

Spring quarter 2009 syllabus  
Theatre Arts 3362 Costume Design for the Stage I #24766  
Tuesday and Thursday 8:30 AM to 10:00 AM. Room 116 WT  
Instructor: Claremarie Verheyen # 03212  
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Office Hours M. 11 to 12; Tu. & Tr. 10:00-11:00 and by appointment.

**Objectives:**

To demonstrate an understanding and appreciation of the fundamentals of art as integrated into clothing for the theatrical stage.

To adopt a vocabulary using the elements and principles of design.

To understand and experience the process intrinsic to the creating of clothing for the theatre.

To analyze and investigate the production needs related to costumes.

To evaluate productions' using the insights developed in the study of the fundamentals of design using appropriate terminology.

To prepare a process package for several styles of production using several styles of presentation.

**Texts** required 3362

Cunningham, Rebecca. *The Magic Garment*

Shakespeare, William. *A Midsummer Night's Dream*

Miller, Arthur, *All My Sons*

**Materials** needed for classroom projects T.B.A.

A hard lead pencil #2H or #3H

A soft lead pencil #3B for blending and shadowing only.

Transparent water color set (e.g. Winsor Newton)

Color block paper or heavy water color paper

Clear print vellum by the sheet or in a tablet

A carry-all portfolio case

A set of Prisma color pencils

A tablet of 100% cotton rag tracing or layout paper

A large sheet of heavy duty vellum.

**Media** as contracted based on production and personal style.

**Grades:** There will be a point value assigned to each project or submission. Your grade will be based on the percentage of the possible points available that you have earned.

**Attendance:** The departmental policy will be strictly enforced.

**Assignments** are given as indicated in the syllabus and, unless otherwise indicated, are due at the beginning of the indicated class meeting. An assignment turned in late may receive only a maximum of 50% of its potential value. Your percentage grade will be based on number of points that you achieve during the semester.

90-100% = A; 80-89% = B; 70-80% = C; 60-79% = D; 59% or less = F

An important aspect of designing for the theatre is meeting deadlines. There will be no exceptions. Work will be graded as submitted on the due date.

***Failure to submit a project on time in heavily penalized.***

**N.B.** The complete set of rough-pencil sketches, the statement of concept, the costume plot, the dressing lists, and the color layout that has been swatched and painted are due with the oral presentation of each completed project.

**A. General guidelines for costume design assignments:**

1. **Paper:** Use a good grade of heavy tracing paper. (vellum drafting paper) to work out the rough presentation of your designs. A hard lead (3H) pencil and kneaded eraser will benefit your process.
2. Mat board or heavy water color paper for the final rendering; vellum and or tracing paper is acceptable only for the roughs. Watercolor pads, if used for final renderings, should be trimmed of all “embroidery” and cut to a standard size.
3. **Size:** 11 x 14 to 16 x 24 is the recommended paper.
4. **Color:** neutral colors such as cream, beige, gray, should be chosen with some regard to the mood, style or historical era of the production. White backgrounds are often too harsh and distort color values.
5. **Continuity:** All plates for a single show should be on the same size, type and color of board or paper.
6. **Labeling.** Identify the plate neatly with the following information:
  - a. The title of the play,
  - b. The character,
  - c. The act and scene for which the plate is designated
  - d. The date of production
  - e. The producer
  - f. The signature of the designer should be placed at the foot of the figure.
  - g. The swatches of fabric to be used in the construction of the clothing should also be integrated into the labeling composition. It should be aesthetically pleasing to the entire composition.

**B. The Rendering or Plate.**

1. **The figure** in each plate should be
  - a. 12” tall or taller
  - b. Standing, full front, or side-front opening out. Allow the era of the costume to influence the type of stance. If the back view is important sketch it lightly beside the front view. A figure interrupted in action is more interesting and impressive than a static stance.
  - c. Large enough to fit the paper with margins; a 12” figure should fit nicely on a sheet of 12x16” paper. A 14” figure on 12 x 18” and so on. Leave a slightly wider margin at the bottom of the picture than at the top. Leave attractive margins around the figure and settle the figure into some appropriate environment.
  - d. Be consistent in the size of the figures throughout the production’s presentation.
  - e. Well-proportioned; an 8 head figure is recommended. Learn to draw this figure. If you don’t already know how, any good drawing book will give you the basic information. The rest is practice. Practice features until you do them well. Draw the posture and gesture first; then draw the costume.

2. The **media** should be chosen in relation to the style of the design.
  - a. Strong vibrant colors are nearly impossible with colored pencils. Use liquid dye or magic markers
  - b. Chalks and pastels create a soft blended texture
  - c. Watercolors often look sheer and transparent
  - d. Acrylics imitate the appearance of oils.
  - e. Magic markers and inks should be waterproof is utilized.
3. Rendering philosophy is related to function of the plate
  - a. The sketch is a means to an end
  - b. "The worn garments supporting the performer in a production."
  - c. The recommended media for graduate school portfolio review is watercolor
4. Life savers: .Current or past pattern books...e.g. Vogue, Simplicity, McCalls
  - a. Figure rendering books
  - b. Action figure cartoons
  - c. Coloring books
  - d. Catalogues
  - e. Tertiary costume history textbooks

**Daily Schedule of events;**

**Wk/Day/Date/ Event:**

1. Tu. 1/20 Introduction; the process, the purpose the challenge.  
Syllabus overview, supplies and text  
Filmstrip; Stratford Costume  
Assignment; Read *The preface*, Chapters #1, and #2. xi-p. 46  
Discussion of costume design responsibilities and goals  
Tr. Review Cunningham's Insights.  
Lecture and handouts on Elements of Design  
Quiz (25points) on reading assignment pp. xi-46  
Lecture on costume design. Present aspects of production  
Designer's portfolio, media and materials  
Assignment: read Chapters 3 & 4 pp. 49-105
2. Tu. 1/27 Assignment: From assigned designer resource analyze the individual elements of design in presentational format.  
Type analysis, one page minimum for presentation.  
Tr. Submit typed analysis and present highlights orally (25 points @)  
Presentation and discussion of elements of design in relation to contemporary commercial design.  
Revisit fundamentals of design.  
Discuss in relation to Ch. 1  
Addendum to analysis of print work with analysis of fundamentals relative to assigned print resource (1 page typed)

3. Tu. 2/3 Quiz possible 50 points.  
Discuss principles of design in clothing and costumes.  
Review and submit assignment (25 points)  
Assignment: Read Chapter 5 (pp. 121-144) *Developing the Costume*.  
Tr. Discuss Chapter 5  
Review Fundamentals of design.  
Read Chapter 6 (pp.147-180) *Rendering the Sketch*.
  
5. Tu. 2/10 Discuss notation diary and Chapter 6  
Read: "*All My Sons*" and begin notation diary.  
Lecture on Miller's cannon of work and theory of theatre.  
Review reading a play and developing a concept.  
Read the handout on examples of concepts.  
Tr. Approaches to design. A question of style.  
Review Anderson's chapter 3 Handout  
Assignment: complete actor-scene chart for "*All My Sons*"(100 points possible).  
Attend a performance of *Departmental Main Stage Production*.
  
6. Tu. 2/17 Submit actor/scene chart "*All My Sons*"(100 pts.)  
Discuss Chapter 3. explore alternatives to "*All My Sons*"  
Prepare a one page typed concept paper (50 points possible)  
Tr. Discuss concept and implications  
Submit typed concept paper and its historical implications  
Introduce concept of historical period overview.  
Tricks to research anything and everything.  
Assignment: select period and research general qualities of silhouette.  
Begin pose and gesture figures in thumbnail format.
  
7. Tu. 2/24 Submit preliminary animal pose and gesture images for each of the principal characters (100 points).  
Tr. Typed review due of *Departmental Main Stage Production (25 pts.)*.  
Continue research files and closets for selected characters.  
Color lecture. Read selection from color control in Anderson.  
Prepare rough layout of assigned characters. Create line drawings and collage
  
8. Tu. 3/3 Preliminary collage of "*All My Sons*" (100 points possible).  
Confirm palette for production in art, object or image.  
Present rough layout of assigned characters.  
Correct line drawings for next class  
Read Chapter 7 *Choosing Fabric* (pp. 183-203).  
Tr. Review palette and begin texture approach.  
Swatch roughs and add color from swatches.  
Present corrected roughs and proposed formatted media.  
Review and discuss costume presentation, rendering of final sketch.

- Chapter 6 pp. 147-180. Prepare format for one rendering of the character of your choice.
9. Tu. 3/10 Present composition and media choice for one plate for "All My Sons"  
Review and discuss costume presentation, rendering and final sketch.
- Tr. Introduce the Shakespearean production A Midsummer Night's Dream  
Read for notation diary and prepare an actor/scene chart for Tuesday 3/25 (100 points).
10. Tu. 3/17 Spring Break: work on both "All My Sons" and A Midsummer Night's Dream
11. Tu. 3/24 Collect actor/scene chart for 100 possible points.  
Discuss function and insights through charting.  
Historical background of play and its issues, themes or ideas.  
Review plot vs. story. Reread for colors, concept and quiz.  
Special guest appearance by a director
- Tr. Discussion of dramatic form and quiz (25 points)  
Review characters and prepare essence chart for Tuesday  
Essence categories are #1 animal, #2 color, #3 hand prop, #4 central casting, #5 texture, #6 elective.  
3362: 12 principal characters, one from each category.
12. Tu. 3/31 Essence chart presented and submitted (100 points)  
Team challenge. Extra credit points available!  
Group discussion of significant themes and eras to support.  
Prepare concept statement with possible solution
- Tr. Share concepts and discuss alternative solutions.  
Begin historical investigation of silhouette options  
Attend a performance of *Departmental Main Stage Production*.
13. Tu. 4/7 Present research and submit bibliography after share session  
Begin closets for four selected characters.
- Tr. Research, Research, Research,  
Prepare preliminary line drawings for each of the assigned characters.
14. Tu. 4/14 Review of *Departmental Main Stage Production* (25 points)  
Presentation of preliminary thumbnails or roughs (100 points).  
Correct line Finish swatching and visual or object for color palette
- Tr. Begin color roughs with swatching.
15. Tu. 4/21 . Process palette decisions and swatching
- Tr. .Correct palette decisions and swatching.

16. Tu. 4/28 Arrange private preview of personal issues on *A Midsummer Night's Dream* format.

Final Examination Tuesday, May 14<sup>th</sup> 8 am to 11 pm in WT 116.

Final presentation of *A Midsummer Night's Dream*..  
3362, 6 renderings 25 points @ potential (150 total)

Final presentation of the “ *All My Sons*. ”.

3362, 6 renderings 25 points @ potential (150 total)

### **Reminder re: Presentation.**

Presentations include all process work:

Preliminary dressing lists a.k.a. costume plot,

actor/scene chart,

concept statement,

essence chart, etc.

finished, colored labeled, swatched roughs

Plus each assigned color scheme.

W/your revised concept statement if pertinent

Each plate must be labeled,

swatched,

signed

with complete and accurate dressing lists attached to the back of each plate.