Costume Shop Guideline

To make this shop run as smoothly as possible, and to make our relationship with the Huntington as comfortable as possible, please observe the following.

Huntington related items:
Fabric Storage - Anything in fabric storage that has a tag on one end, or that is located in the section of shelves or barrels that are full of tagged bolts, but may be missing its own tag, must be signed out. These items are generally basic cottons, silks, and wools as well as structural fabrics. You may need to purchase these for a class project or sign them out for a show. To sign out any tagged fabric, you will find a gold sheet posted on a clipboard in the storage room, it should be by the door. Please fill out that form. That form is strictly for location. If that form is filled out, anyone should be able to find the fabric. If you cut your fabric in the storage room, there are labels provided so that you can write down your information and transfer it to the forms posted in the costume shop. You must sign out the fabric on the upstairs sign-out sheet. The green form is for student class projects. The pink form is for instructor’s use and fabric used in shows. They are located on a clipboard, hanging on my door. Mark the tag with the correct yardage left on the bolt, and store the tag in the tube. This will cut down on the number of lost tags. If you use up a bolt, please pin the tag to my bulletin board on my door.

Dress Forms – We share dress forms with the Huntington Shop. If you are using a dress form for a class project and have padded the form to fit your model, be prepared to share the form. All forms should be stripped of padding at the strike of Design Exhibit, before all seasonal breaks. At the end of a build, it is the Draper/First Hand’s responsibility to strike the dress forms and put them back into circulation. Please do not take a dress form from the Huntington shop without asking if it is in use. If no one is in the shop, call and leave Virginia a message, or pin a note to the dress form. Try to think ahead so that you don’t run into that situation. Sized dress forms are very expensive. Do not use t-pins or large safety pins on the dress forms, and do not use the neck as a pincushion. These things tear up the structure of the dress forms.

Stock Items
We try to keep our shop fully stocked. However, if there are certain items that are not up here, after you have made a complete search, of our stock, you can go to the Huntington to use some of their stock. If you know where an item is just tell Virginia, or whoever is nearby, that you need to borrow or use some of their 3” grosgrain, etc. If you don’t know where an item is located, just ask. If you are new, introduce yourself. If they ask how you are using the item, just tell them. They may have helpful information about another item that would work better. If you find yourself going to their shop repeatedly for a particular item, tell me and we will add it to our own stock.
Huntington Shop and Borrowing Tools.
On occasion you may need to use the Huntington shop space. If we are overcrowded up here, you may use that space, provided that you ask Nancy Brennan or Virginia in advance, or let me know, and I will set it up for you. Do not borrow anyone’s personal tools, which would include scissors or tools left out on the tables. You may borrow tools in the drawers if necessary, but return them prior to leaving the room. Regarding tools in the craft room: Denise has a sign out sheet on her wall if you need to borrow any of her tools. Please make sure you ask her before using these tools, some of them are personal. Tools in the craft shop include head blocks. If you have any questions on how certain items are used, please ask Denise. If for some reason they are not available, you can come to me.

Items Related to Our Shop

Stock Fabrics:
We will keep a supply of muslin and loomstate on hand for your use. You do have to pay for these items. The muslin is located on a roll at the first table. Please sign out your yardage on the appropriate sheet located on my door. I will generate a bill about once a month at the end of the month, and just before winter break. Please pay promptly. Checks may be made to Boston University. This includes fabrics used from fabric storage.
“Free fabrics” are fashion fabrics located in the bin and boxes in the fitting room. These fabrics are designated free for the use of shows. They are not intended for personal use. Please see me if you want to use specific fabrics. See Nancy if you want to use “free” fabrics from fabric storage downstairs.

Keeping Our Shop Clean:
It is very important that this shop stay clean. This means when you finish working on a project, you need to put your tools away, including those that are kept in the shop (threads, bobbins, needles etc). You all have cubby space or project boxes for your personal tools, or lockers. Shop tools have bins. When you are leaving for the night, or even for an hour, sweep the area where you were working, your table and the sewing machine space. If you teach a class, please allow students enough time to clean up. This includes the vast array of chairs. We will start stacking excess chairs against open wall space. If your students need those chairs, they need to put them back. Since we have a limited amount of space and a maximum number of people, we need to conserve space. If you are taking a class in the costume shop, all of the above applies to you.

Kitchen Area:
Please try to keep this area as clean as possible. Paper plates and napkins as well as plastic forks spoons and knives are available for your use. If you prefer to help save a tree, feel free to bring in your own placesetting. However, you will need to mark it in some manner and keep it in your own cubby. Please wash your dishes – plate, cup, spoon, fork – whatever you may have used, as soon as you are finished with it. We really
don’t want the roach and rodent problems that have been a problem in the past. If nothing else we can at least try to minimize the problem.

Safety Issues
If you have a minor emergency, but you need to see a professional - as in a case where you can take yourself to a doctor’s office without the aid of an ambulance, you need to go to the B.U. Health Center. A police call box is located just outside our door, at the top of the stairs. There are other call boxes throughout the building. If you need to call the police or an ambulance, this is the fastest way, if you are near one of these boxes. You can also call the BU police by going to any phone and pressing the outgoing button and then dialing the # located on the back of your BU ID. If it is a major emergency, they will send the Northeastern police.

If you are working up here alone after six o’clock, it is not a bad idea to keep the shop door closed and locked and perhaps the elevator up on the third floor. Do not leave the fire escape door open. Although we all have a keycard, the system is not entirely foolproof. There is no reason to alarm yourself into being unable to work on your project, just be aware of your surroundings. Also, let someone know, a classmate, a roommate, or a friend that you are here, working. Let them know when you are leaving the building for the night.

Closing the Shop
If you are the last one to leave, you must lock up the shop. If it is 6PM and you are leaving for the day, go ahead and turn everything off. Someone that comes in at 7 can turn everything back on. Turn off the irons individually and shout off the water supply. Turn off the machine lights and any temporary work lights, and turn off the overhead lights. If you do not know where the switches are, just ask. The switch for the stairs is located on the wall on the second level. You can leave this on. Whoever closes the building can make sure this light is turned off for the night.

I know this is a lot of information to read, but I do feel that it is important. If you have any questions, please ask.

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Basic Guidelines for Costume Positions

Designers

Designers should begin their design process prior to the first design meeting. You should begin as soon as you find out what your assignment is, and who will be directing that production. You need to get in contact with your director ASAP. You can have discussions well before the production process (meaning meetings) begins. As a Designer, you will have several deadlines to meet regarding your process of presenting to your director and fellow design staff. In your Design and Production Program handbook, you will find a section entitled “Schedule of Design and Production Process.” This gives you the deadlines for completing certain aspects of your process. Please refer to this handbook to get an overview of when the most basic elements are required. You should always present your ideas to your advisor prior to presenting at the group meetings. This time with your advisor is when you should hammer out questions that you or she might have regarding fabric choices, design concepts, and all manner of items that relate to period, concept, director driven references, etc. as well as where you are in your process. It is also a good idea to present to your director, prior to the group meeting. Fabric possibilities are to be presented at the 3rd meeting. You should have made a trip to Fabric Storage, the swatch sample books, both in your shop manager’s office and the Huntington Costume shop, local fabric stores and NY fabric stores. Your trip to NY should be made with your assistant. There is money available for your travel expense. It does, however, come out of the Costume budget. Make your trip as productive as possible. Fabric choices must include your production advisors and possibly Drapers whenever possible, but must always include your design advisor. At the 4th Design meeting the Director will present what he or she wants out of everything the Designers have previously presented. Throughout these meetings, you should be keeping your shop manager advised of choices that you would like to make. She must keep your budget under control, and therefore will be able to help in determining the costs of garments and crafts.

Your fabric choices should be made 4 weeks prior to the 1st week of production. This will allow for glitches in ordering, i.e. the fabric being out of stock, too little yardage, etc. It often happens that the favorite fabric is unavailable for one reason or another. You should have a 2nd choice in mind when you are making your decisions. You need a cushion of time to find another choice and have it approved by your advisor and director. Fabrics need to be in the shop on the first day of production. The Lighting Designer and Scenic Designer will want swatches of your swatches. It is scheduled that you will have these to your fellow designers by the 4th Design meeting. As the Designer, you make the final choices, but it is up to you to make the most informed choice possible. This is why you need to consult with your advisors and shop manager. They will be able to assist in making the choices that will work best in the hands of the Draper on completing your stage picture.
Rental and pulled costumes should be in the shop during the week prior to production. You will want to walk the director through your racks of first choices. The Director will want some input regarding these items that have been previously discussed. Now the clothes are real, and you can have real discussions prior to making decisions that the Director may or may not like, before time and effort are made on alterations. In some instances, it will be to your benefit to ask your assistant to pull for you. They will do the best they can with the information that you give to them. Be clear in your requests, but allow for some flexibility. Listen to another point of view. It is important to keep perspective on the work that is being done.

The Designer is responsible for the final stage picture, but your Assistant, Drapers, and all staff members are working to make this the best possible production that they possibly can. It is important to remember that they are invested in the process and the final outcome. If you can clearly communicate the intent of your design, and your design ideas, you will find that your advisors and production staff will be better able to help you with ideas on how to accomplish the design. This way, even if they can’t give you exactly what you are asking for, they can at least give ideas on how to solve the issues at hand. The best work will happen when both the Design process and Production process are respected. When there are problems that cannot otherwise be solved, please bring them to the attention of the shop manager.

Above all communicate with your Assistant, Draper, and most important, your Shop Manager. They are all here to work with you, but they need to know your needs.
Design Assistants

Many of the following responsibilities will fall to the Design Assistant. Your job is exactly what it implies. For each Designer and in each shop, it will vary to some degree, but you are there to help the Designer throughout the process. In this shop, your job begins with assisting the Designer with compiling research, (the Designer should be the primary driver, but can turn to you for help in researching specific characters, items, etc) helping to put it into a presentational form, and being a second set of eyes and ears when the Director and your Advisor present ideas. You should be a sounding board for your Designer, and remind them of ideas that they have come up with, but perhaps have forgotten. You will need to be a constant reminder of many things, meetings, fitting schedules, rehearsals, pulling times, etc. In meetings, you need to take clear concise notes of what is being said. The Designer needs to be able to listen, process, and participate in the dialogue. It is difficult to do that when taking notes on what is being said. Your Designer needs to able to trust that you will take care of taking notes that will make sense when sorted out later and out of context.

There are a number of deadlines that the Designer will need to meet. As soon as you find out what your assignment is, you need to meet with your designer, go over this schedule and find out you can best assist in meeting these deadlines. At the first meeting a “scene character chart” is requested. This is the costume plot. You should assist your designer in setting this up. You also need to make copies for the director, shop manager, and stage manager. At the second and third meeting your designer will be presenting sketches, pencil and color. You can assist them in getting these ready by helping them research some of the specifics. At the 3rd meeting they will also be required to show fabric swatches. Fabric possibilities are also to be presented at the 3rd meeting. You should be assisting by making a trip to Fabric Storage, the swatch sample books, both in your shop manager’s office and the Huntington Costume shop, local fabric stores and NY fabric stores. There is money available for your travel expense. It does, however, come out of the Costume budget. Make your trip as productive as possible. Fabric choices must include your production advisors and possibly Drapers whenever possible, but must always include your design advisor.

You should have the Designer’s schedule at your fingertips so that you can make appointments for pulling, meetings, etc for the both of you to attend. It will be your responsibility to set up the fitting room, prior to pulling or renting garments. You need to keep a list of everything that is being rented or borrowed. You will fill out the labels for the garments and make sure that the garments get the proper labels pinned into them so that the stitchers can sew them in. You will help pull, and often pull for the Designer. Be clear about the Designer’s requests. This is your opportunity to show the Designer that you know this show and you know what the Designer wants. You should try to pull whatever the Designer would pull, but don’t be afraid to put in a suggestion with items that seem appropriate, but may not have been requested. Try to anticipate what the Designer will need.
You know the pull lists as well if not better than the Designer. Don’t be offended if the Designer doesn’t feel that some of your choices aren’t as helpful as you might like them to be. There will be ideas that are hard to express until the final product is in place. You have a vested interest in the production, but the Designer is responsible for the final stage picture.

You will work closely with the Drapers. They will make requests of you that will directly impact how quickly they can move forward on their projects. Try to prioritize your shopping and their requests. Get deadlines when you can, and meet them. Things like thread, shoes, and undergarments are extremely important in the progress of building and fitting a garment. Trims that are intrinsic to the design can’t wait as long as jewelry or buttons and things of that nature. This may mean that you need to prompt your Designer along in making these choices. You can’t be pushy, just help them to remember what is highest on the priority list and what will be held up in production if decisions aren’t made. If things seem to be falling behind, or if you need advice on what the priorities should be, talk to the shop manager. Always keep the shop manager in on the process.

As the Design Assistant you will need to set up a “bible.” This is separate from the Designer’s bible, which is primarily research driven. Your bible should contain:

- Copies of all of your actor’s measurements
- Copies of the sketches for each character
- A compilation measurement sheet
- Budget information
- Contact sheet
- Master calendar
- Costume plot
- Production meeting notes
- Rehearsal report notes
- Fitting notes
- Rental information
- Wardrobe information
- Tax -exempt forms
- The script
- Space for notes/requests from the drapers

Everything that you will need for setting up your bible can be found in the shop and in the shop manager’s office. Set up the sections for your notebook prior to needing the space allocated for that section.

You will also need to keep up with the Fabric bible. It is for noting where a fabric was purchased, how much it cost, how much was purchased, and most importantly, how it is to be used. This will help immensely when the Designer and assistant are unavailable for questions regarding placement of fabric, trims, etc. The Fabric bible will be on the shelves in the office. It will be divided by show, but it needs to be left in the office for the Draper’s use.
Organization is key for being a good assistant. Find out what you need. Get it. If you don’t know how, just ask. Your Designer has probably assisted at least once prior to designing, and can probably give you some tips on what will be helpful for the both of you, if not, ask your shop manager. Give your Designer your full attention. If you are designing in the future, you will need your assistant to do the same for you. If you aren’t designing in the future, you will still be working with the assistants in other capacities, and will need their help when you are draping, first handing, or crafting.

Attached to this guideline you will find copies of sheets that are in the filing cabinets, available for your use. Examples are given on how to use the sheets. Please familiarize yourself with what is available to you. If you know of something that has been useful to you or someone else, please bring it to the shop manager’s attention. Anything that is helpful would be appreciated.

Your Designer, Drapers, and all staff members are working to make this the best possible production that they possibly can. It is important to remember that they are invested in the process and the final outcome. The Designer is responsible for the final stage picture, but the best work will happen when both the Design process and Production process are respected. When there are problems that cannot otherwise be solved, please bring them to the attention of the shop manager.

Above all communicate with your Designer and Shop Manager. No help can be given unless they know that help is needed.
Basic Guidelines for Costume Positions
Designer and Assistant Designer

- Setting up the fitting room
  Boxes, Ditties, and rack tags
  Usually the assistant will take care of labeling all of these spaces. There should be one box, ditty bag and rack tag for each actor. If the actor has multiple characters – with major changes for each character - you may wish to make a rack tag for each character, but keep them all together. The actor’s name should be spelled correctly and be written on top. Underneath the actor’s name you should write the character name. Your racks should be set up in a regular order. For each rack tag, there should be one labeled ditty bag directly to the right, and directly to the right of the ditty bag should be the clothes. Your hangers should all face the same direction.
  If the actor has several or very large accessories (like armor), you may need to make a second box for that actor, just be careful that you don’t take all space from your fellow designer. Boxes should be used for shoes, purses, hats, and most accessories other than jewelry. Hats should be on top of everything else. You don’t want to crush your hats. Smaller items such as bras, tights, gloves and jewelry should go into the ditty bags. All jewelry should be in a labeled Ziploc bag and that bag should go into the ditty bag.
  After sorting your first and second choice costumes by character, you should sort the rest of your clothes by size. Set the fitting room up like a store. Size your shirts, pants, dresses, and etc. onto your racks. Use rack dividers to size items, example: shirts can be sized by neck measurement, 16, 16.5, 17, etc, pants can be sized by waist measurement. Use rack tags for each size, or at least for every 2 sizes. This will make it easier when the preferred item doesn’t work. You can go to your rack and select from items in that actor’s size. If the actor isn’t fitting into a particular size, you don’t need to say anything, just look in the next size up or down. Sort your shoes by size and put them into baskets. Label your baskets size 7, 8, 9, etc. If you have very few of a particular size, divide the basket into 2 sections with a piece of cardboard or something. Use small baskets to sort your extra accessories – belts, scarves, tights, gloves, ties, and undergarments – by type. There are lots of small baskets and bins meant for just this purpose. They are located in the kitchen. Delicate items such as jewelry, should be marked with the actor’s initials on medical tape that is then adhered to the item, whenever possible. Your choices should be put into a labeled Ziploc bag and the bag should be placed in the actor’s ditty bag.
  Alternate/rejected pieces should be kept in one of the smaller baskets on a shelf.

- Tips on preparing for fittings
  First of all, give your Draper a heads up about what you want to try out with your actor. If you have questions or concerns regarding some of your pulled costumes, bring them to your Drapers ahead of time. They may be able to solve some issues before you even get into the fitting. This also will help inform your Draper about
the direction that you are headed. **Accessories, meaning shoes, tights, undergarments, must be pulled and ready for the fittings.**

- **Rental Sources**
  You will need to pull costumes from various sources. Prior to pulling you will want to write up a list of sources that you will need to call/fax/mail with your renderings and measurements. Use accurate descriptions of color, social status, and any relative information regarding the character and costume. There is a sheet called, “Rental Source Info” that you can use to help you track whom has been called and any pertinent information they may have regarding rental availability and prices. Some sources are available for you to pull by visiting their stock. It is to your advantage to do so.

- **Pulled costumes**
  *Any and all borrowed/rented costumes must be tagged and numbered as soon as they come into the building.* The numbered tag must be placed on the garment so that it is visible during the fitting. Use the waistband or left sleeve cuff or underarm whenever possible. The corresponding description on the rental sheet must have the same #. Rented/borrowed costumes may not be distressed, painted or dyed. Anything that is done to a rented garment - trims, major alterations, and buttons changes- must be struck and restored prior to returning the garment. Labels must come out of the garments prior to returning them to the rental source. The garment must be returned in the same state that it was received – unless expressly permitted by the renter.

- **Labeling Garments**
  It is usually the assistant that takes care of making the appropriate labels for all garments. It will be your job to check that the fitting room has the labels, medical tape and Rub-a-Dub markers. **All** garments used in the production must have a label, even if it is being built. Minimally, the label should have the actor’s name, the character, and the **SOURCE AND NUMBER**. If the actor/character has multiple costumes worn in different scenes/acts, this information must also be on the tag. The tag should read:

  Actor  Dorothea Harahan  
  Role  Electra  
  Show  Mourning Becomes Electra  
  Size  I.2  
  Longwharf 15

  We don’t need to mark the tag with the size. Use this line to indicate the Act and Scene if the actor has costume changes. Sometimes it will be difficult to fit all info on the tag. You can abbreviate the title and the source. Even if the source is in house, write BU, just to be consistent. Use medical tape for labeling shoes and jewelry.
• Returning Garments
Any rented/borrowed costumes not being used in the production must be returned to the source by the 2nd dress rehearsal. This includes “free” sources, such as Emerson and ART. We want to keep a good relationship with these sources and should not take advantage of them. Any costumes, costume props, jewelry, shoes, etc. pulled from our stock must be returned to our stock by the Designer and Assistant Designer. It is your responsibility to make certain that the items are back in their proper places. Any unused items should be restocked by opening day. If you have any questions about where an item should be stored, ask. Virginia Emerson in the Huntington Shop is the best resource for answers to stock questions.

If you remove a box full of an item such as ties, from the stock room, you should have that box back in its proper place at the end of 1 week. This should give you enough time to look through, pull all of the ones that you think are interesting and appropriate, but the box cannot be stored in the fitting room.

• BU/Huntington garments
These garments do not need to be tagged and numbered. They do, however, fall under the same rules for distressing, dyeing, and painting. You must ask first. Be reasonable in your request. Take into consideration the state of the garment, its usability in various situations, and whether or not something that is already distressed is more usable and less time consuming. It is the job of the costume shop manager to take into account the amount of time that a job may take, but it is the designer’s job to prioritize what is being requested. We will need to discuss craftwork and alterations that are generated through fittings so that we can assess the workload that will be added to the original list of craft responsibilities and draper workload.

• Fabric Stock
Our fabric stock is a great resource. The fabrics that are on the left hand side of the metal shelves – wools, linen, cottons, linings, interfacings – and the silks that are in the barrels are available for purchase. Using these fabrics will affect your budget, but you can look up the price of any fabric in storage if you use the pricing sheet that is located with the sign out sheet. These fabrics must be signed out first, on the yellow sheet in the fabric storage room. These fabrics should have a yellow or peach tag that indicates the code describing the fabric. If a bolt of fabric from one of the areas is missing a tag, it does not mean that it is free. You need to let Hillary or me know that you think a tag is missing. The fabrics that are on the right hand side of the shelves and those that are in the boxes are referred to as “free.” This is a misnomer. They are available for student productions at no cost to the budget. They are not free for student use on student projects. There is also a limited fabric stock in my office and the fitting room that is available for student productions at no cost to the budget. Since they don’t impact your budget, you should take advantage of these fabrics whenever possible, but don’t feel like you should limit yourself to what is available in house. As the Designer, it is your job to find the most appropriate fabrics...
available to you. This means swatching NY, looking through swatch books, going the Boston area stores and asking about other sources.

- **Ordering**
  You will need to order any number of items, from fabric to clothing to accessories. If you give me a detailed list of what you need, whom it’s from and all relevant information, I can either order it for you, or give you the information that you need to order it. If you let me know in advance, I will give you an account number for charging items over the phone or, depending on the company, a purchase order #. Do not place orders without informing me first. When placing an order, you must ask about shipping; will they be able to ship immediately, what kind of shipping is standard, when can we expect to receive it, how much faster and how much extra will a rush order cost. If it comes from within Massachusetts, you must give them a tax-exempt number. These forms are in my office. You should be using them for all purchases made in MA. There is one for NY as well. You must take this form with you when shopping in NY. We don’t have to pay tax, but if you forget, the tax will come out of your budget and cannot be replaced. It does add up quickly. You should have tax exempt forms in your possession at all times! We have a shipping account with both Fed Ex and UPS. You can give this number to reputable companies, like some fabric stores, or other theatres, but do not give the account # out when making Internet purchases or catalog purchases. Please check with me first. We have a computer in the shop that is available for this purpose.

- **Fitting Requests**
  In general, we will try to make fitting requests on Thursdays. I will make these requests through Stage Management, and I will give you and the Drapers copies of the requests, as well as the schedules. It does take time for stage management to coordinate the students’ class, rehearsal, and possibly work schedules so that the student can make it to a fitting. The actors and singers are the ones who must travel, and they do lose up to an hour of their day in travel time. Keep this in mind when making a request, or preparing for a fitting. Your Drapers will be in charge of requesting fittings for built garments, but it is up to you to plan for fittings involving pulled/rented garments. Coordinate with your Drapers and me regarding how much time is needed for each actor. Talk to your Crafts Lead if you think they should be available for a fitting. Have your options ready and available when the actor/singer arrives. Being that we are often in production for multiple shows at one time, the main fitting room may be in use. When this happens, be prepared to use the “annex” also known as the Ladies lounge, or possibly the Hunt fitting room, if available.

- **Cleaning up**
  It is very important that we keep the fitting room clean. It is unprofessional to ask an actor to step into a fitting room that is still littered with garments, accessories, and hangers left from the previous actor. In this shop, it is the job of the Designer
and Assistant, to put away all unused garments, accessories, etc. after each and every fitting. Clear your desk space of any excess paper work, and various clutter, i.e. safety pins, unwanted garments, used peds or socks, etc. You may not have the next fitting; it might be your fellow Designer. It’s important to show respect for their process, as well as your own. Having a clean fitting room will also cut back on the number of lost garments and the scrambling that happens when the next actor comes in. Ask the actor if you can hang up their garments on the rack on the wall, so that their clothes aren’t littering the floor, or using up available seating space. At the end of each day, you will need to clean the mirror, put racks and bins back into the fitting room, wash any used socks and/or tights and organize your restock items. Because Thursday will be a short production day (3-6pm) you should plan on this being your restock day. Boxes pulled from stock, garments that you know have no purpose in the show, etc. can be restocked during this time when you aren’t in fittings or meetings. In a professional shop, the situations will be very different. You may or may not have an assistant that is full time. In some theatres you will have a draper and first hand that are full time. They will be able to handle the clothing left after the fitting. You will generally be the last person called into the fitting and the first person that will leave room. In other theatres, you may be Designer, Assistant, Draper, First Hand, Craftsperson, and Stitcher, all rolled into one, and you will definitely need to clean up after yourself. While you are here as a student, and with the limited hours of production, we need to streamline the process as much as possible, which means working with your fellow students by helping out in the fitting room as much as possible. Following is your list of daily clean up tasks:

After each fitting:

- Clean up after each fitting, including tights, shoes, clothes etc. Make sure that they are in the proper box, bag or on the hanger.
- Clear the desk of excess paperwork, and various clutter, i.e. safety pins, unwanted garments, used peds, etc.

At the end of the night:

- Clean the mirror
- Sweep!
- Put racks and bins away
- Organize your restock items, and on Thursdays, restock what is unusable
- If the Ladies Lounge has been used as a fitting room, roll the chairs back into the room for storage. If the Huntington fitting room has been used, make sure that it is returned to its original state.

- Rehearsal
In general, the Designers and Assistants go to the 1st rehearsal and present their renderings. You should plan to stay for the full evening. Your fellow Designers on your production will also be presenting at this time. You are also expected to attend other rehearsals throughout the process, in particular, “stumble-thrus” and run-thrus. The director may request you to come in from time to time. While the shop manager should be getting reports regarding these requests, please make sure
that she and the Drapers know ahead of time so that we don’t try to schedule fittings when you are unavailable. If you are requested to attend a rehearsal when you should be in a fitting, remind your stage manager about the fitting times. If you want to attend a rehearsal outside of invites, when you aren’t in fittings, (and you should be doing this) you should check with your stage manager, and just let them know that you would like to attend. Actors and Singers can be very private when it comes to rehearsal time. Keep up with the rehearsal reports so that you know what has been happening in rehearsal, and so that you know what is being scheduled to be rehearsed. I will print a copy of these reports and keep them in my bible for your show. If you are having problems with getting the reports, let me know and I will print an extra copy. We will schedule 5 minutes at the beginning of each production day to go over any news in the rehearsal report. This will help make sure that everyone knows what is going on with the production.

- **Fitting notes**
  In this shop, the Design Assistant will take any fitting notes pertaining to the subjects listed below. The Designer and Draper will need to be clear in their requests. The notes that you should be taking in fittings should pertain to any shopping, pulling, fabrics, Draper requests, and Actor needs. Be accurate. You should also get into the habit of notating what is being altered on any pulled garments. Your Draper will need to move forward as quickly as possible and that may depend in part on you. Your Actor may also have specific requests for character description. If the actor’s request seems outlandish or the actor seems to be making unreasonable or a ridiculous number of requests, check with Stage Management before you spend much time on them. The fitting room will be the place where you will need to make delicate decisions. Your advisors are there for your benefit, but with the number of people in the limited amount of available space, conversation should be kept to a minimum. However, it can be very awkward for a young actor to be in a fitting with all eyes focused entirely on them. If outside conversation is hindering your process, politely ask for a minute of quiet. If you need to have a more in depth conversation with your Draper about fabrics and trims, if possible, wait until the end of the fitting. It is important to resolve major fit and design issues in the fitting room. If there is enough time in the fitting you can bring up less significant topics while the actor is available, but these items can also be noted, and a separate time can be set aside by the assistant for a Designer/Draper discussion. Be aware that your actors may be unfamiliar with all of the people that come into the fittings. Introduce your advisors, drapers, and first hands as they come in. This will hopefully help put the actor at ease.
Basic Guidelines for Costume Positions

**Drapers**

The Draper’s primary responsibility will be construction and alteration of garments designed and pulled by the Designer. You will have a crew of at least one First Hand and possibly one Stitcher. You will be asked to begin your production process one-week prior to the general call for production hours. Your Designer will probably be talking with throughout their design process, but on the Monday prior to the general call we will have an official meeting with the Designer, Assistant, Production Adviser and Shop Manager. During this week, you will have the opportunity to set up projects for your crew. Your First Hand should come in during that week, as needed. They can help you with setting up your bible and putting mock ups together. You should use this time to figure out how you and your First Hand can best communicate. Because you will be working on patterning and fitting, it will be very important for you to establish clear lines of communication with your First Hand so that they can facilitate the construction and alterations of garments through the stitchers. You have a team of people working with you to produce these costumes. In order to achieve the standards set by this shop, you will need to be very clear with your direction. People are learning from the work that they do with you. It is important to assess the skill levels of your team and give them challenging but skill appropriate tasks.

Communicating with your Designer and their Assistant and the shop manager is of the utmost importance. As you get into your projects, you may find that the theoretical design isn’t practical in application. Relay this information to your shop manager and Designer, immediately. There may be solutions available that can help achieve the design, without much compromise, but we all need time to work on coming up with those solutions. Whenever you are having discussions with a designer, if at all possible, your Shop Manager should be a part of those discussions. It is her responsibility to assess the workload that is being impacted, and who all is affected. You are all working together on various projects all of the time. It is very easy out of a desire to help your designer, to take on more than is feasible, either for you or those working with you.

As the designer is making fabric choices, you will be consulted about the yardage estimates. They will ideally come from you, although they may come from your adviser, if you are unavailable at the time of ordering. These productions have very tight budgets. Please be careful with your estimates. If you estimate too low, and we buy the last of what is available, we lose time and money in either redesign or new fabrics, but if you estimate is too high, we lose money that could have been spent elsewhere. As you generate lists of necessary items, buttons, thread, etc. write them down on the clipboard on my door. It is also a good idea to mention both to the Design Assistant and the Shop Manager that you have added to this list.
Your Designer, First Hand, and all staff members are working to make this the best possible production that they possibly can. It is important to remember that they are invested in the process and the final outcome. The Designer is responsible for the final stage picture, but the best work will happen when both the Design process and Production process are respected. When there are problems that cannot otherwise be solved, please bring them to the attention of the shop manager.

First Hands
The First Hand works as an assistant to the Draper and works directly with the stitchers in setting them up with work. Your Draper will begin the production process one week prior to the general production hours listed on the calendar. They will ask for some time from you during this week to help set up the bible and rack. Each Draper will work differently, but your bible needs to be divided by actor/character with photocopies of renderings and measurements. You will also need a place for notes from the fittings. You will need to be at all fittings. This will mean that you need to be very organized, so that your stitchers are employed and understand what they are doing while you are in a fitting. Your primary job in the fittings is to assist the Draper by taking notes and making sure that the Draper has whatever is needed, be it pins, tape measure, markers, etc. In taking notes, you should be putting the notes into the bible. After the fitting, you should transfer these notes to oak tags. Each garment should have its own oak tag, even if it just says: Label. Your notes should be clear and concise, so that you draper can make sense of them even when you are unavailable.

In the shop you will work closely with both the Draper and the Stitchers. It is your job to relay information from the Draper to the Stitcher. Depending on the level of ability that the Stitcher has, it may be to your benefit to work with the other First Hands by setting up time in the first day or two, where you give them some basic stitching lessons on how to sew in a label, sew on snaps, hooks and bars and buttons. Make sure that you understand how your Draper wants a project to be put together and finished so that you can explain it to your Stitcher. As a First Hand, you may be asked to cut, stitch, set up small projects for your crew, and take on larger projects for yourself. This means that if you have questions, you should ask your Draper. If you have an idea about how to accomplish a project, first run it by your Draper. You are the first level of quality control. The standards that have been set are very high, and the bar should only be raised. Check your stitchers work and sign off on it. If you have a question about something, run it by your Draper. Don’t be afraid to ask someone to do something over. You are all students, and this is a learning process for everyone. Be sensitive to egos, but don’t accept work that is less than what it should be. Be prepared to spend some time outside of regular crew hours. Your Draper is allowed to ask for a few extra hours out of you before there is a general crew call that happens outside of crew time.
Your Draper, Stitchers and all staff members are working to make this the best possible production that they possibly can. It is important to remember that they are invested in the process and the final outcome. The Designer is responsible for the final stage picture, but the best work will happen when both the Design process and Production process are respected. When there are problems that cannot otherwise be solved, please bring them to the attention of the shop manager.

Crafts

The craft positions will vary with each show. Sometimes there may be one person assigned, at other times there may be up to three people assigned. The lead Craftsperson should prepare a notebook, similar to that of the Draper and First Hand. You should have renderings and measurement sheets, with a place for notes. You can get the copies of the renderings and measurement sheets from the assistant designer. The Lead craftsperson may need to spend some time in the shop during the week prior to the start of general production so that they can set up a priority list and prepare projects for the crew. You should plan to attend Draper meetings, as we will determine fitting requests during those times. You will often be working in the Craft room, so you should be aware of the fitting times when you will be needed in the fitting room. You should tag your garments/items with an oak tag that lists your fitting notes, even if it just says: Label. Your crew should be signing off on all tasks, and the lead should be checking that those tasks have been done correctly. Labels need to go into every garment, shoe, jewelry item (where possible) etc.

Since you will be using the craft and dye room, which is a space used by the Huntington Staff, it is absolutely necessary that you know their policies on tool usage, and cleaning up. There is a table in this shop that is designated for crafts when necessary. Please feel free to use this space when you need it. It just means that you need to be prepared so that you aren’t wasting time by running back and forth between shops. Although crafts is separated from the rest of the shop because of space constraints, it is still a part of the production process. If you have finished a project, or have a little time available, you are expected to offer to help with the costume work that is happening in the shop.

Your Designer, Assistant, and all staff members are working to make this the best possible production that they possibly can. It is important to remember that they are invested in the process and the final outcome. The Designer is responsible for the final stage picture, but the best work will happen when both the Design process and Production process are respected. When there are problems that cannot otherwise be solved, please bring them to the attention of the shop manager.
Stitchers

Stitchers are responsible to the First Hands, but ultimately responsible to the Drapers. Your job will usually start sort of slowly, but the goal is to have you putting together garments by the end of production. In the beginning, you will be given specific instruction on how to do small tasks, like sewing in labels, buttons, snaps, etc, but eventually you will be given larger tasks like putting garments together, and sometimes this project will have less specific instruction than the smaller tasks. If you have any questions, ask your First Hand, and if you still have questions, ask again. It saves a great deal of time to ask questions in the beginning, so that the job is done correctly the first time, rather than spending time undoing what you have just done, so that you end up doing a job two or three times. Some of your fellow stitchers may have more or less experience than you, and their workload will be determined by their experience. Your grade will be determined by how well you accomplish the tasks that you have been given, but also by how much progress you make during the production period. So, don’t compare yourself with your fellow stitchers.

Labels will become a very important part of your life while you are in the shop. The labels that go into the garment tell us who wears the garment, for which act and scene, and where the garment came from. This last bit of information is very important when the show comes down, as those garments must be returned to the proper rental sources. You are the final checkpoint in this system. As you sew the label in, please note that all of this information is written on the label. The label should be similar to the following:

Actor  Dorothea Harahan
Role  Electra
Show  Mourning Becomes Electra
Size  I.2
Longwharf 15

There will be an oak tag attached to each garment that is being altered or labeled. When you have completed a task on that garment, and had it approved by the First Hand, you should cross it out, and sign your initials.

Your Draper, First Hand, and all staff members are working to make this the best possible production that they possibly can. It is important to remember that they are invested in the process and the final outcome. The Designer is responsible for the final stage picture, but the best work will happen when both the Design process and Production process are respected. When there are problems that cannot otherwise be solved, please bring them to the attention of the shop manager.
Basic Guidelines for Costume Positions
Draper and First Hand

- Setting up the fitting room
  The Designer and Assistant are responsible for setting up their racks, boxes, and ditty bags. You will be responsible for checking that the supplies needed for fittings are available to you. These should include:
  - Scissors/snips
  - Pencils/Markers
  - Twill tape and or grosgrain
  - Safety Pins in various sizes
  - Straight pins
  - Elastic for suspenders
  - Corset laces
  - Shoulder/Bust pads
  - Hair supplies for keeping the actor’s hair out of your way

The Shop Manager and Assistant will inventory the supply drawers at the end of the week, each week, for the upcoming week. If you use up a particular item, please replace it from the back stock upstairs, or at least let your shop manager know. You should come to the fittings prepared. This means you should always have snips, fitting sheets, and possibly your bible with you in the fitting room. During first fittings of pulled garments, the Designer will probably want to run a variety of choices. You should ask the Designer or Assistant to show you what they are interested in trying. This will give you an idea of what direction the pulled garments are headed for, and it will give you a chance to spot possible problems, before the fitting. Once the fitting begins, please be available to help remove and hang-up or hold choices until a decision is made. Once the decision is made, the Assistant will remove all unwanted garments to the “shopping rack.” The Assistant may need some assistance in clearing space. If the First Hand is available, they should try to help the assistant, until needed for notes. You should also set up a rack in the costume shop for garments that need to be altered. There is a rack in the shop that is available for this. You will need to share the rack with your fellow drapers. You will need to break the rack up into sections for alterations, labels, and finished garments for each draper. Because the space is limited, only the garments that are currently being worked on should be hung on this rack. Each night, the garments in the finished section under your name should be returned to the appropriate place on the actors rack in the fitting room.
• Labeling Garments
The Assistant Designer will make all labels for the garments. These will include the following information:
  Actor  Dorothea Harahan
  Role  Electra
  Show  Mourning Becomes Electra
  Size  I.2
  Longwharf 15

As you are fitting the garment, you will need to let the Assistant know the Source and # of the garment. BU garments should say BU, just for consistency. The Assistant may need to come back to the garment to write the Act and Scene on the size line. Once the tag is pinned into either the neck or waistband, with the source and # on the label, you may remove the source tag. It is your responsibility to make sure the labels are sewn into the garments. If for some reason there is no appropriate place for a label, please notate that (those) garments, and give a list to your shop manager.

• Fabric Stock
Our fabric stock is a great resource. The fabrics that are on the left hand side of the metal shelves – wools, linen, cottons, linings, interfacings – and the silks that are in the barrels are available for purchase. Using these fabrics will affect the budget of the shows, but you can look up the price of any fabric down there if you use the pricing sheet that is located with the sign out sheet. These fabrics must be signed out first, on the yellow sheet in the fabric storage room. These fabrics should have a yellow or peach tag that indicates the code, describing the fabric. If a bolt of fabric from one of the areas is missing a tag, it does not mean that it is free. You need to let Hillary or me know that you think a tag is missing. The fabrics that are on the right hand side of the shelves and those that are in the boxes are referred to as “free.” This is a misnomer. They are available for student productions at no cost to the budget. They are not free for student use on student projects. There is also a limited fabric stock in my office and in the fitting room that is available for student productions at no cost to the budget. This includes some black, white, and peach coutils that are available for show corsets. Before using the coutils that are available from downstairs, please check the bin in the office. These do not impact the budget of the show. When making mock-ups, we have acquired some basic fabrics – chiffon, organza and crepe – that are located in the closet. They do impact the budget, but are relatively inexpensive, and they are available. There are many basic fabrics in fabric storage, and while they may seem very similar, their cost can be very different. Please be certain that what you are pulling is the right choice. One example would be interfacings, like Hymo. The lightweight is $10.00/yd and the heavyweight is $18.00/yd. When you pull fabrics from fabric storage, you should sign them out on the sheet in fabric storage with the yardage at which they are being removed. When you are done with the fabric you should return it to storage and sign it back in with the appropriate yardage. It is preferable to return fabrics as you go along, rather than keeping them throughout production. The Huntington shop will also need access to these fabrics as they are also in production.
• Fitting Requests
In general, we will try to make fitting requests on Thursdays. I will make these requests through Stage Management, and I will give you and the Designers copies of the requests, as well as the schedules. It does take time for stage management to coordinate the students’ class, rehearsal, and possibly work schedules so that the student can make it to a fitting. The actors and singers are the ones who must travel, and they do lose up to an hour of their day in travel time. Keep this in mind when making a request, or preparing for a fitting. Your Designers will be in charge of requesting fittings for pulled garments, but it is up to you to plan for fittings involving built garments. Coordinate with your Designers and me regarding how much time is needed for each actor. Have your garments, including undergarments ready and available when the actor/singer arrives. Being that we are often in production for multiple shows at one time, the main fitting room may be in use. When this happens, be prepared to use the “annex” also known as the Ladies lounge, or possibly the Hunt fitting room, if available.

• Cleaning up
After fittings the Draper and First Hand should hang up the garments that have been chosen, and either put them back on the rack, or take them upstairs for alterations. Tights and shoes, etc. can be set-aside for the Designer and Assistant to check for labels, or restock. There will be times when the Designer and Assistant will be unavailable for cleaning up after the fitting, in which case the Draper and First Hand will need to help out with the clean up.
In this shop, it is the job of the Designer and Assistant, to put away all unused garments, accessories, etc. after each and every fitting. In a professional shop, the situations will be very different. There may or may not be an assistant that is full time, and the Designers will not be asked to clean up after the actor. This task usually falls to the Draper and First Hand that are full time. In cases where the Designer and Assistant are covering two fittings at a time, cleaning the fitting room after a fitting will fall to the Draper and First Hand. We need to have the room prepared for the next fitting. By cleaning up after each and every fitting, hopefully, we will keep from misplacing and/or losing garments, jewelry, etc. As stated before, the cleaning up of the fitting room will fall primarily to the Designer and Assistant, but from time to time, the Drapers and First Hands will need to cover this area. On a nightly basis, you will need to supervise cleaning up the shop, which will include the following jobs as well as seeing that the stitchers are sweeping and fulfilling their tasks as required:
• Organize racks, making sure that items are going back where they belong, i.e. back to the fitting room, in the proper box or rack, if it goes under a new category, etc.
• Put chairs away, stacking them if necessary, to give walking room between the tables.
• Put mannequins aside, either in the closet or by the post or pipes.
• **Clean up your table space**, and make sure your stitchers put away their projects and leave a clean table space.
• On Thursdays, check that machines are oiled and clean.
• Notebooks, Taking notes
Each table should have their own bible. Minimally this should include measurements for all actors, copies of renderings, technical drawings, fabric bible pages relating to your garments, and copies of the research that is related to the characters, which are assigned to you. You should be getting this info from the design assistant, but if you haven’t, ask them for it. You should feel free to supplement the research with your own technical research. This is also the place for notes that are taken during fittings. It is up to the Draper and First Hand to work out how they want to function in the fitting room. Notes need to be taken by the First Hand, but the Draper will also need some assistance in marking and pinning garments. The First Hand should be taking notes throughout the fitting on all items related to the garment. In a professional shop, the First Hand may be the one who will hand notes to the assistant or shopper as to what is still needed for the next fitting. This will give the assistant a back up in case they are unavailable for part of a fitting. The assistant will also take notes on what is being done to alter garments, although not as detailed as those of the First Hand. All garments should be tagged with an oak tag that lists all alterations that need to be done, even if it is just for a label. This will provide a system for stitchers to mark and sign off on what they have done. You must make a separate list of any and all alterations that are made to rental garments so that the garments can be restored before being returned to the source.
For all Costume Design and Production Positions

The costume shop is a small space. It is understandable that there will be conflicts that arise between various positions. In the end, a show must be produced. If you are without a project, but someone else seems to be swamped, offer to help – this goes for Designers Assistants, Drapers, First Hands, Stitchers, and Crafts. General griping, especially about others that might be working with you, or on another team, is unacceptable. If you have a legitimate complaint, and cannot come to a resolution, please speak to your Shop Manager. Everyone is expected to work hard and give their best efforts so that the final production is the best it can be. If you are doing your best to instruct, listen, or deliver what has been requested, your crew will notice, and your work will be appreciated. The Shop Manager is here to facilitate the production process. If you have any questions or concerns, you should address them to her.