

# USC School of Dramatic Arts

**Costume Design II THTR 433A**  
**Fall 2014 - TH - 2:00-4:50**  
**Location: Scene Dock classroom**

**Instructor: Terry Ann Gordon, MFA**  
**Office: tagzragz@aol.com**  
**Office Hours: by appointment**  
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## **Course Description and Overview**

The course will explore a variety of design techniques and styles including exploration of styles specific to industry renown Costume Designers from both a contemporary and historical basis. The primary focus will rest on the process specific to designing costumes for TV and Film and will include production procedures, process, vocabulary and the requirements and issues inherent in costuming for the genre.

Presentation techniques and drawing/rendering skills will be enhanced with in-class rendering sessions utilizing costumed and/life models. Invited industry professionals will enhance the students understanding of the "costume for film" process through lectures and workshops. Industry related field trips are scheduled to increase the students understanding of the artisans and support crafts needed to produce professional costumes. Textiles and fabric treatments will be explored with regard to film technology demands, style, concept and historical representation.

## **Learning Objectives:**

1. To define and familiarize the student with the distinctive differences of designing costumes for TV and Film ...as compared to stage costumes.
2. To define and familiarize the student with the technology, vocabulary and production demands for TV and Film.
3. To present support crafts/careers and artisans, Union information and portfolio preparation.
4. To continue rendering and drawing techniques from a TV and Film perspective.

**Prerequisite(s):** Costume Design I

**Recommended Preparation:** Figure Drawing, Color theory, Painting, Photoshop

## **Required Readings and Supplementary Materials:**

1. The Text: **"Costuming for Film: The Art and the Craft"**  
Holly Cole and Kristin Burke (available through Amazon)
2. 8x11 Bound Sketch Book
3. Drawing and art supplies ie: varied pencil weights for sketching and rendering, Prismacolor pencils and markers, gouache, permanent ink markers, a range of paintbrushes/sizes: flat, round, various papers and materials to explore patterns and textures.
4. Photoshop/computer lab

### **Supplemental Readings:**

"Hollywood Sketchbook: A Century of Costume" Deborah Nadoolman Landis  
"Filmcraft: Costume Design" by Deborah Nadoolman Landis  
"Drawing the Draped Figure" by George Bridgman  
"Figure Templates for Fashion Illustration" by Patrick John Ireland  
"Character Costume Figure Drawing" by Tan Huaiziang  
"Eiko" by Eiko Ishioka  
"The Cinema of Federico Fellini" by Stuart Rosenthal  
Available on Amazon, Swains Art Store, library or from Instructor

## Description of Grading Criteria and Assessment of Assignments

Projects listed in the following "Weekly Assignments" section will receive specific point values . If a final grade falls between two grades, the final grade will be weighted according to the student's attendance and participation in class. Please see "Assignments" for projects percentage value. Your grade will reflect attention to and completion of assignments requirements, ability to defend your design decisions, and thoughtful character development with regard to script requirements.

### SKETCHBOOK

Part of your weekly assignments will be to create 5 pages of random sketches. The work is not limited to clothing but should include images that inspire possible costume design elements. Include unique fashions, wherever you see something interesting. Explore color, texture, collage and design elements; anything inspirational for a possible costume treatment. Fill the pages! I encourage you to experiment and work in any medium: explore various pencils, watercolor, collage, inks, dyes, stamps etc. These sketches are to be inspirational. The 5 pages do NOT include the class assignments, though you are encouraged to work out the class projects within the sketchbook, the "inspiration pages" are additional to any assignments and will be checked weekly, so always bring your sketchbook to class.

**FOR SDA GRADING CRITERIA:** Grading Policy: The Final Course Grade is based on the following point scale:

A = 91-100

B = 81- 90

C = 71- 80

D = 61 -70

F = 60 and below

**Grading Scale for SDA:** **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

ASSIGNMENT	PERCENTAGE VALUE of Final Grade
Projects: Queen of Hearts	15%
The Legend of Sleepy Hollow	15%
Sketchbook	15%
Papers: Eduardo Castro	5%
Eiko	5%
Designer of Choice	5%
Fellini/Burton	5%
Quizzes: 5% each	10%
Midterm	10%
Final	15%

***The SDA GUIDELINES on GRADING as published elsewhere in this handbook are:***

- There shall be no unexcused absences.*
- No late assignments, projects, exams, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur*

**Assignment Submission Policy:** see the following syllabi for due dates.

## Course Schedule: A Weekly Breakdown

### COURSE BREAKDOWN AND ASSIGNMENTS:

August 28: **IN CLASS:** Introduction and Review course goals: Overview of design process, Presentation of texts  
"Orientation to the field": Part One; pgs 2-24

We will watch "Once Upon a Time's" Emmy nom. episode and discuss it's character revealing costume designs. Read and research "Once Upon a Time" Costume Designer Eduardo Castro's Q & A on text pages 25-28 and throughout the text (as per text index)  
Prepare five appropriate questions for following assignment:

### WEEKLY ASSIGNMENT:

1. Prepare five questions concerning Eduardo's process and career, which we will email for response, following the FIDM exhibit next week.\*
2. Sketchbook sketches (see above). **Every Week.....All Semester!**
3. Review pages 479-480 and 95-103 in your text.
4. Prepare initial thumbnail sketches as well as any other inspirational materials for the following design assignment:  
You will be given 3 treatments for The Queen of Hearts character from Alice in Wonderland. Your designs must reflect the character/medium differentiations for the following 3 projects:
  - a. A Demi Lovato music video featuring Demi as the Queen of Hearts singing "Let It Go" from the Disney animated film "Frozen"
  - b. A TV commercial for "Hot Cinnamon Hearts" candies
  - c. A children's TV special of Alice in Wonderland's Fractured Fairy Tales "Queen of Hearts" starring Melissa McCarthy

You must present fabric swatches, preliminary design thumbnails and inspiration boards to support your designs. Each final rendering board should be no larger than 8.5 x 11 with one design per board, fully labeled and your best final presentation quality for presentation Sept 18. \*

Sept. 4: **Field Trip:** We will meet at the FIDM exhibit of 2014 Emmy nominated costumes. Bring sketch book and supplies to sketch various costumes on display. As well as others, you will sketch costumes from the "Once Upon a Time" exhibit, observing details of design and prepare to discuss the character studies achieved through the costumes.

The FIDM Gallery is located at 919 S. Grand at 9<sup>th</sup> St. Los Angeles by 2:30. There is parking across the street and in the underground parking lot at FIDM at the 9<sup>th</sup> st. garage entrance. We will meet at the benches/doors leading into the gallery which face the park.

Submit your 5 questions for Eduardo following the exhibit. Be sure to include your email address for response.

**WEEKLY ASSIGNMENT:** Sketchbook : show your 5 pages of weekly sketches and Read Part 2: Fundamentals of Costume Design for Film : pgs 30-62. Be prepared to discuss in class Sept 11.\*

Sept 11: **In Class:** Present your design concepts/thumbnails for the Queen of Hearts Project. Continue this project and be prepared to present finished costume plates Sept 18.\*

2. Discuss text pgs 30- 62 and review for quiz Sept 18.\*
3. Discuss Glossary of garment terms

### WEEKLY ASSIGNMENT: Sketchbook

1. Complete your design renderings for the Queen of Hearts project

Sept. 18: **In class:** 1. Present your complete Queen of Hearts project. \*

2. **Quiz** for pgs 2-62 of text. Including Glossary terms presented during lectures
3. Discuss material pgs 99-147
4. Research and select a Film/TV costume designer you admire representing historical or contemporary design. I will bring materials to class to reference.

**Weekly Assignment:** Sketchbook

1. Write a 2 page double space review of the Costume Designer you have researched. Explore their career, process and style. Watch one of their most iconic works and supplement your review with images of their work. In detail, describe and explain the costume design concept you found most intriguing.
2. Review pgs 99-147

Sept. 25: **In Class:** 1. Present Costume Designer review\*  
2. Review material for Mid Term: pgs 2-62 and 99-147

Oct 2: **MID-TERM** will cover all reading material pgs 2-62 and 99-147 as well as Lecture information and glossary work.  
1. Begin fabric studies: Handouts to create swatchboards and conduct Fabric "burn" tests

**WEEKLY ASSIGNMENT:** Sketchbook

2. Read pgs 62-98
3. Following class handouts: Collect Fabrics and apply to switchboard flip pages.... Label appropriately for fiber content, weaves, textures and fabric patterns ... as per glossary handouts. Define the vocabulary on the Color glossary handout.

Oct 9: **In Class:** Bring Sketch materials to class. We will have a model and sketch 20 minute poses for the 3 hr. session exploring distinctive draping qualities of different fabrics and patterns. We will also explore fabrics in an historical and period context. We will also consider line, color and texture ....with regard to character development. TBA: if available, we'll meet in the light lab. We will review pgs 62-98 thru demonstration and discussion.

**WEEKLY ASSIGNMENT:** Sketchbook

2. Create one costume design and illustrate it 4 ways using the following 4 color schemes: 1. monochromatic. 2. complimentary 3. secondary and 4. Primary.

Oct. 16: **In Class:** **Quiz** pgs 62-98 and glossary. Present color scheme assignment. \*  
2. Workshop and demo for Prosanity Cospro software: Script breakdown for "Sleepy Hollow" The prosanity/Cospro program is installed on the first two computers in the computer lab. You may access it there to complete the assignment. We will also look at SyncOnSet: a software program conducive to script breakdown for all departments of production. This program is becoming more widely used throughout the industry and is free for individual and educational use.

**WEEKLY ASSIGNMENT:** Sketchbook

2. Read "The Legend of Sleepy Hollow" and begin Thumbnails/ideas using CD Eiko Ishioka Design concepts as inspiration. For reference to Eiko's work, see her filmography: "The Fall", "The Cell", "Dracula", "Mirror Mirror" and **prepare a one page review** of one of these films based on her costume/character design development.
3. Present thumbnails and initial inspiration boards at next class and discuss your concept.
4. Inspired by Eiko, design 1 iconic costume for the following 3 characters, Headless Horseman, Ichabod Crane and Katrina Van Tassel. As always, final presentations must include fully rendered plates, labeling, swatches and Inspiration boards. Fully describe *how* you will create a "Headless" horseman.
5. Read "Breakdowns" Part 5; pgs 150-179

Oct. 23: **In Class:** Discuss "Breakdowns" Part 5; pgs 150-179 and alternate software programs currently used in the industry.  
Present design ideas for "Sleepy Hollow"/inspiration boards. Discuss your treatment. Show preliminary Thumbnails.\*

Present your review/critique on Eiko\*

**WEEKLY ASSIGNMENT:** Sketchbook

2. Continue Designing Costumes for: "The Legend of Sleepy Hollow" and working on Cospro Breakdown forms.
3. Begin Cospro breakdown for "Sleepy Hollow". Printout the following completed forms under "Scenes": Crossplot 1 and Scene Report 2. Under "Characters": Character List & Character Changes for your 3 characters. Under "Changes": Change Sheet (1 per) for each of your 3 characters

Oct. 30: **In Class:** Present "Legend of Sleepy Hollow" designs and breakdowns for critique. \*  
We will discuss and explore specialty costumes, Costs and their manufacturing process.

**WEEKLY ASSIGNMENT:** Sketchbook

2. RE- Render your 3 Sleepy Hollow designs in Photoshop. Incorporate an appropriate environment and bring both versions (hand rendered and photoshopped version) to the next class on the 6th.

Nov 6: **In Class:** Guest Lecturer: TBA Professional Costume Sketch Artist  
Techniques study and process.... Emphasis on Computer skills Class location TBA  
Bring both your photoshopped and original "sleepy Hollow" renderings to class for critique\*

**WEEKLY ASSIGNMENT:** Sketchbook

2. Read 181-242 All about Budgets!

Nov 14: **In Class:**

1. Discussion of Budgets, Rentals and MO "Made to Order"
2. Discussion of Prep requirements pgs 387-399  
glossary of garment and textile terms

**WEEKLY ASSIGNMENT:** Sketchbook

2. Create 2 budgets for each of your 3 Sleepy Hollow costume renderings for the following: 1. Low budget horror film 2. Multi million dollar film budget  
Consider all aspects: Underpinnings, accessories, finished garments...  
Department supplies and materials, craft costs, multiples, cleaning, etc.  
Refer to Text pgs 536-55 for kit breakdowns as well as budget charts\*

Nov 21: **Field Trip:** Tour an Iconic Costume Rental House: Western Costumes: We will Meet at 2:30 at the rear entrance of the building. You will park in the back Vineland parking lot .. entrance is on Vineland.  
Western Costumes is 1/4 block west of Vineland on Vanowen in North Hollywood.  
the Address: 11041 Vanowen St North Hollywood CA 91605 818-760-0900. Call me at 818-636-2729 if you are lost.

**Submit:** Budget forms for "Sleepy Hollow". \*

Nov 27: **Happy Thanksgiving: No Class!**

**Weekly Assignment:** sketchbook

2. Watch Federico Fellini's "Roma" and write a 2 pg review. Use images to support your findings regarding his visual style and subsequent character development. Primary focus should highlight the costume design. Draw comparisons to the costume design concepts inherent in contemporary Director Tim Burton's films. Please note the Costume Designers for both Fellini's "Roma" and the Burton film you choose.

Dec 4: **In Class:** Present your paper/image board on Fellini/Tim Burton\*  
Review of Semester Information  
Final presentation of semester Sketchbook. \*

Dec 11: **Final Exam:** 2:00-4:00 PM The Final exam will encompass the entire semester readings and lectures.

**Final Examination Date: Thursday, Dec 11 2:00-4:00 Scene Dock classroom**

***NOTE: All undergraduate classes must meet for the Final Examination as established by the University.***

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m., Monday through Friday. Website and contact information for DSP: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.