

# USC School of Dramatic Arts

## Costume Design II: THTR 433A

Thurs. 2:00-4:50

Fall 2015

Location: Light Lab/PDE

Instructor: Terry Ann Gordon

Office: [tagzragz@aol.com](mailto:tagzragz@aol.com)/ floating office

Office Hours: Thurs. 1:00-2:00: by appt/24 hr notice

Contact Info: [tagzragz@aol.com](mailto:tagzragz@aol.com), 818-636-2729

### Course Description and Overview

This course is designed to acquaint students with the requirements, process and expectations for Film/TV Costume Designers. Emphasis will be placed on all aspects of the Costume design process; Design, Prep: script analysis, "scene breakdown", continuity, research, and budgeting; Shooting schedules, and wrap. The supporting/ancillary Costume Arts and Crafts will also be discussed.

Students will gain an historical overview, researching a variety of designers processes, aesthetics and philosophies. Viewing films and film clips will support critique and class discussion. Projects focused on specific design styles and varied media will further support an overview of techniques and concepts.

Current production procedures, vocabulary and technology will be covered. We will highlight those Production departments interacting closely with the Costume Department. Time permitting, extra-curricular programs will include rendering/drawing instruction, select field trips, and visiting TV/Film professionals.

Students will be required to design a variety of projects structured to enhance their understanding of Film/TV production, concept, style and technique .

### Learning Objectives

The course goal is for students to become familiar with the fundamentals of costume design for TV/Film. They will gain insight into the protocol and expectations required to succeed in this fast paced industry.

We will touch on the multiple variations of production formats: Music Video, Tv: 4 camera vs episodic, Film, Commercials, Styling vs Costume Design.

Prerequisite: THTR 331

### Required Readings and Supplementary Materials

Text: Costuming for Film-the Art and the Craft by Holly Cole and Kristin Burke  
available on [amazon.com](http://amazon.com) \$16-\$56

Supplementary Reading: Deborah Nadoolman Landis': "Hollywood Costume",  
"Dressed: A Century of Hollywood Costume Design" "Filmcraft: Costume Design" &  
"Hollywood Sketchbook: A Century of Costume"

"Hollywood and History: Costume Design in Fil" by Edward Maeder

"Drawing the Draped Figure" by George Bridgman

"Character Costume Figure Drawing" by Tan Huaixiang

"Fabrics A to Z" by Dana Willard

"Lighting for Cinematography" by David Landau (pertinent excerpts only)

"Going Hollywood" by Kristin Burke

Additional reading will include online articles and periodicals used for project assignments. The Costume Designer magazine and the CDG website articles are excellent resources.  
Required Art Supplies: Sketchbook: 50 sheet 9x12 Strathmore "Toned Tan" or "Toned Grey" paper with Spiral binding

Kneaded eraser - variety of charcoal/pencils/colored pencils/conté crayon white/flesh tone colored pencils - watercolors, gouache, markers,  
3 varied sizes water color brushes: 3 square 3 angled flat and 3 tapered,  
watercolor mixing tray, scotch tape, ruler, glue stick, stapler, scissors  
140 lb watercolor paper for Design projects 9x12  
3 ring binder

Technology: Students will be expected to Photoshop sketches for at least one assignment TBA, and will also be instructed in the use of Cospro/Prosanity. This Costume Software is installed on the first two computers in the Computer lab. Students will complete a costume scene breakdown, budget, continuity pages, minimal size chart and cross plot. Instruction will also include the use of Sync on Set.

Class Etiquette: NO CALLS, TEXTING OR WEB SURFING. We will have a 20 minute mid class break for your convenience and R&R.

## Description of Grading Criteria and Assessment of Assignments

*All Costume Design projects are to be labeled appropriately with the character, show, and designers name. Labeling should reflect the quality and style of the design concept. All sketches must have accurate swatches attached. Inspiration boards will be printed and labeled ...see above. Using 'Pages' to create image boards is acceptable. For Grade percentage see below.*

### Assignment Submission Policy

*Assignments are due during class on the deadline date. No exceptions. A missed deadline will result in a 0 for that assignment. We have too much material to cover to be held up with late assignments. You will not have "grace periods" in the industry....you will be fired. Assignments may be emailed ONLY if the student has prearranged this with me.*

*Attendance is mandatory. Class begins at 2:00 unless previously changed. ... this may fluctuate depending on assignments, field trips and guest lecturers. Assignments are due REGARDLESS of absence. Tardies: If you're late, it's your responsibility to "catch up". I will NOT repeat missed information.*

### **FOR SDA GRADING CRITERIA:**

*Grading for this course is based on your creative problem solving ability, timely assignment completion, your willingness to go above and beyond and bring your "A-Game". Your conceptual analysis and presentation will weigh more heavily than your actual artistic ability.. though I expect you to make every effort to create the most accurate visual representation of your design concept as possible.*

*You will be expected to incorporate all design concepts discussed in class as well as those defined per project. Your ability to defend/discuss those design choices in a cohesive and thoughtful presentation will weigh heavily in your evaluation. This is a medium of communication and visual representation. You must be able to convey your ideas visually and verbally.*

*Do NOT compare yourself or judge your peers according to your criteria and artistic abilities. Students will not be competing with each other but rather with themselves! Everyone will bring their unique vision to a project and be judged solely on their individual progress. Areas of concentration will include character analysis, follow through of concept, presentation and timely completion.*

*THE SKETCHBOOK!!! assignments are NOT negotiable. You will complete 3-4 pages per week, filling your sketchbook (50 pages) completely by the end of the semester. Sketch anything and everything: unique fashions worn by everyday people you see on the street, at the coffee shop, on campus, store windows, wherever you see interesting clothing choices. Explore color, textures, shapes, form, Nature. You may draw, paint, stamp, collage, using any medium to express interesting design elements: anything inspirational that could transcend into a costume treatment. Fill the pages! Working out Class assignments ie: thumbnails and roughs, may be included.*

**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.

### **Grading Breakdown**

**Sketchbook: 20%**

**Project Design Assignments: 50%:**

1st: 10%, tv/film/video/ commercial,

2nd: 20%, Eiko/Dracula

3rd: 20%, TV show: supporting material

**Mid Term: 10%**

**Final: 10%**

**Designer Bio/Research/media presentation: 10%**

**Total: 100%**

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### **Course Schedule: A Weekly Breakdown**

**August 27:** Introduction and review of Course goals. Overview of Film/TV design process, presentation of text: "Orientation to the Field: Part 1: pgs 2-24 in class

1. Discussion of production personnel/job description pg 7
2. Film Costume Personnel: pgs 12-15 (define stylist)
3. Accounting: Salaries and Budgets: percentages pg 5
4. Vocabulary
5. Unions/Guilds and getting started
6. Pg. 334-335 "Setting the Tone"

Discussion of style, process and production variations: film, tv, commercial, music video.

- ASSIGNMENT:**
1. SKETCHBOOK 3-4 PAGES Due WEEKLY
  2. Create Costume thumbnail sketches/design idea roughs for the 3 "Queen of Hearts" treatments/scripts handed out: Film, music video, and commercial. Swatches and inspiration boards to support your designs... DUE 9/10
  3. Read text pgs 30-58 "Fundamentals of Costume Design for Film" for 9/10

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**September 3:** We will meet at the FIDM TV Costume Design Exhibit. Bring your sketchbook and supplies to sketch the various costumes on display. You will observe details of design and prepare to analyze character nuances achieved through dress. Choose 2-3 of your favorite costumes to sketch in detail. Make notes on your sketches observing any fabric treatments ie: dying, texturizing, embroidery, painting and any other apparent fabric manipulations.

The FIDM Gallery is located at 919 S. Grand.. at 9th St. LA Parking is across the street on Los Angeles St or in the underground FIDM parking garage on 9th. We'll meet at 2:40 at the Gallery entrance, (park side FIDM gift shop.)

- ASSIGNMENT:**
1. Sketchbook pages
  2. Text: "Fundamentals of Costume Design for Film" pgs 30-58
  3. Bring your "Queen of Hearts" thumbnails to the next class

September 10: In Class: Present your design thumbnails for Queen of Hearts

Show Sketchbook

Discuss pgs. 30-58: "Intro to the Job"

1. Costume Designer Job: pg.32, 34, Actor pg 41, Script pg 47, Set pg 49, Camera/DP pg 50-51
2. Storytelling, job requirements pgs 33-41
3. Creating Character 'arc': shape line, texture, color, history
4. Body sculpting pgs 41-44

- ASSIGNMENT:**
1. Sketchbook pages
  2. Complete your Queen of Hearts designs: well labeled, Inspiration boards, swatches, plates fully rendered to present next class
  3. Read pgs 60-95 "Composing Costume Images"

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September 17: In Class: Present your final designs for Queen of Hearts

Show Sketchbook

REVIEW: "Composing Costume Images" Compositional elements: line, shape color, texture pgs 62, 67-85, 92

1. Fabric exploration: Swatch cards, color, texture and shape discussion. Iphone "shoot" comparative examples on form use of lighting ..emotional response to color, texture
2. Creating Character with color texture and shape
3. Fabric properties: pg 84-creating emotional response, historical accuracy woven vs knit, sheer/opaque/translucent/reflective
4. The Art of the 'cut' and 'hand': bias, tailored: pgs 94-95
5. Suiting variations: styles: historical cuts, sharkskin vs worsted wool etc.
6. We will look at real garments as well as film clips

- ASSIGNMENT:**
1. Sketchbook pages
  2. Bring tape and stapler to next class
  3. Fabric research: Pick 3 fabric 'types' and 3 fabric 'elements' out of a hat to research, define, & supply 3x3" samples to hand out to classmates for Swatch boards. Prepare for presentation next class.
  4. Read interviews with Edwina & Chris pgs. 353-372

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September 24: In Class: Show Sketchbook

You will Present and hand out your Fabric samples to class; present your research, discussing all properties of the fabric: composition, usage, history

We will: discuss fabric properties, Review pgs 353-372 & conduct burn and dye tests

- ASSIGNMENT:**
1. Sketchbook pages
  2. Read the Coppola Bram Stoker "Dracula" film script

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**OCTOBER:** Focus on "Dracula" Design Assignment Supplemental materials: Edward Gorey sketches  
The Real Count Dracula: Vampire Documentary- Vlad the Impaler: in Search of the Real Dracula  
Vlad the Impaler: The Man Who was Dracula  
Guest Artist/ Professional Costume Illustrator & Date TBA

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October 1: In Class: Show Sketchbook

Discuss and explore Pgs 353-372 Fabric treatments: aging, Distressing, manipulations, printing, painting, laser cutting & FX treatments: tools and materials; foam latex to sandpaper

- ASSIGNMENT:**
1. Sketchbook pages
  2. Begin Researching Costume Designer EIKO: Bio, style, process, fabric treatments and choices for the film. Write a 1000 word essay/critique/bio to be presented Oct 29
  3. Create a 3 color Fabric design element for any character's costume. Using this design you will ultimately carve 1-3 stamps to create your pattern on fabric. Bring any carving tools to next class as well as your design
  4. Begin designing Dracula costumes: stylized 1890's: 1 ea for Dracula, Mina, Lucy and Van Helsing. Finished plates will be due and presented October 29th and must be appropriately labeled, rendered and swatched.

October 8: In Class: Show Sketchbook  
Review for midterm: all reading assigned to this point & fabrics matching, true and false, multiple choice, 2 brief essays  
Discuss printing processes and fabric treatment resources  
Begin carving stamps. I will supply some tools and the carving material (consider incorporating your stamp design on your rendered plates)

- ASSIGNMENT: 1. Sketchbook pages  
2. Prepare for midterm
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October 15: **MIDTERM:** 100 points/ 15 % of grade  
Work on stamps if time permits

- ASSIGNMENT: 1. Sketchbook pages  
2. Finish carving stamps and bring to next class
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October 22: In Class: Show sketchbook  
Print stamp patterns on fabric. I will provide supplies but feel free to contribute any materials you would like to use or share. Explore fabrication treatments.  
Supplemental reference: Deborah Dryden Textile treatments

- ASSIGNMENT: 1. Sketchbook pages  
2. Complete Costume Design plates & 1000 word Eiko essay for presentation next class Oct 29
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October 29: In Class: Show sketchbook  
Present Dracula Designs and Eiko essay for discussion and critique  
Watch "Dracula" from the '30's to today: discuss styles, trends and techniques (lighting)

- ASSIGNMENT: 1. Sketchbook pages  
2. Read Media Limitations pg 95-99 & Edwina pgs 353- 354

I will provide the following info:

3. "Lighting for Cinematography" xcerpts "Costume Light" p.57 personnel vocab:pg 18-21. Chiaroscuro, Rembrandt, Glamourpgs 190-195 Greenscreen pg 207-210 glasses and reflective surfaces pg 222 Lighting styles: Hollywood, Noir, Dutch Master, Natural Realism, Home video/unlit look
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November 5: In Class: Show Sketchbook  
Guest Costume Designer: TBA  
Time permitting:  
Discussion: Media limitations and inter-departmental considerations  
Begin Discussing Breakdowns, crossplots, continuity pages, budgets, Cospro & Sync on Set:  
Read pgs 150-160 pg 320-324  
Choose a Film or TV Costume Designer to Research... see assignment below

- ASSIGNMENT: 1. Sketchbook  
2. **Read TV Script: TBA and bring to next class** to begin script breakdown. We will meet in the computer lab to work on the Cospro/Prosanity software. OR feel free to work independently and you may also use the Sync on Set program available on line.. You may access this program freely, just indicate you are my USC student if asked.  
3. Begin to create tear sheets/inspiration boards and design ideas for TV show assignment..You will design all changes for 3 lead characters and one male and one female supporting cast  
4. Begin research on your choice Film or TV Costume Designer....Due Dec 3. 1000 word bio/review/visual presentation/body of work/philosophy of design with images and/or multimedia presentation.
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November 12: In Class: **We will Meet in the computer lab!**  
Show Sketchbook  
Continue work on script breakdown process  
Discuss 4 camera vs Episodic  
Discuss assigned reading from Nov 5.

- ASSIGNMENT: 1. Sketchbook page  
2. Continue Design work for TV show  
3. Read Fittings: pg 299-320
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**NOVEMBER 19:** In Class: Show Sketchbook  
Discuss reading from Nov 12. on fittings

- ASSIGNMENT:**
1. Sketch book pages
  2. Finalize and complete TV Show designs, plates, research and all breakdowns.
  3. Read 325-335 , 175-179, 340-342

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**November 26: HAPPY THANKSGIVING!!! No Class!!**

- ASSIGNMENT:**
1. Sketchbook pages
  2. Watch 1 Fellini Film of your choice and write a one page review/critique about the Costume Design. Make note of Character reveal through costume as well as its impact on the visual arc of the film, and how the Costume Designer supports Fellini's vision & aesthetic. See Fellini's Filmography below to choose from:
  3. "Developing the Design" read text pgs 106-147
  4. Complete the TV show Design project. to be presented last class, Dec 3.

VARIETY LIGHTS: 1950\*  
THE WHITE SHEIK: 1952\*  
NIGHTS OF CABIRIA: 1957\*  
LA STRADA: 1954\*  
LA DOLCE VITA: 1960\*  
THE CLOWNS: 1970\*  
FELLINI'S ROMA: 1972\*  
JULIET OF THE SPIRITS: 1965 \*  
FELLINI'S CASANOVA: 1976\*  
CITY OF WOMEN: 1980\*  
SATYRICON: 1969\*

FELLINI FILMOGRAPHY

8 1/2: 1963  
IL BIDONE: 1955  
TOBY DAMMIT: 1968  
I VITELLONI: 1953  
THE TEMPTATIONS OF DR ANTONIO: 1962  
AMARCORD: 1973  
ORCHESTRA REHEARSAL: 1979  
AND THE SHIP SAILS ON: 1983  
GINGER AND FRED: 1986  
INTERVIEW: 1987  
THE VOICE OF THE MOON: 1990

\*Denotes films I recommend you watch for this assignment ... for Costume purposes....your choice

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**December 3rd: Guest Artist: TBA**

Present your Designer research and Final TV show designs for critique, including: Scene Breakdown, Cross plot, Continuity pages, Budget, Final rendered Plates with swatches, appropriate labeling and Inspiration boards/tear sheets and research.

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**Final Examination Date: Dec 10th 2:00-4:00**

The Final will include all reading material and instruction since the Mid-term and will include Matching, Multiple choice, True and False.

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## Statement on Academic Conduct and Support Systems

### Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards*<https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* [http://sait.usc.edu/academic-support/center-programs/dsp/home\\_index.html](http://sait.usc.edu/academic-support/center-programs/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

## A SELECTION OF ICONIC FILM DESIGNERS AND THEIR WORK

Irene Sharaff: American in Paris, Brigadoon, The Secret Life of Walter Mitty, West Side Story, Cleopatra, Hello Dolly, Funny Girl, Can-Can, Porgy & Bess, The King and I, The Bishops Wife, Picture of Dorian Gray

Ann Roth: Silkwood, The Goodbye Girl, The Owl and the Pussycat, Cold Mountain, The English Patient, Working Girl, The Birdcage, Julie and Julia, Kluge, Midnight Cowboy, Nine to Five, The Hours

Walter Plunkett: Gone with the Wind, Annie Get Your Gun, An American in Paris, Singin in the Rain, Mary of S Scotland, Stagecoach, the Kissing Bandit, Little Women, Raintree County, Age of Innocence, Madam Bovary

Sandy Powell: Shakespeare In Love, Shutter Island, The Aviator, Gangs of New York, Hugo, Orlando,

Albert Wolsky: Manchurian Candidate, Bugsy, Birdman, All That Jazz, Across the Universe, Sophie's Choice, Galaxy Quest, The Jazz Singer, The Jackal, The Gambler, Meteor, Little Murders, Lady Liberty, Grease

Travilla: The Seven Year Itch, The Day the Earth Stood Still, Bus Stop, Gentlemen Prefer Blondes, Theres No Business Like Show Business, How to Marry a Millionaire, The Farmer Takes a Wife, Valley of the Dolls

Theoni Aldredge: Addams Family Values, the Great Gatsby '74, Ghostbusters, Moonstruck, The Rose, Annie

Edith Head: Lady in the Dark, The Birds, Sabrina, Samson and Delilah, Earthquake, To Catch a Thief, Marnie

Adrian: Marie Antoinette 1938, Letty Lynton, The Wizard of Oz, Queen Christina, Red Dust, The Philadelphia Story, The Bride Wore Red, The Women, Dinner at Eight,

Orry - Kelly: Some Like It Hot, Dark Victory, Private Lives of Elizabeth and Essex, Dolly Sisters, The Old Maid

Danilo Donati: Fellinis Costume Designer: Satyricon, Casanova, Amarcord. Zefferelli's Romeo and Juliet, Flash Gordon, Pinocchio, Life is Beautiful

Anthony Powell: Papillon, Indiana Jones and Temple of Doom, Tess, Hook, The Avengers, Death on the Nile, 102 Dalmatians

Jeffrey Kurland: Inception, Collateral, Erin Brockovich, Mighty Aphrodite, Hannah and her Sisters, Oceans11

Mark Bridges: The Artist, Silver Linings Playbook, Boogie Nights, There Will Be Blood, The Fighter, The Italian Job, The Master, Magnolia, Blow, Be Cool

Colleen Atwood: Edward Scissorhands, Ed Wood, Alice in Wonderland, Sweeney Todd, Sleepy Hollow, Chicago Big Fish, Dark Shadows, Planet of the Apes, Lemony Snickers, A Series of Unfortunate Events.

Penny Rose: 4 'Pirates of the Caribbean' films, Quest for Fire, Prince of Persia, Mission Impossible, Evita

Donfeld: The Great Race, Days of Wine and Roses, They Shoot Horses Don't They, Prizzi's Honor, Spaceballs

Cecil Beaton: The Remarkable Mr. Kips, Major Barbara, Anna Karenina, Gigi, My Fair Lady, On a Clear Day You Can See Forever

May Routh: Splash, Being There, My Favorite Year, The Last Remake of Beau Geste, Ronin, Ghost Story,

Piero Tosi: Death in Venice, La Cage Aux Folles, The Damned, The Leopard, La Traviata, Bellissima

Theadora Van Runkle: The Thomas Crown Affair, Bonnie and Clyde, New York, New York, The Godfather II, Myra Breckinridge, Mame, I Love You Alice B Toklas!,

Catherine Martin: Moulin Rouge, The Great Gatsby, Strictly Ballroom

Michael Kaplan: Fight Club, Flashdance, Blade Runner, Pearl Harbor, Mr & Mrs Smith, Star Trek, Burlesque

Milena Canonero: Barry Lyndon, Marie Antoinette 2006, Out of Africa, Dick Tracy, Clockwork Orange, Grand Budapest Hotel, 2001 A Space Odyssey, The Shining, Chariots of Fire

James Acheson: Dangerous Liaisons, The Last Emperor, Mary Shelleys Frankenstein, 1994,

Travis Banton: Angel, Blonde Venus, Belle of the Nineties, Morocco, The Devil is a Woman, Shanghai Express Cleopatra 1934, My Man Godfrey, The Magnificent Doll, Auntie Mame, Sign of the Cross,

Eiko Ishioka: Dracula, The Fall, The Cell, Mirror Mirror, Immortals