

University of Cincinnati  
College Conservatory of Music

# Costume Shop Handbook

By  
**KATHIE BROOKFIELD**  
Costume Shop Manager  
And  
**DEAN MOGLE**  
Resident Faculty Designer

## CCM COSTUME SHOP CONTACT LIST

### FACULTY/PROFESSIONAL STAFF

#### **KATHIE BROOKFIELD**

3622 Meadow Ave.  
Cheviot, OH 45211-6517  
H513-662-3937  
O513-556-9409  
F513-556-3399

e-mail: [kathie.brookfield@uc.edu](mailto:kathie.brookfield@uc.edu)

#### **DEAN MOGLE**

3006 Losantiville  
Cincinnati, OH 45213-5213  
H513-631-2359  
O513-556-9411  
F513-556-3399

e-mail: [dean.mogle@uc.edu](mailto:dean.mogle@uc.edu)

**JUNE LU**

6221 Ancient Oak Dr.  
Florence, KY 41042  
H513-519-2628  
O513-556-9937  
F513-556-3399  
e-mail: june.lu@uc.edu

**REBECCA SENSKE**

1506 Chase Ave.  
Cincinnati, OH  
H513-541-5524  
O513-556-6125  
F513-556-3399  
e-mail: rebecca.senske@uc.edu

**GRADUATE STUDENTS****WORK STUDY/COOP STUDENTS****GRADUATE ASSISTANT**

It is well understood that the duties and responsibilities of a Graduate Assistant in the Costume Shop are difficult to define and perhaps even more difficult to accomplish. However, it is the objective of this position to give the graduate student day-to-day experience in the costume shop procedures which reach beyond the exposure offered in the classroom or by a single production experience. Furthermore, the student(s) in this position will be offered opportunities to assist both the Resident and Guest/Student Designers as a Design Assistant.

The duties and responsibilities of the Graduate Assistant position such as this (as well as many other positions in the Theater) may well exceed the required twenty (20) hours per week to accomplish the job. Therefore it is in everyone's best interest to be mindful of these commitments and obligations while balancing their importance within the totality of the educational experience. In other words, there will be times when much will be demanded of you. You as a graduate student and we as faculty and staff must work together to identify potential problems and confront them as early as possible to minimize their negative impact.

**GRADUATE ASSISTANT DUTIES AND RESPONSIBILITIES**

The primary duties/responsibilities of the Graduate Assistant in the CCM Costume Shop include, but are not limited to the following:

1. Assist in the maintenance of the shop facilities, including all storage areas, laundry, craft, fitting,

- work/class rooms, and dressing areas.
2. Act as principle stitcher on all projects/productions as necessary.
  3. Assist as necessary with measurements and fittings.
  4. Assist in supervision of lab students on production work.
  5. Assist in painting/dyeing and fabric treatments as necessary.
  6. Attend production meetings as necessary or required.
  7. Attend dress parades and dress rehearsals as necessary or required.
  8. Oversee running crews in their production and maintenance crew's laundry and repair details as necessary or required.
  9. Assist with Costume Rentals as necessary.
  10. Assist with pulling and coordination of Opera Workshop as necessary.
  11. Assist as necessary with typing, duplicating and recording of production data.
  12. As needed and when appropriate, assist the Resident Costume Designer in preparation and teaching of classes.
  13. Report ALL injuries and accidents to the supervisor IMMEDIATELEY. FOLLOW EMERGENCY PROCEDURES POSTED BY THE SHOP TELEPHONE.

This position reports directly to the Resident Costume Designer and the Costume Shop Manager.

#### UNDERGRADUATE COSTUME ASSISTANT

The position of an undergraduate costume assistant was created to help the students who are interested in the area of Costume Design and Production organize their Lab and Crew duties into a more meaningful and educational experience by assigning to them relatively specific production responsibilities on a given mainstage production. Undergraduates enrolled in Costume Lab and Crew,

16-737-544,5,6, receive first priority in assignments based on and around production requirements for other courses, i.e. stage management, props, etc.

The responsibilities of an undergraduate costume assistant should be developed on an individual student basis and be assigned as necessary to accomplish the following:

1. Expand the abilities, exposure and/or experience of the student in the technical and/or design aspects of costuming beyond the normal classroom situation.
2. Accomplish the successful and timely completion for the assigned production.
3. Undergraduate costume assistants may also act as Costume Crew Heads for their assigned productions.

In the position of undergraduate costume assistant you are expected to conduct yourself in a professional manner at all times. An evaluation of your work, attitude and general professional decorum will be conducted upon completion of the project or quarter's assignments.

## **COSTUME COORDINATOR FOR WORKSHOP PRODUCTIONS**

The position of Costume Coordinator for a workshop production may encompass a variety of experiences and responsibilities due to the individual nature of each.

However, it is generally assumed that costumes for workshop productions will be pulled and coordinated from our costume stock and/or the performers' personal wardrobes. Since workshops have **small** assigned budgets, some specialty or unique costumes or individual problem costumes may be constructed or purchased. In addition, **ALL** dry cleaning expenses must be estimated and set aside **BEFORE** any of the budget is committed. **You must be financially responsible!** The Resident Costume Designer and/or the Costume Shop Manager will explain the purchasing procedures.

Furthermore, it is assumed that the major bulk of work, whether pulling, shopping, building and so on, will be accomplished by the Workshop Costume Coordinator. Some help may be assigned on a day-to-day basis, but you should not depend on it. Mainstage productions **ALWAYS** receive first priority and full attention. Running and Maintenance crews, we realize, would be nice and **may** be assigned but, again, **do not plan on them**. When there is adequate running and maintenance crew support for the mainstage productions, surplus manpower may be assigned to crew a workshop. These needs vary as do the requirements for mainstage productions. Every effort will be made to assist you in these areas, but **please consider these limitations when designing/planning the production**. Your time and energy are valuable. Budget them wisely and use them efficiently as you may find yourself balancing several projects at once.

In the position of the costume coordinator you are expected to conduct yourself in a professional manner at all times whether dealing with fellow artists or the budget. An evaluation of your work, attitude and general professional decorum will be conducted upon completion of the project.

## **COSTUME SHOP GUIDELINES FOR WORKSHOP PRODUCTIONS**

The Costume Shop Professional Staff's involvement with workshop productions is minimal to no support. There will be a few exceptions if the following criteria are met:

1. A qualified student designer will be assigned to workshop productions by the Resident Faculty Costume Designer if there are students available. Such projects that have the potential to challenge but not overwhelm the student will get this consideration. It must also be understood by directors and designers, that these projects are done outside of their normal shop hours unless arrangements have been made with the Costume Shop Manager and Resident Faculty Designer. If students are not available for these projects, the departments will have to go to outside resources and/ or have to hire extra help.
2. The costume stock is available for workshop productions. If a project is not assigned a student designer, the director needs to arrange with the costume shop staff to have items pulled. It will be necessary to give the Costume Shop Manager at least 48 hours notice with a detailed list of what

items are necessary and who will be wearing them to ensure the proper items get pulled. The Costume Shop Staff is under no obligation to conduct fittings or do alterations on these items.

3. **NO WORK** will be done on workshop productions one week prior to first Tech/Dress rehearsal or during the week of Tech/Dress of any Mainstage production. The Staff and students assigned to that production must concentrate their efforts 100% on the Mainstage production on projects to be finished. Exceptions will be made in some circumstances determined by the Resident Faculty Designer and the Costume Shop Manager.
4. The care and cleaning of costumes for workshops has been a very difficult chore to keep up with. We require that all costumes used in any production be cleaned before going back into stock. If they are not cleaned, they will deteriorate and our stock will disappear. We have the facility to wash items, but the department using the costumes will be responsible for any dry cleaning expenses, damages or replacement of lost or stolen items.
5. The director in charge of a project without a designer is responsible for the prompt return of all borrowed items. What we have in stock is shared with all departments and is also rentable. A stock item has potential use in CCM Mainstage production, CCM Workshops, CCM Acting and Movement Classes, use as rehearsal clothes and income when rented for outside projects to other Universities or community groups.
6. The Resident Faculty Designer and Costume Shop Manager will prioritize each request.

# COSTUME SHOP POLICIES

## COSTUME SHOP OPERATING HOURS

The Costume Shop Professional Staff works the normal 40-hour workweek with the exception of Tech/Dress week and if it is absolutely necessary to put in overtime to get a production ready for Move-in. The decision for the Staff to work overtime is made by the Costume Shop Manager.

The Costume Shop hours are M - F, 8 - 6. The shop can remain open after that time, but only under the supervision of a Graduate Assistant. The exception would be during Tech/Dress and Performance nights. **This does not mean that the shop is open for anyone to outside personal projects.** It does mean that the shop is available for anyone needing the time to deal with Workshop Productions or class projects requiring the use of the shop equipment or table space.

Students needing to swatch projects for class must do it during regular shop hours while the Faculty/Staff are present. Swatches can be taken only from fabric stored in boxes on the chrome shelves in the Costume Shop workroom.

Weekend hours are kept to a minimum except for Move-in, Tech rehearsals, and Performances.

## COSTUME SHOP CLEANUP

### AT THE END OF EACH WORK DAY THE COSTUME SHOP MUST BE CLEAN!

The last 10-20 minutes of the day should be devoted to putting away all supplies, making sure all projects worked on are stored in the appropriate places, i.e.. hanging on the appropriate rack or pipe under the correct name tag or production space, stored in boxes on assigned shelves or cutting table drawers. Make sure that the lab students you are supervising put away their projects and equipment before they leave when their time is up.

On Fridays, there will be an extensive cleanup, including brushing and oiling machines. The craft room, fitting room, and laundry room need to be put in order. The refrigerator also needs to be cleaned out at least once a week. If you bring food, keep track of it or it and the containers will be tossed out at the end of the week.

The hardest area to keep clean is the craft room and spray booth. If **you** use dye or paint, **you must clean up the mess**. This means taking a wet rag and wiping down all surfaces in the area because dye powders are air born and float to the tables and counters. If the dye vat is used, it must be scoured and rinsed clean. If the washing machine and dryer are used, a load of towels with soap and bleach must be run through the washer and the dryer. The outside of the vat and the washer/dryer must also be wiped off. Remember the next person to use the area will probably be prewashing white fabric and will not appreciate polka dots from dye. Clean up is part of the creative process.

The Laundry Room must be kept clean. We do have a refrigerator and small appliances for food preparation, but the area must be cleaned after each use! If you use dishes that are here or bring your own, clean them immediately after use and put them away. The sink area is first and foremost a workspace - not a kitchen. It is not safe to leave food on the counter. Do not do it! Remove food scraps from the sinks immediately!

## USE OF THE COSTUME SHOP FOR PERSONAL PROJECTS

NO personal projects can be stored in the shop AT ANY TIME. Our space is limited. Check out a locker from John McDonagh's office in Memorial Hall and bring a lock.

During the off-season, space and equipment can be rented, but one of our staff must be present during the period the space is to be used. The fee for the space will be decided by the Resident Faculty Designer and the Costume Shop Manager. Any supplies to be used must be provided by the person renting the space. This includes thread doe any machine, needles, dye, laundry supplies, tools and paper for pattern drafting, and fabrics.

**YOUR COOPERATION AND ADHERENCE TO THESE POLICIES WILL GREATLY ENHANCE THE QUALITY OF LIFE IN THE COSTUME SHOP.**

## COSTUME SHOP GUIDELINES FOR MAINSTAGE DESIGNERS

The following Guidelines have been formulated to help Out-of-House and Student Designers work within the structure of an established efficient costume shop routine at the College Conservatory of Music. The points covered are; Design Due Dates, Fabric Due Dates, and Designer Responsibilities: Shopping, Fittings, Rehearsals, Production Meetings, Budgets, and Weekly Staff Meetings.

- I. **DESIGN DUE DATES:** Preliminary and Final design due dates are published at least one year in advance.
- II. **PRELIMINARY DESIGN DUE DATE:** The Designer is expected to have read the script and have had design conferences with the director and/or choreographer. The Designer must be prepared to present to the Costume Shop Manager and Staff at least thumb nail sketches of all costumes to be built with ideas of fabrics and colors, accompanied by sketches or preliminary lists of items to be bought, pulled or rented. Also be prepared to negotiate what can and cannot be built in house. This is a very important part of the Design Process.
- III. **B. FINAL DESIGN DUE DATES:** The Designer is expected to give a final design presentation to the Costume Shop Staff of ALL DESIGNS, fully swatched, colored renderings or clearly notated sketches, with an actor/scene flow chart, dressing lists, and lists of items to be pulled, shopped and built. The designs must have the final approval of the Director.

**The Costume Shop Manager must be informed of the design development in order to ascertain that the final designs do not exceed the budgets of Time, Space, Labor, and Money.**

- II. **FABRIC DUE DATES:** This date has also been published at least one year in advance. Fabric is due no later than two weeks after the final Design Due Date. This is a two-week period, allowing the Designer to gather the actual fabrics to be used in the construction of garments built in-house or out-of-house. Fabrics may be purchased sooner if the designs have been approved by the Director and Costume Shop Manager. Also, keep in mind time needed for fabric modification, especially if fabrics are to be treated before construction can begin. This task may be part of the Designer's job if the Staff is not available to perform these duties. **EXCEPTION:** The Costume Shop Manager will purchase stock fabrics for mockups, interfacings, and understructure. The money for these items comes from the designer's materials budget.
- III. **DESIGNER RESPONSIBILITIES**
- IV. **SHOPPING:** Prior to shopping for garments and/or fabrics, the Designer must go through fabric and wardrobe stock with the Costume Shop Manager to determine if pieces already existing can be used. Our budgets are tight and anything pulled from stock is free. It is the Designer's job to purchase shoes, clothing and accessories for costumes not but t by the Staff. **EXAMPLE:** Contemporary clothing or period looking shoes and accessories available at the Malls. The Designer is also responsible for purchasing all fabrics, trims, linings, zippers, and special notions not part of stock on hand. This should be done in consultation with the Costume Shop Manager.
- V. **FITTINGS:** The Designer is expected to attend all Mock-up fittings, 1<sup>st</sup> Fabric fittings and Final fittings. In some cases the Mock-up and 1<sup>st</sup> Fabric fitting will be one in the same. These fittings are schedule by the Costume Shop Manager in consultation with the Cutter/Drapers, and Stage Management. An outline of fitting dates will be established at the time of the Final Design presentation. Specific dates and times must be determined on a one-week notification to the Designer and Stage Management. Fittings take place during normal shop hours which are 8- 6 Monday - Friday. The time a designer spends in the shop depends on cast size and number of costumes for each. The larger the cast and number of costumes, the more time the Designer needs to be present. Minimum time spent per costume is 10 minutes; maximum time per costume is 30 minutes. Mock-up fittings will normally take longer than Final fittings due to the amount of information that must be gleaned from them.
- VI. **REHEARSALS:** The Designer is expected to attend all TECH/DRESS Rehearsals. The majority of these rehearsals are usually at night, with the exception of HSN when many occur during the day due to the rotating repertory scheduling. TECH/DRESS Rehearsal dates are set at least one year in advance as are the performance schedules. Specific times will be established in productions meetings. The Designer is expected and encouraged to attend rehearsals as much as possible, but especially run-throughs, accompanied by Design Assistants, Crew Head and as many crew as can attend. **NOTE:** The Costume Shop Manager will attend TECH/DRESS Rehearsals as deemed necessary and possible within the production schedule.
- VII. **PRODUCTION MEETINGS:** The Designer, Costume Shop Manager, Design Assistant(s), and

Wardrobe Crew Head are expected to attend all production meetings. These meeting will be dealing with scheduling and problem solving from all aspects of production.

- VIII. **BUDGET**: The Designer is responsible for keeping within the bounds of materials and labor budget. The information regarding budgets is available from the Resident Faculty Designer after the Producer sets the yearly academic production budget. The HSN Producer will set the budgets and inform the Designer before the design process begins. From the materials budget, the Costume Shop Manager will need money for dry cleaning costume at the end of the run before costumes are put back into storage and as necessary during performance weeks of long runs or emergencies. The Costume Shop Manager also needs funds for seasonal supply replacement and acquiring special need items required to accomplish the Designs. These moneys need to be taken off the top of the budget before any other spending begins. The Designer must begin purchasing procedures by reporting to the Resident Faculty Designer during the Academic year and the Business Administrator for the HSN season. The use of Purchase Orders for most expenditures is highly recommended over any other means of purchasing. There is a Petty Cash Fund that is part of the Designer's Materials budget. The Designer is responsible for maintaining a log of all expenditures. Receipts must be turned in on a daily basis as spending begins in order to maintain the most accurate account information. Any receipts not reported by the end of the construction period are the sole responsibility of the spender.
- IX. **WEEKLY COSTUME STAFF MEETINGS**: The Designer should be present at the weekly staff meeting that will be schedule at the time of Final Design presentation. We will discuss progress, problems and scheduling of fittings for the week at these meetings. They should last no longer than 30 minutes.

## PURCHASING PROCEDURES

Due to the tight budgetary constraints and the unavailability of moneys to cover budget overages, the following procedures are in effect.

1. **ALL** Purchase Orders for **ALL** costume Production, Seasonal and Rental accounts may **only** be signed by the Resident Faculty Designer, Dean Mogle. Sandy VanLandingham **will not** assign PO numbers without Dean's signature.
2. All **YELLOW** Purchase Order copies **with store receipts** must be given to Dean. He will enter them into the proper account in his books, return the yellow copy to the costume shop PO receipt book and categorize and sign the store receipt before giving it to Sandy VanLandingham for her books.
3. Dean has limited Petty Cash on hand. No single Petty Cash purchase can be over \$50.00. You must receive a receipt for the expense which must be given to him with the unused Petty Cash. When Petty Cash is used, remember, it must be accountable **to the penny**. Since the University is not taxable, take Tax Exempt forms with you when you shop. Some vendors do not accept Tax Exempt status. Be sure to ask before you check out.
4. Purchases made with our own money are **HIGHLY DISCOURAGED**. The University **does not** have to reimburse you! You buy at your own risk. In tight budget times Dean may not be able to go to bat for you. **Think twice** about this purchasing procedure.

In order to accomplish our seasons within budgets, it is imperative that these procedures are followed.

## WARDROBE RUNNING CREW PROCEDURES

### CCM COSTUME DEPARTMENT

1. A Crew Head and Assistant Crew Head will be assigned to each production at the beginning of each quarter.
2. The number of crew members is determined by the size of the show, how many dressers are needed for fast changes and the number of people available from costume lab and crew classes.
3. Each crew person will be responsible for one or more dressing rooms and the performers in them.
4. Dressing Lists for each actor should be posted on mirrors or walls of appropriate dressing rooms for dressers and actors to check per performance. Make sure each item is in the appropriate place for each performance.
5. Crew time is posted on the bulletin board in the Costume Shop, Room 2480 Technical Theater wing. In general, the crew is called when the actors are called. Crew Heads are encouraged to check in 10-15 minutes earlier to organize work to be done by the crew.

6. **ALL** crew members are required to sign in on the Stage Manager's sign-in chart and with the Crew Head. **BE ON TIME! DO NOT** wander around the building. If you do not have a lot of changes you **MUST** stay at you assigned dressing room for security and availability in case of an emergency.
7. Before the house opens, presetting of costumes on stage or back stage should be done by the **crew member** assigned. Actors should check to see that their costumes are appropriately placed prior to house opening.
8. Be prepared with safety pins, scissors, needles and thread for emergency repairs during performances.
9. Practice fast changes with the actors. Be at the right place at the right time ready for changes. **ANTICIPATE CHANGES.**
10. Hang garments on rolling racks or place in receptacles provided as costumes are discarded from changes. Be sure all pieces are together and ready for the next change.
11. At **NO TIME** should a crew member or performer eat, drink or smoke around the costumes (unless required by stage business and only on stage).
12. The crew is required to wear running blacks for rehearsals as noted on the production schedule and throughout all performances.
13. The crew is responsible for striking all costumes and accessories from the stage after each performance. Collect laundry after each performance and take it to the Laundry Room 2480C. Collect all repairs and costume notes and hang on maintenance rack in the Costume Shop. Collect all garments that need pressing, take to the Laundry Room and hang on rack noting **PRESS ONLY**. Remove sweatpads from garments for washing. Check all pockets before putting clothes in baskets. Make sure items that need repair or should not be washed are removed from the laundry baskets. The Running Crew will return washed and repaired items to their appropriate places before each performance.
14. Actors are responsible for reporting any notes or repairs needed on their costumes. They should sign and date each request on the Costume Problem sheet posted in each dressing by the Crew Head. If the crew finds things that have been overlooked, they should report the items on the note sheets as well. These items should be brought to the Costume Shop in a separate basket from the dirty laundry.
15. **NO ONE** is excused from **any** crew call without permission from the Resident Faculty Design and the Costume Shop Manager. **NO ONE** is excused from a rehearsal or performance until the Crew Head checks with the Stage Manager to see that the crew is released.
16. After the last performance of a run, the Running Crew is responsible for striking all clothing, shoes, accessories and costume props from the stage and all dressing areas. Any racks used must be returned to the costume shop. If carpeting or screens are used back stage, they must be removed immediately and returned to the costume shop.
17. Laundry to be done after strike is the responsibility of the Maintenance Crew.
18. The last person to leave the costume shop **MUST** make sure that all the doors to the hall are locked. Stage Managers are responsible for making sure all dressing rooms are locked before they leave. Crew Head should unlock and lock dressing rooms as needed during performance. Any dressing room unoccupied must be locked.
19. There will be a Graduate Assistant on duty in the Costume Shop for each rehearsal and performance. They are there to advise in case of an emergency. They are not responsible for carrying out crew duties, except in a dire emergency.

## WARDROBE MAINTENANCE CREW PROCEDURES

### CCM COSTUME DEPARTMENT

1. Each person on Maintenance Crew will receive a Procedures handout and be scheduled for specific dates and times to perform their duties at the required crew training session. This session is usually the Saturday before the first Tech Rehearsal. The hours required are 9:00AM - 5:00PM.
2. Maintenance will be done during normal shop hours, 8-5 M-F, and prior to matinee performances on Saturday and Sunday throughout the run. The Running Crew will do any emergency maintenance between matinee and evening performances.
3. Persons assigned to the weekend crew must arrange to get the shop key from the Costume Shop Manager.

#### 4. EQUIPMENT AND SUPPLIES

##### WASHING MACHINES

- ? Use ¼ cup detergent stored next to washer
- ? Set load size, usually MEDIUM or LARGE
- ? Set temperature for wash, COLD
- ? Set temperature for rinse, COLD
- ? Set cycle to NORMAL - SOFTWASH - 6 MINUTES
- ? BE SURE TO NOT OVERLOAD THE MACHINE
- ? BE SURE LOADS ARE EVENLY DISTRIBUTED.
- ? Push cycle button in to start load - cycle runs about 20 min

##### DRYERS

- ? Dry clothes on LO setting - the cycle is 40 minutes, but can be checked before it stops
- ? Add a dryer sheet to each load to cut down on static
- ? Empty lint traps after every load

##### IRON

- ? Make sure iron is plugged in, turned on and that there is water in the hanging container and the water spigot is open
  - ? The iron take about 10 minutes to heat up
  - ? Never set the iron on its end - ALWAYS set it flat on the rubber heat guard
  - ? Push button near handle for steam
  - ? Use sleeve board, seam rolls or hams for areas difficult to press on an flat surface
5. BEFORE PUTTING CLOTHES IN WASHER:
- ? Sort clothes into color piles .e. - white, black, dyed
  - ? Sort Hand Wash from machine wash and was in cleaned sinks
  - ? ALL hose and delicate items go into net laundry bags before going into the washer
  - ? DO NOT WASH VELCROED ITEMS WITH HOSE, TIGHTS OR ANYTHING THAT COULD CATCH AND TEAR.

- ? **PREWASH MAKEUP STAINS** by hand in the sink with the Shout or Dawn and a toothbrush
  - ? Remove sweat pads from garments, wash them but do not put them in the dryer
  - ? Use spot cleaners on dry clean only garments
6. Most hand wash items are also drip-dry items. Make sure to wring them out in a clean towel before hanging them to dry or laying them flat to dry on towels.
  7. After items are washed, dried and pressed, hang those items on the maintenance rack. Fold hose and underwear before returning them to the clothesbaskets. Place repair items on the maintenance rack as well.
  8. **REPAIRS**
    - ? If an item that needs to be washed also needs repair, **DO THE REPAIR FIRST, AS FURTHER DAMAGE MAY RESULT FROM WASHING.**
    - ? Some repairs required hand stitching, some require machine stitching
    - ? Accessory items may need repairs, i.e. shoes, jewelry - know how to use the glue gun and appropriate adhesives or findings as necessary for repairs
    - ? Shoes may need polishing or touch-ups with shoe spray or dye. This must be done in the spray booth with the fan on. You should  
Wear gloves and a mask for this task.
  9. You must allow adequate time to complete your maintenance assignment. **DO NOT EXPECT TO COME IN ONE HOUR BEFORE THE SHOP CLOSES OR CAST IS CALLED AN EXPECT TO GET THE JOB DONE.**
  10. **REMEMBER: A PERFORMER HAS THE RIGHT TO CLEAN AND WELL-MAINTAINED COSTUMES.**
  11. The Maintenance Crew is responsible for **STRIKE** Laundry and putting away clothing and accessories. All items are to be pressed before going back into hanging storage. **STRIKE LAUNDRY IS THE RESPONSIBILITY OF THE ENTIRE MAINTENANCE CREW AND IS SCHEDULED ON MONDAY FOLLOWING THE FINAL PERFORMANCE.**
  12. If you are the last one in the Costume Shop, Make sure all the lights are turned out and all hall doors are locked.

## STAGE MANAGER AND ASSISTANT STAGE MANAGER

### **CCM COSTUME DEPARTMENT PROCEDURES**

#### **STAGE MANAGER:**

1. Should stay in close contact with the costume shop for each production. We rely on you for cast lists, rehearsal and fitting schedules, and director notes. A daily check-in with the shop even if it is only a phone call will greatly help the smooth flow of communication in all areas.
2. All fittings are scheduled through the Costume Shop Manager. Schedule forms are available from the Costume Shop Manager. The Costume Shop Manager will give the Stage Manager a weekly fitting schedule. This will include a list of names, dates and times that the costume shop personnel will be prepared for these people. The cast members should be contacted in person or by phone, and should be given reminders of their scheduled times the day before they occur. The Costume Shop Manager should be notified immediately of any conflicts of time so the fittings can be rearranged. These schedules will be ready no later than 5:00PM on Friday giving the stage management team the weekend to schedule the performers. We need the schedule for the week returned to the Costume

Shop no later than 9:00AM the following Monday in order to most efficiently plan our work schedule. Changes may occur due to illness and unforeseen meetings and delays, but we can minimize their impact if we check with each other on a daily basis. Performers who miss their fittings must be rescheduled as soon as possible. Some performers may need to be reminded to wear appropriate undergarments to fittings. We will not fit anyone who shows up without briefs, trunks or at least a dance belt. This is not because we are prudish, it is for sanitary reasons. We have to work on the costumes after fittings and they are sometimes shared with other performers.

3. As soon as casting is complete the entire cast should be scheduled for measurements fittings. \* Men and women should wear tights and a T-shirt. Women should wear bras. This clothing allows us to take the most accurate measurements. Ten minutes per person are needed for these fittings.  
\*EXCEPTION: Any cast member who has been measured in the last three months only need to be rechecked. This only takes about two minutes unless they have changed drastically.
4. The practice of publishing daily rehearsal notes that pertain to all areas is extremely helpful. We have found and solved many problems before they became critical and have found many that overlap areas. EXAMPLE: Casting changes, necessity of quick changes not discovered in initial design meetings, or an Actor needs pockets in a coat to carry a small cannon, which involves the need to know the dimensions and weight of the object from the prop person and whether or not the costume can accommodate the object.
5. REHEARSAL CLOTHES: These can be extremely important for the performer, especially if period costumes are being used for a production. The Costume Shop will provide as much as possible given adequate notice of when and what is needed. These requests are usually anticipated, but the performer and director need to be reminded of the availability of the items and insist on their use. Storage of these items during the rehearsal period is the responsibility of Stage Management. Some of the items used in rehearsal will be garments that will be used in performance. It will be necessary for the Performer or Stage Manager to bring them to fittings as necessary. EXAMPLE: Corsets, petticoats, camisoles and shoes. These items should be checked out and checked back in no later than the Costume Move-In day, which is the Saturday before first Tech.
6. TECH/DRESS REHEARSALS AND PERFORMANCE: The Costume Crew Head with the Costume Shop Manager sets call time for the crew. They are told to check in at the Costume Shop and should be included on the Tech Sign-in Board. The Crew Head is responsible for seeing that all pre-show and post-show the crew completes work before they are released. The Crew Head will wait for notes from Stage Management and will not release the Crew until Stage Management has released them.
7. Dressing room assignments should be discussed with the Costume Shop Manager. Official posting of dressing room assignments should occur the Friday before Costume Move-In.
8. Costume plots for each performer will be posted in the appropriate dressing areas by the Costume Crew Head, A copy of that dressing list will be given to Stage Management by the Crew Head no later than first Tech/Dress. Changes may occur during rehearsals and a final draft will be given to you before the production closes.

