



CSU

THEATRE

Costume Design Handbook

"For thousands of years, human beings have communicated with one another first in the language of dress. Long before I am near enough to talk to you on the street, in a meeting, or at a party, you announce {elements of who you are} to me through what you are wearing –and very possibly give me important information (or misinformation) as to your occupation, origin, personality, opinions, tastes... and current mood. I may not be able to put what I observe into words, but I register the information unconsciously, and you simultaneously do the same for me. By the time we meet and converse we have already spoken to each other in an older and more universal tongue."

-Alison Lurie, *The Language of Clothes*, Random House (1981).

TH 386, 486 Syllabus

The Costume Handbook:

Costume Design Preparation, Design, and Realization

Congratulations! The design faculty and staff all feel you have what it takes to design costumes for this show! In this packet you will find all the necessary steps from conceptualization to realization. This handbook is organized by a chronological meeting outline including deadlines, followed by actual examples of paperwork.

Where to start? Look at your contract dates, sign the contract, and add the dates to your calendar, now! Log into OneDrive and find your show's folder. This contract will be in there as well as templates for paperwork that you are welcome to fill in. PLEASE use these templates and save them to OneDrive often.

Then...After reading the play at least 2-3 times and listening to the accompanying music while reading (if a musical or opera), take the first step into understanding the script from a costume perspective with the costume preparation packet (see Mentor Meeting 1 for info)!

IMPORTANT!!! You will have until **Mentor Meeting 1** to settle CONFLICTS! This means you tell your mentor if there are any meetings or rehearsals you cannot attend.

****Prior to First Design Meeting****

NO formal discussions should occur between the director and members of the artistic team before design meeting 1. This is not intended to be an unreasonably restrictive limitation, but to help maintain realistic time commitments for students and their workload. Members of the artistic team are generally fulfilling these duties as part of a course.

DESIGN PROCESS LEARNING OBJECTIVES:

- a. Help students process and understand a script in a way that is meaningful to design and production.
- b. Mentor students through the process of understanding a script from dramaturgical beginnings.
- c. Understanding how to channel and express creativity to become artists and generate designs.
- d. How to work collaboratively with an artistic team and production team.
- e. How to present and express designs to a collaborative team.
- f. Understand how designs are bid in a shop and how the production process works to mount a show.
- g. Learning to have flexibility and understanding of the ephemeral quality of theatre and that the continuation of artistic production in rehearsal will potentially change the needs of a production. How to let go of babies. How to make quick decisions and field curveballs from the director and in production.

THE KEY: Who is included in the artistic and production groups in design meetings?

Artistic Team: any person in a position to discuss the artistic scope and conceptualization of a production, including, but not limited to, the Director, Scenic Designer, Costume Designer, Sound Designer, Lighting Designer, Projection Designer, Assistant Designers, Assistant Directors, Dramaturgs, Stage Managers, Fight Directors, Choreographers, etc.

Production Team: those members of the production staff directly responsible for the oversight of a particular production discipline, including, but not limited to, Production Management, Producer, Stage Manager, Technical Director, Paint Charge, Properties Master, Properties Director, Costume Shop Manager, Master Electrician, Production Sound Engineer.

486B: DESIGN

Mentor Meeting 1- Prepare!

Goal: Meet with your mentor this week and look over and discuss your costume preparation packet**! Also, be ready to discuss the play.

DUE THIS WEEK:

The Costume Preparation Packet (100 points total): this is due to your mentor at this meeting; start on this as early as possible- it will take TIME!! You can upload all documents to CSU's one drive in your specific show folder.

Paperwork- these are living documents that you will continually update as your design progresses. I recommend using excel which you will get for free from CSU. This is the most sharable chart and has the most useful tools for large descriptive charts like ours (see appendix). Add all of your show paper work to one workbook using tabs. **Make sure to upload your workbooks to the One Drive.**

1. **Paperwork:**

1. **Act-Scene Chart** (see appendices and Theatre Department Canvas Site for examples of ALL paperwork) (20 Points).
2. **Character Chart** (20 Points).
3. **Piece List Skeleton:** the very basic pieces and requirements (your assistant can HELP with this!) Note things like Character #1, Costume #1: add a hat, rains on stage, catches on fire (10 Points).

2. **Preliminary production research and imagery:**

1. **Production & Dramaturgical Research:** research the playwright, other critical viewpoints, other plays/productions (THIS DOESN'T MEAN- LOOK at other productions...please see the designer checklist for specific questions related to production research) (10 Points).
2. **List of Questions and Key Requirements** about production: see the **Designer Checklists** in the appendix (10 Points).
3. **Preliminary Visual or Period Research:** the basic period silhouette (when applicable), basic historical eras- any characters based on real people? **Cite sources if at all possible** (10 Points).

4. **Evocative Inspiration:** what colors/textures/shapes are evoked by specific locations, metaphors, characters, themes in the script? You will be bringing your favorite evocative research **printed out** to DM1(10 Points).

3. THE SHOW BIBLE:

Add ALL of these items to your show BIBLE. Create TABS for these items, even if you don't have all of the items yet (i.e. measurement sheets will not be available at this point). You don't have to print out every piece of research, but as you refine your design, the research that relates directly to the costume design must be printed and in your bible. We will refer to the Bible regularly in mentor meetings and in the costume shop (10 Points).

What's in a SHOW BIBLE???

1. This HANDBOOK
2. Show Paperwork
3. Swatch Sheet
4. Actor Measurements
5. Tabs by Character with Renderings and Research
6. Email Correspondence with Artistic or Production Team Members
7. Rental Paperwork

****Make sure to sign your contract and add this document to your bible, today!**

Design Meeting 1

Goal: To share ideas and imagery evoked by the script, to discuss what the director and design team thinks is important about the play, hopes, dreams, and fears about the production, and to hear the directors take and to discuss potential concepts for this production.

Attendees: Artistic Team

DUE THIS WEEK- All Areas:

1. Read the play 2-3 times, the director has!

2. **PRINT OUTS** of Initial evocative imagery of the play, characters, mood, etc. (10 points)
3. Initial historical research- photos, books, images that relate to the period of the play (If APPLICABLE! This may not be a play with a specific period- in this case try to document your early ideas...).
4. A list of questions for the director and team (10 points).

Some questions you may want to ask the design team/director and be prepared to answer yourself:

1. Why was this script chosen?
2. Who or what is the story about?
3. What do we want the audience to take away from this production?
4. What is the mood of the play?
5. What excites the team about producing it? What scares them?
6. What are the major themes and dramatic action of this piece?

Mentor Meeting 2- Prepare to mind-meld with the director!

Goal: to review your initial piece lists and to discuss your descriptive costume plot.

DUE THIS WEEK:

1. **Preliminary research: (40 points)** Meet with mentor to discuss each character and to look at preliminary research.
2. **Initial Piece Lists: (40 points)** Review your initial piece lists.
3. **Character Specific Questions: (20 points)** Review your list of character specific questions for the director.

Conduct SPECIFIC production/design research: This is character research using specific photographs, factual research, period information, evocative exploration. It can be organized in a slideshow presentation of your choice. I like to have a title page, design approach (can come later like at Preliminary Designs) then evocative research, color palette information, then have slides follow by character or ensemble group. You will ADD to this slide show as your design develops.

Piece Lists: are lists, organized by character then by look that lists every costume piece (including underwear/underpinnings!) and can contain notes about each look such as "costume gets wet" or "glows" or "holding live flame????". This is a great place to add notes like "aged/distressed/wearing same costume for 10 days" or "duplicates". All of these notes

will have future implications in materials we purchase and decisions you will make about your costumes. **DON'T FORGET** to add WIGS, hats, jewelry and specialty makeup to your piece lists. (See example piece list in appendix. Know that as you start adding details into your piece sheets, **this is the foundation** of your pull/ buy/ build chart (see appendix), run sheets (checkin/out sheets), and laundry lists.

Collaborative Meeting

Goal: To meet with the team without the director to develop possible themes, mood, etc. A creative spit-balling session (10 Points).

Director Meeting

Goal: SET UP THIS MEETING with the director to follow Mentor Meeting 2 and one full week before design meeting 2. Present questions to director and talk through character research. (50 Points)

Design Meeting 2: Research

Goal: To share ideas and directions visually; start to make some design decisions (theme, mood, period, style) as a group. Costumes get deep into character development, period, special effects etc.

Attendees: Artistic Team

DUE THIS WEEK- All Areas:

1. Bring new ideas, research, approaches to the table. Bringing fabrics or other materials that inspire you to this meeting. Physical items shared can be a great conversation starter!

DUE THIS WEEK- Costumes:

1. **A slideshow** with research by character to the meeting to present where you are in the process. Your presentation should be around 5 minutes. (20 points)

2. Refine your piece lists as you get closer to prelims. Do this in stages so you do not fall behind and get mired in paperwork when all you really want to do is line drawings! This will prepare you for what you need to draw and indicate in your drawings. (20 points for an updated list).

Questions to Consider:

1. How does the research tell the story to you?
2. If concepts/approaches were presented- what are your thoughts?
3. Is the concept within scope and scale of your production?
4. Will the concept support the major themes in the script?

Mentor Meeting 3: Pre-prelims and a Walk Through Stock (1.5 hours)

Goal: to look at your **preliminary drawings** (what ever you have at that point), your **preliminary descriptive costume plot**, order swatches, and take a **walk through stock!** Your mentor will give you a tour through stock. At this time, you may pull pieces that inspire you for costumes (even thought they may not be the correct size) and file those on your rack.

DUE THIS WEEK:

1. **Pre-preliminary Drawings** or collages (50 points)
2. **Preliminary Descriptive Costume Plot** (40 points)
3. **Swatches** to order (50 points)

The Descriptive Costume Plot: Duplicate your **Act/Scene chart** into another tab in the worksheet. Where you have previously marked an actor is present with an "x", replace the "x" with the **look** they are in and whether there is a quick change or another unique elements like "glows" or "in the rain" or "takes jacket off on stage (O/S).

Design Meeting 3: Preliminary Designs

Goal: To share visually how design approaches discussed in DM2 will be realized. The director should leave with a strong understanding of how these plans will support and create a cohesive world of the play.

Attendees: Artistic and Production Teams

DUE THIS WEEK- All Areas:

1. Show refined preliminary ideas to the design team.

DUE THIS WEEK- Costumes:

1. **An UPDATED descriptive costume plot:** update the preliminary costume plot from your discoveries drawing/collaging pre-lims. (20 points)
2. **Rough Designs:** a preliminary representation of every costume in the show. ****This can be a line-drawing, spec sheet, research board, etc ****Approve with your mentor which characters will be collaged and which must be rendered.** I advise you to start your line drawings early so you will have them finished for final renderings. This will help you down the road. Don't forget about accessories, wigs, and facial hair! (60 points)
 - **Remember!** Like all good things in life, these roughs will change! Don't get too attached- something is bound to change. Just make sure if you are very attached to one of your designs, be ready to defend that design based on WHY it is important in the script. If you cannot defend your design it will likely be thrown out as a casualty to the underwater dream ballet.**

Questions to consider:

1. How do designers choices add or detract from the story?
2. Do the designers feel firm in the plan for realizing these designs?
3. Does this plan work with budgetary constraints?
4. What will the audience take away from the design?

Mentor Meeting 4

Goal: To go over the process of fleshing out your pull, buy, build template.

Due This Week (All documents should be in the drive and updated regularly):

1. **Fill in your pull, buy, build template (30 points).** Copy the characters, looks, and pieces from your piece list template into your pull, buy, build template. **Work directly in the document in your show's file: SHOW>Costumes>Pull, Buy, Build,Template.** We will review how to fully fill in this sheet in this meeting.

Costume Shop Meeting 1: Planning, Scope, and Scale

Goal: To present your rough ideas to the shop and agree on deadlines; determine the scope and scale of your production.

Attendees: Costume Designer, Costume Shop Manager, Draper, Mentor.

DUE THIS WEEK:

1. Bring drawings on paper or on iPad to show the shop your ideas. (10 points)
2. Make sure ALL documents are updated on the ONE DRIVE.
3. Be ready to discuss the following:
 - The period of the design and rentability
 - Character specific research
 - Research for building details
 - Hair and Makeup Needs
 - Which pieces will need to be built and what fabric you are exploring
 - The actual costume plot and costume count
4. Review dates with the costume shop manager of the following. (10 points) These dates are based on when your show gets cast:
 1. Preliminary pull from stock by date
 2. First round of shopping completed by date
 3. Other materials/notions/etc for builds requested by date
 4. Schematics for built costumes (When are they due and which builds require full schematics?)

Design Meeting 4: Re-center

Goal: To take the information received from the shops and to re-work your design to work with in the scope and scale of CSUs' Production time and budget. To discuss changes that need to be made from preliminary ideas with the artistic team and continue to develop designs.

Attendees: Artistic Team

DUE THIS WEEK- all areas

1. Prepare a list of changes (if any) that emerged from your shop meeting to share with the team (20 points).
2. Discuss changing areas, with the help of a white model, on the stage or backstage that the changes will require (10 points).

Costume Shop Meeting 2: Changes?

Goal: To present any changes in your design to the shop and discuss the new scope and scale.

Attendees: Costume Designer, Costume Shop Manager, Draper, Mentor.

DUE THIS WEEK:

1. **Updated pull, buy, build with changes.** (20 points)

Design Meeting 5: Final Designs

Goal: To present realized visual designs to the group so the artistic and production teams all have a clear direction of how the final designs will look moving forward.

Attendees: Artistic and Production Teams

Due This Week- All Areas:

1. **Present final design ideas** to the design team.

Due This Week- Costumes:

1. **Present complete renderings:** (150 points) these will include labels, titles, a background, your signature. If the renderings were done using a digital program, PRINT THEM OUT. Erin can help you buy paper and print out images. Flesh color is not required (before casting) but faces, hands, and feet are required. For secondary and background characters a collage will be accepted.
2. **Swatches with renderings** (5 points per built costume- 25 points max).
3. **Final descriptive costume plot;** print it and add to your bible (15 points).

Costume Shop Meeting 3: Final Budget Meeting 2 HOURS

Goal: To present final designs to the shop team, discuss budget, final fabrics, get approval to move forward. This will be a TWO HOUR meeting that will start by looking at your renderings and finish with the costume team looking over your pull, buy, build with you to complete sourcing for each item.

Attendees: Costume Designer, Costume Shop Manager, Draper, Mentor.

DUE THIS WEEK:

1. Bring your final renderings to the shop. (10 points)
2. A fleshed out pull, buy, build chart as far as you can go on your own. The shop manager will **only start your orders when the pull/buy/build is finished.** (40 points)
3. Be ready to discuss the following in **even more detail** than your first costume shop meeting:
 - Where quick changes will happen near stage
 - The period of the design and rentability
 - Character specific research
 - Research for building details
 - Hair and Makeup Needs
 - Which pieces will need to be built and what fabric you are exploring
 - The actual costume plot and costume count
 - Some idea of running crew needs

Preliminary PULL From Stock

Goal: The designer and their assistant (if applicable) goes through stock to pull anything that they think might work for their show (30 points).

486C: PRODUCTION

First Round of Shopping

Goal: To learn how to shop quickly and efficiently with the costume mentor to realize the costume design for your show (30 points).

Cast Design Presentations

Goal: To present your designs to the cast and crew as a unified collaborative team.

DUE THIS WEEK- all areas:

1. **Design presentation-** You will be presenting your final designs to the cast and crew at the top of the first rehearsal. This is the first time your cast will be seeing what you have cooked up for them with the creative team! Please create a concise presentation with your cohorts in the form of a **Google presentation where are you create a seamless presentation** together. These presentations should be in order of **set, costumes, lights, projections, sound**. If a dramaturg is working on your show for the director would like to say something about the play, they will speak first.

DUE THIS WEEK- Costumes:

1. **Design Presentations (50 points)**
2. **Attend First Rehearsal (50 points)**
3. **Put renderings on the wall in the costume shop and print renderings and relevant research(10 points):** Add your renderings to the assigned board in the costume shop so everyone can reference what they are working on. This will also allow your assistant to pull renderings for the fittings. Use the costume shop printer to print out 8x11" images of your renderings and any research required for the build.

The BUILD and Required Communication

Where do I need to be and when???

- The Costume Shop:** Your presence in the shop is mandatory! You will be the most excited person about your design- this means it is your job to excite others. Provide much energy and chocolate to the shop. **You will be required to spend 4 hours in the shop every week. These hours need to be arranged with the costume shop manager as soon as you're registered for the next semester.** This includes fittings, pulling, working on the show. Trust me, this will be an easy goal to meet.
- Rehearsals:** you will learn SO many things by attending rehearsals. You are required to attend the **designer run** (20 points) and at least one other **rehearsal** (20 points). It is recommended you attend several rehearsals. Arrange with your stage manager and director when a good night would be to visit rehearsal.

Email Communication and Rehearsal Reports: You will receive emails from many, many people. Please respond within 24 hours. (200 points)

- **FITTINGS:** When you and your assistant (if you have one) are prepared to start fittings, you will ask the costume shop manager to schedule them for you.

To request fittings email Elise, cc Erin: Name of actor, time you need for fitting, general items you would like to fit i.e. underpinnings, or tutu, or Act one costumes- you get the picture. We try to only call the actors in for 3 fittings max (could also be adjusted for covid).

□ **RESPONDING to Rehearsal Reports:**

When rehearsal starts, you will be emailed every night with a rehearsal report.

Respond- **reply all with the costume requests copied and pasted at the top of the email with your responses following.**

□ Example:

□ SM: Costumes: Brian's shoes are making too much noise. Can we fix this?

□ YOU: **Brian's shoes are making too much noise. Can we fix this?**

We will take a look at the shoes today and see what we can do.

FITTINGS

This is the week you will collect most of your items for your fittings. You will revisit stock and make sure you have pulled everything and anything you could possibly use to realize your design. You will make sure the garments are in the actor's size range (there can be some wiggle room) and that you have collected as many pieces as possible like socks, jewelry, foundation garments (bras/corsets/etc), shoes, and more. You will make an appointment to go shopping with Erin or online shopping with Elise if there is something that changes from your pull buy build chart. **PULL AT LEAST 3 ITEMS** for each major costume piece you would like fit! Leggings, tights, and items that can easily be purchased off the shelf with out trying on are the only exception here.

Fittings:

Fittings will never be as long as you want them to be! This is why you have to be prepared to try on costume after costume by being extremely organized. **You should arrange your costumes on the rack by fitting order and preference (costume to try first (that you like the most, second, third).** Shoes will also be fit in this fashion. Hand them your favorites. If they work- no reason to continue! You're done!

Makeup and hair design:

Wig/facial hair/makeup fittings are a separate affair but are scheduled through the costume shop manager, with you and the actor in the makeup room. Often if there are many actors who need a brush-up (or have never taken a makeup class) on corrective makeup, age makeup, or all have the same makeup, you can schedule a makeup fitting/workshop with several people at a time.

Rack Walk-through with Director

Goal: Give your director a tour through your rack. Be able to describe what items will look like if they are unfinished or don't look super fabulous yet! (50 points)

The HOME Stretch! Final Paperwork

Goal: to create paperwork that will instruct the wardrobe crew how to launder your costumes and which actor will be wearing which pieces, when.

DUE THIS WEEK:

1. **Check-in/Check-out sheet: (40 points).** This week you and/or your assistant must create a laundry instruction and check-in/ check-out sheet (see appendix).
 2. **Dressing Lists: (50 points).** Turn in your dressing lists to the costume shop manager (cc your mentor on this as well) and make appointment to meet with crew head to discuss dressing lists and costumes.
-

Dress Rehearsals

You are required to attend all dress rehearsals and opening. (100 points)

You (and/or your assistant) will take notes on a google doc in the costumes folder ONE DRIVE. This way you can share the live document with your mentor, assistant, and shop manger live, during rehearsal. There will be a notes template in the file for you to use to take notes; send edited notes to costume shop manager at the end of each evening.

Check in daily with the costume shop BEFORE NOON so you can clarify notes that need to be finished. This will ensure your notes are finished and look the way you intended.

The Wrap-Up: Strike and buttoning things up

Whew! You made it! You designed and produced a show while taking an amazing amount of classes and extra curricular activities! Now it's time to wrap it up- make sure your rentals are all in line to be returned, any extra purchases returned, and the other bits used and pulled for the show restored.

ALSO- A professional photographer will have taken photos of your show during dress rehearsal. Make sure you have received and downloaded a link to the photo file for your show! **This link is not live forever.**

Due This Week:

1. Rental paperwork from shop bible has rentals checked off and is given to shop manager to return. (20 points)
2. Wigs must be washed and returned to stock. See appendix for washing instructions. (100 points)
3. Any pet projects for the show you have been working on- strike and restock materials. (50 points)
4. Restock pulled costumes (your assistant and the shop can help with this too). (50 points).
5. Restocked any borrowed or new makeup AND washed brushes. (100 points)

CSU Costume Design Assistant Responsibilities

Congratulations! You have been chosen to help create and facilitate the design and production of a CSU main-stage show! Your mission, should you choose to accept it, is to be the “right arm”, logistics manager, soundboard, and creative collaborator to the costume designer.

Not only will you have the task to mind-meld with your designer, you will need to support the designer in ways that respond to the needs of the production, and aren’t always dictated by the designer specifically. Sound vague? It is! The costume designer is often very focused on creating renderings, communicating with the design team, and director. This often leads to a gap that must be filled in the production process- a logistics manager! You will need to be the person who is thinking ahead i.e Going on inside an assistant’s mind: *Are we lending costume pieces to Rehearsal? Then we’re going to need a way to track that! I’ll make a chart that we print and put in the bible!*

Theatre is an art made best outside the vacuum! Therefore, the costume designer is encouraged to use you as a collaborator and soundboard to talk through ideas and thoughts. This means you must read the script multiple times and attend fittings and run-throughs with the designer. Please see the rest of the Costume Design Handbook and review what is needed at every meeting benchmark- then ask yourself: *How can I help create these documents/presentations/renderings/etc.??*

You will check in regularly with the costume designer no less than 2 times a week. Recommend tasks you might help out with. They will thank you for it later! You will ask the designer things like- *Do you want me to set up the rack? Should I start pulling costumes? Do you need help with your paperwork (especially as you get closer to dress rehearsal)? Are there any costumes/supplies that need to be sourced??*

Overall Responsibilities of the Assistant Designer:

- Read script**
 - Collaborate with stage management** for accuracy/consistency/organization throughout rehearsal process.
 - Compile research for costume designer as necessary.
 - Participate in rendering, display, and presentation process as appropriate.
- 1. Attendance & Participation**
- Attend design meetings and production meetings.

- Attend rehearsals and run-thrus as necessary.
 - Attend all dress rehearsals (and note sessions after each).
 - Potentially-work on a specific project or process from start to finish
 - Read ALL rehearsal reports! Stay up to date on all areas!
2. **Produce paperwork** for wardrobe crew and costume shop including:
 - Create **quick sheet** of measurements of ALL actors including understudies.
 - Build and maintain show **bible** (see appendix for what a show bible should contain).
 - Compile design notes** from fittings.
 - Build and maintain piece list:** the inventory of each piece of clothing and accessory for each performer. This list becomes the check- in sheet and laundry schedule for the wardrobe crew (this should be done in collaboration designer and shop manager).
 3. **Assist designer with pulling costumes.**
 4. **Coordinate rehearsal costumes** with stage management; pull rehearsal costumes as necessary. It is the design assistant's responsibility to keep track of what items are in rehearsal and to coordinate retrieving them from stage management for fittings as necessary.
 5. May conduct certain business as capable/appropriate; facilitate swatching, shopping, rental arrangements, ordering, supervising alterations and/or craft projects.
 6. **Fittings**
 - Assist in **preparation and clean up for fittings, attend** as many as possible.
 7. **Dress Rehearsals**
 - Collate and distribute notes** from costume designer during dress rehearsals. This means the designer dictates their notes to you during dress rehearsal so they can keep an eye on the show and not be bogged down by writing/typing notes. We use a Google Doc to take notes so we can all communicate in the room during tech but if you prefer to use Google Sheets and auto sort by area (designer notes, costume shop notes, dresser notes, actor notes) at the end, that is fine too!
 - Act as liaison between costume designer and costume shop when costume designer is unavailable (decide who will check in with the shop in the morning).
 - Act as liaison between the costume designer and other members of artistic team and production staff when costume designer is unavailable.
 8. **Strike**
 - follow up with the return of rental garments and restocking.
 - Assist in processing returns and reconciling the budget and show records in a timely manner.
 9. **Wrap-up**

- Design students and students designing for academic credit will be expected to execute some form of final presentation/evaluation of their experience in the context of the portfolio review series.
- If the assistant is irresponsible and does not appear to be completing the task in a timely manner, or through negligence is putting the production process in real danger of incompleteness, the student assistant can be replaced or dismissed from the project. This occurs solely at the discretion of costume design advisor, costume shop manager. Should this occur, the student will receive no academic credit for the assignment and will likely not receive favorable references in the future.

I have read and accept these responsibilities.

Date

Production

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1. Designer Checklists

Designer Check List 1 (from Magic Garment, Rebecca Cunningham)

1. What form of drama is this play? Could it be interpreted any other way?
2. What type of structure does it have? What is the basic story?
3. In what style (mode) is it written? Could it be interpreted in other ways?
4. Where and when does this play take place? What are the climatic conditions? Are there other possibilities?
5. What is the mood of the play? Does this vary with scenes or characters? What are the pivotal scenes (turning points in the course of events)?
6. What colors and textures are suggested by the mood, style, and form of drama of this play?
7. What images are evoked throughout the play? Do they reoccur? To whom are these images related? Which images are central to or represent the soul or spirit of the play? List words that evoke visual images. Do images change from scene to scene?
8. What is the time sequence of the play? In what season(s) do the scenes take place?
9. Can the images in the play be visualized? Do they relate to characters specifically?
10. How are the various characters in the play used by the playwright? To which other characters does each character relate? With which other characters is he or she in conflict? What comic devices does the playwright use?
11. Outline the action of each scene.
12. Combine information in a chart and/ or costume plot which graphically illustrates the action and costume needs of the play.

Designer Checklist 2: Character Details

1. What kind of a character is this- major, minor, stock, abstract, allegorical?
2. What are the characters physical characteristics?
 1. Age?

2. Physical appearance?
 3. Carriage and bearing?
 4. Vitality?
 5. Ethnic background?
 6. Mannerisms or affectations?
 7. Speech patterns or dialect?
3. What are the characters mental characteristics
 1. Education? IQ?
 2. Artistic accomplishments or tendencies?
 3. Ability to relate to reality?
 4. What personality traits does this character exhibit? What is the characters emotional state? Does it change as the play progresses?
 5. What is the character social status or rank?
 1. Economic status?
 2. Moral viewpoint?
 3. Religion?
 4. Profession?
 5. Political viewpoint?
 6. Social standing with peers?
 7. Introvert or extrovert?
 6. What is the characters' objective? Does this character represent the playwrights point of view?
 7. How should the dress of this character reflect this analysis?
 8. What events in the life of this character have had lasting effects on his or her character?
 9. What specific references are made in the script this characters clothing? What actions are performed by this character which affect the clothing? For what occasion does his character present in the play? And what scenes does his character appear; is he or she the focal point or supporting character?

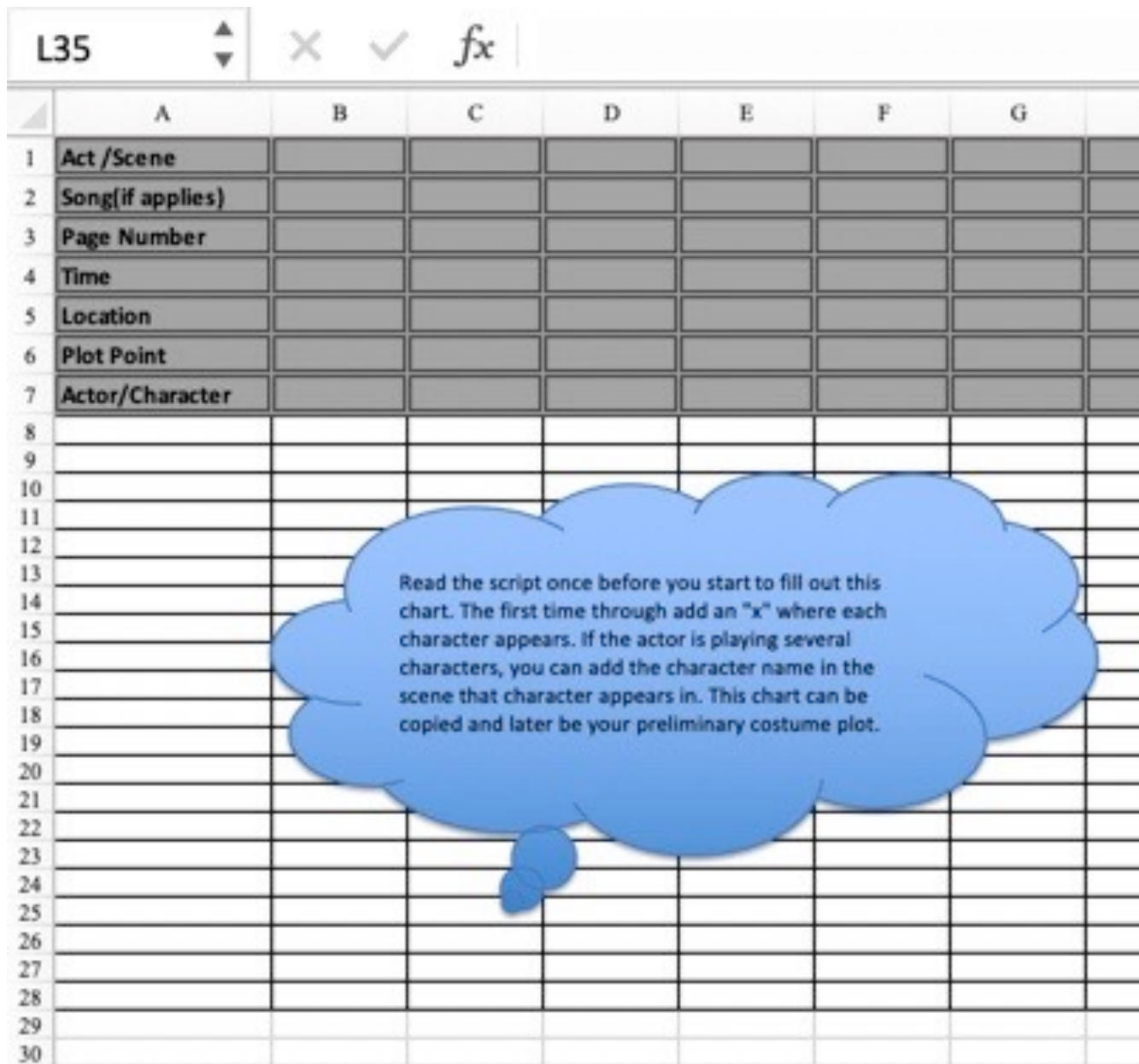
10. Will the actor cast in this role need special padding shoes or other items to look at the part?
11. To the characters dress in agreement with all aspects of their personalities and rolls or do they attempt to hide, disguise, or deny the reality of their personalities from the other characters and/or the audience?

Designer Checklist 3: Director/Designer Conference

1. What does the director see as the mode/style and form of the drama of the play?
2. What theme or concept has a director developed for the play? Is the concept clearly stated?
3. Can your play be described in one word? Innocent? Decadent? Frivolous? Does that word express the essence of the play?
4. How does a director see the characters? How many male and how many female? What physical types are they? What physiological types? What image does the director wish to be projected by each character?
5. Will any rolls be doubled or double cast? How many costumes will need to be duplicated for additional cast, for stress, or other practical considerations?
6. How many extras are planned? How are they to be used?
7. How many changes of costume for each character to the director envision?
8. How elaborate is the production to be? What is the budget?
9. What are the directors priorities?
10. When is casting to be completed?
11. When do dress rehearsals begin? Are any pieces needed before dress rehearsal (rehearsal pieces)?
12. What deadlines need to be set?
13. Set up a production calendar include dates for dress rehearsal, final sketch approval, preliminary sketch conference, first blocking rehearsals.

2. Blank Act-Scene Chart

This is in your excel workbook in your show file on OneDrive. It contains templates for the act/scene chart, the Character Chart, the Piece Lists, Check-in Check-out sheets, and dressing lists.



	A	B	C	D	E	F	G
1	Act /Scene						
2	Song(if applies)						
3	Page Number						
4	Time						
5	Location						
6	Plot Point						
7	Actor/Character						
8							
9							
10							
11							
12							
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28							
29							
30							

Read the script once before you start to fill out this chart. The first time through add an "x" where each character appears. If the actor is playing several characters, you can add the character name in the scene that character appears in. This chart can be copied and later be your preliminary costume plot.

3. Act-Scene Chart

Read the script once before you start to fill out this chart. The first time through add an "x" where each character appears. If the actor is playing several characters, you can add the character name in the scene that character appears in. This chart can be copied and later be your preliminary costume plot.

	A	B	C	D	E	F	G
1	Locale/time: WW1 Western Europe (Naples)	A Coffee House	A Garden by the Seashore	A Garden by the Seashore	?	Shore- boat arrives	
2	Day	1	1	1	1	1	
3	Major Plot Point	DonAlfanzo tells the men their women could be unfaithful. The plan is made.	The ladies talk about their loves.	Don Alfonso tells the ladies their loves have gone to war		Men go off to war, ladies say goodbye	
4	Song	N.1- Terzetto, N.2- Trio, N.3- Trio	N.4-Duet	N.5- Aria	N.6- Quintet, N.7 Duet	N.8- Chorus, N.9-Quintet,	N10. Trio
5	Actor/Character	Act 1/Sc 1	Sc 2	Sc 3	Sc 4	Sc 5	Sc 6
6	Ferrando	Look 1, sword			x	x	
7	Gulielmo	x, sword			x	x	
8	Don Alfanzo	x, grey hair		x	x	x	x
9	Fiordeligi		x, gazing at miniture around neck	x	x	x	x

4. Detailed Costume Plot- For the Designer

Add look names and brief descriptions where ever you have marked with an "x". This will give you an overview of what the changes and arc will look like.

	A	B	C	D	E	F	G
1	Locale/time: WW1 Western Europe (Naples)	A Coffee House	A Garden by the Seashore	A Garden by the Seashore	A Garden by the Seashore	Shore- boat arrives	
2	Day	1	1	1	1	1	
3	Major Plot Point	men their women could be unfaithful. The plan is made.	The ladies talk about their loves.	tells the ladies their loves have gone to war		Men go off to war, ladies say goodbye	
4	Song	N.1- Terzetto, N.2- Trio, N.3- Trio	N.4-Duet	N.5- Aria	N.6- Quintet, N.7 Duet	N.8- Chorus, N.9-Quintet,	N10. Trio
5	Actor/Character	Act 1/Sc 1	Sc 2	Sc 3	Sc 4	Sc 5	Sc 6
6	Ferrando	Look 1-Italian Army, sword			Repeat	Repeat	
7	Gratiano	Look 1- Italian Army, sword			Repeat	Repeat	
8	Don Alfonso	Look 1- frock coat, grey hair		Repeat	Repeat	Repeat	Repeat
9	Isidora		x, Look on2- out door ensemble with hat. gazing at miniture around neck	Repeat	Repeat	Repeat	Repeat

5. Blank Character Chart

The image shows a Microsoft Excel spreadsheet with the following structure:

	1	2	3	4	5	6
1	CHARACTER CHART					
2	Character	Age(s)	Script Relationship	Occupation	Ethic/Social Orgin/Socio Economics	Personality Traits
3						
4						
5						
6						
7						
8						
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11						
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23						

Instructions from the thought bubble:

Add information in this chart once you have read the script a few times. Do NOT use one word descriptions unless they are concisely brilliant! Ponder these categories for a while before adding info. This chart should take the same amount of time a play analysis would. You can delete this message if you copy this file! Also, feel free to add categories if needed!

6. Character Chart Example

This is like a character analysis all in one handy-dandy chart!

	Occupation	Age	Script Relationship	Ethic/Social Origin	Personality traits	Attitude Toward Clothing
Sarah Brown	Sargent in the Save-a-Soul Mission in New York	Early 20's	Antagonist falls in love with Sky	WASP	Idealistic but sheltered, kind-hearted but too categorical in her view of the world, finds she is adventurous. She's about substance where Sky is about style	Likes her uniform, bolsters her purpose, normal clothes- likes to cover up and wear what is proper for a young lady for appropriate times of day
Sky Masterson	High-stakes gambler	Late 20's	Protagonist, falls in love with Sarah	Came from a small town in Colorado- farm?	Will make outrageous bets, smart, funny, good looking, was once hurt by loss, charming, oozes style. About style over substance. Womanizer.	Well-dressed man. Not flashy but NOT boring, he has style. He can adapt to any situation and he is always the best looking guy in the room
Nathan Detroit	A craps broker	Early 30's	Bets Sky he can't take Sarah to dinner in Havana	Detroit?	Humorous, slippery, manipulating, divided loyalties	Wants to look good, like the guy in charge, stylish but maybe a bit gauche
Miss Adelaide	A lead show girl in a burlesque club	Early 30's	Has been dating Nathan for 14 years, wants him to marry her	Upstate NY?	Comedic, not always so bright, wants to leave Nathan but loves him, longs for the quiet home life	Wears clothes that look good on her show her great shape, also likes to be in style (maybe a little gauche too).
Nicely-Nicely Johnson	Helps Nathan Broker games	30's	One of Nathans associates	NA	Funny, great timing with jokes. Cheerful fellow, Nathan's righthand man.	Wants to look good, wears a suit and tie/bowtie, looks like a gangster
Benny Southstreet	Helps Nathan Broker games	30's	One of Nathans associates	NA	small-time gambler sidekick of Nicely-Nicely	Wants to look good, wears a suit and tie/bowtie, looks like a gangster
Rusty Charlie	Helps Nathan Broker games	30's	One of Nathans associates	NA	small-time gambler sidekick of Nicely-Nicely	
Arvide Abernathy	Save-a-Soul Missionary	50's	Sarah's Grandfather	WASP	Kind- sees the good in people, a bit gullible	Wears his clothes for duty, keeps them neat
Agatha (MB)	Save-a-Soul Missionary	20-30's	Missionary in Sarah & Arvides Mission	WASP	Does her duty	Wears his clothes for duty, keeps them neat
Calvin (MB)	Save-a-Soul Missionary	20-30's	Missionary in Sarah & Arvides Mission	WASP	Does his duty	Wears his clothes for duty, keeps them neat
Martha (MB)	Save-a-Soul Missionary	20-30's	Missionary in Sarah & Arvides Mission	WASP	Does her duty	Wears his clothes for duty, keeps them neat

8. Pull/Buy/Build

In this SEPARATE document, you will copy and paste your piece list information and the Costume Shop Manager will use your input to purchase pieces for your show. You will review the process of filling this out completely in Mentor Meeting 4 and then will have a 2 hour appointment to fill it out in your final costume shop meeting. I like to add my renderings to the document so I don't forget anything!

SHOW TITLE ESTIMATE SHEET						
DONE	PULL/BUY/BUILD	ACTOR/CHARACTER	MATERIALS	ESTIMATED COST	ACTUAL COST	ESTIMATE TOTAL
	EXTRAS					LISTED/SPENT
		SOURCE	MATERIAL			1754.04
x	Buy	Blue Moon Fabrics Swatches			10	
x	Buy	JoAnn Fabrics-entertainer fabric & swatches		149.14	149.14	EXTRAS TOTAL
	Buy	Black Mesh Fabric for masks "Shedding"	https://www.bluemoonfabrics.com/products/forte-stretch-netting?variant=36439264952474	60		465.93
	Buy	Lace Fabric for Masquerade		306.79	306.79	
						15 % MORE
						2552.9655
						ACTUAL BUDGET
						2000
						REMAINING
						-219.97
						ESTIMATES TOTAL
				515.93	465.93	1621.95
Ballet						
		Abbey Mann				
		Green Dancer				AMOUNT NEEDED/SIZE/COLOR
	P/\$/B	COSTUME ITEM	SOURCE/MATERIALS			
		Look 1: Romantic				
		Romantic Tutu				
		Bodice				
		Tights				
		Ballet Shoes				
		Stickup				
		Look 2: Platter Tutu				
		Platter tutu				
		Bodice				
		Piece of Lace?				
				0	0	
		Anna-Noel				
		Green Dancer				AMOUNT NEEDED/SIZE/COLOR
	P/\$/B	COSTUME ITEM	SOURCE/MATERIALS			
		Romantic Tutu				
		Bodice				



8. Dressing Lists

You can choose a number of ways to organize this but the following image is the template available in the sample paperwork.

	A	
1	Dressing Lists	
2	Actor 1/Character	
3	Look 1	
4	Socks, trousers, undershirt, shirt, shoes, hat, chain necklace, watch, signet ring, flower boutoniere, sports jacket.	
5	Look 2	
6	Socks, jeans, tshirt, straw hat, sunglasses, sandals	
7	Look 3	
8	XXXXXX	
9		
10	Actor2/Character	
11	Look 1	
12	XXXXXXXX	
13		
14		
15		
16		
17		
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19		
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21		
22		
23		
24		

Add pieces you think you will need for each look for each character. Don't forget the small stuff- undergarments, jewelry, and other accessories. DELETE this bubble when you get started!

Other Styles of Dressing Lists: The Broadway Format

ACT 1

MARY/Anne Tolpegin

1- MARY'S KITCHEN CHARDONNAY TUESDAY

Turquoise blouse, blue jeans, black heeled oxford, knee high hose, silver necklace, silver/turquoise earrings, scarf.

2- MARY'S KITCHEN BANANA BUNDT

QUICK

Remove turquoise blouse, black heeled oxfords
Add striped pullover, teal flats

3- POLICE STATION

QUICK

Remove: Striped Pullover
Add: Brown purse, Oatmeal with brown pattern shirt, shearling vest, Brown Boots.

4- SNOWBIRD

REPEAT

ACT II

1- MARY'S HOUSE- TRENNER VISITS TO TILL

Underdressed: Black leggings, mint camisole.

Overdressed: Flannel pajama pants, 5K T-shirt, grey slippers, thin ankle socks.

2- MARY'S HOUSE- SGT VISITS

QUICK

Remove: pj pants, t-shirt, slippers.

Add: blue active wear zip-up, she adds teal over jacket on stage then removes it.

In transition adds teal jacket and scarf.

3- CARMEL CANYON

Add: headlamp

Other Dressing List Formats: A REGIONAL Theatre Format

DRESSING LIST		
PRODUCTION:	Merchant of Venice	
CHARACTER:	Salerio	
ACTOR:	Actor 3	
ACT/SCENE		SOURCE
THROUGHOUT	white v-neck t-shirt, black socks, black lace up ankle boots, white high stand collar shirt, off white w/pale blue pinstripe pants, suspenders, cream w/white and blue floral binding vest	
	white v-neck t-shirt	
	black socks	
	black lace up ankle boots	
	white high stand collar shirt	
	off white w/pale blue pinstripe pants	
	suspenders	
	cream w/white and blue floral binding vest	
I-1 Café (Morning)	ADD: cravat #1, green sack coat, brown fedora	
	cravat #1 red and blue	
	green sack coat	
	brown fedora	
I-3 Stock Exchange	REMOVE: all ADD: cravat #2, black frock coat, black beaver top hat	
	cravat #2 silver w/black stripes	

10. Check-in Check-out/Laundry Sheets

This sheet is VERY important as it helps the dressers track each piece that is in the show! It also instructs them on how to launder each item.

Long Pink Dress

* = Rental + = Personal Item

Name	Item:	Laundry Instructions	Date:		Date:		Date:		Date:		Date:		Date:	
			OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN
Abby Allison	Gold Character Shoes	N/A												
	White Chunky Belt	N/A												
	Black Hairpin	N/A												
	Black Sequin Mask	Machine wash												
	Purple Jumpsuit	Costume Spray, hand wash if necessary												
	Curled Brunette Hair Piece	N/A												
Sierra Bartt	Long Pink Dress	Costume Spray, hand wash if necessary												
	Nude Bra	Machine wash, air dry												
	Brown Sandals	N/A												
	Leather Necklace	N/A												
	Pink One Sleeve Dress	Costume Spray, hand wash if necessary												
	Silver Sandals	N/A												
	Gold Shell Earrings	N/A												
	Black Spandex	Machine wash, air dry												
	Black Sequin Mask	Machine wash												
	Rinestone Belt	Machine wash, air dry												
	Long Blond Wig	N/A												
	Glasses	N/A												
	Long Grey Wig	N/A												

Wig washing instructions

<https://blog.thewigcompany.com/blog/how-to-wash-a-wig>

Please also see our WIG Manual in the Wig Room (NewYork) for wig catalog, washing instructions, and more!