

Costume Designer

The Lighting Designer is responsible for the ultimate visual impact of the production. This means a responsibility to the Set Designer, Costume Designer, Technical Director and particularly to the Director. A good Lighting Designer does not use light as a means of satisfying his ego but as a means of positive and creative experience of the entire production.

In position of Costume Designer, you are an integral member of the production team. As such you are required to take part in every day of load in and tech day. These days are usually a Saturday and a Sunday.

Also, because of your position, you will most decidedly need to put in more than the three to four hours per week in the shop that is required of all practicum students. Indeed, you will need to be in your shop for every day of the build / hang / etc., to assist in work which needs to be accomplished. If you have questions regarding this, please discuss this with your mentor.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Coordinator of Theatre.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend the Planning Conference with the Director and your Faculty Advisor on style of production, period, character studies, locale, seasons, mood, dramatic importance of relationships, size and location of entrances, furniture, etc. Keep notes on this phase for your portfolio. Obtain the budget from the Faculty Advisor.
4. Work out rough sketches, color plots, and costume plots, as required for further discussion with the Director and the Faculty Advisor.
5. Present fabric swatches with costume sketches for approval from Director and Faculty Advisor.
6. Discuss modifications or changes with the Director only when your Faculty Advisor is present.
7. Confer with the Set Designer regarding set, drapery, upholstery colors, etc. Supply him/her with swatches if requested.
8. Confer with the Light Designer regarding gel colors. Supply him/her with color swatches if requested.

9. After approval, complete finished renderings and plots for all costumes. Discuss rendering technique of costume plates as related to the style of the production with your Faculty Advisor. Costume plates are required for your portfolio.
10. Discuss with the Director the requirements of the play in terms of rehearsal costumes. The scheduling and specific list of rehearsal costumes should be obtained from the Stage Manager.
11. Obtain a costume prop list (purses, glasses, hats, shawls, gloves, swords, canes, parasols, armor, etc.) from the Stage Manager. Check it with the Prop-Preparation Crew Head for clarification.
12. Create a master schedule for construction.
13. Attend the Production Scheduling Conference and assist in planning the schedule.

REHEARSAL/PRODUCTION PERIOD

14. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.

WORKING PERIOD

15. See that no standard equipment is modified in any way for special use without express permission of the Faculty Technical Director.
16. Keep in close contact with the Stage Manager for any modifications or developments in the original concept.
17. Attend as many rehearsals as possible. Become thoroughly familiar with the blocking.
18. Keep in close contact with the Technical Director with regard to the progress of the Master Schedule.
19. With your Assistant Designer, Preparation Crew Head and Advisor prepare specification sheets for each costume plate to determine yardage, proportion, scale, trim, general pattern shape, etc. Costume plates, working drawings, and swatches are the guideposts for the crew.
20. Plan the work to be done and check the progress with the aid of the Assistant Designer and Preparation Crew Head.
21. Be responsible for shopping the show. All fabrics must have swatches and be approved before buying. All purchases must be approved by the Faculty Advisor. Procedure for purchasing is to be obtained from the Faculty Costume Designer. All receipts for purchases must be given to the Faculty Costume Designer.

22. A specific budget for each production is determined. The designer is required to stay within the limits of this budget.

23. Supervise all draping and pattern drafting. Muslin mock-ups should be built for all complex costume pieces.

24. Maintain close supervision over all layout, cutting, etc., which might cause waste of time or materials if done incorrectly.

25. See that no stock pieces are modified for any reason without the express authorization of Faculty Costume Designer.

26. Supervise all measurements, fittings and check with the Faculty Costume Designer.

27. As with the Faculty Advisor, keep the Director informed of work as it progresses. Any necessary changes must be cleared with the Director and Faculty Advisor.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

28. Attend all technical and dress rehearsals,

29. Coordinate all Quick Changes with Stage Manager.

31. If possible, final dress rehearsal should be run like a performance. This isn't always possible, but in any case, no changes should be made after the final dress without the consent of the Director.

STRIKE

32. Supervise the strike and see that all work areas are thoroughly cleaned and organized.

