah, that's it. And then you keep going and, and, and you find where that garment needs to live on that body for it to, to look the best for everyone.

Sophie: [00:49:38](#) I noticed grace a few times trying to use the word problem in a way that felt comfortable for her to try to locate it outside of an actor's body and onto what is the problem, which is like the clothing not fitting correctly. It's like the clothing doesn't fit you and not your, you don't fit the clothing. It's funny, it's like I can hear her trying to be like, I know how people have said this and like I'm not saying it that way because the culture in general, Will treat your body as a problem. So I understand why she's like a little nervous about the terminology.

Maria: [00:50:09](#) Yeah. I super appreciate that. I could tell as well that she's like trying to not fit into that same stereotype of like people reacting to bodies as problems, which is so stupid. Um, yeah, and we got a little more into that when we talked about the

very personal act of getting actual clothes on to an actual human. Um, and just like the language surrounding that

- Sophie: [00:50:30](#) Let's get into it.
- Grace: [00:50:37](#) There's a little bit of struggle with terminology when you're talking about someone's body in a fitting. A lot of times if I want to go a size up in a garment and I, because I think that it's going to fit better or maybe I want to go up and then I want to take it again.
- Maria: [00:50:58](#) Yeah.
- Grace: [00:50:58](#) I'll, I'll say this size doesn't look as comfortable as it could. Let's find a more comfortable size and then I want to tailor it down.
- Maria: [00:51:07](#) Well, and that's hard too. You can be someone who's like down with fat acceptance and body positivity. We've learned these things in the community such as like fat is not a bad word, it's just a descriptor. If you say that in front of a person who's like not There, That can be super damaging to them because they're at a spot where they are just, I don't want to say like a lesser spot or a negative spot, They're just not there . And like how do you come up with the right terminology around someone who's just not there?
- Grace: [00:51:33](#) Yeah. A lot of costume people struggle with terminology, especially in fittings. Fittings are really high stress type of situation cause you're, you are making decisions for someone else's body but also just kind of all of the language around speaking about people's bodies to someone else. You're, you're talking about someone's very personal body. being. Their physical being with someone else and how you were going to do what you need to do with their body.
- Maria: [00:52:11](#) Actors holy crap. They are tough
- Grace: [00:52:14](#) Like oh they are so strong. I mean honestly it's really and, and I think as a costumer I want to be so respectful of how comf- how much confidence and how much self acceptance goes into being able to allow yourself to be malleable in that way. And there are a lot of different kind of questionable words or, or like trying to figure out how to speak respectfully about people's bodies. You know, do we use the term plus size? Do we use the, the term, uh, big or I'm honestly, I'm a little scared to say the word fat I like just in general.

Maria: [00:52:56](#) But because of what we said earlier, like you just don't know how the other person's gonna react.

Grace: [00:53:00](#) I don't know how they're going to read it. So I ended up dancing around the subject and then costumers end up dancing around it to each other. And something thats sort of fascinating to me is that an industry where plus size is more normalized and more accepted. Is opera, the art of opera, there are a lot more plus size people that their size is not an issue. It's not a question about their job and people just accept it and move on because this is the artist that is creating the art.

Maria: [00:53:32](#) Yeah.

Grace: [00:53:32](#) Um, and so opera sizing and opera sized is a term that I have experienced people using for plus sized performers in a lot of different, uh, performance venues. And I think it's, it's pretty interesting because it's like another layered, extremely layered terminology.

Maria: [00:53:54](#) That's exactly what it is. It's so funny too because like being plus sized as an opera singer, it's just so normalized for us in the theater industry. And if that's so easy for us to be like, yeah, that's just the thing. Like why can't it just be like that for all theater or for everywhere.

Grace: [00:54:11](#) Right?

Maria: [00:54:12](#) Everywhere. Exactly. That's what I was moving on to like why can't we just like be like, yeah, that's cool.

Grace: [00:54:16](#) Like and opera dying. So, uh, sometimes in opera costumes painters and Dyers of clothing will die Certain areas on the garment a few shades darker.

Maria: [00:54:31](#) No Way.

Grace: [00:54:31](#) Yes

Maria: [00:54:32](#) I did not know this.

Grace: [00:54:32](#) In order to kind of slim or kind of shade the performer's body.

Maria: [00:54:38](#) Whoa.

Grace: [00:54:39](#) To appear at a different way.

Maria: [00:54:41](#) That's so funny because like not this is like my like hey wagging my finger at you costumers Like is that really, are we fooling anyone? Like what, what are we trying to do there?

Grace: [00:54:53](#) So like if the costume is a work of visual art we're experiencing, we don't question shading for other reasons and sometimes they'll even, they'll, they'll die things darker maybe from like mid bust down so that then there's lightness closer to the face and it draws your eye to the face. Okay. So as an artistic tool, but then kind of using it to alter someone's appearance is an interesting slippery slope

Maria: [00:55:27](#) Yeah. It is

Grace: [00:55:28](#) I mean, so then that's another like, oh we should opera die this or maybe we should, maybe we're trying to find clothing for a certain performer for a certain production and I have been advised, well let's look at such and such department or such and such company because they regularly produce operas and so their stock is going to be more inclusive than other people's stock.

Maria: [00:55:52](#) Yeah, that's such a conundrum. I understand why it's because actors are also so pressured to maintain unrealistic standards.

Grace: [00:56:02](#) It's not unusual to kind of work on a show and for all of the women to really only vary in length and shoe size.

Maria: [00:56:11](#) That's wild, oh my gosh. It's so true. I guess like I'm so desensitized to it because I work with actors a lot, I work on shows a lot. But it's true. Like everyone very much has a certain look.

Grace: [00:56:24](#) Yeah, there's societal pressure on on what people should look like and then obviously some people who are in charge of casting actors then have that opinion as well. And so then the costume shop ends up, you know, working with that particular size, a larger percentage of the time and then over years the costume stock just doesn't have a lot of variety.

Maria: [00:56:50](#) Yeah, yeah. Damn. It's such a systemic problem when you, like really think about it. That's so stupid.

Grace: [00:56:57](#) And you're finally getting an actress who, who has a different shape and you're a little bit stuck.

Maria: [00:57:07](#) Yeah

Grace: [00:57:08](#) . Because maybe your budget is only such and such and so then you end up kind of sculpting all of your choices around, around facilitating that person. And it is like not that person's fault and it's not your fault and it's not necessarily the generations before, but like we're all trying to create art and we're all trying to change and create new things and new expectations of ourselves and others and new expectations of the fashion industry. Um, I read a really great article that was an interview of the costume around shrill.

Maria: [00:57:49](#) Oh my gosh. Yes. I think I read that article as well.

Grace: [00:57:52](#) And how she was struggling to find the clothing that they wanted for that character to wear. And so they ended up just making a lot of it and that's not the costumer being like, Oh, I'm mad you made me do more work. It's the costumer being like, Hey, what the heck is going on out there? Why? Why aren't there these clothes for you? You should get that sequin dress.

Maria: [00:58:16](#) I love that sequin dress.

Grace: [00:58:18](#) Like let's get it.

Maria: [00:58:19](#) The costuming on that show was amazing. And I love like all of 80 brands looks, but yeah, it just goes to show like this costume or was like, Oh shit, this sucks. Yeah.

Grace: [00:58:30](#) The reality of like marginalized sizes and their availability and costumers are dealing with it and a lot of different ways. Oh my goodness. I take a deep breath when there's a man with an inseam that's more than 34 inches because we are going to have a time finding some pants

Maria: [00:58:48](#) There are like really small theaters that don't have budgets and they can only use stock stuff and that sucks too. And it's the lack of that budget and that stock preventing people from casting more diverse bodies. Yeah. I like, is that a vicious circle that happens? Oh, interesting questions. Yeah. I think for the most part, a lot of theatre spaces are super inclusive. Or try to be like, for example, uh, Triad stage like does a really good job of trying to cast diverse actors of color. I think that's super neat. And I'm wondering if like the next step in inclusivity is to just like hire more diverse bodies in any sense of the word.

Grace: [00:59:26](#) There's so much power we know behind Seeing something on stage or in a story that actually portrays your life experience, you know, seeing an actor of color portraying a story when

you're an actor of color, seeing someone who, who shares your physical characteristics. Um, and that yeah, being even more powerful and reaching more people and helping, you know, more people feel tied to the art that you're creating and share that experience together. Yeah.

- Maria: [01:00:03](#) And on that note I just want to say Grace, thank you so much for taking the time to do this. Um, and I've learned so freaking much that I hope all our listeners were able to learn from you. I'm sure they were because you are so knowledgeable.
- Grace: [01:00:19](#) I just love talking about everything everything about bodies and clothes, what we're wearing and why we're wearing it. I love it.
- Maria: [01:00:27](#) Um, maybe we should just vere towards a society that just goes completely naked. No, I'm just kidding.
- Grace: [01:00:36](#) Sometimes naked is good sometimes.
- Maria: [01:00:38](#) Yeah.
- Grace: [01:00:39](#) That's my best. That's my best put in the whole episode.
- Sophie: [01:00:48](#) Um, that was an amazing interview. Good job. Please don't come for my job. I'm, I'm the host of this podcast. You can do it sometimes. Um, what were your biggest takeaways from doing this interview?
- Maria: [01:01:01](#) First of all, just like putting this whole episode together. Wow. Just a lot more work. And it is so in the forefront of my mind of like trying not to sound like a freaking idiot.
- Sophie: [01:01:13](#) You gotta lean in. That's my role. I lean into it. You sound, you sound dumb on purpose. I'm like, yeah, Aha. Like, wow, Maria. Just like cut it out. Be Normal. Geez.
- Maria: [01:01:25](#) It's better now. But it's just because I like have felt that feeling of uncomfortableness so much, so I'm just like, yeah, yeah, whatever. You're an idiot. Okay. Keep going.
- Sophie: [01:01:33](#) Yeah. I definitely have a long way to go there. But from the interview I wish like I could say that I went into this as a reporter, I'm like was trying to get to the bottom of this one piece of meat that's like super juicy. But like I didn't realize how systemic the whole thing was of like a fat actor gets cast walks into the costume shop. We don't have anything for them. Why? Because fat actors haven't been cast for a while. We have the

sample size of people who are like literally the same freaking size all the time. And so like the costume shop, just preps for that and then like it's just this whole cycle and then it's like who does it fall on? The director, the casting director. Like costumes. Actors like

- Sophie: [01:02:13](#) societ?
- Maria: [01:02:14](#) Yeah, exactly. I just like didn't realize like Ah, like I almost, it would have been easy to be like, Jeez, costumes, you guys are lazy and never want to make like plus size clothing. But like it's not, it's not really their fault either. You know?
- Sophie: [01:02:29](#) Yeah. Which is why what we're doing is important and it's important to like see how fat politics really leaks into like every aspect of the world. Um, what do you think like allies can do differently in theater to help support larger fat actors or more diverse bodied actors be More, uh, like have more availability, have roles, what am I trying to say? Be More and be cast more the more shows show theater more, more fat theater, you know what I'm saying?
- Maria: [01:03:01](#) Yeah. I think, like I said, it's sort of, I don't know if this is like the real beginning, but it can be a starting point a with directors and casting directors, um, and just educating creative teams about fat politics just at that level. Theaters actually have education departments because we do a lot of educating through theater for schools. There's this whole elitist aspect to theater where it's like you can only go experience it if you have the money and the time to go do it. In the past decade or so, that's been a really big thing that theatre are trying to break down. And so these education departments try really hard to like get students, get people from like quote unquote like at risk communities and get more people of color in the room and do like pay what you can nights and do student shows and do all these really cool things and you know, if they're already doing all that, all that work to like educate people about like all these different communities, like why not start including like fat activism into that, you know?
- Sophie: [01:04:07](#) I agree. I agree. And you know what Maria, I think you and Grace and I, I think we've solved the problem of, uh, costuming. So what do you think we should say?
- Sophie & Maria: [01:04:23](#) Uh, you're welcome.

- Maria: [01:04:43](#) Okay. That episode was so fun to put together again. Thank you so much Grace for coming on the show and educating us about theater and costumes and about the very personal act of working with bodies, like honestly learned so much. And I hope you guys did too. Yes, you may have noticed it's me, Maria, and not Sophie. I'm kind of taking over the end of this episode if that's alright with you guys. Okay. On that note, here are some listener voice memos from, uh, our fatmily who have some stuff to say about costumes, theater and acting. Uh, Maria play the clips.
- Hannah: [01:05:23](#) I did theater in high school and I mostly costumed myself. I would bring things in or I would thrift things. Um, because the costume closet that pretty much everybody else used often didn't have anything that would fit me or it didn't fit the period or it wouldn't be comfortable enough to dance in. Um, I took it in stride at that time, but in hindsight, it's part of the reason that I didn't continue theater as I grew up. Um, so not ideal.
- Hannah: [01:05:54](#) So I've always been a theater kid and performer and just generally loved attention. But being fat has always been something, unfortunately that held me back from wanting to be in bigger roles just solely because of costuming and costume fitting. A production of a musical that I did a couple of years ago. I had a big scene part, but my costume fitting was so terrible. The designer just had no idea how to use language that was both professional and kind in terms of sizing. So my costume ended up being so badly fitting solely because she just didn't know how to approach asking me. Um, I felt so good about a costume fitting that I did for Shrek the musical, which I started in a couple of years ago. The director was this gorgeous fat woman. She knew exactly how to approach asking me about what I felt comfortable with and my costume ended up being so comfy. So I guess in my experience it always comes down to if the director is somebody who can communicate and just like make you feel comfortable and then make a costume that fits your needs, uh, it doesn't matter if they're fat or thin or whatever. Just communication is key. Thanks. Bye.
- Maria: [01:07:05](#) All right. And before we, I'm the show, uh, you better not forget that we have another super cool person. April Hickman. I went to school with her. She is a costume designer. She's currently at Yale and she answered a bunch of your guys's questions over on our little team I Love Bread mini-sode, weekly Mini-Sode yes, that's right. We do weekly mini episodes, Q and A's this season. Uh, for our team, I Love Bread because we love our Team I Love Bread. Team I Love bread may kind of be the best patrimon tier. Uh, you heard it here folks. That's right. I stand by not changing

it, not cutting it out. Um, so here is a little snippet, a little teaser of April Hickman answering your questions.

- April Hickman: [01:07:56](#) How often are customers asked to costume someone in a fat suit versus actually casting a fat person? Oh boy. Oh boy. Okay. Recently that's been happening a lot. I don't know if anybody watches This Is Us, but um, one of the main characters, Toby, he wears a fat suit and you know, like that can be taken it many different ways. Um, there's that new Netflix show, well not new, but it's about the pageant girl, um, who gets like punched in the face and her mouth gets wired shut so she loses all this weight. And so she had that actress had to wear a fat suit because they - she had to transform from like this quote, ugly, like beastley Gross, unattractive character and to this gorgeous beauty pageant queen. And so I think yeah, it gets used a lot, but I personally am not a huge fan of them. And especially if a director asks like, Hey, we need a fat suit for this person because like we need, we need them to look ugly or we need them to look old or we need them to look, you know, like something that like is not, um, a positive attribute. And I think that is, it's like the vocabulary behind the reason why you're doing it really needs to shift and people really need to start taking a close look at. Like, why, why do you think that this, this character is associated with being fat,
- Maria: [01:09:33](#) All right. And with that we say goodbye to this episode. You say goodbye to my voice. Uh, I might be back. Hmm. I might be back later in the season. Who knows? Um, all right, but thank you guys. Bye.
- Sophie: [01:09:48](#) And that's our show. She's All Fat was created by me, Sophie Carter Khan and the iconic April K Quioh who is on a break this season. You know what she said to me the other day though was "all right. April". we are an independent production. If you'd like to support the work we do, you can join our patreon by visiting [patreon.com/she'sallfatpod](https://patreon.com/she'sallfatpod). When you pledge to be a supporter, you'll get all sorts of goodies and extra content. Be sure to check out the show notes for links to the stuff we mentioned today and don't forget to send us your questions via email or voice recording to FYI at. She's All Fat pod.com please make sure to leave us a review on Apple podcasts. It's super important in making sure people find the show. If you leave us a review, we'll give you a shout out on the pod next week. Our music was composed and produced by Carolyn Pennypacker-Riggs. Our website was designed by Jesse fish and our logo is by Britt Scott. This episode was co produced and edited by Maria Wurtelle, our junior producer is the amazing Lynne Barbara. I am our host and Co producer. Our Facebook, Instagram and

Twitter handles are at she's all fat pod. You can find the show on apple podcast, Spotify, stitcher, Google play, and wherever else you get your podcast. Bye.

Grace: [01:11:06](#) We also made the waste on her thing, elastic, whereas everyone else's wasn't elastic. I'm sure everyone was super jealous of her pants to be completely honest,

Maria: [01:11:14](#) It sounds so comfy

Grace: [01:11:15](#) so she had the comfort model. Yes.