

IUSB

Costume Design and Technology

Handbook

Updated: 2015

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Costume Area Mission:

The costume design and technology programs seek to prepare students for entry-level professional work or continued study in a graduate program. Graduating students will have an understanding of the process of costume design and production to include the design process, basic costume construction skills, wardrobe skills and a familiarity with the history of clothing. Instruction will also include professional development topics such as portfolio and resume coaching as well as job search and professional practices instruction.

Student expectations in the Costume Design and Technology area:

- 1) Consistent participation in productions.** At minimum BA students are expected to assistant design or fulfill a major construction assignment on at least 1 production. BFA students are expected to assistant design or fulfill a major construction assignment on at least one production and design or drape on at least 1 production. This is the minimum level of major production work required ... additional lower level production work is required. (see section on production participation)
- 2) Capstone.** BA's can use as their capstone project an assistant role on an actual production or a non-production related design or technology project. BFA students can use a realized design or draping project or a non-production related design or technology project. BFA's cannot use an assistant position to fulfill a capstone requirement. BFA students are required to complete an 8-10 page paper detailing and analyzing their process and its successes and failures. The paper should include conceptual information about the production, the choices and their rationale, production process, Tech and the final results. (see section detailing the capstone paper)
- 3) Costume Shop Employment.** Students in the BFA costume program are expected to work in the costume shop (regardless of costume design or costume technology specialties). students are expected to be available for 10-15 hours of work in the costume shop per week. Students will be paid for the hours worked. Remember this is part of your training but also your job... you will be expected to show up for work consistently and on time.
- 4) Participation in Wardrobe Duties.** All costume BA and BFA students are required to work wardrobe on at least 2 productions and act as a wardrobe supervisor on at least 1 production these assignments will partially fulfill the practicum requirements in the theatre core.
- 5) Theatre Attendance.** Students are expected to attend ALL theatre and dance productions during their entire time as a student at IUSB. Additionally, whenever possible, students are expected to attend the productions of other theatre companies, in particular professional companies and touring products whenever possible.
- 6) Internship.** Students must fulfill an internship requirement in the BFA program (THTR-T 392). This internship can be a paid summer position. The internship should be outside of IUSB (the Lerner summer program does not fulfill this requirement without special arrangement) and, if possible, in another state. A list of ideal Internship opportunities is listed later in this document. Students are encouraged to participate in summer theatre work as often as possible during their college career. For Bachelor of Fine Arts students it is required that internships are within their area of concentration... if you are a costume student your internship must be in some way related to costuming. Credit for this class does not have to be taken during the semester of the internship.
- 7) Friday Features.** Friday Features are short workshop/lectures on rotating topics related to costume design and technology on Fridays.
- 8) Strikes.** All BA and BFA costume design students are required to attend ALL show strikes regardless of involvement with the production, attendance will be taken.

IUSB Theatre and Dance

Production Participation Requirements

Theatre and Dance productions constitute the lab portion of the theatre degree. With that in mind the department sets forth requirements for all T&D majors to participate regularly in production assignments. Without participation in the production program the requirements of the degree are not met. Failure to participate before the upper divisional review may result in non-acceptance into the degree program. If accepted into the degree program there should be no question about your commitment to participate in university productions. THIS IS A CRUTIAL PART OF YOUR EDUCATION... HOW ARE YOU TO DO THIS IN THE REAL WORLD IF YOU REFUSE TO PARTICIPATE HERE.

All BFA students are required to participate in every production... either onstage or off.

All BA students are required to participate in, at minimum, one production per semester... either onstage or off.

If you are not cast in a show that does not mean that you are not required to participate in some way. To help facilitate participation we offer academic credit in the form of the practicum classes for 3 semesters. Though this is a base line we expect students of the theatre and dance program to fully participate in every production when possible. We expect all Design/Tech students to participate in every production regardless of degree program (BA/BFA).

What counts as production participation?

Practicum Assignments: Assignments as part of a practicum class.

Non-Coursework Assignments: Voluntary work not associated with a class such as practicum; performance or technical assignments on a voluntary basis.

Major Production Assignments: this includes design (or assistant), artistic (director, assistant Dir., etc.) or major technical assignments (such as student shop manager, lead carpenter or draper) that are not a part of the practicum course. These are assigned based on merit by faculty advisors and must be above and beyond normal duties in the shop if the student is a shop employee.

Capstone: Capstone classwork that fulfills a production role (unrealized designs or recital performances do not fulfill this).

What does not count as production participation?

Shop Employees: Paid employees of the scene and costume shops are privileged to be able to work within the department. This employment does not, in most cases, constitute production participation.

Lab Assignments: Assignments as part of a lab requirement for a class.

Guidelines:

No double dipping: If you are enrolled in both practicum and a class that requires lab hours you may not use the same assignment for both. (IE: if you are cast in a show, it can be either your practicum or your lab but not both.)

2/1 Breakdown: You may not complete more than two of your practicum assignments in the same area. Two can be in your primary area of concentration and at least one must be in a different area. For the purposes of practicum these areas are **Performance/Technical/Management.**

Design is not a practicum: Designing a production, like working in the shops, is a privilege. While it does count as production participation a design assignment can not be used to fulfill a practicum. (In most cases the practicum courses are completed before the student is eligible to design a production)

Scholarship students: Scholarship students must participate in some way in every production. If a student receiving a scholarship fails to meet this requirement, the theatre scholarship will be in jeopardy.

Practicum: Practicum will only cover part of the expected participation within the department. You are expected to participate as outlined above or as it pertains to your degree track whether you are in a graded course or not.

Lab: If a student should have the unusual instance of being enrolled in more than one class that requires a lab in the same semester, arguments can be made to the faculty to allow that to count as participating in one production on a case-by-case basis.

A note on dedication:

The theatre field is competitive; you should be doing all you can while in school to prepare yourself for your future in the theatre industry. While it is entirely possible to take the classes and do the work to make yourself look good on paper, this cursory level of work will not serve you well in your career endeavors. If your teachers and mentors can't, in good conscience, recommend you for employment you will be at a serious disadvantage. Understand that a degree does not guarantee employment, nowhere is there a guarantee... but your devotion to your craft and continued hard work and study will put you in a position to achieve your career goals. Within any arts program more than just course work is required; a commitment to learning the craft is necessary. Devotion and participation in the production program is not an option, it is a requirement.

A Holistic Approach to Costume Design and Technology:

In the area of Costume Design and Technology at IUSB you will be expected to have a cursory understanding of both design and technology areas. Though you may have a specialty in either design or technology that requires more intensive training, you should have some working knowledge of the other components of stage costumes. We work in a field where designers and technicians must communicate effectively to achieve success in productions; therefore it is important for both to have a fundamental understanding of the work of various areas in the costuming field. Costume designers benefit greatly from the ideas about detail and construction they begin to see when constructing garments and technicians understand why a costume designer makes choices that support character and production.

Acceptance into the BA or BFA programs:

Students who have not demonstrated a commitment to both classroom work and the production program will not be admitted into the BA or BFA costume programs. BA candidates must have completed at least 1 practicum assignment and BFA candidates must complete at least 2 practicum assignments by their Mid-course review to be considered for the programs. Further, it is expected that any student wishing to enter the BFA program will have worked on all university theatre productions to date.

Students graduating from high school have the opportunity to interview for direct entrance into the program at scheduled times during the year. Students who did not have an entrance interview or who become a theatre major after entering college are pre-Theatre until they successfully accomplish their Mid-course or Upper Divisional Review at approximately 56 credit hours.

Costume Area Review Process:

Students are expected to present an updated resume and portfolio for each review. Incoming students will be expected to present a "Starter" portfolio by the end of their first year. Additional reviews are laid out in the Theatre and Dance Handbook.

Costume Facilities:

- 1) **Costume Shop**; located in Northside Hall room 117
 - a. Costume Shop Manager/ Theatre Lecturer office
 - b. Shoe, Jewelry, and undergarment storage is located in the costume shop.
 - c. 3 industrial PFAFF sewing machines, 8 Bernina 1008 home sewing machines, 3 domestic sergers, 3 PFAFF domestic sewing machines, industrial blind hem machine, industrial serger, industrial Shoe Patch.
 - d. Dress forms in various sizes; both women's and men's
 - e. 3 industrial Irons
 - f. 3 cutting tables
 - g. Fitting Room
 - h. Various small equipment and tools
 - i. Storage of Costume Crafts supplies and Hair and wig supplies
 - j. Costume crafts work area
- 2) **Costume Accessory and Laundry Room**; located in Northside Hall room 120
 - a. Washing machines
 - b. Storage of dyes and chemicals
 - c. Storage of costume accessory pieces including hats
 - d. Storage of Wigs
- 3) **Hanging Costume Storage**; located in Northside Hall Room 121
 - a. Clothing stock collected from former university theatre productions as well as donations organized by period, style and/or specialty
- 4) **Dressing Rooms**; located in Northside Hall Room 025 And 027
 - a. Departmental makeup supplies
- 5) **Warren Pepperdine Historic Garment Collection**
 - a. The historic garment collection includes vintage clothing pieces spanning from the early eighteenth century through the mid twentieth century and includes some shoes and accessories as well as clothing pieces and vintage stage and movie costumes. These garments are not available for use in productions or rental but are made available for academic study.

Design Opportunities:

Costume Design opportunities are available to students in the BFA and BA costume tracks. Design opportunities are dependent on previous demonstrated commitment to production work in the costume shop or on wardrobe crews. While students are expected to complete a costume design as a part of their study, a design assignment is a privilege and will only be granted to students who demonstrate the responsibility to take on that role. The faculty costume designer will mentor student designers.

Application Process

Students interested in Costume design, Makeup design or Assistant costume design should discuss their interest with the faculty costume designer. Student designers may be asked to informally meet/interview with the director or designer of their potential assignment before they are officially accepted to the position.

Expected steps to costume design

At IUSB students interested in costume design are required to complete a series of steps before a full main stage design will be considered. These steps constitute a mentorship process that prepares students to take on designing a main stage production of their own. These requirements are as follows...

- 1) Completion of T 339 Costume Design I
- 2) Assistant Costume Design
- 3) Youth Theatre or Dance Design
- 4) Full Main stage production

Once accepted to the position students will receive a contract to sign for the project that details the steps and expectations of their position.

Work hours

Design students will be allowed to use their work hours in the costume shop to work on their show, once it is in production (you cant use costume shop hours to work on sketches).

Understand, however, that many more hours may be needed to complete the work that will not be covered or paid as part of your paid costume shop work.

A sample costume design contract is attached to this document.

Costume Technology Opportunities:

Costume Technology Opportunities are available to those wishing to pursue an interest in areas such as draping, craftwork, millinery and dyeing. Requests should be made through the costume shop manager.

Costume and Makeup Production Guidelines:

- 1) Actors are not allowed to change their appearance after they are cast as part of a university production without the consent of the director and costume designer. This includes cutting or changing hair color, extreme loss or gain of weight, piercings that can't be removed and tattoos.
- 2) Fittings, Makeup Sessions and photo calls will be scheduled through each shows Stage Manager. You must arrive at the appointed time. If you will be late or have some emergency circumstance that changes your availability the costume shop manager should be notified as soon as possible. Multiple people are planning their lives around your fitting... be on time. Remember...
 - a. Never be late.
 - b. Do not miss a fitting.
 - c. Underwear and Deodorant are required attire for fittings.
 - d. No heavy perfumes
- 3) Actors are required to provide their own makeup kit for each production. This may include both theatrical and street makeup. Men generally do not wear makeup in our productions, with the exception of character needs. Makeup kits are available from several sources and should be procured early... don't wait until the last minute to get your makeup kit. In addition you will need makeup wipes, cold cream or face wash to remove the makeup. We will begin using makeup at the first dress rehearsal.
- 4) Any specialty makeup items will be supplied by the department... makeup purchased for a particular student then belongs to that student.
- 5) WE DO NOT SHARE MAKEUP... sharing makeup can spread illnesses and diseases between people; it is unsanitary. IUSB theatre does in NO WAY condone sharing of makeup supplies.
- 6) You will be assigned a dressing area for each production; it is your duty to ensure that your space remains clean over the course of the run.
- 7) NO EATING OR SMOKING IN COSTUME, BACKSTAGE OR IN THE DRESSING ROOMS...EVER. Water is the only exception and must be in a sealed container.
- 8) Please use common sense and courtesy... use hangers properly, use the trashcan, say "please" and "thank you", and avoid foul language and poor personal hygiene.
- 9) The wardrobe crew is there to help... but they are not your personal servants. Hang up your clothes, don't leave the sleeves inside out, make sure pants are hung properly... generally take care of the costumes that the costume shop has worked hard to create.

Wardrobe Rules and Procedures:

1. Be on time and sign in daily.
2. Let us know any conflicts, such as late afternoon class schedules, in advance.
3. Duties:
 - a. Complete the costume checklist before and after every performance.
 - b. Iron and steam all costumes as instructed.
 - c. Help actors dress before and during the show.
 - d. Help actors undress after the show.
 - e. Prepare laundry as instructed.
 - f. Never leave without the stage manager's permission.
 - g. Never leave after you have signed in.
4. Do not run errands for actors.
5. Always let the other crewmembers know where you are.
6. Teach the actors to hang up their own costumes when necessary.
7. Make certain actors place the costume items in the correct laundry – you should not have to dig through sweaty, used costumes.
8. Make certain the actor only puts launderable costumes in the laundry baskets.
9. Remind the actors that there is no eating, smoking or drinking, other than water in their costume.
10. Make sure actors are aware of their makeup. Watch that it doesn't smear on their costumes or on other actor's costumes.
11. Watch actors to make sure they are being careful in their costume. Correct them if they are mistreating their costume and let stage management know immediately.
12. No one, cast or crew, should try on anyone else's costume – including hats.
13. Check every actor, every time they walk past you to make sure they are properly dressed and that there is no dirt, dust or threads on the costume.
14. Check the costume labels if you are not certain to which actor the costume belongs. Everything is labeled with the actor's last name
15. If you have any problems with cooperation from the actors, let the stage manager know immediately.
16. Keep a pencil and paper with you at all times to make notes for yourself and actor costume problems. Be certain to put all notes from the actors on the "costume repair" sheet by the dressing rooms. When an actor tells you they have a problem, you should note it as well as tell the actor to write it on the problem sheet.
17. No cell phones, laptops, ipods or headphones may be used at any time during your call. You may bring a book to read or to study from, but you need to be certain to not let it get in the way of your assigned duties.

Tracking Sheets:

The wardrobe supervisor in conjunction with the wardrobe crew will be required to make tracking sheets that indicate their duties and changes during the run of the show. These are both good experience for anyone interested in working in wardrobe and necessary for the orderly running of the Learner summer series.

Costume Shop Rules and Procedures:

- 1) Mandatory weekly shop meetings on Fridays – includes Friday features.
- 2) Swipe in and out and sign in and out in binder
- 3) Schedule 2 hour minimum in order to be most productive
- 4) Do not come to work if you are/or even think you may be ill and contagious
- 5) Please call or email beforehand if you will miss work... you should have a good reason, not 'I got called into my (McDonalds, Mall, DQ... whatever) Job'.
- 6) Work is to be done during work time, like any professional show we operate on a weekly work schedule... overtime should be the exception not the rule.
- 7) Breaks are for the restroom, not to get food and drink from the vending machines or the grill.
- 8) No use of laptops, cell phones during work time unless they are for work purposes. **No exceptions**
- 9) Do not do classwork during shop time
- 10) Friends are welcome in the shop for quick conversations. After 5 minutes, they will be asked to leave or asked to work.
- 11) Music in the shop
 - a. Please put CD's back where you found them
 - b. Use best judgment in choice and volume of music
- 12) This is a professional work environment. Be respectful of others, negative talk and gossip is not welcome.
- 13) You may drink beverages in the shop. Please bring in a cup or mug to label as your own or label purchased beverages. Beverages should be kept on the grey shelves by the door.
 - a. Clean your dishes after use
 - b. Food should be consumed outside the shop
 - c. You must clock out if your snack/meal break is longer than 15 minutes for a 4 hour or more day; or 5 minutes for under 4 hours.
- 14) Your performance will be evaluated periodically. Your failure to comply with the above conditions may result in termination of your employment.

Costume Rental Guidelines and Procedures:

- 1) Costumes are not pulled by university staff... a representative from your theatre company/troupe must pull costumes appropriate to your usage.
- 2) Access to costume storage is strictly limited to costume shop staff and costume designers and technicians in order to maintain organization. If you need something for rehearsal or a class project that request must go through the costume shop manager.
- 3) Any necessary alterations must be reversible... absolutely no cutting of the garments to make alterations.
- 4) If items from our collection are used you must list "Ernestine M. Raclin School of the Arts: Department of Theatre and Dance" under special thanks in the printed program.
- 5) Items must be returned in good repair and clean. If you are unsure of the cleaning method for any item please contact the costume shop manager before taking any action.
- 6) Items must be returned by the agreed upon date.
- 7) A check written to "Ernestine M. Raclin School of the Arts" in the amount of \$50 will be held as a deposit. The check will only be cashed if the renter fails to return items.
- 8) Should items be lost or returned in poor condition or with irreversible alterations the renter will be charged the replacement value of the piece.
- 9) Rental fee lists are available from the costume shop manager as part of the rental paperwork package. Not all items in our stock are available for rental.

Production Photos:

Production photos can be obtained for each production from your advisor. Students should take process shots over the course of the build in the costume shop for inclusion in the portfolio.

United States Institute of Theatre Technology (USITT):

USITT is a national theatre organization dedicated to the study and craft of theatre design and technology. Students who can, are encouraged to become members and attend the yearly national conference. USITT conference attendance offers career placement services, portfolio reviews with industry professionals, professional contacts, and lectures and workshops with experts in their respective fields. Limited department funding is available to students seeking to attend the conference, preference will be given to those closer to graduation.

Important Telephone Numbers:

School of the Arts Office: 574-520-4134

University Box Office: 574-520-4203

Scene Shop: 574-520-5125

Costume Faculty Contact information:

Jason Lee Resler; Assistant Professor of Costume Design
Office 117B

Phone: 574-520-4672

reslerj@iusb.edu

Aimee Cole; Costume Shop Manager, Lecturer in Theatre
Office 117A

Phone: 574-520-4201

aimcole@iusb.edu

Emergency Phone Numbers:

Campus police: 574-520-4239

Emergency: 911

Local Theatre Box offices:

Notre Dame/ Notre Dame Shakespeare Festival: 574-631-2800

Behtel: 574-807-7080

St. Mary's: 574-284-4626

South Bend Civic: 574-234-1112

Morris Center: 574-235-9190

Recommended courses in the General Education Section:

Under Fundamental Literacies

PHLP-P110 Introduction to Philosophy
THTR-T 228 Design for the Theatre
SPCH-S 121 Public Speaking

Under Common Core (12 Credits)

THRT-T 190 Literary and Intellectual Traditions (script Analysis)
THTR-A 190 Introduction to Theatre

Under Contemporary Social Values

ANTH-E 105 Culture and Society
HIST-H 106 American History 2
THTR-D one of the dance options

Recommended theatre electives

THTR-D 300 Dance History: An American Perspective
THTR-T 400 Arts Management
THTR-T 326 Scenic Design 1 or THTR-T 426 Scenic Design 2
THTR-T 330 Rendering
THTR-T 327 Period Styles
Topics Courses as offered.

Recommended Non-Theatre electives

FINA-S 200 Drawing 1 (Life Drawing)
FINA-A 102 Renaissance through Modern Art History
MUS-M 174 Music for the Listener 1
FINA-A 307 Introduction to Non-Western Art
FINA-A 427 Theories of Color
FINA-S 337 Watercolor Painting 1
BUS-F 260 Personal Finance
BUS-W 100 Principles of Business Administration
CMLT-C 293 History of the Motion Picture 1 and/or CMLT-C 294 History of the Motion Picture 2
COGS-B 190 Human Behavior and Social Institutions
ENG-L 220 Introduction to Shakespeare
ENG-L 203 Introduction to Drama
FINA-P 273 Computer Art and Design 1 & FINA-P 323 Introduction to Web Design
JOUR-J 290 Visual Communication
LSTU-L 100 Introduction to Unions and Collective Bargaining
LSTU-L 240 Occupational Health and Safety
POLS-Y 103 Introduction to American Politics
POLS-Y 357 Introduction to Nonprofit Management
PSY-P 103 General Psychology
PSY-P 190 Applying Psychology
REL-R 160 Religion and American Culture
REL-R 152 Jews, Christians and Muslims
SPCH-S 122 Interpersonal Communication
All available history classes.

Arts in 4

“Learn your art. Practice your art. Love your art. Share it with the world.”

1) Take 30 credit hours per academic year.

- Remedial classes or Overflow classes do not count in this total

2) See your advisors regularly (both academic and financial aid).

- Follow their advice! Register during advanced registration!

3) Make your education a PRIORITY.

- Cut back on outside work. Do whatever is necessary to devote time to your studies. Financial aid will run out. . .NOW is the time to invest in your education; you will reap the benefits the rest of your life.

4) Immerse yourself in the experience.

- Take advantage of every opportunity to learn more and hone your skills. Practical experience will impress future employers.

-If you follow these four steps, you will graduate in four years with the knowledge, skills, and experience needed to be successful.

Career Goals Survey

Name _____ Date _____

Statement: This survey is intended to assist in academic advising and production assignments by creating and assessing career goals. The attached USITT costume job descriptions may be used to determine career path options.

What is your ideal job within the theatre _____

Please list other areas you would have an interest in:

Do you currently plan to continue to graduate school? _____

Do you have an interest in teaching? _____

Are there specialty topics that you have an interest in learning beyond what is taught within the program? Please list...

Costume Design Agreement

Designer: Students Name

Sign_____ Date_____

Advisor: Advisors Name

Sign_____ Date_____

AGREEMENT is made, for the services of the designer named, pursuant to the terms and conditions set forth in the following **costume design responsibilities** and each provision shall be a part of this agreement as set forth herein at length. This agreement is limited to the production listed below. It is not precedential, or citable, in any proceeding other than one to enforce this agreement, and does not bind or obligate the Employer in any way, beyond the scope of this project.

Fulfillment of a **Capstone** requirement: Y/N

Responsibilities as a costume designer:

Costume Design for: Name of Show

- 1) As a costume designer your required to provide a number of pieces of information to help the costume shop understand the design and requirements of the production. These include:
- Costume representations (sketches or similar) [these must be approved by the Director and Advisor]
 - Research for designs
 - Actor/ Scene Chart (also called a costume plot)
 - Costume List (simply a list of all costumes in the show)
 - Preliminary Piece list (a list of every article of clothing divided by actor)
 - Quick Change list (if needed)

Design due date: Date

2) Once the designs are complete the costume designer will meet with Advisor and costume shop manager to discuss what costumes may be built and what costumes will be pulled based on many factors.

3) Once it's determined what costumes will be built, the designer will swatch fabric for the costumes being built for the show. Once fabric choices are approved by the Director, Advisor and Costume Shop Manager, the fabrics will be purchased.

4) The costume designer and shop manager will meet with the person who will be making the patterns for the costumes to be built (that could be the shop manager or an advanced student). The designer should bring to this meeting research that will help to explain their ideas for the design. (this is called a draper meeting)

5) The costume designer is responsible for pulling items from stock that they may use in their show. This should be done by creating a "pull" or "possibility" rack that you pull anything that you may use to. You can then null things off this rack as you organize things by character and prepare items to be fit. For fittings it's

best if you have 2 – 3 options pulled for each piece (sometimes this just isn't possible) so that while the actor is available you can try several things on them if your first choice doesn't fit and is not alterable to fit. (You will be restocking items not used once the show opens.)

... As you pull items for the show, things that are important for the actors to work with should be pulled and fitted first ... IE shoes. These things will then be sent to rehearsal for actors to practice using. (Rehearsal only items (Items which will not be used for the show... just rehearsal) will be pulled by costume shop staff or the costume shop manager)

The Anticipated timeframe to begin calling fittings for pulled items is: Date

You will be responsible for letting the shop manager know when you have pulled items to fit on your actors. When you're ready, just write down what actors you would like to have fitting with and the costumes (if there are multiple) that you would like to fit on them at that time. The costume shop manager will communicate with stage management to set up a fitting time that will work with the schedules of those who need to be involved in the fitting. It is at the costume shop managers discretion when those fittings start to happen and in what order they happen.

6) As you are pulling and working on your show make a running list of items that need to be purchased for the show. The costume shop manager or your advisor can assist in purchasing items for/with you.

7) You are expected to be aware of the state of your shows budget... the costume shop manager will keep a running total of the funds spent and returns made so that you have an accurate assessment of your available funds.

For this production you have a budget of: \$

These funds include specialty makeup items and/or hair items... basic makeup items are the responsibility of the actor.

8) The costume designer should be at every fitting.

9) The Costume Designer will attend the designers run of the show during the rehearsal period to make sure that the costumes being produced by the shop will meet the needs of the actors in performance.

Designers Run (subject to change): Date

10) Before the first dress rehearsal the costume designer will make a wardrobe check in sheet (using the piece list as a reference) and dressing sheets. Your instructor can assist in this process. These pieces of paperwork should be completed by the Wednesday before dress begins to allow time for copying.

The check in sheet and dressing lists should be completed by: Date

11) The Designer will attend all dress rehearsals and take any notes on adjustments or problems encountered during the rehearsal. And will meet with the shop manager to discuss the notes as well as spend time in the costume shop (as possible due to schedule) to help explain notes assist in finishing and pull additional items as necessary.

Dress rehearsals: Date

12) Once the show is open the costume designer should restock (with shop help) the items from the "pull" rack that were not used in the production.

As a costume designer it is beneficial to check in with the shop as much as possible ... every day if you can... to answer questions people may have for you and check on the progress of your design.

As a reference to the common working practices of a costume designer you may want to check out the following book to help you in the process:

The Costume Designers Handbook

By: Rosemary Ingham and Liz Covey

Published by: Heinemann Educational Books, Inc.

The Magic Garment

By: Rebecca Cunningham

Published by: Waveland Press, Inc.

-Additional Guidelines-

Any major changes to the design after the final designs are due should be communicated to your advisor and the costume shop manager as soon as possible.

If you are unable to make a meeting or fitting you must contact your advisor and the costume shop manager immediately.

The Design sketches and paperwork should be shown to the advisor before being presented in final form to the costume shop manager or director.

Your advisor is here to help ... if you run into problems remember that your advisor has been there before and is your resource for resolving those issues.

If the assignment is fulfilling a practicum, the hours must be recorded in the logbook. 30 hours are the minimum requirement... if you are doing a thorough job you should have no problem getting to that mark.

Job Search Information:

The following is a list of available resources for seeking summer work and post graduation employment.

www.backstagejobs.com

This is a free website that offers job listings... National but Chicago Based

www.playbill.com

The playbill website offers job listings primarily for acting positions but it does include some design and technical listings, though national, most listing are for the East coast/NYC area.

www.tcg.com/artsearch

Theatre Communication Group's ArtSearch Service is subscription service offering users national job listing in a variety of areas including design and technical positions as well as directing and academic positions. IUSB maintains a subscription to this service available to students for seeing internships and jobs upon graduation.

2015-2016 subscription

Username: reslerj@iusb.edu

Password: theatreIUSB

<http://minnesotaplaylist.com/>

This is a free website that offers job listings for Minneapolis based theatre companies.

<http://creativealliancemke.org/>

This is a free website that offers job listings for Milwaukee based theatre and arts companies.

www.higherEdJobs.com

This is a free website that offers job listings for Academic positions... most require an MFA.

www.chicagoplays.com

This is a fee website that offers job listings for Chicago based theatre companies.

Internship Opportunities:

Below is a list of ideal (prestigious) internship opportunities to fulfill the internship requirement in the BFA. There are other Internship opportunities available.

Santa Fe Opera (Santa Fe, NM) www.santafeopera.org

The Apprentice Program for Theatre Technicians, established in 1965, is an intermediate to advanced training program. The program offers instruction and practical experience in stage operations, properties, audio & video, costumes, production/music services, make up and wig construction, stage lighting and scenic art. A typical Santa Fe season will include at least four new productions, as well as two fully staged and costumed evenings of apprentice scenes, providing an exceptional learning opportunity for young professionals.

The Opera's production staff is composed of experienced designers, technicians and craftspeople from regional theatres, opera companies and universities around the world. All of the production departments at the Opera have their own construction and crafts shops onsite.

Apprentice technician positions typically begin early to mid-May and often require availability through late August

Guthrie Theater (Minneapolis, MN) www.guthrietheater.org

The Guthrie offers internships year-round. The internship timeframes for most of the internships are seasonal: winter/spring, summer and fall. The exact timeframes can be found on the internship description. As we receive hundreds of applications, there are separate application periods for each internship season.

Utah Shakespearian Festival (Cedar City, UT) www.bard.org

The Tony Award-winning Utah Shakespeare Festival located in scenic southern Utah is hiring talent for the summer and fall seasons. Is your passion Lighting? Costuming? Scenery?

Festival staff positions are available in all construction and backstage areas: carpentry, scenic arts, properties, lighting, hair and make-up, costumes, costume crafts, wardrobe, audio, stage, crew, stage management, and display.

Milwaukee Repertory Theatre (Milwaukee, WI) www.milwaukeeep.com

Rep technical and management staff share their talent and knowledge with interns during the process of producing a show. Design and Production interns work with professional designers, as well as the Rep's technical and management staff. Internship opportunities help develop the individual's understanding and experience of working in a professional regional theater. Depending on the internship, the duties may range from working as a design assistant, production management assistant, run crew on performances, to working in a specific shop area such as carpentry, paint, props, electrics, costume crafts and sound, apprenticing with IA house staff, as well as other production related activities.

Costume/Wardrobe Internship (1) – Duties include stitching, craft construction, wig construction and maintenance, wardrobe and other costume shop duties. The Costume Intern will also have the opportunity to design the costumes for our Rep Lab (our intern production in the Stiemke Theater).

The Goodman Theatre (Chicago, IL) www.goodmantheatre.org

The Goodman's internship program offers a rich and challenging experience for qualified college students, graduates and young professionals who are actively pursuing careers in professional theater. Internships are offered in casting, costumes, development, e-communications, education and community engagement, literary management and dramaturgy, marketing/pr/publicity, production management, properties, technical direction, sound and stage management.

Goodman interns are entrusted with a great deal of responsibility and have the opportunity to work closely with Goodman staff and artists in Chicago's large and diverse theater community. Applicants must be at least 18 years of age.

New York Theatre Workshop (NYC) www.nytw.org

NYTW interns receive a monthly unlimited MetroCard, plus academic credit if applicable. Interns are required to work a minimum of three full days per week, 10am-6pm, with occasional extra hours for assisting with productions and events.

NYTW is committed to providing interns with structured and substantive experiential learning. Interns meet regularly with their departmental supervisors and are occasionally asked to fulfill duties or projects for other departments. This gives interns a taste of multiple aspects of NYTW and its operations, and we encourage interns with varied interests to explore them.

The entire company of NYTW interns gathers every month for a lunchtime or evening mentoring event with an invited guest from the NYTW staff or theatre community to discuss their work and share ideas. Interns have met with artists such as Elizabeth Marvel, Alex Timbers, Leigh Silverman, Michael Greif, Betty Shamieh, Jessica Blank, Donyale Werle, Rinde Eckert, Young Jean Lee, and many others.

Costume Shop Interns assist the Shop Manager with coordination of builds and strikes, and maintenance of costumes, shop space, equipment, and materials. Costume Shop interns create and maintain a database of costume rentals, completing research, and cataloguing costume pieces by fabric type, color, style and period. Costume Shop interns have the unique opportunity to work at the heart of an intimate production team, in a brand-new facility with ample possibilities for hands-on learning and projects. Costume Shop interns also have contact and networking opportunities with a wide range of theater professionals, including top costume designers. Candidates should have computer knowledge, research skills, strong attention to detail, and an interest in learning about costume styles and periods. Basic sewing a plus, but not required. Interns should have schedule flexibility due to variable production needs. Strong applicants are self-motivated, have a sense of humor, and a desire to pursue a career in costume design and/or wardrobe management.

The Design/Tech Portfolio:

(Complied from Policies of Christopher Newport University as presented at the SETC conference)

Introduction:

As a requirement of graduation all Costume Design and Technology students must create a professional quality portfolio that will be viewed and critiqued by faculty as part of the review process. In addition the portfolios will be presented as part of the Design/Tech student exhibition at the end of each year of study.

I. Stages of development for the Design/Tech portfolio

1) The 'Starter' Portfolio

In the first year Design/Tech students, or those considering taking this track, should begin by putting together a 'starter' portfolio. This portfolio can be created with a black 3 ring binder or a presentation binder (such as the Itoya or Prat presentation books). Students are advised against investing in an expensive portfolio until they have a degree of certainty as to their career path and experience creating a portfolio. Ideally the starter portfolio should be presentable in all regards and reflect the students commitment to creating a quality product.

- 1) The starter portfolio should present the students Design/Tech course work as well as production work with the department of Theatre and Dance. Though supporting documentation and photographs may not yet be fully formatted an attempt should be made to include these items.
- 2) The Starter portfolio must include a current resume and a sample letter of application. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. The faculty review the students work and the student will leave with a list of notes and suggestions from the faculty on improvements to be achieved.

2) The Intermediate Portfolio

By the middle of the second year Design/Tech students should be making significant steps towards the intermediate portfolio and should have a completed intermediate portfolio by the end of the second year.

- 1) Notes and suggestions from the faculty review of the starter portfolio should be implemented.
- 2) The collection and inclusion of images and supporting documentation are significantly manifested in the intermediate portfolio. Both class work and production work should be included. Documentation (photographs, working drawings, rough sketches, selected research) should be included in this portfolio.
- 3) The student may be interested in investing in a more substantial portfolio case, however, at this stage it is acceptable to present the portfolio in a presentable 3 ring binder or presentation binder as before.

- 4) Portfolio pages should be properly labeled indicating pertinent information based on project (for design: Your role, Show, Theatre, Director, Date; For technology: Your Role, Show, Theatre, Designer, Date). Additional labels indicating cast names and describing each project are encouraged.
- 5) The Portfolio must include an updated resume and a sample letter of application should accompany the portfolio. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. The faculty review the students work and the student will leave with a list of notes and suggestions from the faculty on improvements to be achieved.

3) The Advanced Portfolio

By the middle of the third year Design/Tech students should be making significant steps towards the advanced portfolio and should have a completed an Advanced portfolio by the end of the third year.

- 1) Notes and suggestions from the faculty review of the intermediate portfolio should be implemented.
- 2) The collection and inclusion of images and supporting documentation are significantly manifested in the advanced portfolio. Both class work and production work should be included. Documentation (photographs, working drawings, rough sketches, selected research) should be a significant part of the portfolio along with representation of skills specific to area of study (Design or Technology and Costume, Scenic or Lighting). A second area of specialty is encouraged.
- 3) Work from areas of design or technology outside of a student's first and second area of specialty should be presented in a separate intermediate style portfolio.
- 4) The student must now invest in a professional design portfolio appropriate to their area of study.
- 5) Portfolio pages should be properly labeled indicating pertinent information based on project (for design: Show, Theatre, Director, Date; For technology: Show, Theatre, Designer, Date). Additional labels indicating cast names and describing each project or step in the process are encouraged. For designers inclusion of a design statement for each production should be considered.
- 6) All work should be properly and artistically formatted to a presentational level. Images should be shrunk, enlarged, cropped, etc. to present the work in the best way possible. All images and documentation should be aimed at showing your process as a design or technician. The portfolio is the 'selling tool' for your skills... make sure it is a showcase of your talents and successes.
- 7) The Portfolio must include an updated resume and a sample letter of application should accompany the portfolio. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. The faculty review the students work and the student will leave with a list of notes and suggestions from the faculty on improvements to be achieved.

4) The Professional Portfolio

By the middle of the fourth year Design/Tech students should have a completed professional portfolio.

- 1) Notes and suggestions from the faculty review of the advanced portfolio should be implemented.
- 2) New and more focused imagery and documentation has been added.
- 3) The area of specialization is clearly identifiable in the portfolio.
- 4) This portfolio should be able to serve, without the students presence, as the center piece of a tabletop display (such as those presented at URTA's). Students may choose the amount of 'verbage' in the portfolio based on the anticipated usage; or students may choose to create a display portfolio for such instances and an interview portfolio that has less written words to allow for conversation to naturally be instigated in an interview setting.
- 5) The Portfolio must include an updated resume and a sample letter of application should accompany the portfolio. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. **This portfolio will be reviewed by the faculty (mid-year of your final year) and approved or updates will be recommended for inclusion in URTAs and graduate school applications as well as professional interviews.**

The Tabletop Format:

This format follows the URTA standards and aligns with the standards for similar audition/interview events. You will be provided with a 6 foot convention/banquet table to display your work. The portfolio and resume should be the centerpiece of this display with additional materials that may draw a potential employer or graduate schools attention displayed alongside the portfolio. These materials may include additional renderings, photographs, crafts projects, sewing or patterning projects including actual costumes and supplementary work like rough sketches or life drawing work from fine arts classes. The organization and arrangement of the display itself speaks as loudly about the students organizational and creative capacities as the objects on display.

The Send-away portfolio:

The send-away portfolio is an offshoot of the professional portfolio that is intended more as a 'teaser.' These are portfolios of copied (not original) artwork and photographs that can be sent away to theatres in applications with the expectation that they will not be returned.

The Web portfolio:

If at all possible students should seek to complete a digital/web portfolio before they graduate. The web portfolio should contain items similar to those in the 'hard' portfolio but may also include additional materials. Remember that a web or digital portfolio should be as clean and polished as your 'hard' portfolio. If you don't have the skills to create a professional looking web portfolio consider having one done professionally or better yet use elective classes while you are still a student to learn how to create a website. Having a website address on your resume greatly increases the chances you will get a call for a potential job.

Business Cards:

Upon graduation students are encouraged to have business cards available to hand out at the USITT or other conferences and in graduate school and professional interviews. Many Internet sources are available for printing business cards at reasonable prices.

Branding:

The truth of the world today is that branding has made a huge impact on all areas of the business world. Consider creating a webpage, send-out portfolio and business cards that follow a similar design aesthetic. (same font, similar color and/or background images, similar formatting) Take care, however, that these presentations don't become "cutesy." Theatre, although fun, is a business and these items are part of your professional image. Your portfolio and presentation materials should convey your personality but should not make you seem unprofessional or they may work against you.

II. Portfolio Content

The portfolio should reflect the student as an actual individual and tell the view something about the student's process as a worker, collaborator and theatre artist. It is useful to think of the portfolio as a tool to tell your story, your work ethic and style.

Collection:

For design/tech student's and professionals it's important to stay on top of the many images and documentation that you will collect over the year. All of this can add up to a lot of stuff over the years, so clear organization is helpful. Collecting class, production and professional work together into labeled files can be very helpful in the long run. Red tag board portfolios or vinyl Drafting zipper pouches work well. Renderings, rough sketches, photos etc. from a show or project can be stored in a pouch or portfolio that can be labeled with the show, theatre and year for easy future access. Staying current with work can avoid the last minute scramble of looking for images and documentation. The faculty or an employer will be able to tell if you have created a last minute portfolio and it will communicate your lack of preparation, not your skill.

What should you save? Everything. The collection should include not just images of the final products, but of the *work in progress*, possibly including images of the student actually doing the work. Always be proactive in the pursuit of image collection. It's better to document everything than to forget to document something and find that that is exactly what a potential employer wants to see.

Images:

Photographs can be stored as print or in digital form. If photos are stored digitally make sure that you have a backup in the case of a computer crash or theft. The cost of a suitable external harddrive is no longer prohibitive; keep photos on an external hard drive as well as your computer and update often. Students can obtain photos from the department, friends and professors but when possible students are encouraged to obtain a quality Digital SLR camera. Having your own camera will be useful for your work here but also as you do summer work and move into the world of professional theatre. While a camera phone may be fine for facebook, the quality is not sufficient for a portfolio.

Photos for presentation in the portfolio should be printed at high resolution on PHOTO PAPER and IN COLOR. If at all possible a photo printing service should be used as the level of quality will be much higher than a desktop printer. 'Shutterfly' and similar sites offer reasonably cost effective printing for digital pictures in a number of sizes. Some retail stores like 'Target' offer in store digital printing that can be done on short notice, however, the cost may be greater than on-line ordering.

Supporting Documentation and Research:

Student's should save other forms of documentation such as working drawings, management paperwork, costume patterns, research, and detail drawings or sketches done in communication with a draper. Relevant research should always be included in design portfolios.

Process Documentation:

Perspective employers and graduate schools are interested in more than just the final product, they are keenly interested in the process that led to that final product. Theatre is a collaborative art and a potential employer is interested in making sure you have the skill but also the ability to be a good team member. So, the portfolio should include examples of thumbnail sketches and research of an orderly creative process.

Content and Quality:

Less is more in terms of a portfolio. Images and work should be included only if it is of high quality and shows your work in the best light. The things in your portfolio should be work that you can be proud of; things that you can speak highly about in an interview. Remember interviews should always remain positive, if you can't speak well of a project it should not be a part of your portfolio.

Even if the work looked good in person, if the image quality is poor it will appear amateurish and should not be included in the portfolio. Sift through your collection of images and content and pick the best things as pieces in your portfolio.

Contextual images will help make the portfolio more vivid. For instance, if the student has built a garment, how it appeared on stage in the production should be included in the portfolio, not just a close up shot in the shop. That is not to say that detail shots of the costumes need not be a part of the portfolio, but for the outside observer a contextual image will give them a sense of how your work fit into the larger show.

Neatness and Labels:

Neatness is perhaps one of the most important parts of the portfolio presentation. EVERYTHING about the portfolio should be meticulously presented, including labels. Labels should be neatly printed, cut and mounted straight. Labels should be the same style, font and layout throughout the portfolio. Borders tend to make labels look more professional and consider using the same resume paper for your portfolio labels and your resume (that's a form of branding). Saving your label files on the computer can make changes to the portfolio easier. There will be several varieties of portfolio pages available; choose the ones that work best for you. Vinyl ones work well and kink less than harder plastic pages but rubber cement will warp the vinyl so can not be used with vinyl pages. When pages become scratched or cloudy, replacing them will give the portfolio an easy face-lift.

One hint for easier adaption and revision of the portfolio is to arrange each page on its own black backing sheet... that way when you want to move things around in the portfolio you can just re-arrange the pages rather than completely taking them apart and putting them back together. This will keep the sheets in nicer condition, you don't want to have rips in the black backing sheets as they will make the portfolio look messy.

Organization and Orientation:

There is not set order of content for a portfolio, only suggestions. Typically your first page should display your resume; especially important in the case of a Tabletop display where you may not be there to accompany your portfolio. Then you typically lead with the strongest work in your primary area (or the area that your may be interviewing for) and group all of that area together. Follow that with your second area and ending with another strong, attention drawing work. That being said the important part is that the organization makes sense to you and shows your work best. Looking at the way others set up their portfolios will give you ideas of how you might light to arrange yours.

If you are creating a interview portfolio you may choose to create a "splash page" rather than putting your resume of the first page. The "splash page" is like the front page of a website... it should be something interesting that makes the viewer interested in seeing what's to come. It can be a fantastic rendering, a well done piece of artwork, a interesting detail of a costume you have made or something similar that will get attention.

Portfolios can be oriented horizontal or vertical. Consider which one will work best for your work and how you prefer to present your work. The portfolio, however, should not switch between both... in that case the viewer would have to move the portfolio back and forth to 'read' it which can become cumbersome and awkward during an interview.

Copies or Originals?

While it is best if your work contains a few originals don't be afraid to make copies of your renderings or thumbnails. Copies can be resized to fit your layout better and sometimes copied sketches look better than the original.

Size:

There are a number of sizes of portfolios available. What you choose is partly based on discipline and partly based on personal preference. Portfolios range from 8 ½ X 11 to 24 X 36. In some cases students may want to have more than one portfolio, indeed many professionals have portfolios specific to each area they work in. There are not real rules governing sizes however, think of how your will be using the portfolio and its mobility. A smaller portfolio like a 8 ½ X 11 can sit on a cluttered desk of a costume shop manager or a café table at a coffee shop and works well for costume technicians but is too small to display original costume designs. So, a costume designer may want a larger portfolio. A portfolio large enough to display one of your original renderings but small enough to easily carry around for some time and that may fit into your luggage if you fly to an interview is good size for you.

Costume Design suggestions:

The Costume designer and costume technicians' portfolio, in addition to production shots and research, may include small-scale samples of actual work meant to highlight the student's skills as a stitcher or cutter/draper. Samples such as matched plaids, welt and flap pockets, pin tucking and smocking may be useful in a portfolio. Examples of fabric dyeing and distressing could be included. Whatever that can fit into the portfolio and will help demonstrate your work can be included. Full color costume plates with swatches from class projects and realized productions are expected.

Remember that you can insert smaller pages between larger pages of your portfolio to add featured bonus items or create inserts with fabric swatches between larger pages that have fabric swatches outside of a sheet protector so that the individuals viewing your portfolio can touch them.

Hair and Makeup suggestions:

In addition to production shots and research, the hair and makeup designers' portfolio can include samples of actual work like samples of ventilation. Production and research shots can be augmented with close-up shots in the dressing room of the actor before and after the hair and makeup application. Full-face portraits of the actors should appear side-by-side with the makeup chart. Research images to supplement these photos and the charts will help show your process and working style.

III. Presenting the Portfolio

The verbal presentation of your portfolio should reflect as much care as the physical presentation. This is not to say that the presentation should be entirely rehearsed and memorized like a speech, but should reflect the enthusiasm, care, and pride that has gone into the creation of the work.

While the portfolio may need to speak for itself at times, an effective presentation of your portfolio gives you a chance to talk about your work and engage your potential employer in a impression making conversation. Students should understand that as they turn the pages of their portfolios, they are revealing themselves—not just their work—and that it is perfectly acceptable to acknowledge problems in a positive way by saying things like, “The hardest part about this project was learning how to...” or “I leaned never to...” Honesty about overcoming adversity speaks volumes about the presenter... just be careful that you put it into a positive light and don't ever let the conversation turn to the negative. In the case of a graduate school application these stories of overcoming adversity may be very useful but for a professional interview you may not want to present any potentially negative work.

Proper grooming and attire will go a long way towards achieving confidence. The same holds true for a firm handshake, good posture, steady eye contact, and calm authority in speech. The goal is to project a person who is in control and comfortable with him/herself and who will be a decided asset, if hired.

Remember that presenting the portfolio is a two way street, a conversation, with give and take. People viewing the presentation may wish to linger on a certain page and they may feel free to ask questions or make comments, and presenter should feel comfortable scooting off on a tangent with them. The goal is to engage the viewer, not just show them the pages.

The Resume and Cover Letter

Design/ Technology Resume:

(The following is from Steve Shelley and the USITT Lighting Design Commission)

Notes:

- The point of a résumé is to get work. As such, it's the primary document to show potential employers experience, knowledge, and what sets the applicant apart from the other 20 applicants.
- Not only is the résumé representative of an individual's work, it is also the clue for the employer to find someone else who has worked with the applicant. Supervisory names are as important as the jobs or shows.
- The résumé is the primary document that represents the job seeker. It may be the introductory document sent ahead before a physical interview, the primary referral document during the interview, or the reference document once the interview has concluded.
- Employers typically screen résumés in a time span between 2.5 and 20 seconds. A résumé needs to show strengths, goals, and contacts at a glance. The objective of the résumé layout is to be simple, clean, and clear so it can be easily read.

Rules:

- Cover letter: If a résumé is being mailed, faxed, or e-mailed to an unfamiliar person, it is common courtesy to provide a cover letter. For that matter, it's common practice for some kind of note to accompany any résumé, regardless of the familiarity between the sender and recipient.
- One page or two? While an argument can be made that more than one page allows the writer to provide more description, professional recruiters respond that important information can be buried and it encourages "fluff." When they see two pages, they won't read it. Listen to the pros. Consolidate, cut, or take whatever means to abide by this rule. If more than one page is needed to sell the candidate, it may instead show the candidate doesn't know how to sell himself. From a practical standpoint, when the two-page résumé is faxed and one page is lost, so is the job. If two pages are absolutely required, then have it on front and back. Eliminate the staple, and make certain the paper is thick enough that text can't bleed through.
- One résumé per specialty: If the candidate is a designer and a technician, then there should be two résumés -- one for design, one for tech. The design résumé can mention the tech in the "related skills" category and vice versa. But several lines of shows and jobs from one discipline should not appear in the second discipline's résumé. Combo résumés come off as "I just graduated, need a job, will do anything."
- Proofread carefully: Check the spelling of all names, organizations, locations, and products. Misspellings on a résumé make the reader reconsider the applicant's skills, rather than reading the résumé. If that person can't edit or double check the spelling, does the hiring person really want the candidate working for him? Have someone else edit the résumé for grammar.
- Double-check accuracy for all contact info: Make sure e-mails, addresses, and phone numbers are correct. Résumés should provide information about the candidate. Résumé readers don't want to waste their time gathering the information. A wrong phone number for a reference could send that résumé into the trash.

- Don't lie: Don't take credit for a job not done. Assistants or associates should state that fact. If there was a listed designer who slept through rehearsals and the candidate lit the show, it's still not kosher for the candidate to list himself as the lighting designer. This is a very small business, and people either know who has done what, or know other people that were involved with that production. A culprit will be found out.
- Don't duplicate a résumé on highly colored or patterned paper: It looks bad after being faxed. Patterned backgrounds can also mean something completely different than what the applicant may have in mind. I once received a résumé printed onto textured paper that had the appearance of crumpled up paper. Though the applicant might have used it to imply resiliency, I took one glance, interpreted it as lack of self-esteem, and re-crumpled it into the circular file.

Jason's Rules:

- Don't use more than one abbreviation... for example if you use IUSB don't also use BSC to abbreviate Barrington Stage Company; choose the one that you have done the most shows with or don't abbreviate anything.
- Whatever font you choose to use should be simple and easy to read... if the employer can't read the script you've chosen they will disregard it immediately. Your work should show your creativity, not your choice of font.
- Remember you can change the margins of your pages to allow for more information without additional pages.
- Never, ever, ever embellish on a resume... I've seen otherwise good designers and technicians get caught in lies.
- Your resume should not be more than one page... if it can't be reduced to a single page it should be printed 1 page front and back but no more.... If you choose to print the back it should be filled at least 2/3 of the page.
- Work should be listed in reverse chronology (most recent thing first)
- You must give contact information address, email and phone.
- Make sure your phone is being answered by a reliable person and has a professional sounding voice mail. Emails should be professional in nature.... IE: cutekitten123@email.com is not appropriate for work use.
- You don't need to list high school if you have a college education... it is presumed that you graduated from high school. But, if you continue to graduate school you would list your undergraduate degree and anything past that. The exception is if you had high school training outside of the country... for example if you did a year or more of high school in England then it should be listed even with a college degree (at least for a graduate school application)
- If you choose to use a "special skills" section, make sure you are exceptionally good at the skills you list. It is better for your employer to find you have skills they didn't know you had than to think you have a skill you clearly don't.
- You should provide at least 3 references. References should include their name and title as well as contact information. When asking for a reference you should ask how they would like to be listed and what contact information they would prefer you use.
- Make sure to list your immediate supervisor on shows; often employers are scanning for people they know... if they see that you have worked with someone they know it may help get you hired.
- Generally in theatre you don't give lengthy descriptions of work like you might on a business resume... it's just a list of the shows you have done. The work duties are presumed to be the same in most theatres.

Types of Resumes:

Resume: a document used by individuals to present their background and skill-sets. Résumés can be used for a variety of reasons but most often to secure new employment. A typical résumé contains a summary of relevant job experience and education.

- Not more than 1 page front and back
- Emphasizes employment but may not include all employment.
- Education is listed at the end.
- Generally used for professional work.

Curriculum Vitae (CV): a CV is used in academic circles and medical careers as a "replacement" for a résumé and is far more comprehensive; the term *résumé* is used for most recruitment campaigns. A CV elaborates on education to a greater degree than a résumé and is expected to include a comprehensive listing of professional history including every term of employment, academic credential, publication, contribution or significant achievement.

- Emphasizes educational and academic pursuits.
- May be many pages and should include all work and generally also includes a listing of published articles or books. If for an educational job may also include a list of courses taught at previous universities.
- Education is listed at the top.
- Generally used for academic work... IE applications for academic jobs.

Creating a Cover Letter:

- Should include your contact information at the top.
- Should greet the person you intend to receive the letter... or the person listed in the job posting. Often I will make it clear that I expect others to see the letter... IE "To Mr. A. Guy and staff at the A Theatre:"
- The first paragraph should let the reader know what job you are applying for and where you found the posting for the job.
- The second paragraph should start out with a bold statement about you. Then get into arguing that you are the right person for the job. If possible address all, or as many as you can, of the list of qualifications included with the job posting.
- The third paragraph should direct the reader to the resume or any other attached materials (like a "send out" portfolio) – This paragraph is optional.
- The fourth paragraph should reiterate your contact information and request that the reader contact you for further information.
- Close with a friendly statement... but with the greeting and closing make sure you remain business like. Closing a cover letter with "love and kisses," will not get you a job.
- Generally it is a good idea to use the same font and graphic style as you use in your resume... consider it "branding".
- If you use a special paper for the resume you should print the cover letter on the same paper.

An Example Resume:

Name Here

123 Street LN; City, ST 00000 - Cell: 555-555-5555 - Home: 555-555-5555
name@email.com - www.website.com

Costume Design

2012	<i>A play</i>	A Theatre; South Bend, IN	Dir. A. Guy
2012	<i>Another Play</i>	B Theatre; Mishawaka, IN	Dir. Same Guy
2012	<i>Yet Another Play</i>	C Theatre; Notre Dame, IN	Dir. A. Gal

Related Experience

2012	Assistant Designer	<i>A play</i>	A Theatre; South Bend, IN	Des. A. Guy
2012	Costume Research Assistant	<i>Another Play</i>	B Theatre; Mishawaka, IN	Des. Same Guy
2012	Stitcher	<i>Yet Another Play</i>	C Theatre; Notre Dame, IN	Mgr. A. Gal

Other Areas you could list: Teaching Experience, Specific Technology Area, Crew/Wardrobe Work, Union and/or Organizational Memberships, Exhibitions of your work, Special Skills.

Education

Bachelor of Fine Arts in Costume Design and Technology	Indiana University South Bend; South Bend, IN Anticipated: 2015
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References

A. Guy Freelance Director Cell: 555-555-5555 name@email.com	Same Guy Costume Shop Manager B Theatre; Mishawaka, IN name@email.com	A. Gal Artistic Director C Theatre; Notre Dame, IN Office: 555-555-5555 name@email.com
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Job Listing:

Seeking costume stitcher/first hand with at least four years experience in professional costume shops. We are building costumes for PIPPIN, a 40th anniversary production at American Repertory Theater in Cambridge. The designer is Dominique Lemieux, who is well-known for her work with Cirque Du Soleil. Ability to work with stretch knits, leather, fine fabrics, and excellent knowledge of industrial sewing equipment are required. Job begins November 5, ends December 7. Salary commensurate with experience. Send resume and 3 references to: A. Guy

An Example cover letter:

Name Here

123 Street LN; City, ST 00000

Cell: 555-555-5555 - Home: 555-555-5555

name@email.com - www.website.com

Mr. A. Guy and Staff of the American Repertory Theater:

I am writing you in regards to your posting for a stitcher/first hand in your costume shop as posted on BackStageJobs.com.

I am a dependable and confident first hand with experience using a variety of materials and techniques. I have worked as a first hand at a number of theatres including C Theatre, A Theatre and B Theatre. I am familiar with the use of Industrial sewing equipment including Consew and Juki industrial strait and zig zag machines and industrial sergers as well as a variety of other common tools and machine brands, both industrial and domestic. I have served as a first hand At B Theatre for the past 5 years where, on our production of Hamlet, we used period appropriate materials including leather and wool knits to create many historically accurate garments. For Hamlet my team (for which I was the only first hand and which included 3 stitchers) built 12 full costumes including those for Hamlet and Gertrude. I have instructed stitchers at various skill levels from intern to experienced professional and have worked with both equity and non-equity actors.

Attached you will find my resume outlining my technical experience. You can find additional information and portfolio examples on my website: www.website.com.

Please don't hesitate to contact me if you would like any further information. I can be reached by phone at 555-555-5555 or by email at name@email.com. I look forward to hearing from you.

Best,
Name Here

Course Book Listing:

This is a list of books typically used for Costume Design and Technology Courses.... subject to change.

THTR-T 230 Costume Technology 1

Basic Sewing for Costume Construction: A Handbook 2nd Edition By Rebecca Cunningham

THTR-T 290 History and Design of Stage Makeup

Stage Makeup: The Actors Complete Guide to Todays Techniques and Materials by: Laura Thudium

THTR-T 339 Costume Design 1

The Magic Garment: Principles of Costume Design 2nd Edition By: Rebecca Cunningham

THTR-T 430 Costume Technology 2

New Complete Guide to Sewing: Step-by-Step Techniques for Making Clothes and Home Accessories By: Readers Digest

THTR-T 433 Costume Design 2

The Magic Garment: Principles of Costume Design 2nd Edition By: Rebecca Cunningham

THTR-T 434 Historic of Costumes for the Stage

The History of Costume 2nd Edition By Blanche Payne, Geitel Winakor and Jane Farrell-Beck

Reading List:

This is a short list of fundamental books on the areas of Costume Design and Technology.

Costume Design By Barbara and Cletus Anderson

The Costume Designers Handbook By Rosemary Ingham and Liz Covey

The Magic Garment By Rebecca Cunningham

The Costume Technicians Handbook By Rosemary Ingham and Liz Covey

Fabric Painting and Dyeing for the Theatre By Deborah M. Dryden

Stage Makeup By Richard Corson, Beverly Gore Norcross and James Glavan

Drawing the head and Figure By Jack Hamm

Fabric For Fashion: The Swatch Book By: Clive Hallett and Amanda Johnston

Stage Makeup: The Actors Complete Guide to Todays Techniques and Materials by: Laura Thudium

Design Basics By David A Lauer and Stephen Pentak

Script Analysis for Actors, Directors and Designers 4th edition By: James Thomas

The History of Costume 2nd Edition By: Blanch Payne, Geitel Winakor, Jane Farrell-Beck

Costume Design: Techniques of the Modern Masters By Lynn Pecktal

If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling By: Patti Bellantoni

From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images
By: Rosemary Ingham

Developing and Maintaining a Design-Tech Portfolio By Rafael Jean

The Business of Theatrical Design By: James L. Moody ASLD

Starting Your Career as a Theatrical Designer By: Michael J. Riha