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Basic Shop Survival
QUESTIONS? ASK THE RIGHT PERSON.
Duties and responsibilities of the Costume Personnel:

**Bill, Director of the Costume Programs**
1. Identifies and implements education and production priorities.
2. Reviews designers’ sketches for compatibility with available shop time with Pam, Kjersten and Dina.
3. Determines production deadlines in collaboration with Pam, Kjersten, and Dina.
4. Assigns student designers.
5. Determines show budgets.
6. Arranges for the hiring of additional personnel.
7. Advises students in production.
8. Arts Advisor as assigned.
9. Clears use of the costume collection and any un-restorable design changes within.
10. Determines Intensive Arts workshops with Pam, Kjersten, and Dina.

**Kjersten, Costume Technology Faculty**
1. Sets up and oversees use of computer files relating to measurements and show bibles.
2. Oversees all costume budgets lines for the costume program.
3. Reviews designer sketches for compatibility with available shop time and labor with Pam.
4. Determines production deadlines in collaboration with Bill, Dina, and Pam.
5. Determines graduate assistantship in collaboration with Bill, Dina, and Pam.
6. Advises students in production.
7. Arts Advisor as assigned.
8. Assigns draping loads in collaboration with Pam.
Pam, Costume Technology and Management Faculty

1. Arranges for machine repair and maintenance.
2. Submits program copy to PR.
3. Serves as shop manager advisor.
4. Clears costume pieces for rehearsal and production in collaboration with Dina.
5. Reviews designer sketches for compatibility with available shop time and labor with Kjersten.
6. Determines production deadlines in collaboration with Bill, Kjersten and Dina.
7. Determines graduate assistantship in collaboration with Bill, Kjersten and Dina.
8. Advises students in production.
9. Arts Advisor as assigned.
10. Assigns draping loads in collaboration with Kjersten.
11. Coordinates health and safety procedures with Dina.
12. Determines Intensive Arts workshops with Bill, Kjersten and Dina.
13. Arranges for measurements of performers.
14. Coordinates use of the costume studios and supplies with other production shops.
15. Assigns first year production rotations.
16. Clears use of the costume collection and any un-restorable alteration changes within.
17. Supervises the graduate assistant assigned to the costume shop.

Dina, Costume Design and Craft Faculty

1. Supervises the costume collection
2. Supervises the graduate assistants assigned to the costume collection.
3. Supervises all designers working in the collection for production.
4. Clears costume pieces for rehearsal and production in collaboration with Pam.
5. Determines production deadlines in collaboration with Bill, Kjersten and Pam.
6. Determines graduate assistantship in collaboration with Bill, Kjersten and Pam.
7. Advises students in production.
8. Arts Advisor as assigned.
9. Coordinates health and safety procedures with Pam.
10. Determines Intensive Arts workshops with Bill, Kjersten and Pam.
11. Inventories and supervises the ordering of supplies for the Craft and Dye studios.
12. Advises student Crafts crew members.

ANSWERING THE PHONE

The Shop Manager generally answers the phone. When answering the phone in the costume shop, begin by saying, “D&P Costume Shop, this is (your name)."

If the person that the phone call is for is not in, take a message and WRITE IT DOWN!!! Make sure that the message is put in a place where the person will receive it with your name…and the date. (i.e. student mail boxes or message board or faculty office doors.)
CLEAN-UP

Clean-up will be called at the end of crew, **everyone** needs to stop working and carefully put all projects away and thoroughly clean-up all of the work areas.

**Clean up duties are assigned by table.** However they are not limited to the task assigned. When your table's job is complete, be a good team member and help finish with the shop clean up. The staff will not be released until the entire shop is in good order.

If you have arranged for work beyond normal crew hours, stop work and participate in clean-up with the rest of the crew. Before you leave you must clean all the work areas.

Designers and assistants who have worked in the Collection need to clean up & restock your rejects. Clean tables, put box storage away, pulled items on rack or in labeled boxes next to their labeled rack, miscellaneous papers, pens, tags, pins, etc. put away; and ladders pushed to the back of the building. Assistant Designers are also responsible for clearing any costumes from fitting rooms that are not going to be used. All safety pins put in during a fitting must be removed before the garments are replaced on their appropriate hangers and returned to the Collection.
EXTRA TIME IN THE SHOP

The shop is available for use Monday thru Friday when faculty is present and classes are not using the space.

You may ask a faculty member holding a class in a studio (in advance of that class) if you may work in the space should there be room. Times that are blocked are:
- TU-TH 11:30-1:00
- TU-TH 4:00-6:00 when the D&P intro class is in session.
- ALL PRODUCTION TIME SLOTS

Extra crew time: If you feel you need to have a "crew" working with you, you must arrange for this with Pam. Remember, any extra crew call (beyond Monday, Wednesday, and Friday, 2-6 and Tuesday, and Thursday, 7-11) must be posted a minimum of 24 hours in advance. Any request for crew members would indicate an emergency situation.

If you need extra prep time make arrangements with Pam for additional time. You will not be allowed to work by yourself in the shop.

Extra class time: You must speak directly to the instructor of your class to see if he or she will allow you to work in the shop outside of shop hours. Make your requests well in advance.

If you been given permission to act as an Assistant Shop Manager and been given a key, you are responsible for the key. Do not give the key to anyone else or permit anyone else to be in the shop unless prior arrangements are made and approval is secured from Pam or the Shop Manager.

ALL PERSONAL PROJECTS THAT USE THE FACILITY MUST BE CLEARED BY FACULTY.
PURCHASING FOR D&P

PLEASE REFER TO THE DESIGN AND PRODUCTION HANDBOOK FOR
UP-TO-DATE INFORMATION.

⇒ All purchases must be tracked and accounted for either on a show budget (which the Designer
is responsible for keeping paperwork for), or through Kjersten.

⇒ The Designer must keep copies of their receipts. If a purchases is made that does not get
charged to a show budget, Kjersten must receive a copy of the receipt. This includes charges
against Open PO’s such as dry cleaning.

AND QUESTIONS CAN BE DIRECTED TO:
BRENDA GONZA
MEASUREMENT BOOK

The measurement book (three ring binder) containing current measurements for the performers for the year is kept at the designer station in room 104.

DO NOT REMOVE measurement sheets from this book. If you need a copy, you must use the computer to print it out. See RETRIEVING MEASUREMENTS in the COMPUTER USE section of this handbook. The Designer or their Advisor should create a quick measurement sheet for each production once the cast is announced and all performers are measured.

COSTUME LABELS

All major costume pieces must have a label. Placement is important. Please look closely at the samples provided in each workroom. Use a ball point laundry pen, (not a Sharpie), to fill in the label before it is sewn into the costume. There are muslin examples in each workroom for placement.

CONSTRUCTED ITEMS:

Drapers must fill in blank UNCSA cloth labels (Get these from the office supply cabinet.) with the: Show Name, Character Name and Change Number (i.e. Beatrice #3) and the Actor's Name (i.e. Mr. R. Gere) as well as the appropriate Measurements. Use the blank measurement blocks for key measurements such as “length”, “across back”, etc.

There will be an assigned stock number for each new build piece at your table. Draper's are responsible for transferring that number to the label before it loads in.

PULLED ITEMS

If a pulled garment already has an UNCSA label with a stock number, use iron-on label tape and re-label CHARACTER/ACTOR only. Never write over the catalog code number. Special label tape and laundry pens are found with the sewing supplies in the yellow cabinet in the front room. DO NOT USE A REGULAR PEN or SHARPIE.

If a label is safety pinned in a pulled costume you use, be sure it is sewn in and labeled for your production.

If a label is removed for alteration purposes, keep in a safe place until the garment has been altered. Once the garment has been altered, re-sew the label into the garment.

If a label must be removed from the garment because it might be seen on-stage, pin the label to the inventory tag so that it will be replaced during strike. The Design Assistant will have these tags in the show envelop.

Small items such as gloves, ties, belts, aprons etc. should be labeled with iron-on tape or twill tape only. If these are not appropriate, as in the case of a leather belt, use masking tape or medical tape as available.

Shoes should be labeled on the inside using masking or medical tape. Do not put tape over size marking. NEW SHOES must be marked on the inside with “UNCSA” and the size. Do this with a black sharpie or a silver sharpie.
BORROWED ITEMS:
Use iron-on label tape for all borrowed items, taking care not to damage the item in any way. If it has a label already, iron on the Character/Actor name on the existing label. **DO NOT SEW UNCSA LABELS IN BORROWED ITEMS.**

All borrowed items will be assigned a colored ribbon specific to the venue clothing came from. These ribbons are pinned by the label with a tiny gold safety pin. In some cases they may be tacked lightly. This is one of the only times Pam will be happy with a safety pin going on stage, pit pads are another one if you are keeping score.)

**ALWAYS REMOVE IDENTIFICATION RIBBONS AND LABELS AT STRIKE**

**Mail and Costume Baskets/Project Bins**

**MAIL BOX**
You have 4 mail boxes on Campus. (Don’t you feel special?)

D&P-you will be assigned a mail box over in the inner lobby of the D&P building. All wide spread department business will be communicated to you in this box or by email to your UNCSA account. Also check the D&P Mail Room adjacent to the Main Office for packages as they are not always delivered to the shops.

Costume Shop-When you are assigned full time to the costume shop messages will be left for you on the front of your production basket. Communication from your advisor and related production information will be left for you there. This is also the place where any phone messages will be left that come in when you are unavailable to take the call. Please leave this clear and available.

Campus-You will be assigned a campus mail box. Located by the book store, your hard copy campus information will be left for you there. If you live on campus this is where your US mail will be delivered. Please check this box from time to time so it does not get over loaded with very important information. **This is very important if you are shopping mail-order for a show (some packages will be delivered to you there)**

Email-You have an UNCSA email account. All information sent from school via email will go to this account. You can set this up to roll over to your personal account should that fit your email life. You must check this often. Weekly campus correspondence will come to you through this venue. **Please keep the email open and available to receive important information.** All School business will go to this address and not your personal email. You have permission to check this email on the costume shop studio computers.
STAFF COSTUME BASKETS

You will be assigned a basket to keep your personal supplies and projects in. These are located on the wall by the phone in Studio 104. Please tag your name clearly on the basket. When a class is starting you should take your basket to the table you are working at and replace it when the class is finished. These baskets are not to remain under the table. When you are assigned a table for production you may keep some items under that table needed for production. Keep all things needed for class in the basket so you do not disrupt a class digging under the table for the tools you need. These baskets are not to be removed from the shop.

CLASS PROJECT BINS

Depending on your class you will be assigned a project bin that is clearly marked with your name. You should keep all items needed for that project in this bin as needed. When the project due date hits you must empty the bin and replace any notions that belong to the costume shop as that bin may be assigned to another student. These bins may be removed with permission from your faculty member.
**DYE STUDIO**

Please note the separate Dye Studio safety manual posted in the Studio AND the D&P information page.

There is a large supply of RIT (union) dyes. Plan your dye projects with enough time to order any dyes you might need. If you anticipate using all or almost all of a particular color or colors in stock, alert the Designer or Kjersten so more can be ordered for the next users.

Remember, there are many shows and projects that must share the dye room. Be considerate of the space you use. Check with Pam or the Shop Manager to be sure the space will be available when you need it.

If there is a crafts head on the show, check with their schedule before you start a project. Communication and coordination will be needed if more than one team is using the facility.

Only Closed Toe Shoes with non-slip tread allowed in the Craft and Dye Shops

Wear rubber gloves and other protective clothing when dyeing - do not allow any exposed skin to enter the dye bath.

Wear head and clothing protection (i.e. an apron and bandanna) to protect not only your personal clothing and hair but also your health. Wash these clothes after each dye session.

Hot Plate and Dye Vats are hot wired to a power box on the wall by all the units. You must turn the switch to on for power to move to the unit you wish to use. When the project is finished for the day, turn the power box to off.

You may NOT move the table the hot plate is on. The hot plate is hard wired to the wall and cannot be moved away from it without serious problems to the unit. Keep fatigue pad in place to stop table from moving.

Out side drying deck may be used for some paint and dye techniques. If you need to use a dress form please cover it well in plastic before working with it. You may also mover projects into the spray booth.

Distressing costumes and techniques should be discusses with the shop manager so the proper medium is used for the job at hand.

Dye shop washing machines are used. For dye process and distressing of costumes. All other fabric prep and laundry must use the Laundry room in the facility hallway.

**PLEASE READ THE DYE SHOP MANUAL FOR SAFE USE OF THE SHOP!**

CRAFT STUDIO

There is a large supply of shoe paint and dye stocked. Please check to see if the colors available will be enough and inform the Designer should you need more products.

The Hood above the work bench is not meant for vapor safety. Please use the spray booth for toxic projects.

Keep the work bench clear for work space.

Show prep should be kept under the table or on the shelves on the wall between the dye and craft studios.

Remember, there are many shows and projects that must share the craft room. Be considerate of the space you use. Check with Pam or the shop manager to be sure the space will be available when you need it.

If there is a crafts head on the show, check with their schedule before you start a project. Communication and coordination will be needed if more than one team is using the facility.

Only closed toe shoes with non-slip tread allowed in the Craft and Dye Shops

Wear proper safety equipment when working with toxic materials. Read the MSDS sheet provided and dress and protect you accordingly. If there is no MSDS on your product, see the manager about gathering information needed to move forward with your toxic project.

Outside drying deck may be used for some projects needing pounding or may kick up dust or if the spray booth is unavailable.

If you need to use a dress form please cover it well in plastic before working with it. You may also move large or toxic projects into the spray booth.

Distressing costumes and techniques should be discusses with the shop manager so the proper medium is used for the job at hand.

Should you be running low on any product please contact the shop manager or design assistant in a timely manner so your project or the next show is not held up.

NEVER PROP THE OUTSIDE DOORS WIDE OPEN. IT WILL THROW OFF THE AIR HANDLING SYSTEM FOR THE ENTIRE BUILDING----YOU MAY PUT A STOPPER IN THE DOOR JAM TO KEEP YOURSELF FROM BEING LOCKED OUT.
The following tools are mandatory for Costume Students:

**First year Undergraduate:**

- 8 inch or larger bent fabric shears
- Embroidery scissors
- Paper or craft scissors
- Respirator

**Undergrad Second Year and All Graduate levels:**

- 8 inch or larger bent fabric shears
- Paper or craft scissors
- Embroidery scissors
- Pinking shears
- Pencils
- Respirator
- Apron

The following tools are recommended:

- Needle nose pliers
- Bodkin
- Pattern notcher
- Thimble(s)
- Tape Measure
- Tackle Box
- Lighter
- Rulers
- Wax or Thread Heaven
- Tracing Wheels
- Calculator
Access to the Costume/Wig and Make-Up Building

Main Door Open for entry:
The Front Door to the Facility will be open:
M-W-F 9:30 am-6:30 pm
T-TH 9:30 am-11:30 pm

One-Card entry:
Costume, Wig and Make-Up students will have access to the main door of the Facility.
D&P Faculty and Staff will have access to the main door of the Facility.

Shop Availability:
The Costume, Wig and Make-up shops are available for use outside of class time, as posted in individual shops. Please see individual shop manager for daily schedule.

The latest that any student will be allowed to work in the facility is midnight. The campus police will check the building at that time to insure that those still in the building are safe and the building is clear, at that time they will set the alarm for the facility. If for some reason you need to be in the shop for longer than that time (tech or strike) you may ask a faculty member to extend that check out time so that you may get your job done. This permission will be communicated to the campus police by faculty email only.

The Costume Collection:

AT THIS TIME THE COLLECTION IS NOT AVAILABLE FOR USE OTHER THAN PRODUCTION AND PROJECTS ASSIGNED BY THE COSTUME DESIGN FACULTY

The collection will be available for designer prep when the costume shop is open. A key will be assigned to the collection manager, shop manager and the wardrobe head when their show moves into the theatre. The collection is closed and will only be available at times posted on the workroom door. Designers working on films that fit on Saturdays will need to prep well in advance.

Alarm:
The building is equipped with a security system that will be armed when the building is clear at the end of the night. If you are the first one in the building, you will need to disarm the alarm system. You will be trained and given a code to do this. Please see your individual shop manager for the student access code.
**Costume Build and Alter Guidelines**

**Check with Shop Manager for Guidelines appropriate for the show**

New Builds:
- Seam Allowances for finished garment (as appropriate):
  - Standard Seam Allowance is 1”
  - Side seam- 1 ½”
  - Center Back seam- 2”
  - Shoulder seam- 1 ½”
  - Skirt Hem- 3”
  - Pant Hem- 3”
  - Sleeve Hem- 3”
  - Sleeve Lining Hem- 4”
  - Sleeve seam 1 ½”
  - Petticoat- add 1” grow tucks where appropriate

- Keep Bodice and Skirt separate if possible
- Fully line—coats, vests (all other garments check with Shop Manager)
- Flat line—all garments as appropriate-check with Shop Manager
- Prewash—all fabric AND support for garments that will be cleaned by washing
- Preshrink—steam/press fabric as needed-check with Shop Manager
- Built garment (not accessories) receive ONE UNCSA label in the proper position
- DO NOT CLIP A CURVED SEAM…trim and finish to an appropriate length
- Break trim and finishes and continue to fabric edges at all alterable seams
- Hang Tapes in all bodices, skirts and petticoats…and other garments as needed.
- Pit Pads are secured with tiny safety pins as needed—see Shop Manager

Alterations:

**Never cut without permission from Faculty.**

- Pants:
  - Center Back seam should keep the pockets in mind –DO NOT CLIP SA
  - Pant hems must be restorable
- Coats:
  - Sleeve Hems will be finished correctly and not turned under
  - CB Seam is…NOT ALTERABLE (check with Pam or KJ)
  - Roll line may be changed to a higher placement with permission.
  - Do not move button placement without permission
- Vests:
  - length may be added by dropping the shoulder seam
  - size may be changed by cutting a new back
  - some styles may leave additional length in the hem
- Skirt:
  - Size may be changed by re-building the waist band
  - Size may be changed by moving a bar in small adjustment cases
- Changing garment pieces:
  - Sleeves- collars- cuffs- trim- skirt shape and pants leg width may be altered with permission.
Safety Policies
HAZARD COMMUNICATION PROGRAM

Commitment

UNCSA Design and Production Costume Shop is firmly committed to providing each of its employees and students a safe and healthy work environment. We have implemented this Hazard Communication Program as outlined herein with your safety in mind.

Hazard Determination

A. Every hazardous substance known to be in the costume shop will be listed in the MSDS Notebooks located in the crafts storage room or the dye room.

B. Every chemical product in the shop MUST have a MSDS on file BEFORE you use it. If you purchase a chemical product, ask for a MSDS at the time of purchase. The law says distributors must provide one. If you have difficulty securing one, ask Pam for assistance.

C. The identity of the substance appearing in the MSDS Notebook will be the same name that appears on the manufacturer’s label, in-house container, and MSDS for that substance.

Labeling

A. No hazardous chemicals will be used in the costume shop unless labeled with the following information:
   • Identity of the hazardous chemical(s)
   • Appropriate hazard warnings
   • Name & address of manufacturer or responsible party

B. Label all in-shop containers or hazardous chemicals with the following information:
   • Identity of hazardous chemical(s)
   • Appropriate hazard warnings

C. In-shop labels are available on top of the flammables cabinet.

D. Anyone finding a product that is not labeled or labeled incorrectly needs to report this to Pam.

E. No label is to be defaced or removed when a material is received or in use.
HAZARD COMMUNICATION PROGRAM (Cont.)

Material Safety Data Sheets

A. A Material Safety Data Sheet (MSDS) will be kept for each hazardous substance in the shop. The MSDS will be the most current one supplied by the manufacturer or distributor. You have the right to review these.

B. The MSDS's are filed in the MSDS Notebook in the crafts storage room or dye room and are readily accessible.

Training Program Policy

A. All costume employees and students must attend one respirator training session.

B. Costume students will be informed of details of the Hazard Communication Program including an explanation of the labeling system and MSDS's and how they can use the appropriate hazard information.

C. Costume students must be certain crew members are appropriately informed and trained before assigning them a task.

Each team leader is responsible for making sure their staff is working safely!!!
COSTUME SHOP RESPIRATOR POLICY

1. All employees and students working in the D&P Costume Shop are required to have their own, properly fitted, NIOSH approved respirator with organic vapor cartridges and dust/mist pre-filter.
2. All employees and students who have not previously been instructed in respirator use at UNCSA must attend the lecture on respirator use and limitations.
3. Students and employees are responsible for regularly cleaning and disinfecting their own respirator. They must inspect the respirator during cleaning and replace worn or deteriorated parts. Replace filters when increased breathing resistance occurs; replace cartridges when contaminant(s) can be smelled or tasted or when an irritation occurs.
4. Be sure your cartridges are stored in an airtight container. (A zip-lock bag can serve this purpose.)
5. Persons should not be assigned tasks requiring the use of a respirator unless it has been determined that they are physically able to perform the work and use the equipment. If you have an on-going condition, a note from Health Services would be in order. If you are not feeling well, have a cold, etc., inform your supervisor so that you may be assigned a task not requiring a respirator.
6. Respirator user's face must be clean shaven where the respirator seals against it. (OSHA 29 CFR 1910.134 (e) (5) (i)).
7. Wearing of contact lenses in contaminated atmospheres with a respirator shall not be allowed. (OSHA 29 CFR 1910.134 (e) (5) (ii)).
8. If corrective spectacles or goggles are required, they shall be worn so as not to affect the fit of the face piece of the respirator. (OSHA 29 CFR 1910.134 (e) (5) (iii)).
9. Respirator protection is no better than the respirator in use. Frequent random inspections should be made to assure that respirators are properly used and maintained.
CRAFT PRODUCTS SAFETY

The costume shop is equipped with an adequate ventilation system for most projects.

Products that cause toxic mists and vapors (i.e. shoe spray, hat sizing, floral spray, barge, acetone, etc.) **MUST** be used in the spray booth.

Wear gloves to protect your hands from solvents, acids and alkalis. Gloves are kept in the dye shop.

Clearly label all flammable chemicals. (See HAZARD COMMUNICATION PROGRAM for labeling information) and store in the metal safety cabinet located in the craft room. Never mix chemicals if you do not know what the outcome will be, and do not mix known chemical combinations in unmarked containers.

At the end of each work session:
- unplug all electrical plugs.
- close and seal all flammable and non-flammable chemicals
- properly label and return all chemicals to the safety cabinet.

Additional safety rules:
- Use the least toxic material for each job.
- Choose products that don't create a dust, mist, or vapor.
- Wash hands before handling food of any kind.
- Never use utensils and equipment used in crafts work for food preparation.
- **No food allowed in the craft shop**---you may have a covered water or soda bottle---only!!!!
- Hood in Craft shop not meant for vapors. Use only to contain dust or smells (like shoe polish or dye).
- **NEVER WASH DISHES FOR FOOD IN THE CRAFT OR DYE SHOP**
FIRE SAFETY AND FIRST AID

In the event of fire, everyone in the costume shop must evacuate the building. When the alarm sounds or someone tells you the alarm is sounding, proceed immediately to the courtyard of Performance place. Do not leave that area until told to do so. We need to be sure we can account for everyone. Drapers and Crew heads please keep your team’s head count for the shop manager.

There are three fire extinguishers in the shop & three in the collection:
#1 – by the front door to the costume studio 104
#2 – by the office supply cabinet in costume studio 107
#3 – by the craft room door by the flammables cabinet
#4 - by the front door of the collection
#5 – by the collection garage door
#6 – by the collection back door

FIRST AID

FIRST AID KITS are located next to the refrigerator in 104, daily supply cabinet in 107 and the craft room cabinet above the sink. In the collection there is one in the large bathroom.

REPORT ANY INJURIES TO PAM or SHOP MANAGER IMMEDIATELY.

Any accidents involving blood or body fluids should be handled by those trained to do so. Call campus police. Encourage the individual to clean and wrap his/her own wounds, bloody nose, etc. Avoid contact with blood/ fluids. If you do get blood/fluid on yourself, wash thoroughly. Report the incident to Pam or Shop Manager immediately.

Be very cautious when climbing a ladder if you are alone in storage.
Costume Collection
COSTUME COLLECTION

Designers need to see Dina as soon as possible to claim a space in stock for the costumes they intend to pull for their show. Please let her know as soon as possible if more than one rack will be needed and approximately how many. Racks are also used for stock work and non-production projects.

Label the show rack(s) with a card from the basket located on the table nearest box storage with your show name and place it in the holder on the rack.

Put all pulled items on your rack. For box storage items use a labeled cardboard box and put beneath the rack. If you decide not to use a pulled item, return the item to its proper place in stock. For hanging costumes this is by code & number. There are containers for soft goods just inside the door. They are divided by shoes, hats, and any other soft goods. Please put away your show’s rejects promptly.

If you are thinking of changing a costume in a major way (i.e., cutting, dyeing, distressing, etc.), always check with Pam first. If your request is approved, ask Dina if the changes will affect the costume's category or description. If the answer is “yes,” be sure you note changes on the back of the tag in pencil. You will need to follow up on the re-numbering of the garment at your strike.

See Pam or the designated shop manager when you are ready to move pulled costumes from stock to your assigned space in the costume shop. When your show moves into the shop, clean the collection and move your work station out to the workroom at the table assigned to you by the shop manager.

*For costume pieces not in the main storage area check in our annex collection. (see listing)

Do not climb the ladder if you are alone in stock.
NUMBERING SYSTEM

- 100's, 300's, 500's, etc. are women
- 200's, 400's, 600's, etc. are men
- A, B, C, D, etc. are auxiliary pieces

PERIOD STOCK

CODES

PCOT- petticoats
HPCT- hooped petticoats
COR- corsets
OPV- omniperiod vests
OPJKT- " jackets
OPTD- " tunics & dresses
OPCOT- " coats
OPB- " breeches
OPSK- " skirts
OPSH- " skirts
OPCAP- " capes
PWO- periodless wonders
ETH- ethnic
LEA- leather
CAP- capes
TAB- tabards
REL- religious
BLK- blacks
GRO- greek & roman
RME- romanesque
GTH- gothic
REN- renaissance
ELZ- elizabethan
CAV- cavalier
RES- restoration
GEO- georgian
EPRG- empire, regency
CRN- crinoline
BUS- bustle
GNT- gay nineties
TOC- turn of the century
WWI- pre-1920's
PMIL- period military
PSHB- period blouses
PSLR- period sleepwear, robes
‘Period’ men’s wear begins in EPRG and continues through WWI. Following is a listing of the former Victorian, Edwardian designations. Each section has a size portion to the code. Measuring these garments again is not necessary.

**CODES**

SVE---shirts; Victorian, Edwardian  
PP---period pants  
PK---period knickers  
PV---period vests  
TC---tailcoats  
TS---tail suits  
CC---cutaway coats  
CS---cutaway suits  
FC---frock coats  
FS---frock suits  
SC---sack coats  
SS---sack suits

**MEN’S MEASUREMENTS**

Pants ---waist: # inches from CF to CF maximum excluding 1” seam  
          inseam---# inches from crotch to maximum pants length excluding 1” hem  
Vests ---chest: fits chest size of XX inches  
Suit jackets ---fits a chest size of XX inches  
          ASB---across shoulder back (XX inches)  
Shirts ---neck: # inches from CF to CF  
          sleeve: # inches from CB to end of cuff  
Commonly used shirt sizes  
S (small) = 14-14.5  
M (medium) = 15-15.5  
L (large) = 16-16.5  
XL (extra large) = 17-17.5  
XXL (extra, extra large) = 18-18.5  
3XL (triple extra large) = 19-19.5  
4XL (quadruple extra large) = 20-20.5  
Short coats ---small, medium, large, extra large, xx large

**COLOR CODES: MENSWEAR**

Shirts  
200---400 white, ivory  
600---cream, beige  
800---black  
1000---grey  
1200---blue  
1400---green  
1600---tan  
1800---brown  
2000---orange, yellow, gold  
2200---pink, red, purple
2400---patterns, prints
2600---2800 stripes
3000---check
3200---3400: plaid

Pants
200---black
400---grey
600---blue
800---green, khaki
1000---brown
1200---tan
1400---beige, cream, white
1600---red, burgundy, pink, purple
1800---rust, orange
2000---plaid
2200---stripe

Suits
200---black
400---grey, silver
600---blue, navy, teal, turquoise
800---green, olive, khaki
1000---brown, tan
1200---beige, cream, white
1400---red, purple, rust, orange, yellow, gold
1600---3 piece suits

Jackets
200---black
400---grey
600---blue
800---green, olive, khaki
1000---brown, tan
1200---cream, beige, white
1400---red, pink, purple
1600---rust, orange, yellow
1800---plaid
2000---check
2200---stripe
2400---patterned

Short coats
200---shirt
400---heavy shirt
600---jean
800---heavy denim
1000---windbreaker
1200---heavy windbreaker
1400---novelty, vests, etc.

SHB- blouses
JSC- women’s jackets
SKT- skirts
PAN – women’s pants
BJN – women’s blue jeans
SUT -- women’s suits
VES- vests
COT- coats
SLR- sleepwear & robes
MIL- military
UNI- uniforms
WRK- work, occupational clothes
SPT- sportswear

MOD20---modern 1920's dresses
MOD30--- " 1930's "
MOD40--- " 1940's "
MOD50--- " 1950's "
MOD60--- " 1960's "
MOD70--- " 1970's "
MOD80--- " 1980's "
MOD90--- " 1990's "
MD00---modern 2000-2009 dresses (forthcoming)
MBLD- modern black dresses
MBLS- modern black shirts
MBLB- modern black bodices and blouses
MBLP- women's modern black pants
WDG- wedding dresses
(MOD will change to MD with all incoming ladies’ dresses)

SH (sz) ---men’s long sleeve casual & dress shirts: neck
SSH (sz) --- men’s short sleeve shirts: neck
NSH (sz) --- novelty shirts: neck
PN (sz) --- men’s pants: waist
CR (sz) ---men’s corduroy pants: waist
JN (sz) --- men’s jeans: waist
ST (sz) --- men’s suits
NST --- men’s novelty suits
JK (sz) --- men’s jackets
NJK (sz) --- men’s novelty jackets
SCT (sz) --- men’s short coats: small, medium, large, x-large, 2x-large; etc.
(all suit coats, jackets & formal jackets are by standard sizing)

FV--- formal vests
FFS (sz) --- formal shirt; fold collar: neck
FWS (sz) --- formal shirt; wing collar: neck
FP (sz) --- formal pants: waist
FX (sz) --- tux coat
FSX (sz) --- tux suit
FT (sz) --- tailcoat
FST (sz) --- tail suit
(standard sizing fits a chest size of XX inches)
BOX STORAGE

Section A
Wings
Men’s Cavalier hats
Western hats
Men’s sweaters

Section B
Women’s sweaters
Turtlenecks
Men’s undergarments

Section C
Puppets
Women’s sweaters
Men’s tights
Men’s underwear
Men’s pajamas, etc
Small body padding
Panniers
Bum rolls
Bustle pads
Hip ruffles
(women’s generic hosiery located under period pants)

Section D
Puppets
Unitards/leotards
Aprons
Women’s specialty hosiery
Camisoles
Pantalets
Slips, bras
Corsets

Section E
Ramayana accessories
Masks
Collars
Handkerchiefs
Suspenders
Sleeves, cuffs, engageantes
Cummerbunds
Gloves

Section F
Ramayana accessories
Belisario accessories
Hansel & Gretel accessories
Brigadoon accessories
Women’s belts
Fabric ties
Sashes
Gun belts, sword frogs, knife sheaths
Baldrics
Men’s specialty belts

Section G
Soft boots
Spats
Fur collars, mufffs, scraps
Small leather scraps
Mufflers
Shawls

Section H
Crowns
Odd shoes
Soft hats

Section I
Grey bodies
Period hats
Canes
Walking sticks

HAT STORAGE

There are five areas where hats are located: along the side wall front, along the side wall near box storage, in box storage, and in the annex. This section will be undergoing some changes, so things may not be in the locations listed.

SIDE WALL FRONT
Peasant hats
Gothic
Renaissance
Elizabethan
Pilgrim men
Cavalier women
Georgian
Victorian women
Bonnets—narrow, medium, wide brim
Edwardian women up to 1920

SIDE WALL—BOX STORAGE AREA
Modern day women’s hats—1920’s to present
Hat boxes

BACK WALL
Mens period & modern hats
Peasant
Creative turbans
Ethnic
Generic straw
Western
Top hats
Bowlers
Bicornes
Tricorns
Fedoras
20th/21st century
BOX STORAGE HATS

BACK WALL (CONT.)
All soft hats--------
Peasant
Crowns
Coifs
Nun headpieces
Renaissance bag hats
Hoods
17th century soft caps
Stocking & ethnic caps
Fontages
Mob caps
19th century maid caps
Soft bonnets
Deerstalker
Golf & newsboy
Greek fisherman
Religious
Berets
Modern turbans
Feathered & fur
Headbands
Knit caps
Small brim caps
Chef toques

SHOE STORAGE

Shoes are organized on shelves by gender, type or heel height, color, and size - with separate sections for boots.

Women’s shoes are located to the right just inside the magic door and in grey bins under the petticoats. All boots are in the front by the garage door. Men’s shoes are to the left inside the magic door. Generic shoe types are also in the grey bins.

All shoes are labeled with the size and “UNCSA.” If you purchase shoes, it is your responsibility to label them when you are positive you are using them. Get instructions from the Collection Manager or Assistant.

Shoes may be labeled with the actor’s name on masking or first aid tape placed inside the shoe on the side by the heel. Do not cover up the size marking with tape. The tape must be removed at strike.

Mark NEW shoes on the inside with ‘UNCSA’ and the size. Use a black sharpie or the white out pen as needed for color. This should be done on the side near the heel.

NEVER PUT MASKING TAPE ON THE OUTSIDE OF THE SHOE.
ANNEX

Hanging costumes
Period military
Modern military
Postal, police, etc.
Wedding
Sportswear

Shelves
Helmets; all kinds
Armor & accessories
Creature heads & accessories
Purses
Shorts
Rompers
Printed T-shirts
Swimwear
Polo shirts
Excess women’s modern straw hats
Odd costume pieces not used often

JEWELRY

Jewelry is kept in jewelry boxes in the craft shop.

Please promptly return any item not being used in the show.

At strike, all jewelry actually used in a show must restocked in its proper storage bin or drawer. This is your responsibility.
Designer Survival
DESIGNER'S ROLE IN PRE-PRODUCTION

Always check with Bill and/or Pam, as the defacto Producers for the Shop, prior to designing to get an idea of how many costumes might be able to be built.

Before you show your proposed designs to a director, you must first have them approved by the advisor assigned to you for this show and then by Bill. This is to insure that the designs are both acceptable artistically and possible to produce in the shop in the time allotted. (There is almost always more than one show in the shop and a careful balance of labor is necessary.) If either one does not approve the sketches, you may be required to re-design some or all of the show. After final shop approval is given, your design advisor must see your finished sketches or renderings. At this time, you will be asked to make an estimate of the budget necessary to produce the design as proposed. A workbook will be created on the shop computer that has formulas set up for this purpose. Once you have come up with a budget number, Christine will look at your estimates and either give you the word to continue on the same path or advise you on how to reduce or expand the budget. The designer is responsible for keeping track of and staying within his/her own budget. The workbook on the shop computer will assist you to do so. Christine can instruct you on how to input data into the file. Success or failure in this area will be reflected in your production grade. If problems arise, you may be asked to provide your current figures to a faculty member so they may advise you how to best use the funds you have available. It would be wise, in any case, to seek assistance with budgeting in advance. READ THE SECTION ON PETTY CASH & P.O.’s CAREFULLY.

You must keep the information in your Show Paperwork current so that faculty may review it at any time. Even if you work on a copy of it on your personal computer, make it a habit to regularly update the workbook on the shop computer.

If it is not published along with other pertinent show dates, ask Christine when the show is scheduled to come into the shop. Once it does, you will be expected to attend all crew calls unless you have business outside of the shop (run thrus, shopping, etc.) If you must miss a crew call, you must schedule your absence with the Shop Director (Pam). It would be wise to try to accomplish as much shopping as possible before the show comes into the shop, as your time will be heavily committed to fittings and conferences after that date.

If you will be shopping in NYC, you must schedule your absence with the Shop Manager so that work may proceed while you are gone. Do not forget to clear, in advance, such an absence with instructors of your classes as well. Proper external work paperwork is available on the D&P information page.

After draping assignments have been made by the costume faculty, the shop manager will schedule conferences with you and the drapers working on the clothes. These usually occur during the first few crew periods after the show comes into the shop. At these conferences, you will be expected to provide the draper with photocopies of your sketches, which you will discuss extensively so that the draper may proceed with the project. Make **4-6 copies** of each sketch: one for the draper; one for the wig department (8 1/2" x 11") and one for the stage manager (8 1/2" x 11"). In addition, photocopy specific, **pertinent** research for the draper. ***If there is a craft team you will need to provide a complete set of sketches and costume plot to that team head. You may need to supply the shop manager with a complete set of sketches and costume list.***
PHOTO CALLS AND YOU

P.R. Photo

If needed a photo shoot will be arranged the PR department. It will include important characters from the show and be in the costume wig and makeup they are wearing for this production. This will happen anywhere within the last three weeks of production depending on the show.

The designer is responsible for discussing with the wig and make-up artist, and the shop manager exactly which costumes are to be included in the photo shoot. Drapers must be informed a minimum of two weeks prior to the earliest possible photo call date if a costume they are producing is to be included in the shoot this information will be shared with them by the Shop Manager. As soon as a definite day and time has been arranged by stage management, it is the designer’s responsibility to notify the shop manager and draper.

Photo Call

Sometime during the run of all shows, a photo call will occur so that designers, technicians, and PR can document the work with photographs. This will be scheduled by stage management who will request from the designer a short list of “moments” that you wish to photograph. Generally, anyone may attend these sessions as long as they abide by the shooting schedule. Flash photography is discouraged during this time as it distorts the lighting and disturbs those using 35mm film.

A Costume student will be assigned to take photos at this shoot from the house. These pictures should be saved the external hard drive and available for other students to use for their portfolios.

The Professional photos taken will be kept in D&P for you to sign out and use for portfolio reasons.

This is for your portfolio. Be proactive in getting the shots needed to support your work.

DESIGNERS AND CREW CALL

The designer must let the shop manager know if they will not be in the shop during crew hours and how they can be reached or they will be marked as late or a no-show. The designer must post a note on the fitting board several days ahead if he/she plans to be out of the shop for the day so that no fittings are scheduled that day. The exception to this rule is: IF THE DESIGNER (OR ASSISTANT DESIGNER) HAS CALLED SOMEONE FOR CREW, HE/SHE MUST SHOW UP ON TIME TO DIRECT THE STUDENTS WORK. If he/she does not, he/she will be considered late for crew.
DESIGNER TABLE

The computer tables in each workroom are designated the Designer Table. This is a place for you to do your paperwork. If you need a larger space for larger projects, speak to Pam. A table will be assigned for designers to share for fabric, trim and small project work. Large project work should be focused on in the appropriate shop (Craft or Dye).

If the Designer is working in the craft shop...they are responsible for that shop clean up at the end of the work day.

As with all tables in the shop, the top of the Designer Table must be cleared at clean-up each day along with the assigned cleanup duty.

LABELING RACK DIVIDERS AND GOODY BAGS

One of the first things the designer should do when his/her show moves into the costume shop is get the rack dividers, goody and accessory bags labeled and organized on the racks assigned to his/her show.

RACK DIVIDERS: Usually found in the fitting room in 107; should be labeled (on masking tape at the top of the divider) with the actor's and character's names. The dividers may be placed on the designer's show rack or given to the individual draper.

GOODY BAGS: Usually found in the collection; should be labeled on masking tape with the actor's and character's names and placed on the show rack. Shoes and other accessory items are placed in the goody bags. (Shoes may travel in a bin if too big or they are smashing other items.)

ACCESSORY BAGS: Usually found in the crafts room; should be labeled with masking tape with the actor's and character's names and hung with (or placed in) the goody bag. This small bag with a draw string top usually contains any jewelry or small costume prop.

Rack dividers stay in the shop when the show moves to the theatre. The ASM will assign rack space in the dressing rooms to correspond the actor's make-up space and their costumes will be hung there. They must be returned after load in or check with Pam if you need to keep some of them for the run.
TAGS AND BOXES

When a garment has been selected for a show and is ready for alterations, the paper tag (with the stock number and description on it) must be placed in the show envelope posted on the board by the collection door. Designers and Design Assistants should collect these tags daily from the Drapers. In turn…Drapers that have a tag should hand it over to the design team as soon as the costume piece is set for the show.

**Do not pin tags together;** leave them separate from one another in the show envelope. Pinning them together causes great aggravation at strike.

If for some reason a costume is rejected after its tag has been removed, re-tag the rejected costume and hang it in a clearly defined area on your show rack. At the end of every Friday Production period, allow sufficient time for **you and your** assistant to re-hang these garments in their correct spaces. Follow a similar procedure for untagged pieces (ties, bras, etc.) and return them to their rightful spots each Friday.

When the show is loading into the Theatre…the box (s) of tags will be placed in the office at the front of the collection.

**UNDER NO CIRCUMSTANCE ARE WARDROBE TAGS, ON OR OFF OF A COSTUME, TO BE REMOVED FROM THE COSTUME SHOP.** There are no exceptions for this.
BORROWING ITEMS:

DUE TO THE CLOSING OF OUR COLLECTION...PLEASE CHECK WITH YOUR DESIGN ADVISOR BEFORE MAKING AN APPOINTMENT TO BORROW CLOTHES.

If for some reason a Designer cannot find an appropriate garment in U.N.C.S.A. stock; possibly he/she can borrow from the following:
1. UNC Chapel Hill, Twin City Stage, Duke, Georgia Shakespeare Festival. (Check with Bill about current contacts, procedures, and etiquette.)
2. Individuals such as actors, faculty, or members of the community.
3. Rentals should also be investigated.

Discuss with Dina about an acceptable value for the item, its date of return and whether or not it should be insured.

If insurance is required, this is the procedure.
1. Get forms (External Borrowing Agreement) from the form box in the D&P copy room. Go over all form information with the person loaning the items.
2. Fill out forms and have Dina check values and dates. Our deductible is now very high, so there may be no need to actually go through this process if the value is less than the deductible.
3. Take the forms to your show advisor for approval. (YOU MUST HAVE YOUR ADVISOR’S SIGNATURE BEFORE ITEMS CAN BE BORROWED.)
4. Obtain all signatures required.
5. The transfer of the costume items to the show can now happen.
6. Copies of the completed form must go to: the D&P office, the insurance company, the owner of the items, the designer, and Pam.

Keep a copy of the lender’s sign-out sheet so you have a record of your responsibility. Be clear about whether or not the costumes must be cleaned before you return them.

If you want to use an item that another designer has borrowed, you must check with the lender to see if this is possible and follow whatever procedure they require to have the loan transferred to you. This might require you to physically return the item and sign it out in your name. As with any other item used in your show, you are responsible for its timely return.

If a borrowed costume is damaged, notify your advisor.

Only alterations that can be easily reversed are allowed on borrowed items.

Label each item with its appropriate institution name with a sewn-in tape. Do not use UNCSA labels.

Keep anything removed from a borrowed item (i.e., buttons, trim, etc.) in a safe place where you can find it when you need it again. You are responsible for replacing anything you have removed before returning it.

You must return all items borrowed by contracted agreement date if not sooner. Failure to do so will result in a lowering of your Production Grade.
UNC SCHOOL OF THE ARTS

EXTERNAL BORROWING AGREEMENT

________________________________________  ____________________________
(Company/Merchant/Owner)                (Address)
agrees to loan to the UNC School of the Arts (UNCSA) on this
_____________day of___________, 20____ the following items listed below:

<table>
<thead>
<tr>
<th>ITEM</th>
<th>VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
</tbody>
</table>

to be used in the production of ______________________________________
to be returned no later than __/__/____. NCSA, as well as the undersigned,
understands that the above items will not be altered in any way, unless with
written permission accompanying this form. NCSA assumes, as borrower,
full responsibility for replacement of the items listed above in case of damage or
loss, in the full amount listed above.

<table>
<thead>
<tr>
<th>Borrowed:</th>
<th>Returned:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>Date</td>
</tr>
<tr>
<td>Merchant Date</td>
<td>Merchant Date</td>
</tr>
</tbody>
</table>

Note: Upon return of items, “returned” signatures releases NCSA from any financial responsibility.

Advisor’s Signature (must appear):

COMMENTS:
REHEARSAL COSTUMES

The Designer, Pam and the Costume ASM should agree on what is needed for rehearsal. These costume pieces will be items that affect the performer's movement, safety, or specific business. We do not provide items considered to be "normal" street clothes or shoes. All drama students are required to own a rehearsal skirt so the shop does not provide long skirts unless the shape or length is specific. In addition, the School of Drama has a small collection of rehearsal costumes to which the ASM has access.

Please plan ahead for all of your requests so that appropriate items are ready for the stage manager to sign-out in a timely manner. The designer must pull the rehearsal pieces, check with Pam to be sure they are appropriate for rehearsal, and label them (with iron on tape or twill tape) with the show name and Costume ASM’s name. Inform Pam and the ASM that they are ready for pick-up. The items will be stored with the Shop Manager.

The Costume ASM must sign these out (at this time) from the Costume Shop Manager. The Costume ASM must take responsibility for all rehearsal costumes; they will be released ONLY to the ASM (not the designer; not the actor). They must be returned ONLY by the ASM before the show opens, directly to the Shop Manager. The Costume Designer will then clean and restock these items along with the show strike.

Failure to return rehearsal clothes will result in a lower production grade.

All transactions must happen during the production hours.

COSTUME PROPS

Once the designer and prop master agree on what is needed for the production, the costume designer must check with Pam to be sure the items are appropriate.

The costume designer must plan ahead so the appropriate items are ready for the prop master to sign-out in a timely manner. The designer must pull the costume pieces, check with Pam to be sure they are appropriate and label them with the show name and the prop master’s name (iron on tape or twill tape). These items will be signed out and released ONLY to the Props master (not designer, actor or assistants) with the Costume shop Manager.

Returning Costume Props

If a prop is not actually used in the show, it should be returned as soon as that decision is made.

If a costume prop is actually used in the production, it must be returned to Costume Shop Manager the day after strike by the prop master ONLY. Do not add them to the costume strike. This causes great confusion.

By signing the costume check-out form the prop master assumes responsibility for each item and its safe and prompt return.

Failure to return prop costumes will result in a lower production grade.
DRESS PARADE POLICY

Due to scheduling of student crew members and faculty advisors as well as the continuously heavy work load in the D&P costume shop, we are not able to provide the clothes for any production prior to the scheduled first dress rehearsal.

Should any situation arise where the costumes are needed to provide solutions to technical problems such as lighting, pyrotechnics, or special effects, these situations should be identified at early production meetings and approved by the costume shop manager. In such a case every effort will be made to provide the specific clothes requested and approved.

Should the director prefer to conduct a costume parade immediately prior ON the evening of the scheduled first dress rehearsal of a show (to provide a concentrated and uninterrupted discussion with the costume designer), that rehearsal should be scheduled to do so.

Directors of shows are; of course, welcome to visit the shop at any time and, designer’s schedules permitting, to view the clothes in progress. Directors are not encouraged to attend working fittings because these are tightly scheduled parts of the learning process for student designers and drapers. If a director would like to come please communicate this with the shop manager so the fitting time can be adjusted to accommodate.

DESIGNER'S ROLE AT LOAD-IN

Load-in usually takes less than two hours. For a Sunday night first dress, schedule load-in for Sunday morning or afternoon. If first dress is not on a Sunday, check with Pam (at least 24 hours before your production meeting) about when load-in needs to be scheduled.

You and the wardrobe head will meet the wardrobe crew at the call time to check the clothes in and train the crew in on any pressing or care of the costumes. This can be done in the costume shop or the wardrobe room after the clothes have moved over. Remember it will be up to this team to maintain the integrity of your design so enrolling them is a good idea.

If you use rack(s) from the costume shop to transport your costumes, return the rack(s) as soon as you have loaded the costumes into the dressing rooms or wardrobe room.

The wardrobe Bible must be complete and copies provided to the wardrobe crew head by load-in. See Instructions for Completing Wardrobe Bible.

NOTE: FOR FIRST TECH (PRIOR TO LOAD-IN) you must provide the ASM with a wardrobe plot (NOT THE BIBLE) indicating costume changes by actor and scene.
DESIGNER'S ROLE AT DRESS REHEARSALS

As designer, you must be in the house to watch the clothes in dress rehearsals. Therefore, you cannot be backstage running quick changes. You must train the wardrobe head and dressers to do this AHEAD OF TIME.

Before first dress provide stage management, the actors, the wardrobe head and the dressers a written breakdown of who wears what, when, as well as where changes take place and who assists with them if help is needed.

SCHEDULE TIME TO GO THROUGH YOUR WARDROBE PLOT AND BIBLE WITH THE WARDROBE HEAD AND THE ASM BEFORE FIRST DRESS TO AVOID CONFUSION.

If you feel it may be necessary to do a dry run for specific changes, talk to the shop manager about what arrangements need to be made. Plan ahead so that dresser schedules can be adjusted.

Following each dress rehearsal organize the notes you have just taken. The notes for the costumes constructed for your show go to the drapers responsible for them. Use the Rehearsal note form to take your notes…or create a form of your own on your computer with that information. Separate these notes by draper and put them in the draper’s costume shop mail box first thing in the morning so the draper can devise a work plan BEFORE crew starts. The Shop Manager receives a complete list of all notes BEFORE production.

Costumes need to be in the shop BEFORE crew starts. You can take them to the shop after rehearsal or put them in the wardrobe room and get them in the morning before crew.

Be early for crew because you are the one who has all the answers. Be sure your assistant is ready to give out crew jobs while you answer draper questions. Should you have to go shopping, please check in with the shop manager or make sure that your assistant is prepped and ready to answer the shops questions.

Make sure that all costumes signed out of dressing rooms are returned to wardrobe before actor/singer call. Make a list of all pieces taken away from the theatre so you can track their return.

DESIGNER'S ROLE DURING PERFORMANCES

You are not required to attend performances and indeed, once your show opens, you will be called to production for the next show. You are…however on call for any Design or wardrobe emergency that may come up.
DESIGNER'S ROLE AT STRIKE

Strike takes place immediately after the last performance. Costumes are inventoried and moved to the Costume Collection by the designer and wardrobe crew. If your last show is a matinee…begin your strike with the wardrobe crew.

During strike, use an otherwise unmarked wardrobe bible to check off each item as it is restocked, sent to the dry cleaners, put in the laundry, etc. After strike is complete, give the bible to your Advisor and inform them of any lost items. They will then let you know if any further action is necessary on your part to recover them.

You and the Wardrobe Head are responsible for separating the laundry from the dry-cleaning - Dina will tell you what pieces will go to dry-cleaning. Check dry cleanable items for body odor, make-up (especially on collars and cuffs) and stains. Fill out the STRIKE DRY-CLEANING CHECKSHEET. You are creating this list of what you are sending to the cleaners so that there will be documentation when the cleaning comes back. See "Strike" under THE WARDROBE CREW HEAD.

Strike Restoration:
- Remove all floral, feathers, plastic trim, jewelry, décor & return to crafts
- Let down hems if larger then:
  - Skirts 3”
  - Pants 3”
  - Sleeves 2”
- CB of pants if taken in and the pockets are within 1” of the CB
- Jackets-- confer with Faculty about what needs to be restored
- Draper notes—the draper will give you a list of restoration
- Other items as the show’s design requires

Once costumes are "struck" to the Collection and checked in, return the wardrobe room racks to the wardrobe room, and clean the wardrobe room and dressing rooms. **Clean wardrobe room and dressing rooms are ultimately the designer's responsibility.**

The remainder of strike will be done by the designer, assistant designer and the wardrobe team. Check with Pam to make changes to these arrangements.

Your show strike is not complete until all borrowed and rented items have been returned. See BORROWING ITEMS for more details. You may need to return items that were borrowed on your own time. Returning these items is considered part of your production assignment and is heavily factored into your grade. If you have dry cleaning that is timely –*The Designer will need to go out in a special dry cleaning run.*

You are also responsible to clean and restock and costume pieces used in rehearsal and for the prop needs of the show. Please check with the Costume Shop Manager that all pieces have been returned.

*STRIKE IS NOT COMPLETE UNTIL ALL LOOSE ENDS ARE TIED UP. YOU ARE RESPONSIBLE FOR THIS.*
**ROLE OF THE ASSISTANT TO THE DESIGNER**
(See job description)

As the assistant to the designer, you will be called for crew and given assignments by the designer. Your assignments will vary depending on the show and the designer, but you should expect to become very familiar with the show and the designs.

As the assistant to the designer, you will also serve as wardrobe crew head. Be sure to study that section of the handbook.

In pre-production, you may be asked to photocopy paperwork, pull costumes, go shopping, research, etc.

During production, you will probably attend draper meetings, production meetings, and fittings, *prep for fittings*, supervise crew members, alter costumes, label pulled costumes, organize the racks, enter the Bible on the computer, and perform other production tasks.

***Prepping for fittings*** includes having shoes, socks, undergarments, accessories or any garment needed not being supplied by draper or crafts head placed in the assigned fitting room before the performer arrives for fitting.

***No shoes or costume pieces chosen for rehearsal will leave the dressing room without being labeled with the performer’s name and signed out by the ASM.***

***If performer has show clothing in rehearsal you must remind the ASM to have those items in the costume shop before the fitting time or send them with the performer.***

Assistant Designers are also responsible for clearing any costumes from fitting rooms that are not going to be used. All safety pins put in during a fitting must be removed before the garments are hung in a specific area of your show rack. You must allot enough time every Friday crew to re-tag and return them to their correct place on a rack or in a box in the Collection. If there are any labels still just pinned into costumes that are being used, be sure that they are stitched in, either by you or a crew member.

During dress rehearsals, you will serve as wardrobe crew head in addition to helping with notes during crew hours. This is a very busy time and you will be expected to be present at crew until the Shop Manager releases you for your dinner break or when you are no longer needed for show prep.

During performances and strike, follow the procedures outlined for the wardrobe crew head.
THE COSTUME SHOP AND WIG/MAKEUP DEPARTMENT

The wig and makeup department produces all the wigs and facial hair for productions at UNCSA, as well as either producing (or helping the performers produce) appropriate makeup. The department works closely with the costume shop to produce a unified look.

Working with Wig and Makeup Designers

When a costume designer is assigned to a show, he/she should contact the wig and makeup department as soon as possible to find out if a wig and makeup designer has been assigned to that show. The costume designer should provide the wig shop with a copy of their costume sketches as soon as the Costume Faculty has approved them.

Direct all wig and makeup inquiries to the wig and makeup designer assigned to your production. If no one has been assigned, all requests should be directed to Michael Meyer. Please plan ahead as it may not be possible for the wig and makeup department to give you what you want on short notice.

Costume Designers AS Wig and Makeup Designers

On occasion, a costume designer will also serve as wig and makeup designer. In this case, the costume designer needs to present wig and makeup drawings for the wig and makeup crew. Expect to be present at all wig fittings and be available to answer questions about hairstyles and makeup looks.

Wardrobe Crew Head and Wig Crew

Some shows require quick changes that involve costumes and wigs. The Wardrobe Crew Head must meet with the wig crew to go through in detail what needs to happen in these changes. If a change is particularly involved, the Wardrobe Head may need to request of the ASM a quick-change rehearsal.

The phone number for Wig/Makeup is 770-3229.  
(Michael Meyer’s office is 770-1329)
Working with Stage Management
The costume shop produces all the costumes for UNCSA productions with the exception of dance productions and some film projects. The shop relies greatly on stage management as their communication link to the directors and performers. The primary point of contact is between Pam (or the Costume Shop Manager) and the ASM.

ASMs should go to the costume shop and introduce themselves to the Shop Manager and exchange contact information.

Check in with the shop manager EACH CREW PERIOD IN PERSON OR BY PHONE. Always keep the Designer and Manager informed of any scheduling and any changes that involve, directly or indirectly, costumes. Inform them both about load-in, photo calls, PR requests, and dates and GO times of dress rehearsals. **This information needs to appear in Tech Notes.**

Make it a practice to inform the designer AND the shop manager, about any instance that involves stage blood, liquids, live fire, body mics, flying, or large physical activity - even if you think they already know this.

**SCHEDULING FITTINGS**

**Measurement Fittings:** These fittings are short. (Generally, you will be asked to schedule two actors every 20 minutes.) Schedule actors for a specific time and insist that they wear underwear and request that they wear tights, rib knit tank top, shorts, or clothing that fits the body closely but does not compress it as a leotard does. The third and fourth year drama students will need to be scheduled quickly in the beginning the first week of classes. Please contact Pam ASAP for those fittings.

**Regular Fittings** usually last between 30 minutes and an hour and a half.

**Fitting Request Form:** The fitting request form needs be a full page (8 1/2" x 11") and must include the **SHOW NAME in BIG LETTERS along with the words: Fitting Request.** This helps everyone distinguish one show from another and the request form from the actual confirmed fitting schedule. When you develop your form, please leave room for us to write the actor’s full name large enough that we can read it. The Fitting Request form must include spaces for the following information:

<table>
<thead>
<tr>
<th>Actor Requested</th>
<th>Date needed</th>
<th>Time needed</th>
<th>Draper requesting</th>
<th>Designer needed?</th>
<th>ASM initials</th>
</tr>
</thead>
</table>

Post this form on the board by the front door of the costume shop. **Do not take the fitting request form away.** It is the shop record of who has been requested when.

This is how it works. The draper anticipates when he/she will be ready for a fitting and requests the actor for that day. That date, therefore, is the **earliest time** the draper will be ready. If the request is for Wednesday, he/she will not be ready on Tuesday. If you cannot get it on the day of the request, please let the shop manager know. The work load will need to be adjusted to catch the fitting at a later date. A conversation with the shop manager will help your prioritize the fittings so the shop does not stall on the work load.
**Fitting Schedule:** Once you have initialed the request, we know you are working on making arrangements. If you do not initial the form, we think you have not seen the request. Once you have arranged for the actor to come for his/her fitting, post it on “Black Board” under schedules and costumes.

You must schedule the performer for a specific day and time. Example: Tuesday, January 6 ---John Doe -- Requested by: Suzi Q. Draper

Please use the actor’s or singer’s full name.

When filling out the fitting schedule, list each fitting in chronological order to avoid confusion. **Please do not post more than one day at a time.** Once fittings have been posted, please discuss any changes with the shop manager.

Fittings should be scheduled during regular crew hours. **Fittings on Tuesday and Thursday evenings must be completed by 10 pm.** If this absolutely is not possible, work with Pam to see if the designer, the draper, and the actor have a compatible time outside of crew hours that they would be willing to meet. Fittings outside of crew hours should be a rare occurrence due to the fact the show advisors may need to be present.

Do not overlap fittings without prior permission from the manager. Given the option, do not schedule back-to-back fittings with the same draper.

Remind your actor of the importance of proper undergarments. If there are any “real costumes” in rehearsal they will need to travel with the performer or arrive before the fitting (shoes, corset, petticoat). Impress upon the actor the importance of being prompt.

Make sure that they know to notify the shop if they cannot make a fitting or will be late—Shop phone 770-3218.

Unfortunately, lengthy fittings are needed about the same time as run-thru and techs. In almost all cases your show will not be the only show in the shop. Please communicate with the other stage managers in production. A draper cannot be double booked without permission from the shop manager.

**IF YOU HAVE PROBLEMS WITH ANY PART OF THE FITTING PROCESS, SPEAK WITH PAM.**
REHEARSAL COSTUMES

The Designer, Pam and the Costume ASM should agree on what is needed for rehearsal. These costume pieces will be items that affect the performer's movement, safety, or specific business. We do not provide items considered to be "normal" street clothes or shoes. All drama students are required to own a rehearsal skirt so the shop does not provide long skirts unless the shape or length is odd. Shoes will be provided if they are not a normal dress or street shoe. In addition, the School of Drama has a small collection of rehearsal costumes to which the ASM has access.

Please plan ahead for all of your requests so that appropriate items are ready for the stage manager to sign-out in a timely manner. The designer must pull the rehearsal pieces, check with Pam to be sure they are appropriate for rehearsal, and label them with the show name and Costume ASM’s name. Inform Pam and the ASM that they are ready for pick-up. The items may be stored with the Shop Manager.

The Costume ASM must sign these out (at this time) from the Costume Shop Manager. The Costume ASM must take responsibility for all rehearsal costumes; they will be released ONLY to the ASM (not the designer; not the actor). They must be returned ONLY by the ASM before the show opens, directly to the Shop Manager. The Costume Designer will then clean and restock these items along with the show strike.

Failure to return the rehearsal clothes will result in a lower production grade.

All transactions must happen during the production hours.

TECH NOTES

All rehearsal notes and fitting schedules will be printed in the morning from Black Board. Please enroll all drapers, the craft head and all Costume Faculty to Black Board.

E-mail emergency notes to the shop manager, the show designer and the design advisor.

PROGRAM COPY

Pam Knourek is in charge of program copy for the costume area. (Michael Meyer is responsible for make-up and wigs.) Speak directly to Pam, not the designer or student shop manager.

LOAD-IN

Confirm that costumes have access to a vehicle for load-in and strike. The shop manager has truck driving access.

Generally load-in happens Sunday morning before a Sunday first dress. Prior to load-in, inform the designer of dressing room assignments. Label dressing rooms and mirrors prior to load-in.
WARDROBE

The Design Assistant will be assigned as crew head. The crew needs to see a run-thru before first dress. Let the crew head know when the crew can see a final run with enough time to notify the crew of their commitment. The wardrobe crew will all be on staff the full week before dress tech.

MAKE–UP SHOP

We are a separate shop from the make-up shop and it just confuses everyone if you post their fittings along with ours. Please keep them separate.

MEETING WITH PAM

Please get Pam’s teaching schedule at the beginning of your time with the costume shop. The Costume Studios are a classroom in the non-production time slots. If it is an emergency---go for it! Please feel free to call the Shop Manager with any question regarding scheduling that will affect the shop. If it is late…..text her/him and see if it is alright to call.
Wardrobe
WARDROBE CREW HEAD
(See job description)

1. The assistant designer also serves as the wardrobe crew head and trains the crew in the particulars of the show. The crew head is responsible for the efficient running of a production during dress rehearsal and performances. He/she supervises the running crew and is in charge of all backstage activity related to costumes, including handling of changes, inventory and maintenance of the costumes. If you do not understand your job description, ASK Pam for clarification.

2. If there is no assistant, the crew head might be a D&P student. In this case, the designer must train the running crew, and the crew head will be responsible for overseeing the crew when the run begins.

3. For larger shows (Stevens Center) there may be two wardrobe heads assigned. Duties to be determined by the team.

4. If a First Year Undergrad becomes the wardrobe head -- the Assistant Designer will mentor backstage for all of the dress rehearsals of the show and move to an on call position for the run. See Pam for this position.

DURING TECH WEEK, BEFORE LOAD-IN

1. Be sure you are familiar with the script and its costume requirements such as quick changes, stage directions that indicate food, liquid, blood, etc. being spilled on an actor, references to costumes being torn on stage, or other references that might mean costumes will need to be cleaned, rigged, or repaired before, after, or during each performance.

2. Discuss with the designer any quick changes or concerns. Arrange with the ASM for any necessary quick-change rehearsals. Be sure that you can have a crew available for the time you agree upon.

3. Check with the ASM to see which run-thru rehearsal would be the best for the crew to attend and ask for the actor calls for the dress rehearsals and performances.

4. Sign-out the Wardrobe Book and shop key from Pam and the Wardrobe key from Robin in Performance place.

5. Obtain the names and phone numbers of the people on your crew. Inform the crew of the run-thru call, load-in call, and total time commitment. On tech/dress…call the crew at least one-half hour prior to the actor’s call (if possible). Please make sure your crew has a one hour dinner break before their call.

6. You will meet and train your crew one week before dress/tech. Make certain they understand: Load-in times and procedures, Dress rehearsal time and dates, Performance time and dates. They will stay a member of your team thru the Tuesday after your show closes.

7. Obtain from the designer a copy of the wardrobe bible, which lists all parts of each costume and establishes the acts or scenes in which each will be worn (you might want to create a check in list for each run from this list).
WARDROBE CREW HEAD (Cont.)

8. Orient the crew as to how they are to function in this particular production so they know which actors’ costumes and changes are their responsibilities. Inform them how and where quick changes will happen. Planning out their changes and where they should be at all times will be a great help to you all on first dress.

9. Check the emergency repair kit in the locked cabinet in the Performance Place wardrobe room. Use the checklist to see if anything is missing or needs to be replenished. Fill in the form describing those show related items you are bringing from the shop. The wardrobe crew head for shows in Stevens Center or the DeMille Theatre will need to prepare the travel repair kit.

10. Check out the wardrobe crew black aprons and any Bite Lites needed from Pam on Friday afternoon. Check that the plastic gloves and gauze pad are in the zip lock bag in the pocket of the apron. Be sure the aprons have some safety pins pinned to them.

LOAD IN

1. Sign out the Wardrobe Key from Robin O’Neal 734-2866 in Performance Place. Her hours are 9-5 so plan your time well.

2. The ASM is responsible for assigning and labeling the dressing rooms. The wardrobe crew head is responsible for getting all the costumes into the correct dressing rooms.

3. Assign wardrobe crew members to dressing room(s). Provide them with a check-in list of the costumes for which they are responsible.

4. Check that the quick-change areas are set up where they need to be (This discussion should have been had long before load in).

DRESS REHEARSALS AND PERFORMANCES

REMEMBER the designer MUST be in the house watching the dress rehearsal, unless there is a dire emergency in the Dressing Room. Computers, phones, DVD players, etc. are not to be used during rehearsals unless directly needed to communicate among team members.

1. All wardrobe members will have a prepped apron… our collection or from class.

2. The wardrobe head must supervise the dressers. Use the WARDROBE CREW ATTENDANCE RECORD to document attendance. Let Pam know if the dressers are not performing in a satisfactory manner so that the situation can be corrected as early as possible. Return the Wardrobe Book during the daytime crew strike.

3. There will be NO SMOKING, NO EATING, and NO DRINKING in the dressing rooms or wardrobe room by actors, crew, or anyone else at any time.

4. Check that changes are being made efficiently and correctly.
WARDROBE CREW HEAD (Cont.)

5. Remind actors to write costume problems on the problem/repair sheet you or the ASM have prepared and posted. Based on actor requests and designer notes, make a detailed list of alterations or repairs to be done. During the dress rehearsal period, these repairs or alterations can be back to the draper to be done in the shop the next day. Once the show has opened the wardrobe crew takes this responsibility. If a repair is beyond your ability, contact the Shop Manager as soon as is reasonably possible.

6. Before the next rehearsal, give actors and crew any notes from the designer regarding the wearing and handling of costumes. Do not allow an actor or crewmember to alter a costume in any way without the designer's permission.

7. Pull shirts, socks, underclothing and items that need washing, divide into appropriate loads and wash and dry them at intervals determined by the designer and faculty advisors. [This usually happens every other night beginning after second dress for opening night.] If laundry is done in the Costume Facility and not the Wardrobe room—NEVER leave those clothes unattended. There are many people that use those machines.

8. Some costumes may need to be pressed before each performance. If the ironing load of a production seems to take excessive amounts of time, discuss the situation with shop manager.

9. In the event of an understudy going on-stage for a regular cast member, the wardrobe crew head should notify the designer as soon as the possibility arises, and confer with the designer and any appropriate faculty members on whether costume pieces need to be altered or new ones pulled from stock to accommodate the cast change. The pulling and/or alterations may be done by the crew head or by the costume staff. Quick-change rehearsals with the new actor and wardrobe crewmembers may need to be scheduled through the stage manager.

10. Do not dismiss the crew until the wardrobe room and the dressing rooms are clean and nightly costume inventory has been taken.

BEFORE STRIKE

1. Arrange with Pam to get Shop and Collection Key for the run and strike. Remember to do this by Friday afternoon as the shop is closed on the weekend.

2. Make sure the designer and ASM have secured a truck for strike (if needed) and have made arrangements for the key.

STRIKE

Following the final performance: REMEMBER that if striking after a Sunday matinee, crewmembers must break for dinner—one hour and return.

The designer, wardrobe crew head, and crew must –

1. Make sure all costumes are checked against the wardrobe list.

2. Collect the black aprons, check them in on the Wardrobe Crew Apron checklist, and strike them to stock so that you can return them to Pam with your show paperwork.

3. Lock the cleaning items and iron (that has been drained of water!) in the cabinet in the wardrobe room.

4. Using the checklist, check that all items that should be in the repair kit are in the repair kit. Lock the cabinet or, in the case of the travel kit, return it to the shop. Take show specific supplies to stock when you strike then return them to the shop during the next daytime crew.

5. Check that wardrobe room is clean and left in order.

6. Check to be sure the dressing rooms are clean and left in order.

7. Transport the costumes to the collection.

8. Supervise the preparation of costume items for cleaning and laundry:
9. Fill out the STRIKE DRY-CLEANING CHECK SHEETS for all items that you are sending to the cleaners. This list is due to the Collection Manager the next working day by noon so that it can be used as a check in-- when the cleaning is returned.

To separate items:
- Put dry-cleaning items into bin for pick-up.
- Put washable items into bin for transportation to the shop.
- Retag garments that are not being dry-cleaned or washed and Prepare each costume item by:
  - removing dress shields
  - closing all zippers
  - clearing pockets
  - removing suspenders
  - remove any appropriate trim, feathers, jewelry, etc.
  - separate bodices and skirts if they have been hand-sewn together just for the run.

10. Remove masking tape labels from shoes, hats and belts.

*During the next daytime crew:* The designer and wardrobe team must -
1. Return shoes, box storage items, goody bags, rack dividers, show specific supplies, etc. to their proper place.
2. Strike jewelry
3. Return the wardrobe aprons, wardrobe book and paperwork to Pam.
4. Finish laundry. Return all items to their correct positions on the racks, in boxes, or on shelves.

STRIKE IS NOT COMPLETE UNTIL ALL LOOSE ENDS ARE TIED UP.
The Designer and Assistant Designer/Wardrobe Head are responsible for following through on this.

On large productions, a "FULL STRIKE" may be called. This involves all costume majors (except freshman who are assigned to scenery or lighting crew). Pam will inform you if a full strike needs to occur and will discuss the procedures with you.
WARDROBE CREW RESPONSIBILITIES
(See job description)

THE RUN-THRU

1. Attend the designated run thru prior to first dress rehearsal to familiarize yourself with the action of the play, including where and when changes of costume occur.
2. Make sure you understand which actors, costumes and changes are your responsibilities.
3. Check with the wardrobe crew head for any notes he/she might have for you before you leave the run-thru.
4. Read the information on this hand-out as well as the one entitled “Wardrobe Crew and Accidents.”
5. Join the design team. You will join the team the week before tech/dress to be trained in on the production and assist in any duties the Wardrobe head has planned. These hours will be in the production time slot with a possible double crew called for to see a staging rehearsal.

DRESS REHEARSALS and PERFORMANCES

Pre-Show:

1. Be on time. Report to the wardrobe room at your assigned call time and check in with the wardrobe head. Wear appropriate "blacks" and the apron you are issued by the crew head.
2. Check the costumes in before the performance. Go through the check-in sheet, to be sure all costume pieces are in the dressing room(s). Look immediately for anything that is missing.
3. Help the actors get into their costumes. (Actors should apply makeup prior to putting on their costume. Costumes are removed before makeup is removed.)
4. Set up for quick changes. Take any costume pieces needed for your quick changes to the proper quick-change area. Double check that nothing is missing.
5. Preset costume(s) You may need to preset certain costume pieces. Locate the add/drop spot and set clothes for the proper timing.

During the show:

1. Be ready for any emergency. Always wear your wardrobe apron and have safety pins attached to it for quick access.
2. Check your actors before each entrance. Make sure that none of the costume pieces are in disarray. Watch for loose threads. Check that the garments are fastened correctly. Make sure your actor is wearing the correct costume.
3. Always be ready for your quick changes. It is very unnerving for an actor to come off stage and find the dresser is not there. Assist the actor with the change in a quiet and efficient manner. Always check the actor before he goes on stage.
4. Pick up the quick-change costume. After the quick-change, make sure you have all the costume pieces. Return them to the dressing room and hang them up. Double check they are all present.
5. Remain in or near your assigned dressing room. Except when needed back stage for a change, keep close to your area so you can be found in an emergency. Never leave the theatre during the performance without receiving permission from both the wardrobe crew head and the stage manager.
WARDROBE CREW RESPONSIBILITIES (CONT.)

Post-Show

1. **Check the costumes in after the performance.** Go through the check-in sheet to be sure all items are in the dressing room. Look immediately for anything that is missing. Be sure costumes are correctly hung on hangers.
2. **Notify the Crew Head of any missing or damaged items.**
3. **Take items to be washed to the wardrobe room.** Participate in the laundry process as instructed by the crew head.
4. **Check in with the wardrobe crew head after the show is over and the laundry is done.**
   *Do not leave the theatre without being excused by the wardrobe crew head.*

STRIKE

1. **Inventory all costume items and report any missing items to the crew head immediately.**
2. **Load all the costumes for travel to the costume collection.**
3. **Clean dressing rooms and wardrobe room.** Return your apron to the crew head.
4. **Transport the costumes to the costume collection.**
5. **Prepare each costume item for cleaning or laundry by:**
   - removing dress shields,
   - closing all zippers,
   - clearing pockets,
   - removing suspenders,
   - removing any trim you are told by the crew head to remove.
   - putting items to be cleaned in cleaning bin.
   - removing masking tape labels from shoes.
6. **Check with the crew head to be excused.** If strike is lengthy, you will be excused for dinner and be told when to return.
WARDROBE CREW AND ACCIDENTS

In case of a blood spill emergency:

1. CONTACT STAGE MANAGEMENT who will call CAMPUS POLICE.
2. Encourage the individual to clean and wrap his/her own wounds, bloody nose, etc.
3. Let those with proper training handle the situation.
4. Avoid contact with blood/fluids.
5. Avoid the blood spill area until it has been cleaned with EPA-approved disinfectant.
6. If you get blood/fluid on yourself, wash thoroughly with disinfectant soap and water. Report the incident to stage management for their report.

If you are in a situation where you do become directly involved:

1. Wear the gloves and use the gauze provided in your apron.
2. Put any blood stained first aid supplies in the seal-able plastic bag.
3. Remove gloves properly (by peeling off inside-out so that blood is encased in the glove and doesn’t touch your hand) and place in seal-able plastic bag.
4. Wash hands thoroughly with disinfectant soap and water.
5. Give bag to CAMPUS POLICE or STAGE MANAGEMENT for proper disposal in red biological waste disposal bag.
6. Tell CAMPUS POLICE AND STAGE MANAGEMENT of any blood contact.

DEALING WITH COSTUMES INVOLVED IN BLOOD SPILL INCIDENTS

1. Put on your latex gloves and carefully examine the costume for blood/fluid.
2. Check the WASH/DRY-CLEANING LISTS.

IF WASHABLE:
Keeping your gloves on, rinse fresh stains in cold water, spray with “SPRAY AND WASH” (OR OTHER LAUNDRY PRODUCT CONTAINING ENZYMES.) Machine wash in cold water.

IF DRY-CLEAN ONLY:
Keeping gloves on, blot off blood with paper towel. Blot any remaining blood from costume with cold, wet paper towel. Rub gently with bar soap. Rub with paper towel soaked in cold water. Blot dry. Put paper towels in seal-able plastic bag, seal and give to campus police or housekeeping for their red biological waste disposal bag.

If stains do not come completely out, personally contact a Faculty Member at the earliest reasonable moment so that steps can be taken to have the costume professionally cleaned or replaced by the next performance.
Strike Dry-cleaning Check Sheet

Show Name _______________________________________
Date __________

<table>
<thead>
<tr>
<th>#</th>
<th>Item Type</th>
<th>Stock number / Owner</th>
<th>Description</th>
<th>Accessories (belts, etc…)</th>
<th>Comments</th>
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</thead>
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NOTES:
Computer Use
Do’s and Don’ts
INSTRUCTIONS FOR COMPLETING WARDROBE BIBLE

1. If this is your first time doing a wardrobe bible on the computer, set up an appointment with your Design Advisor to answer your questions about particulars. It is a good idea to start this process somewhere in the middle of your shop time, when you know (more or less) what will really end up in the show and can use the filling out of the bible to remind you of things that are missing. It will also eliminate last minute panic before load-out.

2. The Show Paperwork Workbooks are located in the software application called Excel. You can launch your Workbook in the following way:
   - Log onto your account on either of the shop computers
   - Go to Computer, then “costume data (\dsrver) (X)”. This is NOT the same location as the D&P shared files, which is the Y drive.
   - Look for the folder called “Excel Data” and then “Show Paperwork” with the current academic year following it (e.g. Show Paperwork 13-14). Double click on it.

3. A pre-formatted version of the Show Paperwork Workbook should come up on the screen. There are tabs along the bottom edge showing Worksheets for other things besides the Show Bible (like Budget, Shopping List, etc). Click on the tab that says “Show Bible”.

4. The blank bible worksheet will look as follows:

<table>
<thead>
<tr>
<th>Show</th>
<th>type show name here</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>type date here</td>
</tr>
<tr>
<td>Designer</td>
<td>type designer name here</td>
</tr>
<tr>
<td>Character/Actor</td>
<td>Source</td>
</tr>
</tbody>
</table>

5. **Begin filling in the information at the top of the document** by moving the cursor with the arrow or tab keys to the correct location and typing the information. Start with cell D1, and type the show name. Each box is called a cell, and will hold 256 characters of information. Even though it won’t look like it on screen when you fill the cell, the text should “wrap” when you print the document (if it doesn’t, ask how to make it do that). Striking the “Enter” key tells the computer that you want to move on to the next cell down from the one you are currently in, to D2.

6. Next, move the cursor to the line just below the cell that says “Character/Actor”. This is where you will begin to enter information. At this point you simply enter the data asked for in each column and then move to the next cell/column by pressing the “TAB” key. After typing the item and description press” ENTER”, then” HOME” (in the command keys) to move the cursor to the beginning of the next line.

<table>
<thead>
<tr>
<th>Show</th>
<th>Hello, Dolly!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>10/09/06</td>
</tr>
<tr>
<td>Designer</td>
<td>Edith Head</td>
</tr>
</tbody>
</table>
7. If a character has more than one costume change, each change should be listed separately. (i.e. Dolly #1, Dolly #2, etc.) Double space, (press “Enter” again) between these change #’s and also between character changes.

8. What goes in the columns??

- **CHARACTER/ACTOR**: The character’s name and the first initial and last name of the actor.
- **SOURCE**: The Stock number if the item is pulled and has a number, if no number (shoes, etc.) then type NCSA. If newly built, type BUILT. If borrowed or rented, use an appropriate abbreviation. Common abbreviations are as follows:
  - PRC  Playmakers Rep., UNC at Chapel Hill
  - AO  Actor’s own item
  - TCS  Twin City Stage
- **CLEAN**: Fill in as follows:
  - DC  Dry Clean
  - H  Hand Wash
  - M  Machine Wash
  - X  Non-Washable
- **DESCRIPTION**: Be very specific; include color, fabric (if applicable), size (for shoes). We should be able to tell what the item is by reading this description. (examples: shoes, jewelry, hat, socks)

9. **SAVE OFTEN** during this process, not just at the end. This will avoid much unnecessary grief. The program is set to auto-save every 10 minutes. If, by chance, a dialogue box suddenly appears on the screen that asks you if you want to “AutoSave”, click on “Save”. You can get a “Print Preview” of how the bible will actually look by clicking on the icon next to the one for print. While you are in Print Preview, you can make choices about the appearance of the document, including headers and footers.

10. To edit an entry: Select the cell you want to edit. The text in that cell will also be printed on the white formula bar directly above the blue title bar. You can edit directly in the cell, or in the formula bar. To edit in the cell, point and double click at the place you want to edit. The cursor will appear there. To edit in the formula bar, point and click at the position within the text that you want to change. Unless you strike the “Insert” command key, Excel is always in “Insert” mode. All of the usual keyboard edit functions apply: double clicking on a single word, dragging across a series of words to highlight it for editing, backspacing to delete, etc. You can move an entire cell to a new location (which must be empty unless you want to replace the contents of the cell) by selecting that cell and dragging it to its new location. Clicking on the number box on the left side of any row will select the entire row, which you can then move in the same way. You can insert a blank row by clicking on “Insert” in the Command Menus, and then clicking on “Rows”. If you press “F4” after that, you can insert as many rows as you wish. This will, however, disturb the page layout that has been set up. You can also use “Cut”, “Copy”, and “Paste” icons in the same way that you do in most word processing programs.
11. When The numbers have been assigned (check with the shop manager) to the newly built costumes, enter them in the SOURCE column. This allows future designers to locate a costume from a previous show more easily.

12. Upon completion of your last draft, proofread your wardrobe bible before calling it done. Here is a checklist for that final step.

13. Did you........?

   ➢ Spell everything correctly. Return to the beginning of your document by pressing “CTRL/Home”. Next, click on “Tools”, then on “Spelling”. This will proof your entire document for errors. If it finds a questionable word it will stop and choices will appear on the screen. Select the appropriate one, make the correction if necessary, and press “OK” to continue.
   ➢ Enter everything in the correct column (use tab or arrow keys).
   ➢ Enter both the character name and the name of the actor.
   ➢ Designate change numbers.
   ➢ Give the origin or number of each item.
   ➢ Give cleaning instructions; clear enough for the very dense.
   ➢ Use appropriate descriptive words for each item. (color, fabric, sizes)

14. Just to be sure, click on the “Save” icon one more time and exit. If you have not saved since you made a change, the computer will prompt you to do so.

   **CONGRATULATIONS! IT’S FINISHED!**

15. Your wardrobe bible is due on the day of load-in and a copy should be given to the wardrobe head. The stage management costume liaison should also receive a copy on the day of load-in. Make one other copy to be cut up and posted where the performer can see their portion. Any final updates to the computer copy should be made no later than the day after opening. Your bible is not finished until your Design Advisor has approved it.

   FAILURE TO PROVIDE THESE PEOPLE WITH CORRECT, COMPLETE WARDROBE LISTS BY THE ABOVE MENTIONED DEADLINES WILL ADVERSELY AFFECT YOUR PRODUCTION GRADE.

   **A COMPLETE AND CORRECT WARDROBE BIBLE MUST BE PRESENT IN THE SHOW’S PAPERWORK FILE BY THE DAY OF STRIKE. WHEN SHOWS ARE REMOUNTED OR COSTUMES PUT ON DISPLAY, THE INFORMATION IN THE BIBLE IS CRUCIAL!!!**
1. The Measurement database is located in the software application called Access. You can launch the database in more than one way:
   - Log onto your account on either of the shop computers
   - Go to Computer, then “costume data (\dpserver) (X)”. This is NOT the same location as the D&P shared files, which is the Y drive.
   - Look for the folder called “Access Data” and then “Measurements” with the current academic year following it (e.g. Measurements 13-14). Double click on it.

2. When the opening dialog box comes up, there are tabs running down the left side of the box; click on the one that says “Forms”, and then double-click on either “Print Men” or “Print Women”. The screen that comes up next is the first record in this particular database. You will almost never want to print all of the measurements contained in any database, so you must “filter” them before you print. There are several ways to do this.

3. To print out just one record: find that record by using the buttons at the bottom left until you get to the one you want. Click on “Records” on the tool bar at the top of the page, slide down to “Filter”, then over to “Filter by Selection” and click. The Record field at the bottom left will now tell you that there is only one record and it has been filtered. Go to “File”, select “Print”, click on “Selected Records” in the Print Range box, and click on “OK”. When you are done, click on “Records” and then on “Remove Filter/Sort” so that your particular filter is no longer in effect.

4. There are two similar methods to print a few records that you can select by name. For the first one: click on the “Records” menu in the toolbar, slide down to “Filter”, then over to “Filter by Form” and click. You will see that the form now has tabs at the bottom that say Look for and Or. Click the cursor into the space for the performer’s name and type in the name you are looking for (capitalized last name first and with a comma between it and the first name). Before you are done typing, the program will probably guess who you are looking for and the name will appear. When you have the right performer selected, but you want another one as well, click on the “Or” tab at the bottom and repeat the process. More “Or” tabs appear as you need them. Using the second method: once again you click on the “Records” menu in the toolbar and slide down to “Filter”, then over to “Filter by Form”. Again, you will see that the form now has tabs at the bottom that say Look for and Or. When you select the name field, notice that an arrow will appear in a box on the far right of that field. If you click on that arrow a drop-down menu will list the names for you to select by clicking. When you have finished selecting (using a new “Or” sheet for each name), click on the icon in the top toolbar that looks like a funnel to apply the filter. You can also apply the filter by clicking on “Records” and then on “Apply Filter/Sort”. The bottom of the record should now show that there are the same number of records that you selected and that they have been filtered. Print just like you would for one record and remove your filter.
5. **Selecting an entire show’s measurements** is more efficient but can be a little more difficult if it is not the first show of the year for any given Studio level. You need to know which number show you want. You can find this out by going to the main database selections (control W), selecting the “Tables” tab, and opening either “Women’s Measurements” or “Men’s Measurements”. Look in the columns for Shows and find out what number applies to the show you are looking for. Return to the “Forms” menu and select either “Print Men” or “Print Women”. Click on “View” and then on “Design View”; this brings up a sheet that has a dotted grid on it. Click on the space in the upper right corner that has “Show X”, listed. Change the number to the one that corresponds to your show. In the “Character” field, change the number to correspond to the show number. Return to the form view. Go to “Records”, “Filter”, and “Filter by Form”. Click on the “Show” field and type in the show name. (Or, alternately, use the drop-down menu function to select the show.) Apply the filter using either method from Step 4b; you should have selected all of the men or women who are listed in being in that show. Keep in mind that human error in entering the show names and cast lists may affect this process. The data is only as good as the person entering it. Print as instructed in 4a and remove your filter. It is not necessary to save the changes you made to the form design, because the next person will probably not want the same selections that you made.

6. To find measurements for a member of the other gender, press “CONTROL W”. Choose the new form by double-clicking on it, and proceed in the same manner as you did before.

7. When you are done with your retrieval session, exit the application.
INSTRUCTIONS FOR ENTERING MEASUREMENTS

1. If this is your first time entering a set of measurements on the computer, set up an appointment with a Faculty member so they can give you a brief demonstration of the process or, better yet, watch her do a set of them before you try it on your own. This process is much easier (and ends up producing more accurate data for later use) if you have an assistant to read you the numbers as you type.

2. The Measurement database is located in the software application called Access. You can launch the database in more than one way:
   - Log onto your account on either of the shop computers
   - Go to Computer, then “costume data (\dpserver) (X)” This is NOT the same location as the D&P shared files, which is the Y drive.
   - Look for the folder called “Access Data” and then “Measurements” with the current academic year following it (e.g. Measurements 13-14). Double click on it.

3. When the opening dialog box comes up, there are tabs running down the left side of the box; click on the one that says “Forms”, and then double-click on either “Men’s Measurement Form” or “Women’s Measurement Form”. The screen that comes up next is the first record in this particular database. To get to the next “empty” record, point and click on the symbol at the bottom left corner that looks like this: >* (an arrow and an asterisk).

4. The cursor should be located in the first field to be filled in, which is the performer’s name. If it is not, click the mouse in that space to locate it. Type their last name first, add a comma, and then enter their first name – all in the same space: “Zappa, Frank”. Press the ENTER key or the TAB key to advance to the next field and fill it in. Keep checking to make sure that you are actually in the field you think you are. It’s easy to get one space off and then you’re in the soup.

5. Use the number keys on the top of the keyboard to enter measurements.
   - Use decimals instead of fractions: .25 as ¼, .5 as ½, .75 as ¾, etc.
   - Round up to quarters; DO NOT USE EIGHTHS, except for head size.
   - The answer to the dominant hand question is L or R.
   - Ear piercing should be noted as 3R/1L, etc.
   - Shirt and pant sizes should be noted as 15.5/34 or 32/32.
   - If there is a range of sizes in a category, use a slash for that too (dress size 6/8, shoe size 10.5/11, etc.).
   - Notes of body piercing and tattoos should indicate location (tattoo left bicep, pierced navel, etc.).
   - If an actor was unsure about a coat, hat or pants size, go to the appropriate special Forms and fill in the blanks. There are conversion charts at the computer stations.
6. When you have finished the record for that performer, press ENTER or TAB or the down arrow to go on to the next available blank record. When you have taken all of the measurements that you can in that particular “form” (men or women), save your work.

7. To take measurements for a member of the other gender hold down the CONTROL key and press “W”. Choose the new form by double-clicking on it, and proceed in the same manner as you did before.

8. If you want to take only those measurements necessary for pulling clothes from stock, as in the case of a member of an Ensemble or a Super, choose the form that is called “Men’s (or Women’s) Short Measurement Form”. This has pre-selected a few pertinent measurements and eliminated all of the others from the screen.

9. When you are done with your measurement session, save the records and exit the application.
Costume Studio Computer Use

The computers in the costume shop are to be used for costume shop business.

You may check your personal email on the shop computers but not when a class is in session unless that class is production and you are gathering production information.

**Never download anything to the costume shop computers.**

You may save costume related web sites in the favorites file.

No music or DVD’s may be played on the computers in the costume shop---**EVER!!!!**

When printing or scanning documents not connected with the production of a show you must get permission from either Kjersten or Pam.

You may not print out documents that you have scanned on the shop printers unless they are directly related to a production. We simply do not have the resources to cover these costs. If you have scanned something for design class or personal projects, save the scans on a USB flash drive and print them out at home or at a copy shop.

All other non-class use of computers will be cleared through Kjersten and Pam.
Forms
Dress Rehearsal Notes
(also found on the D&P information page)

Dress Rehearsal Notes will be taken on the following form. You may do them on a computer generated form if the following information is included.

Draper:

Actor:

Costume Piece:

Note Taken:

Please use as many lines as you need for the note taken.

Hi-light each of the team’s notes and place them on their lockers before crew starts.

Copy the complete evening’s notes to Pam as well as any student shop manager that term.
<table>
<thead>
<tr>
<th>DRAPER</th>
<th>ACTOR</th>
<th>COST PC.</th>
<th>NOTES</th>
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<tbody>
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Fabric and Trim ID Binder  
(also found on the D&P information page)

All fabric and trim must be identified as soon as it comes into the shop.
- In the fabric binder
- On a tag that is attached to the goods

No fabric will be placed with a team leader until this information has been logged and fabric has been tagged. (See Fabric and Trim Tagging, pg H5)

The Show Binders will live on the computer desk for shop reference. Each show will have its own binder.

**Show Fabric Binder:**

The Costume Designer and/or Design Assistant must enter a swatch into the Show Fabric Identification Binder. Make sure that the swatch is attached in the direction the fabric should be cut and sewn for the finished garment. This is especially important if there are two possible “correct” sides, stripes, plaids, patterns or a nap.

Each costume piece that is built will have as many sheets it takes to log the fabric and trim used to create it. This includes any linings and flat linings that are bought for the project by the designer. Any fabric layers added by the draper will show in their binders, not the show binder.

- Garment/Part – shirt, cuffs, lining for sleeves, etc
- Yardage – amount in shop
- Source – Fabric Center, stock, etc
- Swatch – staples right side up
- Notes – to be dyed, will get washed nightly, blood, etc

- Show – Title
- Costume ID – dressing gown Act and Scene
- Character –
- Page___ of ___ - how many pages for this costume

**Draper’s Binders:**

The Drapers will make their own pages for their bibles. Information will be on the tag attached to the fabric as it comes to your table.
<table>
<thead>
<tr>
<th>Garment/Part</th>
<th>Yardage</th>
<th>Source</th>
<th>Swatch</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
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Page ___of___

Fabric Identification Key
Fabric and Trim Tagging

All fabric and trim must have a swatch and identification pinned to it before it enters the workroom.

**Information on the tag:** (written vertically)

Show:

Character:

Costume ID:

Source:

Yardage:

Notes:

Swatch – please cut a large swatch so the draper can cut a piece for their show binders. Staple this swatch on the bottom area of the tag with the side you want as the right side of the fabric facing up. If it is a napped fabric, indicate whether you are using it nap up or nap down. Orient the swatch in the direction that you desire any patterns, stripes, plaids, etc. to be oriented in the finished garment.
UNCSA Costume Shop
Job Descriptions
COSTUME SHOP MANAGER
The individual who oversees the daily operation of the costume shop including personnel and supplies management

Responsibilities:

- Reads script(s) and determines the costume technical needs for the production
- Calls and attends Draper meetings
- The overall smooth running of the shop insofar as it relates to production (not class activities)
- Posts fitting schedule - production notes before crew call
- The timely progress of all costumes, recognizing when potential problems exist and devising possible solutions to keep shows on track
- Maintaining a current and accurate overview of the shop workload
- Anticipating space, materials, and labor needs of designers and drapers; providing all these things in a timely manner
- Acting as a liaison with stage managers for fittings, public relation photo shoots, and quick change rehearsals
- Assigning stitchers and supervising crew calls
  - Post calls
  - Record hours
  - Call breaks and clean-up
- Assigning rack and shelf space for each show
- Collaborating with Pam and Kjersten on:
  - Draping loads
  - First hand assignments
  - Assignments of cutting tables
- Attends all production meetings
- Making sure crew head has called the crew and made arrangements to transport costumes for load in and strike
- Attends fittings
- Checks in and out Rehearsal costumes and Props as pulled and cleared by the costume designer and Pam
- Follows up on new build inventory numbers and makes sure the Draping teams have the labels fully filled out.
- Read and follow Costume Handbook details of running NCSA costume shop
- Performs other duties as assigned by Costume Director
COSTUME DESIGNER
The individual who designs the costumes for a specific production

Responsibilities:

- Read script and determines the costume needs of the production
- Meets with the Director of the production to determine the concept, which all collaborators will work within
- Research period details, fabric availability, and rental resources for the design project
- Sketches ideas into renderings for Director approval, and as working drawing for the costume shop
- Meets regularly with costume Design Advisor and Department Head during all stages of the design process
- Determines fabrics and/or fabric modifications necessary to fulfill ideas determined on renderings
- Attend Draper and Craft Head meeting and check in with the daily
- Attends production meetings
- Attends rehearsals as necessary
- Attends fittings as necessary
- Pulls and purchases all costumes needed for upcoming fittings
- Facilitates and pulls rehearsal costumes and props from collection
- Supervises the costume load into the theatre
- Supervises the costume strike along with the Wardrobe head and the Design Assistant
- Read and follow costume handbook details of job title
- Performs other duties as assigned by Costume Director/Manager
CUTTER/DRAPER
The theatre artist who creates the patterns and supervises the construction of specific costumes as designed by the Costume Designer

Responsibilities:

- Uses the sketch provided by the Costume Designer to create the costume
- Fabricates patterns, either by draping or flat pattern making, for specific actors
- Fits the costume to the actor
- Cuts, or supervises the cutting, all the fabric for the costume from the pattern
- Determines yardage for fabric and trims for the costume
- Correct patterns or alters costumes as necessary
- Supervises a crew by preparing and delegating work to First Hands and Stitchers, for draping load as assigned
- Manages time, including that of any crewmembers in an effective manner
- Researches the period, style, and techniques necessary to complete the costume within the Costume Designer’s guidelines
- Maintains the integrity of the Costume Design through the interpretation of the sketch
- Performs other duties as assigned by the Costume Director/Manager
TAILOR
The theatre artist who creates the patterns and supervises the construction of specific costumes as designed by the Costume Designer

Responsibilities:

- Uses the sketch provided by the Costume Designer to create the costume
- Fabricates patterns, either by draping or flat pattern making, for specific actors
- Fits the costume to the actor
- Cuts, or supervises the cutting, all the fabric for the costume from the pattern
- Determines yardage for fabric and trims for the costume
- Correct patterns or alters costumes as necessary
- Supervises a crew by preparing and delegating work to First Hands and Stitchers, for draping load as assigned
- Manages time, including that of any crewmembers in an effective manner
- Researches the period, style, and techniques necessary to complete the costume within the Costume Designer’s guidelines
- Maintains the integrity of the Costume Design through the interpretation of the sketch
- Performs other duties as assigned by the Costume Director/Manager
JR. CUTTER/DRAPER
The theatre artist who creates the patterns and supervises the construction of specific costumes as assigned by the Cutter/Draper and designed by the Costume Designer

Responsibilities:

- Uses the sketch provided by the Costume Designer to create the costume
- Fabricates patterns, either by draping or flat pattern making, for specific actors
- Fits the costume to the actor as assigned by the Lead Draper
- Cuts, or supervises the cutting, all the fabric for the costume from the pattern
- Determines yardage for fabric and trims for the costume as assigned
- Correct patterns or alters costumes as necessary
- Supervises a crew by preparing and delegating work to First Hands and Stitchers, for draping load as assigned
- Manages time, including that of any crewmembers in an effective manner
- Researches the period, style, and techniques necessary to complete the costume within the Costume Designer’s guidelines
- Maintains the integrity of the Costume Design through the interpretation of the sketch
- Maintains the quality and integrity of the team as lead by the Lead Draper
- Performs other duties as assigned by the Costume Director/Manager
COSTUME CRAFTS
The theatre artisan who creates the costume craft and dye projects for specific costumes as designed by the Costume Designer

Responsibilities:

- Uses the sketch provided by the Costume Designer to create or manipulate the craft items
- Fabricates patterns, either by draping or flat pattern making
- Fits the costume to the actor
- Cuts or supervises the cutting/molding/etc for the costume
- Determines yardage for fabric and trims for the costume
- Correct patterns or alters costumes as necessary
- Supervises a crew by preparing and delegating work to assistants and Stitchers
- Manages time, including that of any crewmembers in an effective manner
- Researches the period, style, and techniques necessary to complete the costume within the Costume Designer’s guidelines
- Maintains the integrity of the costume Design through the interpretation of the sketch
- Works in a safe manner and models that to the crewmembers
- Is responsible for safe and correct use of the facility including proper clean up
- Coordinates and attends fittings with the workroom and is prepared with all craft elements
- Attends dress rehearsal as needed
- Performs other duties as assigned by the Costume Director/Manager
FIRST HAND/CRAFT ASSISTANT

The theatre artist who assists in the pattern creation and construction of specific costumes as designed by the Costume Designer

Responsibilities:

- Assists Cutter/Draper OR Craft Head in the creation of patterns
- Cuts fabric based on patterns created for projects
- Supervises Stitchers on made to order garments or accessories and fitting alterations
- Stitches as needed
- Attends fittings as needed
- Prepares alterations from fittings for Stitchers
- Attends dress rehearsals as needed
- Manages time, including that of any crewmembers in an effective manner
- Is productive as a team member
- Performs other duties as assigned by the Costume Director/Manager
COSTUME DESIGN ASSISTANT
The individual who works as a personal assistant to the Costume Designer for a specific production

Responsibilities:

- Reads script
- Compiles research for Costume Designer as necessary
- Acts as liaison between Costume Designer and costume shop when the Costume Designer is unavailable
- Coordinates elements for fittings including all pulled and purchased items
- Labels/tags all costume craft items before they leave the fitting room
- Attends production meetings and rehearsals as needed
- Creates dressing lists as needed for wardrobe
- Pulls rehearsal costumes as necessary
- Compiles and maintains production “bible”
- Supervises the correct labeling of all items for proper wardrobe identification
- Finds rental costumes as necessary
- Supervises the costume load into the theatre
- Supervises the costume strike along with Costume Designer
- Read and follow Costume handbook details of job title
- Performs other duties as assigned by the Costume Director/Manager
- Becomes Wardrobe Head for the run of the show (see Wardrobe Head)
- Trains wardrobe crew and manages their work load starting the beginning of the week of tech/dress
WARDROBE HEAD
The run crew member who coordinates the care, management, and organization of the costumes through the dress rehearsal, performance, and strike periods

Responsibilities:

- Coordinates the care, management, and organization of finished costumes during the dress rehearsal and performance period
- Reads the script
- Creates a costume change and dresser plot along with the Costume Designer or Assistant
- Supervises the preparation of mirror cards and costume check in sheets
- Attends rehearsals and run-throughs as necessary
- Supervise and organizes the wardrobe crew during the dress rehearsal and performance period
- Coordinates the maintenance of costumes during the performance period, including, and not limited to repairs, laundry, and shoe repair and upkeep
- Supervises the costume strike along with the Costume Designer
- Read and follow Costume handbook details of job title
- Performs other duties as assigned by Costume Director/Manager
- Trains wardrobe crew and manages their work load starting the beginning of the week of tech/dress
STITCHER
The artisan who assists in the implementation of the costume sketches under the supervision of a team leader

Responsibilities:

- Is present and on time for all crew calls
- Has personal tools needed to work
- Sews, either by machine or hand, the costume assigned by your team leader
- Manages time effectively on each sewing or craft project
- Maintains personal work area, including sewing machinery as necessary to keep work moving effectively
- Communicates with other team members concerning problems and their possible solutions
- Works in a safe manner
- Performs other duties as assigned by the Costume Director/Manager
WARDROBE/DRESSER
The run crewmember that implements the care and use of the finished costumes in dress rehearsals and performances

Responsibilities:

- Assists performers in dressing into costumes and facilitates quick changes
- Checks in and reviews costumes prior to and after each dress rehearsal and performance
- Makes sure the integrity of the design is maintained (pressing, repairs, etc)
- Stitches emergency repairs as needed
- Is on time for all crew calls
- Familiar with the script
- Attends a run through prior to dress rehearsals begin
- Is always present and available to run the show or repair a costume
- At no time will leave assigned area without the Wardrobe head’s permission
- Clear and completed paper work is left the repair work the next day
- Performs other duties as assigned by Costume Designer, Costume Staff, or Stage Management
- This Job title begins the week before tech dress and will continue on until the show is restored in the week after the show closes.
COSTUME HANDBOOK DECLARATION

This form must be printed out, signed, and returned to Pam Knourek before the end of your first full week of classes. Failure to do so will result in an adjustment to your production grade in the fall Semester.

By signing this I certify that I,

_________________________________________________________

( print AND sign your name)

I have been given access to a copy of the Costume Handbook, and that I have read and understand all sections. I further affirm that I agree to abide by the rules and regulations as set forth therein.

_________________________________________________________

Signature

________________________________

Date