Fundamentals of Costuming is a beginning level course in the areas of both Costume Design and Costume Construction.

Lectures: 11:40AM – 12:55PM Tues. AND Thurs. Room 210 RTT

Lab: 3:00PM – 5:00PM Tues. OR Thurs. Room 109 RTT

Professor Martin Thaler Personal Cell: 609-636-2815

Office: Royall Tyler Theatre--Room 103, Office phone: 802-656-0089

Office Hours: Wednesdays from 12:00-2:00 are my office hours but these may change based on production meetings or fittings. Don’t hesitate to set up a personal appointment with me outside of office hours. In any event, I have an open door policy so stop by anytime, and do not hesitate to call me at home or on my cell if I am on the road. Call whenever you need to ask a question or just to talk about your concerns. I’d much rather you call and ask a question about an assignment than have a lot of unnecessary angst over it that a quick phone discussion will resolve.

The goals of the course include:

1. To give the student the beginning drawing and painting skills necessary to design costumes for the Theatre. This will happen in the Tuesday and Thursday lecture/studio sessions.

2. To give the beginning student the primary construction skills encountered in a Costume Shop. This will happen in the Tuesday or Thursday lab sessions.

3. To give to the student the opportunity to see how what they have been learning in the construction labs and design classes is applied to a practical production. This will happen during the crew hours working on a departmental production.

4. To develop the beginning student's awareness of the required script analysis, elements, and principals of design as it applies to the visual creation of a dramatic character on stage. This will happen in the Tuesday/Thursday lecture/studio sessions.

5. To explore different mediums of rendering as the student begins to build his/her portfolio by completing six designs for a script under investigation throughout the term.

There is no prerequisite for this course, but a background in Art, ie., drawing and painting is certainly useful.
The course meets three times a week; twice in a group of not more than sixteen, and once in a lab session half that size. In the Tuesday lectures, the process of design, construction and costuming principals are discussed. Appropriate lecture demonstrations take place to further the student’s awareness of design techniques. Thursday studios are designed to give the student an opportunity to learn the basic and rudimentary skills in figure drawing, fabric illustration and rendering techniques. The student then focuses on the practical production of these elements within the lab. Lab assignments include basic construction techniques and a further study of rendering concepts.

There is a minimum of “typical” outside the classroom assigned reading for this class, but a strong emphasis on developing and practicing the art skills used in design, coupled with detailed study of script analysis and period research demands that the student devote a significant amount of time to the course outside the classroom situation.

REQUIRED TEXTS:
1. ARSENIC AND OLD LACE—Joseph Kesselring
2. Theatre 40 Course Packet of handouts
3. A Daily Planner that will help you schedule the time when you are completing assignments as well as the due dates for assignments is critical to your success.

COURSE CONSISTS OF:

1. Lecture/Demonstration Sessions: On these days the focus of the course will be on learning to understand the play, make informed design choices, draw, paint and practice through a series of exercises and demos. Then I will ask you to apply those skills to the design process. I call the process I teach you “The Ten Step Process of Costume Design and Illustration” because I break the learning process down into simple steps that you can learn and feel comfortable with one step at a time. As the course progresses, your focus will turn from learning each step separately to applying those newly acquired skills to the creation of your own set of six costume designs for the play under investigation throughout the term.

2. In Class Studio Projects in figure drawing, watercolor, rendering techniques and design approaches are when you will work on what you have seen and learned on Tuesdays. You will often have to finish these for homework.

3. Laboratory Project Developing basic construction skills through a practical project geared to introduce the student to the basic construction problems found in any costume shop. A text will be supplied for instructions in completing the lab projects.

4. Crew Work Participating in the construction process on a practical production; a minimum of 20 hours. These hours are to be completed before the opening date of the mainstage show, PIPPIN. It is the
responsibility of the student to see that the shop supervisor initials his/her worksheet for each session.

FAILURE TO COMPLETE 20 HOURS OF CREW WORK MAY RESULT IN A FAILING GRADE FOR THE COURSE. UNLESS OTHERWISE ARRANGED WITH THE SHOP SUPERVISOR, THESE HOURS MUST BE COMPLETED BY THE OPENING DATE OF, PIPPIN.

Openings for Crew hours will begin Monday, JAN 21ST. With prior approval of special circumstances some students MAY be able to continue hours through the opening the ONE ACT PLAY FESTIVAL.

Please sign up for your crew hours early, and plan ahead to accomplish them on time. Use your daily planner to track your time commitments.

Regarding the Tuesday Lecture/Demo sessions and the Thursday In Class Studio Projects; grades are based on:

Attendance: Only documented illness or family emergency qualifies as an excused absence. Three non-excused absences will drop a grade one full letter, that is, from an A to a B and so on and so forth. Failure to complete all class assignments fails to demonstrate an understanding of process, and may result in a failing grade.

ATTENDANCE AT ALL TUESDAY /THURSDAY LECTURE STUDIOS AND COMPLETION OF ALL CLASS PROJECTS DEMONSTRATES AN UNDERSTANDING OF THE DESIGN PROCESS, AND LEADS TO THE COMPLETION OF YOUR FINAL DESIGN PROJECT AND FINAL EXAM DESIGN PRESENTATIONS.

FINAL PROJECT GRADING BREAKDOWN:

To achieve a grade of A: 6 Completed Designs must be presented with a perfect verbal and physical presentation.
To achieve a grade of B: 5 Completed Designs must be presented with a perfect verbal and physical presentation.

To achieve a grade of C: 4 Completed Designs must be presented with a perfect verbal and physical presentation.

To achieve a grade of D: 3 Completed Designs must be presented with a perfect verbal and physical presentation.

If you present 2 or less completed designs, you will fail the course.

Regarding the Lab Projects; grades are based on:

**Promptness:** Keeping up with scheduled lay-out for the project. Lab work will be checked at the end of each lab session for completion of the assigned segment. Work missed as a result of an absence must be promptly made up. Lab projects are to be completed in class ONLY, under the supervision of the instructor.

**Attendance:** Only documented illness or family emergency qualifies as an excused absence. Three non-excused absences will drop a grade one full letter, that is, from an A to a B and so on and so forth. Failure to complete all class assignments may result in a failing grade.

**Quality of the work:** The student must demonstrate ability to complete each step of the project as directed by the lab instructor.

**Growth of Abilities:** Learning basic construction skills and improving upon them.

**FAILURE TO COMPLETE THE LAB PROJECT ON TIME MAY RESULT IN A FAILING GRADE FOR THE COURSE.**

Regarding the Crew Work; grades are based on:

**Attitude:** You must demonstrate a positive approach to working with others. Work quality must demonstrate your understanding of the lab project.

**Promptness:** be on time for work calls.
Quality of the work completed must be of an acceptable shop standard.

Completion of ALL 20 HOURS. FAILURE TO COMPLETE ALL CREW HOURS BY THE DEADLINE MAY RESULT IN A FAILING GRADE FOR THE COURSE,

Required sections of the course are:

1. Tuesday lecture/demos and their out of class assignments.
2. Thursday Lecture Studio Projects and their out of class assignments. This includes your Research Binder.
3. Laboratory sessions and the completion of the lab project.
4. Completion of the Final Design Projects and attendance at their presentations.
5. COMPLETION of 20 hours of Crew Work on the production

Grades of "deferred" or "incomplete" will only be given for documented medical illnesses or family emergencies.

Percentage Grading Breakdown:

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Lab</td>
<td>20%</td>
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<tr>
<td>Crew Hours</td>
<td>20%</td>
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<tr>
<td>Final Project Visual Presentation</td>
<td>20%</td>
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<tr>
<td>Final Project Verbal Presentation</td>
<td>20%</td>
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<tr>
<td>Attendance/ Process/ Projects</td>
<td>20%</td>
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All quizzes must be passed with an A to present at the final. You may repeat them if necessary, but you MUST pass them with As.

Failure to satisfactorily complete ANY of the required sections of the course may result in a failing grade.
**Studio Supplies:**
AT THE UVM BOOKSTORE, YOU MUST PURCHASE:

1 B-85 Ruler $3.29 Each
1 14”x17” Tracing Paper Pad $11.99 Each
1 Watercolor Set of 18 Reeves $13.99 Each
1 8B Pencil $1.79 Each
1 Pencil Cap Erasers $2.19 Each
1 #16 Snap! Brushes $5.99 Each
1 Prismacolor Color Pencils 24 set $29.99 Each

**Total** : $62.43*

**Final Project Supplies**: For your final designs you will also need to purchase your choice of Watercolor paper, Cardstock, or Pastel paper.

**HAVE ALL DRAWING AND PAINTING SUPPLIES BY:**
**THURS. FEB TH.**

**THE DATE FOR THE FINAL EXAM PRESENTATION FOR THIS CLASS IS: FRIDAY, MAY 10TH, 7:30-9:45 A.M.**

**Course Schedule: Theatre 40: Fundamentals of Costuming Fall 2018**

- **Tues Jan. 15**: A context for positive thinking, and why it works
- **Thur. Jan. 17**: Introduction. Review course syllabus, **Step #1: Read Arsenic and Old Lace** for Homework
- **Tues. Jan. 22**: **Demo: The Ten Step Process of Costume Design and Illustration.** Developing the costume sketch from standard figure to clothed figure.
Thur. Jan. 24  Understanding The Given Circumstances of a play as a means to design by: Script analysis: ARSENIC AND OLD LACE. BRING SCRIPTS TO CLASS TODAY! COMPLETE SCRIPT ANALYSIS FOR YOUR RESEARCH BINDERS OVER THE NEXT FIVE WEEKS.

Tues. Jan. 29  Meet with Research Librarian Prof. Patricia Mardeusz at Howe Library for help with research methods. Mid term exam assigned, and is posted on your Library Research Guide.

Thur. Jan. 31  Trip to the Library Research Annex for Primary sources, and meet with Librarian Peggy Powell.

Tues. Feb. 5  The Designer’s Process: Where do you begin and what steps do you go through? From getting the job through opening night. READ ARSENIC AND OLD LACE AGAIN FOR HOMEWORK

Thur. Feb. 7  Arsenic and Old Lace: in class discussion and discovery of its given circumstances. Step #2: Start to research everything about the period (Step #3: especially the clothing of the period). Complete this on your own for Homework throughout the semester. Add examples of primary fashion research for each character to your binders. At least 10 per design.

Tues. Feb. 12  *A Conversation about Building Characters Based on the Director’s Vision: This is the framework to make your design choices in. “Who is this character? How do you want this character to be perceived by the audience?”
*A How to create and organize your Research Binder: Have 14 tabs to add to your binders. You must print out at least 10 examples of primary fashion research for each character.

**COMPLETED BINDERS ARE Due: Thursday April 4, 2019

DEMO/STUDIO: Starting to draw: Learning basic Geometric Shapes and seeing how light falls across them and defines them. Seeing how geometric shapes can turn into clothed figures.

Tues. Feb. 19  DEMO/STUDIO: Introduction to Watercolor: painting basic geometric shapes with light from different angles

Thurs. Feb. 21  DEMO/STUDIO: Step #5 Method A: Drawing the figure with a graph from an existing photo or drawing; Finding axel lines, geometric shapes and adding anatomical detail. Handouts of fashion figures and
paper doll figures to draw from. You must create 6 figures using EITHER method for your final. **BRING THESE TO CLASS ON OCT 16TH.**

**Tues. Feb. 26**  
**DEMO/STUDIO:** Working on faces. **Step #4** For Homework: TYPE a detailed physical description of each character based on the given circumstances of the play. Be sure to DO THIS IN LIST FORMAT. Each LIST should include age, height, weight, facial descriptions, hair color and style, body type, prop used, and physical stance. THESE ARE DUE.Feb.28th.

**Thur. Feb. 28**  
**Hand in written descriptions of characters**  
**DEMO/STUDIO:** Understanding light and shadow as it moves across a clothed figure. Painting a clothed figure on various papers in monochromatic light and shadow. Adding color and shadow. Finish and repeat this project for homework: Painting the “Romeo” design in color, and adding colored pencil. DUE oct.16th.

**Tues. March 5th**  
****NO CLASS TOWN MEETING DAY**

**Thur. MARCH 7**  
**QUIZ 2: DRAWING THE FIGURE IN PORPORTION**  
**Hand in Romeo Projects.** Look at and discuss the Romeo Project results in class, and figures of characters from Oct 4th.

**Tues. MARCH 12**  
**NO CLASS SPRING BREAK**

**Thur. MARCH 14**  
**NO CLASS SPRING BREAK**

**Tues. March 19**  
The Elements and Principals of Design, and integrating them into a verbal presentation. COLOR, LINE, & TEXTURE IN A COSTUME CONTEXT.

**Thur. March 21**  
**THE VOCABULARY OF COLOR: & DEMO:** Painting a completed sketch with watercolor and colored pencil. Have Prismacolor colored pencils for this class. MEET IN THE COSTUME SHOP

**Tues. March 26**  
**QUIZ 3: THE DESIGN ELEMENTS AND PRINCIPALS**  
**Step #6 &7:** **DEMO/STUDIO:** Working on Adding Anatomical and Character Details to Basic Figures

**Thur. March 28**  
**Step #8:** **DEMO/STUDIO:** Adding period undergarments and character details to the Character’s Figure

**Tues. April 2**  
**QUIZ 4: THE PLAY ITSELF. Part 1**  
Decisions on color: Swatching fabrics; meet in the costume shop.
REVIEW FINAL EXAM REQUIREMENTS AND GUIDELINES

Thur. April 4
COMPLETED BINDERS ARE DUE.

DEMO: Step #9 Adding Clothing to Character’s Figures

STUDIO: Bring a rough draft of a preliminary design with you to class.
Work on Preliminary Sketches in class; have fashion research with you in class for characters to work on clothing

Tues. April 9
QUIZ 5: THE PLAY ITSELF, Part 2

STUDIO: Bring a rough draft of a preliminary design with you to class.
Work on Preliminary Sketches in class; have fashion research with you in class for characters to work on clothing

Thur. April 11
In Class Presentations of 3 Preliminary Sketches Day #1

Tues. April 16
In Class Presentations of 3 Preliminary Sketches Day #2

Thurs April 18
QUIZ 6: THE LIGHT AND SHADOW OR VALUE STUDY
Working on revisions of Preliminary Sketches in class, and transferring the revised sketch to your paper

Tues. April 23
Working on revisions of Preliminary Sketches in class, and transferring the revised sketch to your paper

Thur. April 25
QUIZ 7: THE VOCABULARY OF COLOR

Working on Step 10: Adding color to your sketches with watercolor and colored pencil. Make sure to bring a revised sketch already transferred to the paper of your choice. TALK ABOUT COMPOSITION.

Tues. April 30
QUIZ 8: SAFETY

Working on Step 10: Adding color to your sketches with watercolor and colored pencil. Make sure to bring a revised sketch to class already transferred to the paper of your choice.

Thur. May 2
Working on Step 10: Adding color to your sketches with watercolor and colored pencil. Make sure to bring a revised sketch to class already transferred to the paper of your choice.
THE DATE FOR THE FINAL EXAM PRESENTATION FOR THIS CLASS IS: Friday May 10th, 7:30-9:45. IT WILL BE HELD IN THE COSTUME SHOP or Room 210.

THIS EXAM WILL TAKE PLACE IN THE FORM OF FINAL PRESENTATIONS OF YOUR SIX COMPLETED DESIGNS FOR ARSENIC AND OLD LACE

**PLEASE REMEMBER THAT YOU MUST SCHEDULE A ONE ON ONE MEETING WITH ME THE WEEK OF YOUR PRELIMINARY SKETCHES PRESENTATION.**

THE PURPOSE OF THIS IS TO HELP YOU MAKE ANY CHANGES YOU WANT TO MAKE TO YOUR SKETCHES BASED ON FEEDBACK FROM YOUR PRESENTATION, AND ALSO TO WORK WITH YOU ON ANY PROBLEM YOU MAY BE HAVING DIFFICULTY WITH IN REGARDS TO THE FINAL PRESENTATION.

PLEASE TRY TO KEEP A 1HOUR SLOT AVAILABLE FOR THIS MEETING. THESE ONE ON ONE MEETINGS WILL BE SCHEDULED AFTER PRELIMINARY DESIGNS ARE PRESENTED.

**Athletic-Academic Conflicts** Students participating in inter-collegiate athletics should plan their schedules with special care, recognizing the primary importance of all of their university academic responsibilities. Each semester, members of UVM varsity and junior varsity teams are responsible for documenting in writing any conflicts between their planned athletic schedule and the class schedule to their instructors by the end of the second full week of classes.
Students and instructors should then discuss potential conflicts between course requirements and intercollegiate competitions. When an unavoidable conflict exists, the student and instructor should seek a resolution which permits the student to address the course requirement and participate in the athletic competition. The instructor has final authority on this matter.

**Religious Holidays** Students have the right to practice the religion of their choice. Each semester students should submit in writing to their instructors by the end of the second full week of classes their documented religious holiday schedule for the semester. Faculty must permit students who miss class for the purpose of religious observance to make up the course work.

**SHOP SAFETY INFORMATION:**

The “Right to Know” Law

"**Right to know**, in the context of United States workplace and community environmental law, is the legal principle that the individual has the right to know the chemicals to which they may be exposed in their daily living. It is embodied in federal law in the United States as well as in local laws in several states. "**Right to Know**" laws take two forms: Community Right to Know and Workplace Right to Know. Each grants certain rights to those groups. The "right to
"know" was a movement made popular by Rachel Carson with her book *Silent Spring*. [1]

Environmental illness share characteristics with common diseases. For example, cyanide exposure symptoms include weakness, headache, nausea, confusion, dizziness, seizures, cardiac arrest, and unconsciousness. [2][3] Influenza and heart disease include the same symptoms. Cyanide is one of the most toxic substances known to man. Failure to obtain proper disclosure is likely to lead to improper or ineffective medical diagnosis and treatment. This can contribute to prolonged illness and death.

**How do you know?**
The Material Safety Data Sheet MUST be on the premises of your workplace.

**Material Safety Data Sheets (MSDS)**

**Definition**

Formal document containing important information about the characteristics and actual or potential hazards of a substance. It identifies the manufacturer of the material (with name, address, phone, and fax number) and usually includes (1) chemical identity, (2) hazardous ingredients, (3) physical and chemical properties, (4) fire and explosion data, (5) reactivity data, (6) health hazards data, (7) exposure limits data, (8) precautions for safe storage and handling, (9) need for protective gear, and (10) spill control, cleanup, and disposal procedures. Mandated by the US Occupational Safety and Health Administration.
(OSHA), it is used also in many other countries in one form or the other. Called chemical safety data sheet (CSDS) in Europe.

IN THE EVENT OF AN ACCIDENT, THE MSDS SHOULD BE TAKEN TO THE EMERGENCY ROOM WITH THE INJURED PARTY, AND GIVEN TO THE ER DOCTORS TO INFORM THEM WHAT THE INJURED PARTY HAS BEEN EXPOSED TO; THIS ALLOWS THEM TO ACCESS HOW IT SHOULD BEST BE TREATED.

The Ten Step Process of Costume Design and illustration

1. READ THE PLAY, THEN READ IT AGAIN AND AGAIN…KNOW IT WITH CONFIDENCE

2. START TO RESEARCH EVERYTHING ABOUT THE PERIOD; IE., THE GIVEN CIRCUMSTANCES OF THE PLAY

3. RESEARCH ESPECIALLY THE CLOTHING OF THE PERIOD AND THE SPECIFIC CLOTHING DETAILS OF THE PERIOD. FIND OUT WHY DESIGN CHOICES WERE MADE IN THAT PERIOD.

4. RESEARCH WHAT ACTOR/BODY TYPE YOU WOULD WANT TO PLAY EACH ROLE; ANSWER THE QUESTION: “WHAT DOES THIS CHARACTER LOOK LIKE PHYSICALLY?”

5. DRAWING FIGURE. THIS CAN BE DONE TWO WAYS.  
   A) DRAWING THE STANDARD FIGURE FOR BASIC PORPORTION or  
   B) DRAWING THE FIGURE FROM A PHOTO OR SKETCH

6. ADDING ANATOMICAL DETAIL TO THE FIGURE  
   (IF YOU HAVE CHOOSEN STEP A)
7. ADDING THE DIFFERENCES OF CHARACTER PHYSICALITY (HEIGHT AND WEIGHT) AND FACIAL DETAILS TO THE FIGURE. YOU MAY WANT TO CHOOSE AN ACTOR’S FACE TO DRAW FOR YOUR CHARACTER AT THIS POINT.

8. ADDING PERIOD UNDERGARMENTS TO THE CHARACTER’S FIGURE AND SEEING HOW IT IS CHANGED TO A PERIOD SILHOUETTE.

9. ADDING CLOTHING CHOICES TO THE FIGURE

10. ADDING COLOR TO THE COSTUME DESIGN

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IT MAY BE NECESSARY TO CHANGE THE CONTENT AND SCHEDULE OF THIS SYLLABUS WITHOUT PRIOR NOTICE