

Training our Future Assistants

Anne E. McMills – Lighting Design
San Diego State University

Owen Collins – Lighting & Scenic Design
Washington and Lee University

Denitsa Bliznakova – Costume Design
San Diego State University



Inspiration

Why have a panel on assisting?

Empowering the Assistant

- o Assisting as its own profession.
 - o Skills sometimes separate or additional.
 - o Not always time to teach in school.
-
- o Same inspiration for *The Assistant Lighting Designer's Toolkit*.
(Focal Press - booth 1405.)

Defining the Assistant

- o Assistant vs. Associate

- o Associate is authorized to make artistic decisions when the designer is absent.

- o 1st Assistant vs. 2nd Assistant

- o “Assistant To”



Qualities of a Good Assistant

How to get hired over and over again.

Recommended Qualities (among others)

- o Meticulous
- o Works well under pressure
- o Thick-skinned
- o Prompt & polite
- o Able to stay one step ahead
- o Know when to stay silent
- o Sense of humor
- o Good eye for design

“Theatre designers are polymaths in a magpie artform. They are single-minded lone wolves one minute and consummate collaborators the next. Life in the theatre is not kind to the shy and retiring, so you have to be able to give (consistently) 100%, made up of the clichéd but no-less-truthful 99% perspiration and 1% inspiration.”

Michael Pavelka

Author of So You Want to be a Theatre Designer?

Costume design assistant definition

Acquires a thorough understanding of the Costume Designers vision for each assigned show

Assisting during the process of design (breaking down of scripts/ plays, research and preliminary phase)

Carrying out a range of tasks from ordering accessories, overseeing fittings and helping with continuity

Communicating with all of costume department on behalf of the Designer

Helping with acquiring of costumes- purchasing, renting, pulling, building

Overseeing paperwork

Working professionally as a design assistant
Success stories

Shelly Williams

MFA in costume design SDSU, '00

Resident
costume design
assistant at Old
Globe Theatre,
San Diego since
'01



Assistant Costume Designer for the show- *Dr. Seuss' How the Grinch Stole Christmas!* for 14 of its 17 years

Working professionally as a design assistant
Success stories

Leslie Malitz

MFA costume design and technology
San Diego State University, '05

BA Theatre Arts
Texas A&M University, '01

Various assistant, associate and
design credits in regional and
Broadway theatre



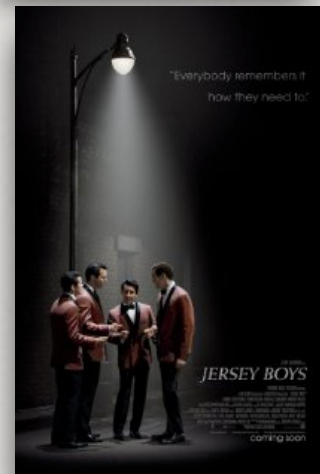
Working professionally as a design assistant
Success stories

Michael Crow

MFA Costume Design
Brandeis University, '01

Current position- 1st assistant
designer to Judianna Makovsky
on Captain America

Various assistant and design
credits for theatre, TV and Film



Recommended Qualities

Regional Theatre, Broadway, TV/ Film, Dance, Opera

A must

- o Highly organized
- o Efficient
- o communication & interpersonal skills
- o detail oriented
- o meticulous
- o self-motivated
- o tactful/considerate
- o work as part of a team

Recommended

- articulate
- not shy/outgoing
- keep composure/
calm under pressure
- creative problem solver
- multi- tasking
- good memory
- be flexible

Bonus

- Good driver
- speaks more than one language
- reads music
- tall
- strong/ extra fit
- good sense of humor

Do's and Don'ts

- o Do look professional.
- o Do note your designer's preferences.
- o Do memorize names of co-workers.
- o Be eager to learn.
- o Don't have a sense of entitlement.
- o Don't text, use social media, etc.
- o Don't shop for design jobs.
- o Don't sleep or nap on the job.



Skills Required

What you need to know.

Scenic Knowledge

- o Architectural Period styles
- o Materials: carpet, marley, tile, laminates, veneers
- o Molding and resin casting
- o Wood and metal construction
- o Foam carving
- o Scene painting – translucencies, drops, faux finishes

Scenic Skills

- o computer drafting (VW & AutoCAD)
- o Traditional modelmaking
- o digital modeling
- o digital painting

Costume Skills

- Word (good writing skills)
- Excel (accounting knowledge)
- Photoshop (research boards and rendering)
- Illustrator (creating graphics)
- PP or Keynote (presenting, communicating)
- Sync on set (free on-line management tool for film and TV)
- CPlotPro (costume breakdown software for film costumers)
- basic photography skills
- hand sketching/rendering
- ability to do technical drawings

Budgeting

The screenshot shows an Excel spreadsheet with the following data:

1	SHOW TITLE						
2	actor/character	item description	notes/source information	factor's	unit price	# of units	tax
3						0.0875	0.00
4						0.0875	0.00
5						0.0875	0.00
6						0.0875	0.00
7						0.0875	0.00
8						0.0875	0.00
9						0.0875	0.00
10						0.0875	0.00
11						0.0875	0.00
12						0.0875	0.00
13						0.0875	0.00
14						0.0875	0.00
15						0.0875	0.00
16						0.0875	0.00
17						0.0875	0.00
18						0.0875	0.00
19						0.0875	0.00
20						0.0875	0.00
21						0.0875	0.00
22						0.0875	0.00
23						0.0875	0.00
24						0.0875	0.00
25						0.0875	0.00
26						0.0875	0.00
27						0.0875	0.00
28						0.0875	0.00
29						0.0875	0.00
30						0.0875	0.00
31						0.0875	0.00
32						0.0875	0.00
33						0.0875	0.00
34						0.0875	0.00
35						0.0875	0.00
36						0.0875	0.00
37						0.0875	0.00
38						0.0875	0.00
39						0.0875	0.00
40						0.0875	0.00
41						0.0875	0.00
42						0.0875	0.00
43						0.0875	0.00
44						0.0875	0.00
45						0.0875	0.00
46						0.0875	0.00
47						0.0875	0.00
48						0.0875	0.00
49						0.0875	0.00
50						0.0875	0.00

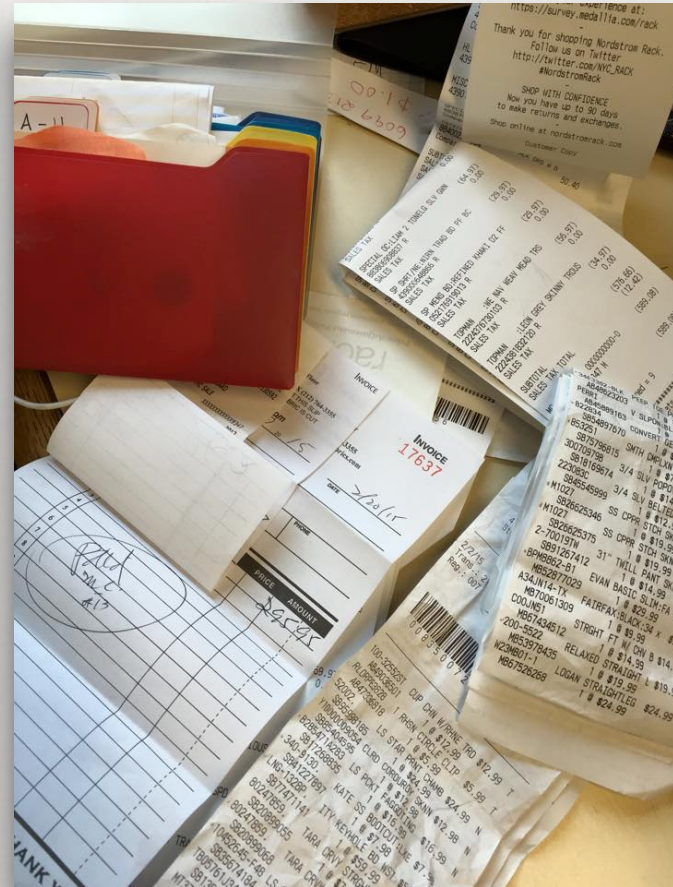
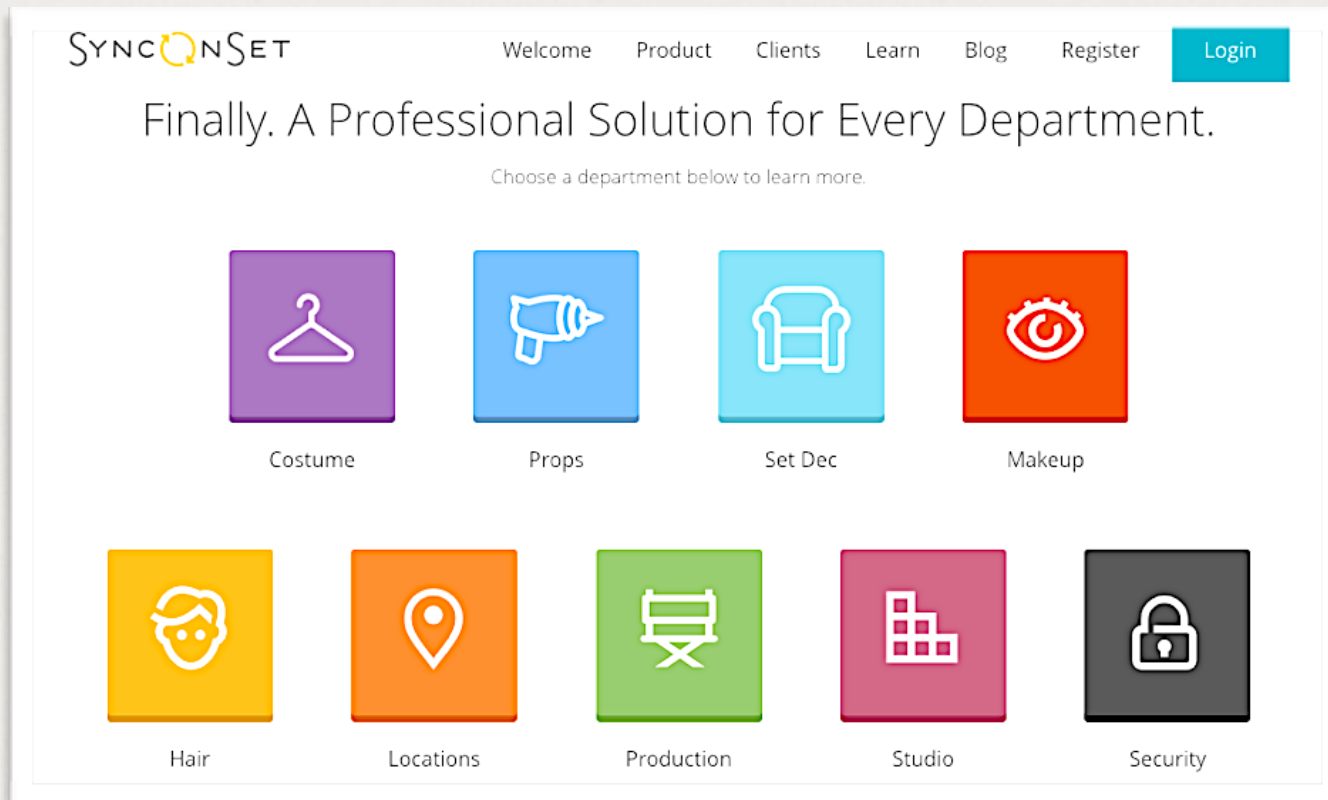


Photo credit- Leslie Malitz

SyncOnSet





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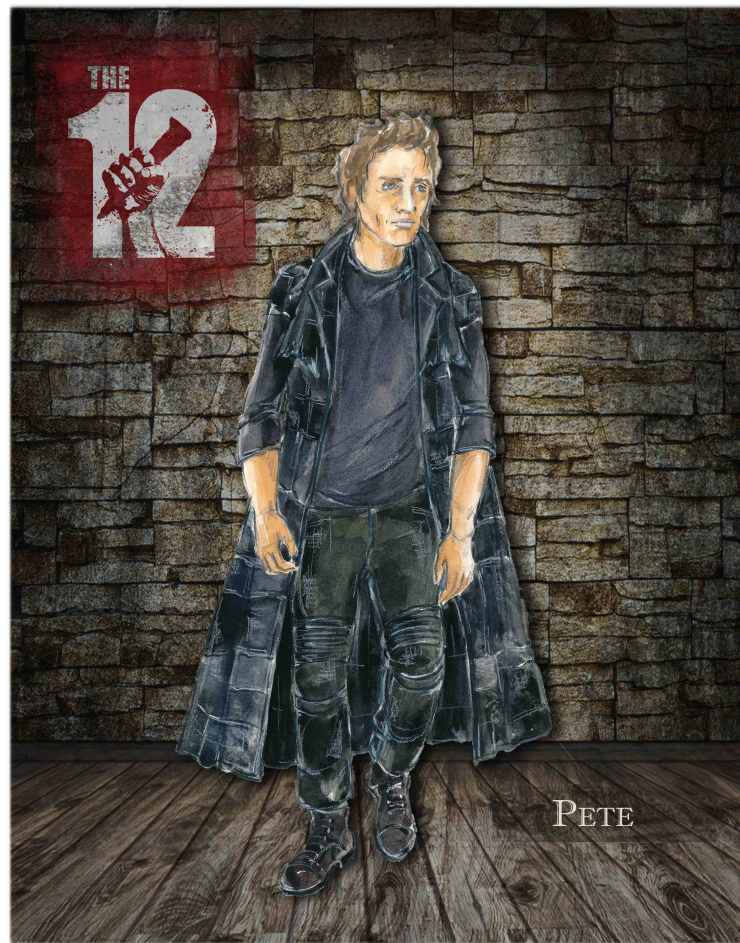
 Locations

 Production

 Studio

 Security

Photoshop (research boards and rendering)



Photoshop (research boards and rendering)



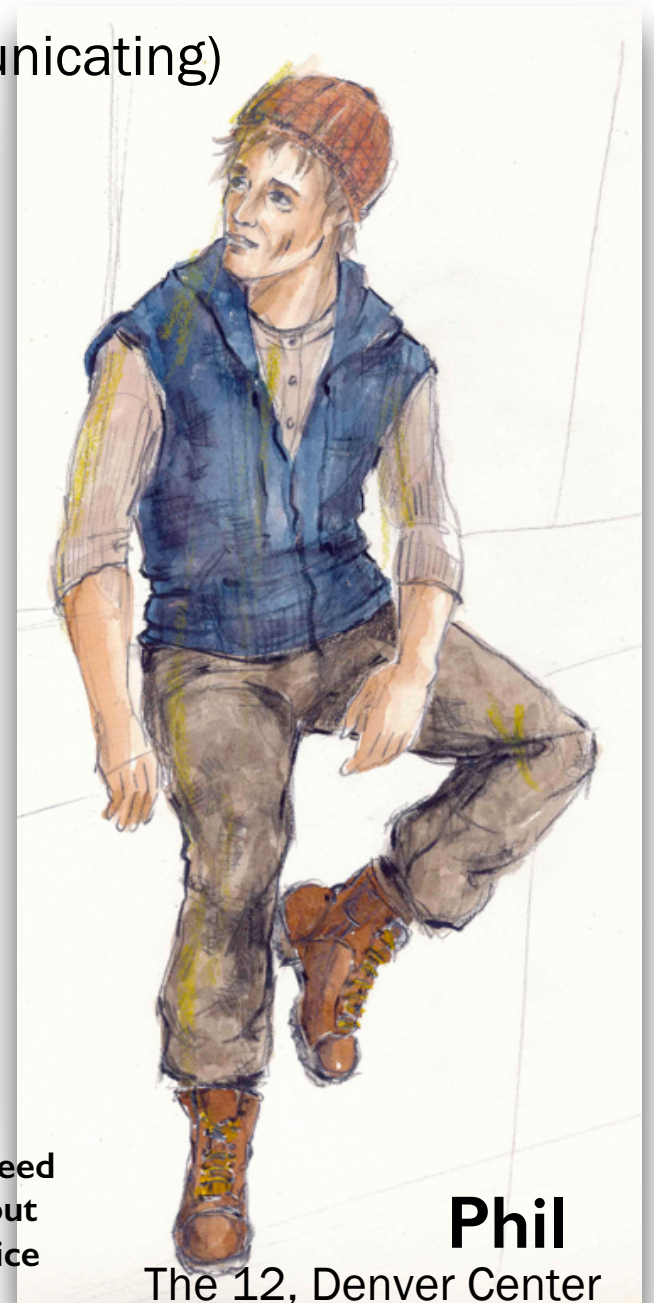
PP or Keynote (presenting, communicating)

Sweatshirt- cut sleeves like this.

Distress sweatshirt to “match the henley” underneath.



Kevin and I talked about the pants. We need to try and get some of the pink out without losing too much of the contrast in the nice distressing that already exists.



Phil

The 12, Denver Center

PP or Keynote (presenting, communicating)



Sweater- needs some dirt.

Thinking, it should be yellowish over tone spots. Could discuss in person...

If we are set with the shoes (check with Jan), those will need to get distressed to the level of all of the other shoes we've pulled from stock for the show. Going in this direction.



Tom

The 12, Denver Center

Costume related knowledge

- Textiles knowledge- qualities of different types of fabric
- Fabric swatching and sources
- Period costume and contemporary fashion knowledge
- Familiarity with call sheets and schedules
- Understanding the research processes
- Sourcing information
- Knowledge of cuts, fits and building techniques of costumes
- Costume technology knowledge, crafts, dying/painting, millinery



Fabric knowledge/swatching



Photo credit- Leslie Malitz

Costume related paper work

- Entrance and exit charts
- Scene/character breakdowns
- Piece sheets
- Budget paperwork (budget breakdowns)
- Costume dressing lists
- Fitting notes
- Fabric charts/swatch sheets for build costumes
- Measurement sheets and cheat sheets
- Costume crossplot forms (film)
- Scene worksheets (film)
- and more, and more, and more, and more....

Paperwork

The Unsinkable MOLLY BROWN	Timing	0:00	4:50	7:50	11:30	16:05	18:00	19:00	26:00	28:20	28:45	29:20	31:15	31:50	33:05	34:00	35:15		
	Location	Lifeguard on Trank 1912	Loutsville Mine, Colorado 1886				Funeral	Julia's Cabin INSIDE	Julia's Cabin OUTSIDE						Julia's Cabin INSIDE				
	Scene	A1- Prologue	Scene 1				Scene 2	Scene 3	Scene 4						Scene 5				
	Song	#1 - "May the Good Lord Bless and Keep you"	#2 - "Colorado, My Home"	#3 - "I Am 'n Down Yet"	Quick Changes			#4 - "May the Good Lord Bless and Keep you (reprise)"	#5 - "The Wonderful Five"	#6 - "Just Becuz"	#6a - "Just Becuz (part 2)"	Quick Changes		#6b - "Just Becuz (part 3)"	#7 - "I've Aready Started In"				
Page	pg 1-5	pg 5-7	pg 7-12	pg 12-14	pg 14-16	pg 17	pg 17-24	pg 24-27	pg 27	pg 28	pg 28	pg 29-32	pg 32-33	pg 33-34	pg 34-35	pg 35-36	pg 36-41		
Albeles, David	Erich/ Ensemble	**Sing SR**	ELV Erich	Erich	Erich	Erich XL1Mine	Kelly 15 Stage Left	EL2 Erich XL2	Kelly 8 min	Droom	EL2 Erich (Guitar)	Erich (Guitar) XL2 EL2	Erich	Erich XL2	Kelly 1 min Stage Left	EL2 Erich XLV	ELV Erich (Guitar) XL2 -30 SL ->		
Adams, Cameron	Maureen/ Emma/ Ensemble	Wig #1 EL2 Maureen XT2	Kaylyn 9 min	Droom	Wig #2			EL2 Mourner XR1	Kaylyn 10 min	Droom	Same wig	ELV Church Person	Church Person	Church Person? XL2	Kaylyn 7:30	Droom	Wig #3		
Bashor, Whitney	Julia	Amber 10 min	Wig #1					EL2 Julia (Prepperg)	Julia XR1	Amber 1:30	Stage Right		ER1 Julia	Julia	Julia XL2 Time? ->	Amber EL2 Julia	Julia XLV	ELV Julia XR1 -30 SL ->	
Co, Karl Josef	Hichens Ensemble	ET2 Hichens XT2	Anthony 1 min ELV Miner#2	Miner#2	Miner#2	Miner#2 XL1Mine	Anthony 15 Stage Left	EL2 Miner#2 XL2 / EL2 CHAIR XL2	Anthony 20 min Stage Left	EL2 Miner#2 (Chair) XL2		EL2 Miner BENCH	Miner?	Miner? XL2 (Banch)	Anthony 7:30	Droom			
Darbouse, Jesmie	Maude, Birdie/ Ensemble	Wig #1 EL2 Other Lady XT2	Kaylyn 9 min	Droom	Same Wig			EL2 Mourner XL2	Kaylyn 10 min	Droom	Same Wig	ELV Church Person	Church Person	Church Person? XR1	Kaylyn 7:30	Droom	Wig #2		
English, Donna	Baby Doe Tabor / Ensemble	Wig #1 EL2 Mrs. Widener XT2	Amber 8 min	Droom	Wig #2			EL2 Mourner XL2	Amber 10 min	Droom	Same Wig	ELV Church Person	Church Person	Church Person? XL2	Amber 12 min	Droom	Same Wig		
Finke, Alex	Kir/ Ensemble	Wig #1 EL2 Other Lady XT2	Kaylyn 9 min	Droom	Same Wig			EL2 Mourner XL2	Kaylyn 10 min	Droom	Same Wig	ELV Church Person	Church Person	Church Person? XL2					
Germanacos, Constantine	Vincenzo	**Sing SR**	ELV Vincenzo	Vincenzo	Vincenzo	Vincenzo XL1Mine	Kelly 15 Stage Left	EL2 Vincenzo XL2	Kelly 9 min	Droom	EL2 Vincenzo	Vincenzo	Vincenzo XL2 EL2	Vincenzo	Vincenzo XL2	Kelly 1 min Stage Left	EL2 Vincenzo XLV	ELV Vincenzo XL2 (Bocker) -30 SL ->	
Goble, Patty	Mrs. Sneed-Hill / Miss Lydia / Ensemble	Wig #1 EL2 Mrs. Buckner XT2	Kaylyn 9 min	Droom	Wig #2			EL2 Mourner XL2	Kaylyn 10 min	Droom	Same Wig	ELV Church Person	Church Person	Church Person? XL2	Kaylyn 7:30	Droom	Same Wig +hair clips		
Goodbrod, Gregg	Chapman / Dolce Trio / Ensemble	**Sing SR**	EL1 Miner#6	Miner#6	Miner#6	Miner#6 XL2	Kelly 15 Stage Left	EL2 Miner#6 XL2	Anthony 5 min Stage Right	ER1 Miner CABIN XR1			ER1 Miner XR1 CABIN ER1	Miner?	Miner? XR2 (Bench)	Anthony 7:30	Droom		
Halling, Michael	Doc M / Fred / Dolce Trio / Ensemble	**Sing SR**	ER2Der Miner#1	Miner#1	Miner#1	Miner#1 XL1Mine	Kelly 15 Stage Left	EL2 Miner#1 XR1	Kelly 8 min	Droom	ELV Doc Morris XR3	Doc Morris (OSR)	ER1 Doc Morris	Doc Morris	Doc Morris XR3 (Bench)	Kelly 7:30	Droom		
Hickok, John	Horace Tabor / Ensemble	wig, stash, beard **Sing SR**	ER1 Miner#5	Miner#5	Miner#5	Miner#5 XL2	Kelly 15 Stage Left	EL2 Miner#5 XR1 / ER1 CABIN XR1	Kelly 9 min	Droom	Stash #2		ER1 Tabor BENCH	Tabor	Tabor XL2	Kelly 12 min	Dressing Room		
Lopez-Cepero, Omar	Larry / Ensemble	**Sing SR**	ER3Der Miner#3	Miner#3	Miner#3	Miner#3 XL1Mine	Anthony 15 Stage Left	EL2 Miner#3 XR1 / ER1 CABIN XL2	Anthony 6 min Stage Right	ER1 Miner CABIN XL2			EL2 Miner BENCH	Miner	Miner XL2 (Bench)	Anthony 7:30	Droom		
Malone, Beth	Molly Brown	Wig #1 EL2 Molly Brown XT2	Wig #2 2:30 Left 10 min	ELV Molly	Molly	Molly XR1	1:30 min Stage Right	EL1 Molly XR1 EL2 Molly XR1	EL1 Molly XR1 EL2 Molly XR1			ER1 Molly XR1	ER1 Molly	Molly	Molly XR1 -10 ->	ELV Molly	Molly	Molly	Molly XL2 -30 ->
Marignetti, Stephanie	Pearl/ Ensemble	Kaylyn 14 min	wig #1					EL2 Mourner XL2	Kaylyn 10 min	Dressing Room	Same Wig		ELV Church Person	Church Person	Church Person? XL2	Kaylyn 7:30	Droom	Wig #2	
Montaban, Paolo	Arthur	**Sing SR**	EL2 Arthur	Arthur	Arthur	Arthur XL2	Kelly 15 Stage Left	EL2 Arthur XL2	Kelly 9 min	Droom	EL2 Arthur	Arthur	Arthur XL2 EL2	Arthur	Arthur XL2	Kelly 1 min Stage Left	EL2 Arthur XLV	ELV Arthur XR1 (Stash) -30 SL ->	
Moses, Burke	JJ Brown	Moustache Amorarena 4 min	EL1 Mine 2nd Lev JJ Brown XL1Mine 2nd Lev			ERV JJ Brown XL1Mine	Amorarena 15 Stage Left	EL2 JJ Brown XL2	Amorarena 6 min Left Vorn	ELV JJ Brown	JJ Brown	JJ Brown XR1	ER1 JJ Brown	JJ Brown	JJ Brown XLV	Amorarena 1 min Stage Left	EL2 JJ Brown	JJ Brown	JJ Brown XR1 -30 -> SR
Mugleston, Linda	Mary Nevin / Ensemble	Wig #1 EL2 Mrs. Cavendish XT2	Amber 8 min	Droom	Wig #2			EL2 Mourner XR1	Amber 10 min	Dressing Room	Same Wig		EDR Church person	Church Person	Church Person? XR1	Amber 7:30	Droom	Same Wig	
Quillen, Keven	William / Ensemble	**Sing SR**	ER3Der William	William	William	William XL1Mine		EL3 Mine 2nd Lev William XL1Mine 2nd Lev	Kelly 10 min	Droom			EL2 Miner XR1 CABIN ER1	Miner?	Miner? XL2 / EL2 (Bocker) XL2	Kelly 7:30	Droom		
Scherer, John	Ensemble	**Sing SR**	EL1 Miner#4	Miner#4	Miner#4	Miner#4 XL2	Anthony 15 Stage Left	EL2 Father Robinson XL2					ER1 Father Robinson	Father Robinson	XL2 Father Robinson	Anthony 7:30	Droom		
Garrett, Jason Lee	Swing																		
Karwin, Krista	Swing																		

Paperwork

Dressing Lists

DRESSING LIST	
PRODUCTION:	Merchant of Venice
CHARACTER:	Café Crowd/ Stockbroker/ Lady attending court
ACTOR:	Actor 1
ACT/SCENE	SOURCE
THROUGHOUT	nude camisol, cream tights, corset, black ankle boots nude camisol cream tights corset black ankle boots
I-1 Café (morning)	ADD: bum ruffle, cream peticoat, black skirt w/black lace insertion near hem, charcoal long sleeve high neck bodice, wig, black very small hat, black gloves, wig (back styled up) bum ruffle cream peticoat black skirt w/lace insertion near hem charcoal long sleeve high neck bodice wig very small black hat black gloves wig (back styled up)
I-3 Stock Exchange	REMOVE: all ADD: high stand collar dress shirt, black taffeta cravat, black pants, suspenders, black vest, black frock coat, black satin top hat (over wig prep) high stand collar dress shirt black taffeta cravat black pants suspenders black vest black frock coat black satin top hat (over wig prep)
P.18	REMOVE: frock coat, top hat ADD: beige half apron (buttons to vest button), grey flat cap (over wig prep) beige half apron (buttons to vest button) grey flat cap (over wig prep)
II-8 Café (afternoon)	REMOVE: all ADD: bum ruffle, cream peticoat, black skirt w/black lace insertion near hem, charcoal long sleeve high neck bodice, black very small hat, black gloves, wig (back up) (all same)
III-1 Stock Exchange	REMOVE: all ADD: high stand collar dress shirt, cravat, black pants, suspenders, black vest, black frock coat, black satin top hat (all same)
INTERMISSION	
IV-1 Court of Justice	REMOVE: all ADD: bum ruffle, cream peticoat, black skirt w/black lace insertion near hem, charcoal long sleeve high neck bodice, wig, black very small hat, black gloves, wig (back up) (all same)

ACTOR/ CHARACTER	SCENE/SCENE	COSTUME / GOWN	NOTES / REMARKS	CHECK IN
LINDA WIGLESTON	Scene 1	WIG: CORSET LARGE CAPEZZO ROSEBY BLACK PETTICOAT THROUGHOUT		
Scene 1	PROLOGUE Unsettled on Throat, 1812			
MILL CAMERON		BLACK TEXTURED SATIN COAT W/SPARKLY LACE SHORT LEATHER BLACK GLOVES BLACK HAT W/ FE BLACK LACE UP HEeled BOOTS WIG: 1 LIPREST SMART NEVEN ONE VALUE DRESS	CONCEALED	
Not in Scene	1.1 Louisville Wine, Colorado 1888 Carnival, 18 Years 1 April 1812			
Scene 1	1.1 IN THE DRESSING ROOM			
Scene 1.1	1.1 Floor 1			
WOMEN	Shaw Top and Hair (the womens)	GREY/BLACK NECK CHECK SHIRT		
WOMEN'S HAIR		GREY/BLACK NECK CHECK SHIRT BLACK HAT SHAW, W/FE BLACK SHAWED STRAW HAT WIG: 1 REPEAT / SAME BLACK BOOTS	BLONDE BUN	
Not in Scene	1.1 Outside Julia's Cabin The Wonders of the			
Scene 1.1	1.1 IN THE DRESSING ROOM			
Scene 1.1	1.1 Outside Julia's Cabin			
WOMEN'S HAIR	Jul Hair	OLIVE/BLACK TIE STRIPE BLOUSE LACE COLLAR W/NECK TIE SCARF/PANCAKE STRAW HAT W/STRIPE BAND REPEAT WIG, SHIRT, BOOTS, PETTICOAT W/SHAWLE		
Not in Scene	1.1 Inside Julia's Cabin The Already Started in			
Scene 1.1	1.1 IN THE DRESSING ROOM			
Scene 1.1	1.1 In Palace			
WOMEN'S HAIR	Shaw in the Bar Room	BLACK/WHITE SHAW, W/FE, NECK, WIG SPARKLY LEATHER 11 BUCKLE BELT REPEAT WIG, SHIRT, BOOTS, PETTICOAT	BUCKLE OVER SHAW	
Not in Scene	1.1 JUL'S SHAW The Cover Up No My Own Shaw Hat			
Scene 1.1	1.1 IN THE DRESSING ROOM			
Scene 1.1	1.1 Montage 1812			
WOMEN'S HAIR	1812 in Hand	WIG: STRAW HAT W/STRIPE BAND		
Scene 1.1	1.1 IN THE DRESSING ROOM			
Scene 1.1	1.1 Louisville Wine			
WOMEN'S HAIR	Jul Hair	SAME		
	1.1 Hair			

Paperwork

Fabric Charts



Paperwork Measurements

**MURDER
FEMALE CHORUS MEASUREMENTS
SAN DIEGO OPERA 2013
SORTED BY CHEST**

1/17/13

NAME	HT	WT	BRA	CHEST	WAIST	HIP	OUTSEAM	HEAD	SHOE	INSEAM
Wilcox, Karin	5'6"	125	34A	31	26	37	41	22.5	7.5	29.5
AKS, Julia	5'10"	128	32C	32.5	26			21	8.5	33
Calvillo, Hayley	5'4"	110	32D	34	26	33.25	42	21	8	30.25
Severtson, Maren	5'8"	135	36C	34	28	40		23	8	29
Goertz, Erika	5'6"	130	34D	35	29.5	37	43	22 3/8	8.5/9	3233.5
Rodrick, Alexandra	5'4"	125	32C	35	27	34.5	41	22	7.5	30
Kiefer, Ruth	5'11"	148	36C	35.5	28.5	36.5	47	21.75	10	35
Chu, Mindy	5'4.5	125	36B	36	30			23	7.5	30
Austin, Lisa	5'4"	130	36B	36.5	28	36.5	41	21.75	09	29.5
Gardner,	5'7"	150	36C	36.5	33	39		22.25	8.5	33
Larson, Cherylyn	5'4"	13.0	36C	36.5	28.5	41.5	41.7	22	7	30
Bueno, Laura	5'3"	125	34B	37	26.5	36.5	40	22.25	8	28.5
Carmel-Lake, Tiffany	5'9"	151	36C	37	32	38.75	43.7	21.75	9	32
Mann, Natalie	5'6"	155	36C	37	28.5	39.5	40.5	22	9	30
Mein, Amy	5'2"	128	36C	37	30.25	37	39	22	07	29.5
Altobello, Katherine	5'5"	135	34DD	37.25	33.5	40.5		22	7.5	32
Liss, Ava	5'7"	152	36-38C	38	32	39	42.5	22.25	08.5	30.5
Waldschmidt, Tara	5'6"	137	34D	38	28.25			21 5/8	8-8.5	
Horne, ChristenBlair	5'8"	150		38.5	30.5			21.75	10	30
Labenske, Judi	5'10.	150	36AA	39	32	38.5	45	23	Rt.10.5	35
Vizuet, Elena	5'4"	162	34C	40.25	33.5	44	39.7	23	08.5	28.75
Austin, Erica	5'2"	120	34C	42	36	42	40	22.25	07	30
McLean, Betsy	5'7"	175	36D	42	30.5	40.5	43	21.5	09W	32
Calvo, Renee	5'3"	210	38C	43.5	39	46	38.5	22.5	8.5	9.5
Basilio, Rebecca	5'6"	215	40B	44	39.5	52		44	9.5	29
Cartwright, Rita	5'8"	180	40DD	45.5	39.5	49	42.5	22.25	10.5W	31.5

2013 - *Madness in the Cathedral* - "Herald"

SAN DIEGO OPERA MEASUREMENT SHEET

NAME Glassman, Allan DATE TAKEN: 1/10/2012
 HEIGHT 5'10" Gender Male MEASUREMENTS TAKEN BY: _____
 WEIGHT 209 Category Principal
 Suit/Dress Size _____ Voice _____ Tights _____
 Shirt _____ Pierced Ears _____
 Pants 38 Shoe 10W Allergies _____

NECK Mid 17.5 Base _____ **WOMEN ONLY** Bra _____
 Over Bust _____ Exp. _____ Bust Point to Bust Point _____
TORSO Chest 46 3/4 Exp. 47 Side to Side over Bust Pt _____
 Underbust/Ribcage 44 Exp. 45 1/2 Shoulder to Bust Pt _____
 Waist 43 Shlder to Waist Over Bust Pt _____
 High Hip 47 1/2 Bust Pt to Bust Pt around Neck _____
 Low Hip 45

FRONT Front Yoke 18 **MISC** Full Girth 64
 Shoulders Pt to Pt, Front 16.25 1/2 Girth: Wst F to Wst 36.5
 Shlder Pt to CF Waist 19.5 B, thru crotch _____
 Rise _____

LEG Outseam to Below Knee 23
 Outseam to Ankle 39.5
 Outseam to Floor 43
 Inseam to Below Knee 13
 Inseam to Ankle 27
 Inseam to Floor 31

BACK Back Yoke 16.75
 Shoulder Pt to CB Waist 19.25
 Shoulders Pt to Pt, Back 17
 Nape to Shoulder Point 9
 Nape to Waist 17.75
 Nape to Floor 61
ARM Armscye 20
 Shoulder Seam 5.5
 Shoulder to Elbow 12.75
 Shoulder to Wrist, Bent 24
 Shoulder to Wrist Relaxed 23
 Bicep 15.25
 Bicep Flexed 15.5
 Elbow 17.25
 Forearm 12.25
 Wrist 7.5
 Glove 10

HEAD Hair Brown
 Head 23
 Forehead to Poll 14.25
 Ear to Ear across Top 12.5
 Hairline Circum 24
 Mid Ear Under Chin 12

Notes: Men's measurements taken on dominant side.

Paperwork

THE MADNESS OF GEORGE III SHOE CHART					
ACTOR	CHARACTER	SIZE	SIZE BOUGHT	DESCRIPTION	SOURCE
Actor 10	Fox	9	x	G13 concords	stock - Fugawee
Actor 2	George III	8	10	G2, G5 Anna	stock - Fugawee
			x	G4 almond toe slippers	stock
Actor 7	Sheridan	10-10.5	10.5	G9 almond or square toe	stock
Actor 13	POW w/uniform	12.5	built	G16 boots	Angel Shoe
	POW w/banyan		x	G17 almond slippers	stock
	POW w/non uniform		12.5	G18 almond toe loafers	DSW
Actor 14	Willis' Servant	9.5-10	12.5	G19 Concord	Fugawee
	Ramsden			G10 Concord	
Actor 15	Greville	10.5	built	G20 almond toe boots	Angel Shoe
Actor 11	Dundas	11.5	x	G14 almond toe	stock
Actor 16	Braun	9.5-10	9.5	G21 Concord	Fugawee
			10	G1 Concord (muddy pair for 1st entrance)	stock - Fugawee
Actor 1	Willis	10D	10.5	G1 Concord (clean pair)	Fugawee
Actor 18	Duke of York	9	9	G22 loafers	DSW
	Willis' Servant		9.5	G19, G21 Concord (cut down tongue and strap)	stock - Fugawee
Actor 19	Fortnum	13	12.5	G21 Concord	stock - Fugawee
Actor 6	Thurlow	10.5	x	G8 almond toe	stock
Actor 4	Sir George Baker	9.5	x	G7 Concord	stock - Fugawee
Actor 20	Fitzroy	10.5	built	G23 almond toe boots	Angel Shoe
Actor 21	Papandiek	9.5	x	G21 round toe loafers	stock
	Sir Lucas Pepys			G7 Concord	
Actor 8	Sir Boothby Skrymshir	12	12	G10 repeats Concords	Fugawee
Actor 5	Dr. Richard Warren	10W	10	G7 Concord	Fugawee
Actor 3	William Pitt	8.5-9	8.5	G6 almond toe - Stacy Adams loafers	Shoe Buy

The Madness of George III, Shoe chart
 Old Globe Theatre, Shelly Williams
 (cost. assistant)

Responsibilities

- rehearsal costumes
- organizing the racks
- organizing the fitting room
- taking notes
- keeping track of costume shop bible (costume sketches, measurement sheets, production schedules, ledgers, rehearsal schedules, costume lists, pull/rent/buys lists, to build or swatch sheets)
- understudy/swings fittings
- keeping track of expenditures (not all theatres)
- ordering costume pieces on line
- relating information between designer and shop
- relating information between shop and wardrobe department

Fittings



Photo credit- Relished Artistry's owner, Corey Johnston

- o setting up the fitting room
- o organizing the racks based on the designer's liking
- o sorting the costumes after a fitting (keeps, returns etc.)
- o taking notes
- o organizing costume racks and dd bags
- o labeling purchased and rented garments

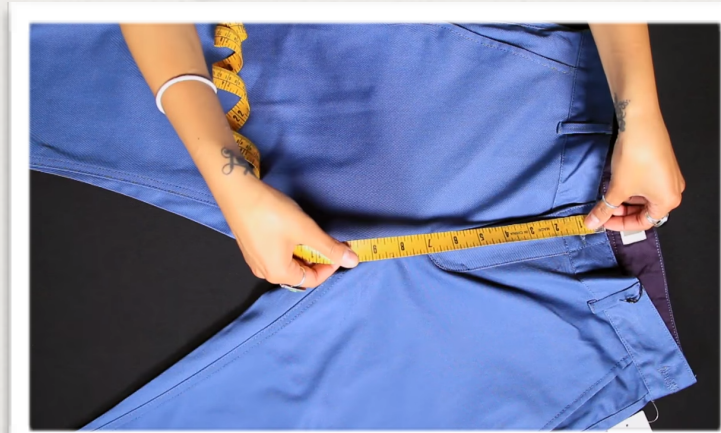


Shelly Williams, resident costume
design assistant
Old Globe Theatre, San Diego

SHOPPING



Measuring garments



Taking and organizing notes

-Riley shorts were sitting a little low I could see his belly button. I could also see the lace on the bottom of the compression shorts peeking out the bottom I wonder if we lost length when they were washed and dried today.

-Onadowan shorts looked much better after today's washing and drying.

-Lavelle's bowler looked like it had a slight dent in the crown in the front. The shop will check it.

-Riley's bow tie still looks wrong. I am going to look at it with Stacy on the shirt on the form tomorrow and sort it out.

-Thomas coat button hole side was flipped back. I wonder if the way Mary Miller suggested it be hung to fix the back collar folds is making the lapel worse. I'll look at it with Stacy and Wendy tomorrow.

Fitting Notes

Costume piece: Peach Robe

Actor: Kellie

Note taker: cek

1) Label Hold

remove snap

Fitting Notes

Costume piece: _____

Actor: _____

Note taker: _____

1) Label

Betty

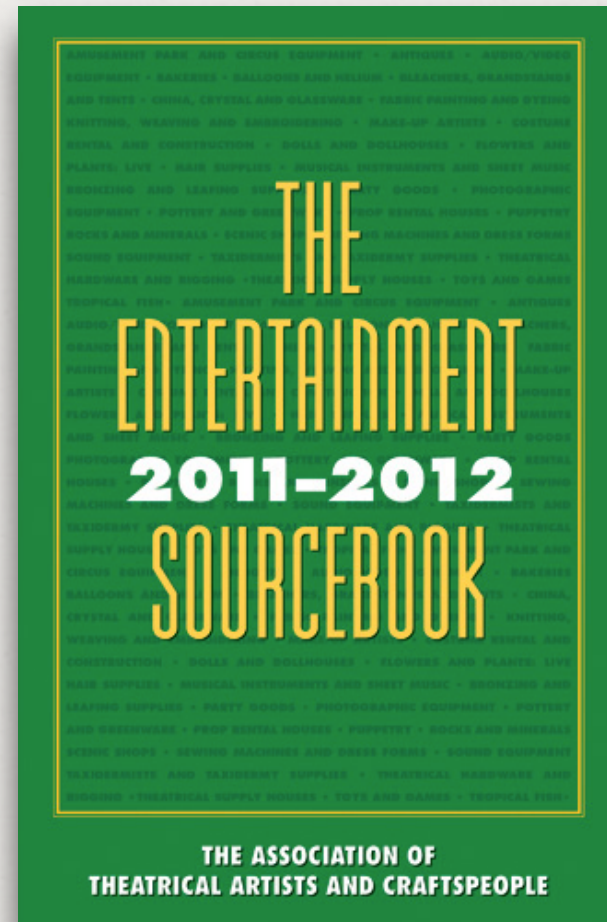
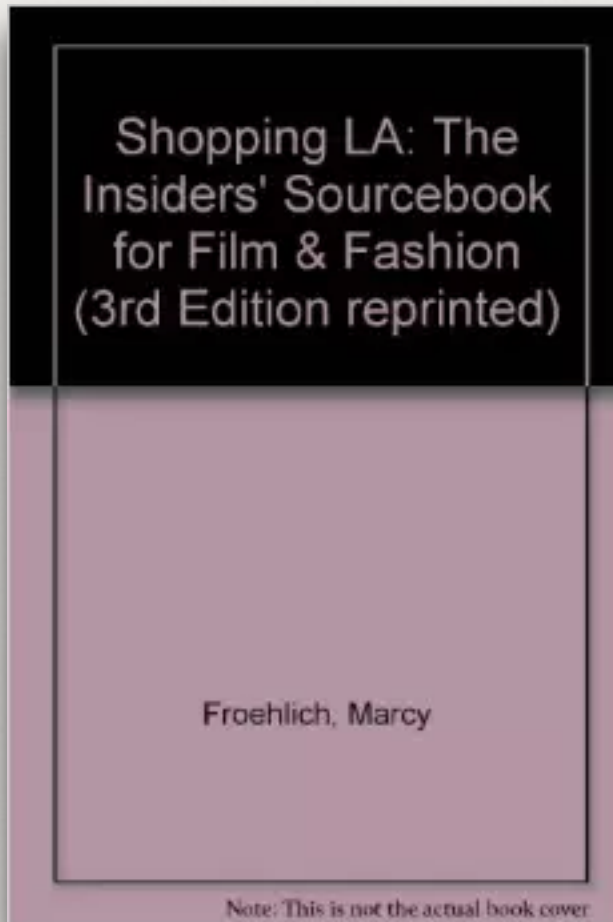
32D Vickie Secret

top exchange XS i S

shoes order flower

6 1/2

Source files



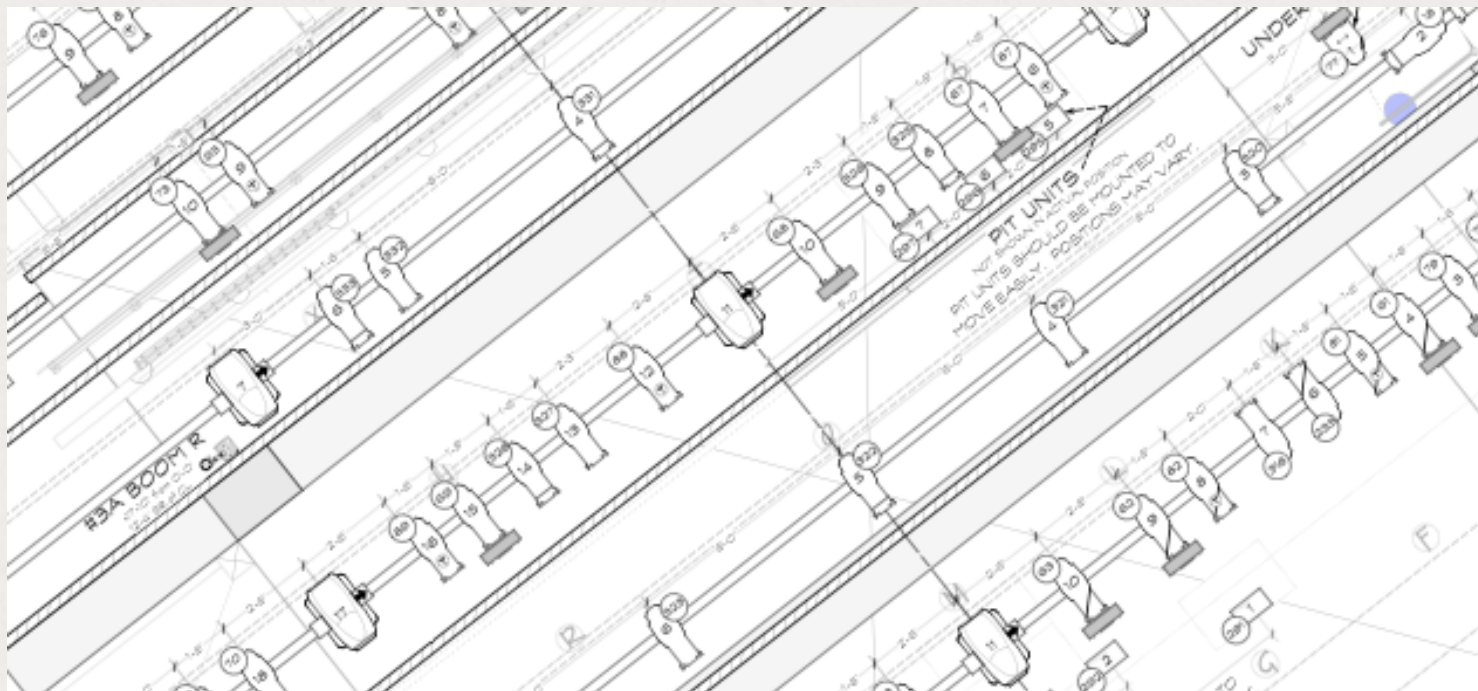
Source files for fabric



Lighting Skills

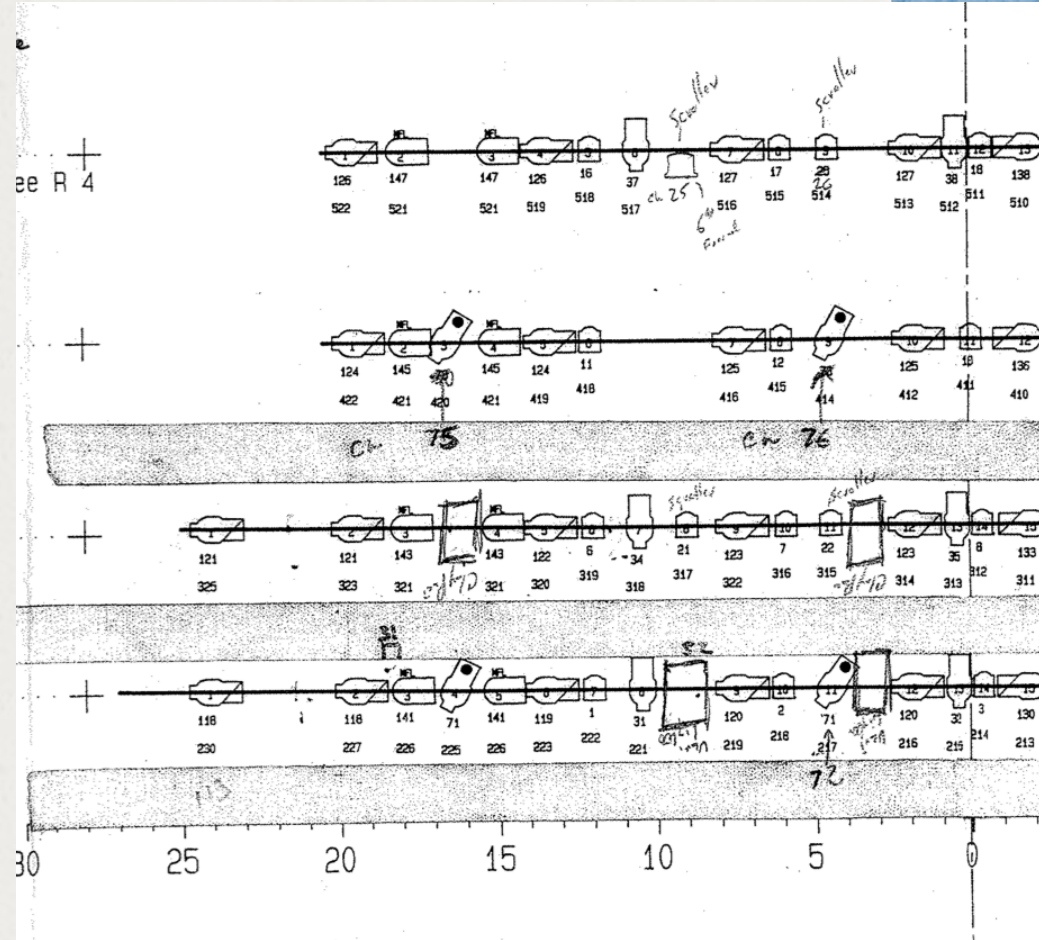
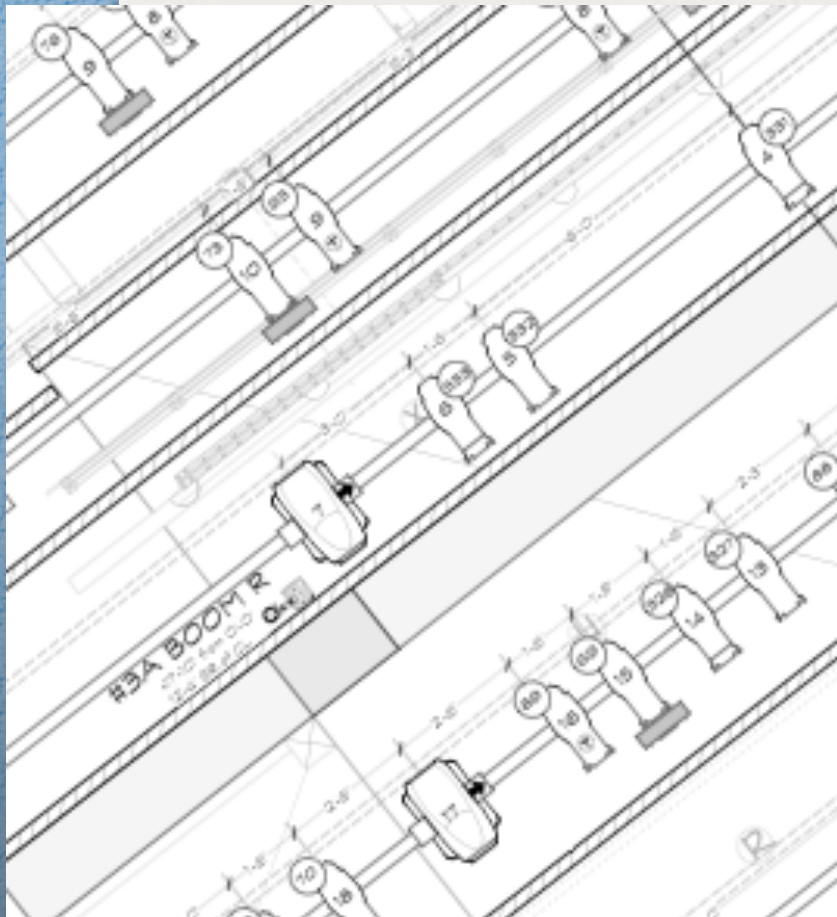
- o Vectorworks – 2D/3D
- o Lightwright
- o Word & Excel
- o Focus Charts / Run Focus
- o Work notes
- o Followspot Tracking
- o Moving Light Tracking
- o Dropbox
- o Bonus: Filemaker, Sketchup, AutoCAD
- o Communication between groups of people
- o Understand tech process
- o ORGANIZATION!
- o TIME MANAGEMENT!
- o Personable nature / Calm Head
- o Care & Feeding of your Designer & Programmer

Drafting Style - Lighting



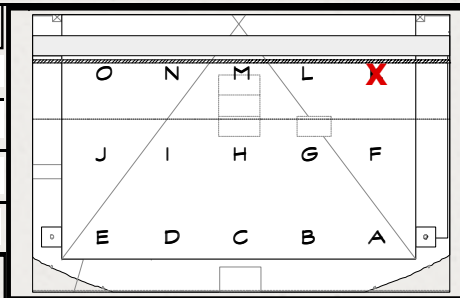
Line Weights, Font Sizes, Font Styles, Dimensioning, Overall neatness!

Drafting Delineates a Professional



Focus Charts

CH #	148	Position	#1 BM L UNDER	Unit #	1	Type	ETC S4 - 10°
Dim	489	Purpose	BOY/TREE /L	Color	R53+R132	Template	Wattage 575W
Scene		Scenic Needs					
Hot @		K					
C U T S	US	C/O WALL	DS	C/ E.O.POOL			
	SL		SR				
	TOP	HH+2	BOT				
Beam	SHARP		Note				



CH #	194	Position	BALCONY RAIL	Unit #	31	Type	ETC S4 - 26°
Dim	292	Purpose	PROS #2 L	Color	Note 1-2+R132	Template	Wattage 575W
Scene		Scenic Needs					
Hot @							
C U T S	US		DS				
	SL	CUT TO PIECE	SR	CUT TO PIECE			
	TOP	OFF HEADER	BOT	OFF FLOOR			
Beam	SHARP		Note	REFER TO PHOTO			










Followspot Design

Twist

Pasadena

Lighting By: Howell Binkley
 Assoc LD: Ryan O'Gara
 Asst LD: Mike Rummage

Followspot Cue Sheet - MASTER

Q Ref.	Spot 3	Spot 2	Spot 1
Scene: "BACK BY DEMAND"			
	Spot 1	Spot 2	
A34	<i>Top of "Back by Demand"</i>		
1	with piano glissando as runs onstage. Try to look like one spot.		
2	with piano glissando as runs onstage. Try to look like one spot.		
Page: P-1	 Pick Up EMCEE DL FULL BODY 50% 1 SEC F4	 Pick Up EMCEE DL FULL BODY 50% 1 SEC F4	
A34	<i>Dancers enter</i>		
1	after "black diamonds!", moves SR first		
2	after "black diamonds!", moves SL first		
Page: P-1	 Ballyhoo! SR F4	 Ballyhoo! SL F4	
A34	<i>Boston & Roosevelt x DS</i>		
1	as x DS		
2	as x DS		
Page: P-1	 Slide to BOSTON SR BUMP! F4	 Slide to ROOSEVELT SL BUMP! F4	
A40	<i>Roosevelt's (SL) Tap Solo</i>		
1	out for "FAKE OUT" in music!		
2			
Page: P-2	 Fade Down To BOSTON SR 25% 1 SEC F4	ROOSEVELT SL F4	

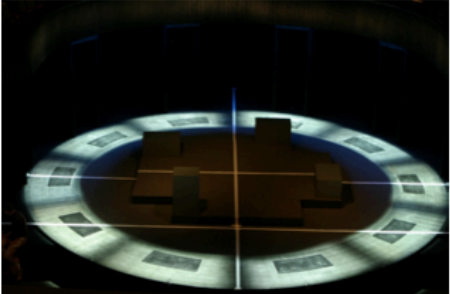
- SpotTrack


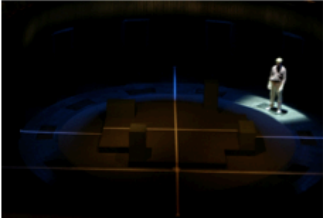

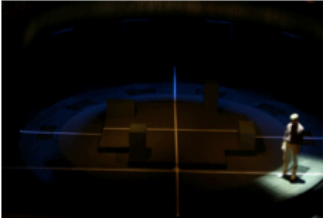
Moving Light Tracking

EQUUS Channels listed by Posn: Pos:411

Posn: **411** Outer Ring

411
Outer Ring



Ch (1)	411	Q 110	Ch (2)	411	Q 110
Outer Ring			Outer Ring		
					
Ch (3)	411	Q 110	Ch (4)	411	Q 110
Outer Ring			Outer Ring		
					

- Moving Light Assistant
- FocusTrack
- Fast Focus Pro

Other thoughts:

- o Is it different between theatrical structures?
 - o i.e. educational vs. regional vs. Broadway

- o What related fields should students also learn?
 - o i.e. TV/film, themed entertainment, industrials, architecture, etc.

Types of assistants

- Regional Theatre (on staff with theatre)
- Broadway (hired by prod. company or designer)
- TV/Film (hired by production company)
- Commercial work/venues (hired by designer)
- Overhired for specific task in areas of research, fabric swatching, shopping, pulling etc.



Education

How do we teach it?

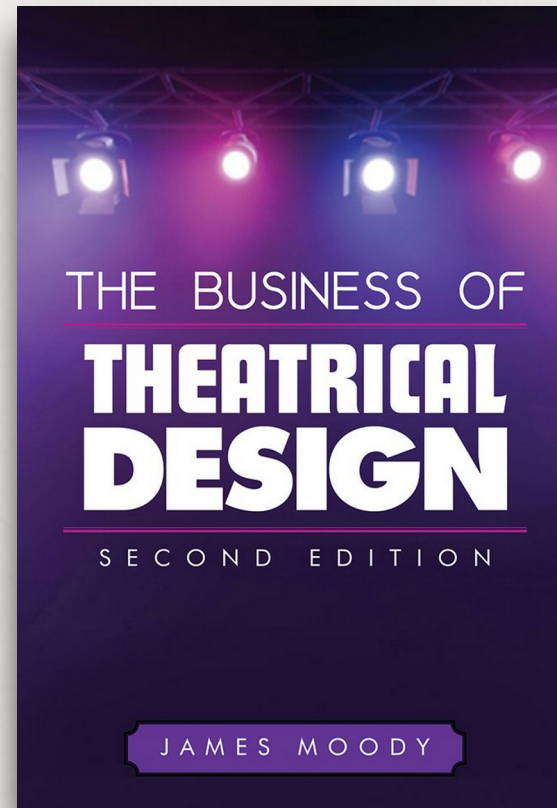
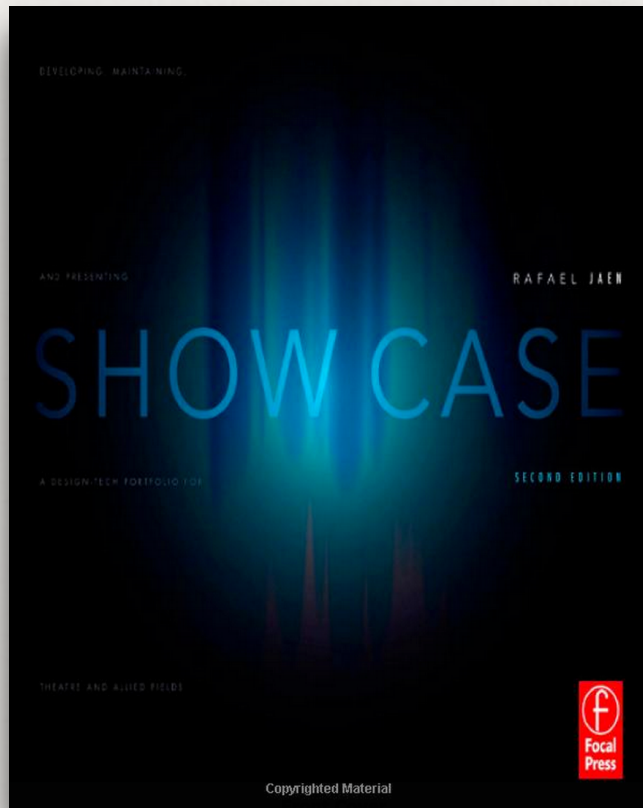
Educators

- o How do we find time to teach the necessary skills?
- o What do we teach to prepare them?
- o In what classes do they learn these skills?
- o Specific classes and/or internships or professional assisting opportunities?

As an educator I want to:

- Give the knowledge to my students that is necessary for their success
- Teaching a skill should not be hard (demonstrate and practice)
- Teaching good habits, good design sense and aesthetic is hard
- Make students familiar with the latest professional practices (as an educator you need to be on top of that)
- Push, but do not break
- Encourage, but do not flatter
- Build the students' confidence without the ego
- Require them to show respect in the field and all practitioners

Portfolio Development and the Business of Theatre, TV and Film



Portfolio Development and the Business of Theatre, TV and Film

Learning Outcomes:

- o Develop a professional portfolio that demonstrates the student's theatrical knowledge, experience and background
- o Develop a complete resume and a professional cover letter to be submitted to future job announcements
- o Have a list of job sites, showcases and job contacts for future reference
- o Clear understanding of the Theatre, Television and Film industries
- o Knowledge about Theatre, TV and Film unions

Portfolio Development and the Business of Theatre, TV and Film

Class Activities:

- o Classroom discussions, demonstrations and handouts.
- o Practicing the various techniques in building a strong portfolio, resume and cover letter
- o Student projects demonstrating knowledge of the various portfolio development techniques.
- o Guest Speakers

Fellowship and internship programs with local theatres



A mask fitting for actress Karson St. John, who plays the Emcee in Cygnet's "Cabaret." The wolf mask designed by Shirley Pierson (SDSU alum). David Maxine is fitting the mask

with a mouthpiece that holds the mask in place for St. John.

(Photo by Angela Carone)

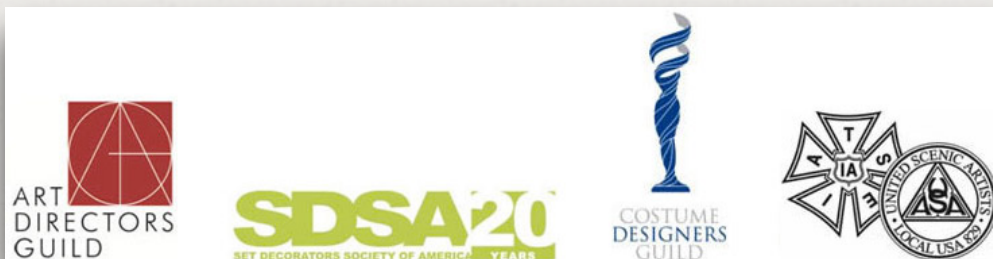


Cabaret at the Cygnet Theatre, directed by





Design Showcase West, hosted by the UCLA School of Theater, Film and Television; the Costume Designers Guild, Local 892; the United Scenic Artists, Local 829; the Set Decorators Society of America; and the Art Directors Guild, Local 800



Design Showcase at SDSU



Design Showcase at SDSU



Design Showcase at SDSU




Design Showcase at SDSU



Design Showcase at SDSU





Resumes/Interviews

How do you interview for assistant positions?

Interviewing as an Assistant

- o How do you interview as an assistant?
- o What do you bring? Portfolio?
- o If portfolio, is it different than your design portfolio? How does your resume differ?
- o Do you frame things differently during the interview? What do you talk about?

Interviewing for a designer job vs. an assistant job

- Detail oriented
- Design aesthetic (show through design work)
- Organizational skills (a sample bible)
- Personable
- Textile knowledge
- Knowledge of costume resources

Your Name Here

Assistant Lighting Designer

Phone number, email address

Website, if applicable

Assistant Experience:

Designer's Name (A)	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year

Designer's Name (B)	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year

Designer's Name (C)	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year

Related Experience:

Followspot Operator	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year

Electrician	<i>Show Name</i>	Theatre Name, Location	Year
	<i>Show Name</i>	Theatre Name, Location	Year

Education:

MFA Lighting Design	University Name	Location	candidate Year
BFA Theatre Design	University Name	Location	achieved Year

Additional Skills:

Software Skills: Vectorworks, Lightwright, AutoCAD, Adobe Photoshop, FileMaker Pro

Other skills: Musical Score reading, Basic Projection Design, Fluent in German

Lighting Design resume and portfolio available by request.

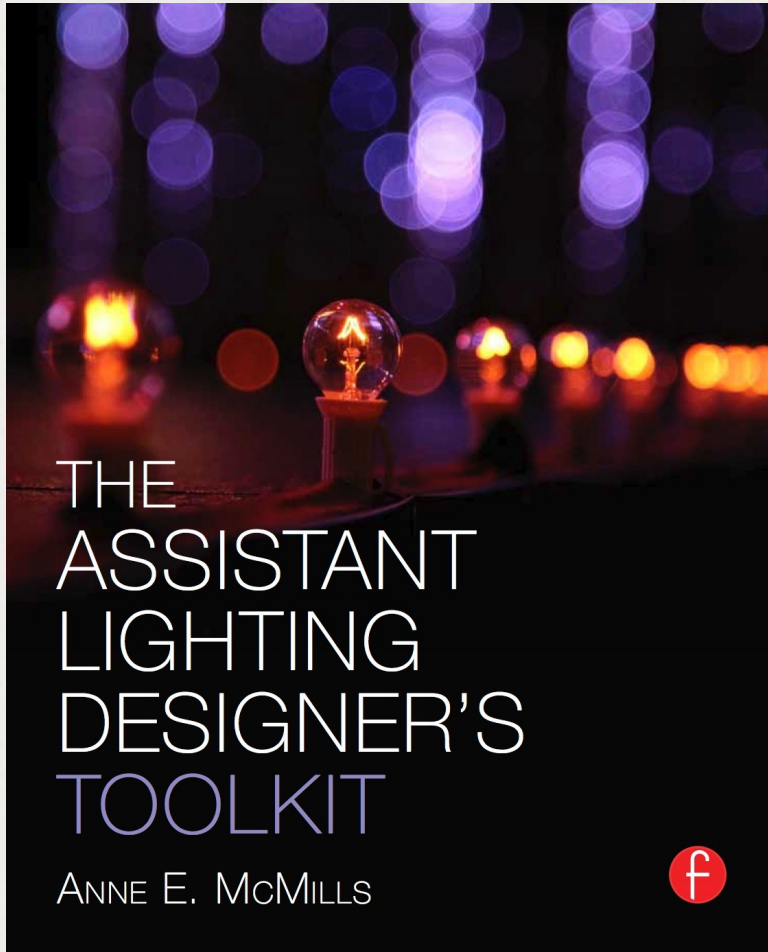
References:

Reference's Name	Reference's Name	Reference's Name
123-456-7890 cell	123-456-7890 cell	123-456-7890 cell
myreference@email.com	myreference@email.com	myreference@email.com



Time for Questions/
Comments

Please check it out!



Focal Press – Booth 1405

Book signing: Today at 5pm!

www.ALDToolkit.com