

Theatre Simpson Specific Area Leadership Expectations

COSTUME DESIGNER

COSTUME DESIGNER:

- Collaborate with Producer, Director(s), Actors and Stage Managers concerning physical needs and problems.
- Collaborate with the Director(s) and Area Supervisor on design and quantity of costumes required for the satisfactory production of the project and on appropriateness, feasibility and practicality of designed wardrobe elements.
- Collaborate with Director(s) and Costume Shop Supervisor when appropriate on fabric selection, construction/pull schedule and fitting.
- Collaborate with The Lighting and Set Designers on fabric selection particularly relating to color and texture.
- Collaborate with the Area UGA and Supervisor in planning a schedule to include (but not limited to): fabric and materials shopping, layout/patterning/draping, construction, fittings, and by making decisions, providing information and documentation in a timely fashion.
- As necessary, work with area supervisor, stage managers and actors to schedule fitting times in which to explore, explain to and train actors in use, structure and 'wearing' as well as for the purpose of confirming size/fit/look of garments.
- Assist or lead Costume Supervisors and crew in buying, pulling, adapting, trimming, and constructing and fitting costumes.
- Collaborate with Stage Managers, and Costume Supervisor and/or UGA in coordinating the selection and distribution of rehearsal garments needed to approximate the actual costumes during rehearsals.
- Collaborate with Prop Master/Designer on all properties, with specific input concerning costume props and negotiate the responsibility for providing the same.
- Collaborate with Hair and Makeup Designer(s) to develop designs and procedures that integrate easily in terms of both logistics and aesthetics.
- Meet daily with Area Supervisor &/or UGA for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
- Schedule several opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins.
- Meet early following Tech & Dress rehearsals to coordinate "work lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of the costuming of the production. This may include but is not limited to:
 - Shop and swatch any specific material needs. (All artistic decisions must involve the designer's "eye.")
- Inventorying costume and related supplies.
- Purchasing additional materials and/or supplies.
- Performing "Costume Fittings" on individual actors.
- Constructing, draping, styling, decorating garments.
- Taking "lead" work on the creation of a specific project or process (gown, bodice, undergarment, etc.—patterning, cutting, stitching.)

DATES AND DEADLINES:

- See Production Season schematic chart and other production calendar information.

STUDENT COSTUME DESIGNER DOCUMENTATION EXPECTATIONS

- I. **PRELIMINARY RESEARCH**
 - Photos, collages, any other visual or other research material.
- II. **STATEMENT OF INTENT**
 - Mounted separately.
 - To include conceptual and theoretical goals as expressed in "Preliminary Statement."
 - To include character analysis for each character.
 - To include a "late-" or "post-process" assessment portion which articulates how you fared in meeting the goals stated in your "Preliminary Statement."
- III. **PRELIMINARY SKETCHES**
 - Of all major characters.
 - Showing progression from the initial sketches.
- IV. **RENDERINGS**
 - Of all characters, representing all looks seen in the show.
 - Including any necessary notations or on-plate detail sketches (character, act/scene, etc.).
 - In color and accurately representing intended color/texture/line/pattern.
 - Including costume fabric swatches attached.
 - No larger than 18" x 24".
 - Suitably displayed (matted, mounted, under acetate, etc...not framed).
- V. **COSTUME PLOT**
 - Indicate which garments each character needs in each scene.
 - Indicate where fast changes occur.
- VI. **GARMENT LISTS**
 - Preliminary itemized list of intended garments.
 - Final itemized list of as-built/used garments (due before first dress rehearsal). This becomes the check-in sheet for the wardrobe crew, and can be edited until final dress rehearsal.
- VII. **ACQUISITIONS LISTS**
 - Preliminary itemized list of possible/probable sources for preliminary garments.
 - Final itemized list of actual sources for garments used (due before strike).
- VIII. **OTHER DOCUMENTATION AS REQUIRED** (and appropriate).
 - May include:
 - muslin mock-ups.
 - flat patterns.
- IX. **VISUAL PRODUCTION EVIDENCE**
 - Lobby display board, featuring your statement of intent, selected research and renderings.
 - Other display materials as required in the "Production Leadership General Guidelines".