

USC School of Dramatic Arts

Costume Design II: THTR 433A
Thurs. 2:00-4:50
Fall 2018
Location: Light Lab/PDE

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

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](https://www.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/fleshtone 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%** FIDM Emmy exhibit assignment,
- 2nd: 30%** Dracula: film/video/ commercial
- 3rd: 10%** Textile studies

Mid Term: 10%
Final: 10%
Designer Bio/Research/media presentation: 10%
Total: 100%

Course Schedule: A Weekly Breakdown

AUGUST 23: Introduction and review of Course goals. Watch nominated TV shows

- ASSIGNMENT:** 1. SKETCHBOOK 4 FULL PAGES Due WEEKLY
Your choice of subject this week
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2. Read text pgs 30-58 "Fundamentals of Costume Design for Film"
 3. Watch your preferred shows as per the FIDM assignment for next week
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AUGUST 30: 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: Thumbnails Costumes on display at FIDM
2. Write your FIDM Assessment paper & Costume Designer Bio as presented on the handout Due 9/13
 3. Create a fully rendered plate copying the FIDM costume of your choice Due 9/20
 4. Create a fully rendered plate: YOUR version of the same costume: (a re-design!!!) Due 9/20
 - a. Finished plate means Labeling/fully rendered/swatched
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SEPTEMBER 6: Visit Pre-shoot episode for Sitcom: "One Day At a Time": Episode #310
Sony Studios Stage 25, 2:30/45 - 4:15 TBA

SEPTEMBER 13: In Class: Present your FIDM sketches and Designer Bios from FIDM exhibit
Show Sketchbook thumbnails from FIDM
Discuss pgs. 30-58: "Intro to the Job"

1. Read One Day At a Time script:
make costume notes re: All costume changes, character needs, etc.
ALL SCRIPTS MUST REMAIN IN THE CLASSROOM AND BE HANDED IN AT END OF CLASS.
2. Using the script:
 - A: Create a breakdown of all characters changes DUE 10/4
Reference pgs 150-160 in your text
 - B: Create a hypothetical Budget breakdown DUE 10/4
Ref: Text pg 184-190

- ASSIGNMENT:** 1. SKETCHBOOK: Your choice: Recreate (copy) costume illustrations of 3 different designers (film and TV) in their style....
2. Read pgs 60-95 "Composing Costume Images"
 3. Complete your rendered plate of FIDM Costume as well as a completed rendered plate of your design reinterpretation. DUE 10/4
 4. You will choose 6 Fabric, textile and pattern terms from the 'choosing hat' and research and define them finding samples of each to present 9/27
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SEPTEMBER 20: You will be on your own to explore the fabric district DTLA as per the Directory I have given you, visiting those stores to find your fabric samples. You may need to purchase 1/4 yard samples. Please collect samples large enough to share 3" squares with each of your classmates. (which means you will need fabric strips at least

3"x18".) You will create Fabric directory swatch cards noting fiber content, price per yard, and present your 6 selections and research on the 27th

ASSIGNMENT: Sketchbook: Figure/Body anomalies: possible body features/ character traits.

SEPTEMBER 27: In Class: Show Sketchbook

FABRIC STUDY PRESENTATION: You will Present and hand out your Fabric samples to class; present your research, discussing all properties of the fabric: composition, usage, history
Discuss pgs 353-372
(TBD burn and dye tests)

ASSIGNMENT: 1. SKETCHBOOK pages: Create a Fabric Design for one specific character (your choice) for Dracula project

OCTOBER 4: In Class: **We will Meet in the computer lab!** Presentation of Sync on set program. You will Present your ODAAT Breakdowns and we'll discuss the program and process. Using Sync On Set, you will begin creating the Dracula script breakdown. I will present the Dracula project requirements and will Distribute the Coppola Bram Stoker "Dracula" film script and project requirements Read the script for next week

Begin Discussing Breakdowns, crossplots, continuity pages, budgets, Cospro & Sync on Set:
Read pgs 150-160 pg 320-324

ASSIGNMENT: SKETCHBOOK: R&D Inspiration Art and styles for project: Victorian, Romanian, Turkish

Watch: The Real Count Dracula: Vampire Documentary- Vlad the Impaler: in Search of the Real Dracula Vlad the Impaler: The Man Who was Dracula

4. Begin designing Dracula costumes: stylized 1890's: 1 ea for Dracula, Mina, Lucy, John, Renfield and Van Helsing. Finished plates will be due and presented October 25th and must be appropriately labeled, rendered and swatched.

Continue work on script breakdown process for Dracula

OCTOBER 11: 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

Guest Artist/ Professional Costume Illustrator TBA

ASSIGNMENT: SKETCHBOOK: Action figure poses.
Bring any carving tools to next class as well as your design

OCTOBER 18: In Class: Show Sketchbook
Review for midterm: all reading assigned to this point & fabrics matching, true and false, multiple choice, 2 brief essays
Discuss Unions, Jobs, Departments, Protocol, Call sheets, Schedules etc
ASSIGNMENT: 1. SKETCHBOOK: Using line, texture, shape; illustrate how the same garment can be altered visually using these elements to create figure distortions.
2. Prepare for midterm
3. Begin carving stamps. I will supply some tools and the carving material (incorporate your stamp design on your rendered plates)

OCTOBER 25: MIDTERM: 100 points/ 15 % of grade: the exam will cover all readings and Fabric studies
Work on stamps if time permits

ASSIGNMENT: 1. Sketchbook pages: create caricatures of people on the street/coffee shops/campus etc, Caricatures exaggerate specific features.
2. Finish carving stamps and bring to next class

NOVEMBER 1: 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: Research Deborah Dryden Textile treatments

ASSIGNMENT: 1. Sketchbook pages: Create a series of thumbnail sketches exploring character costume changes ie: the huntsman
2. Complete Costume Design plates & 1000 word Eiko essay for presentation
next class Oct 29

NOVEMBER 8: In Class: Show sketchbook
Present Dracula Designs, research and concept. Present Eiko research. If Time permits
Watch "Dracula" film clips from the '30's to today: discuss styles, trends and techniques

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

NOVEMBER 15: In Class: Show Sketchbook
Discussion of Industry standards, formats,

Choose a Film or TV Costume Designer to Research... see assignment below

ASSIGNMENT: 1. Sketchbook: Create a logo for yourself. show a progression of designs
2. Begin research and design for Music Video and children's toothpaste commercial based on Dracula Theme. You will present complete concept and costume designs for main character Dec 6

NOVEMBER 22: THANKSGIVING NO CLASS

ASSIGNMENT: 1. Sketchbook pages: Your choice
2. Read Fittings: pg 299-320

NOVEMBER 29: In Class: Show Sketchbook
Discuss reading from Nov 12. on fittings
Present Costume Designer Research Bio

Discuss short form, commercials, and music videos.

ASSIGNMENT: 1. Sketch book pages: Design a dracula music video and a dracula toothpaste commercial for kids
2. Read 325-335 , 175-179, 340-342

DECEMBER 6: Final Exam: Dec 6, 2:00-4:00

Exam will Cover materials following the midterm: Matching, Multiple choice, True and False, short answer essays

Present Sketches and treatments for Music video and commercial.

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/departments/departments-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](http://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/academicsupport/centerprograms/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.

Filmography

FELLINI'S CASANOVA: 1976*
CITY OF WOMEN: 1980*
SATYRICON: 1969*
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 *

GINGER AND FRED: 1986
INTERVIEW: 1987
THE VOICE OF THE MOON: 1990
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

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, Dolly, Funny Girl, Can-Can, Porgy & Bess, The King and I, The Bishop's 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

Fellini

Hello

Walter Plunkett: Gone with the Wind, Annie Get Your Gun, An American in Paris, Singin in the Rain, Mary of 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, Phantom Thread

Colleen Atwood: Edward Scissorhands, Ed Wood, Alice in Wonderland, Sweeney Todd, Sleepy Hollow, Chicago Big Fish, Dark Shadows, Planet of the Apes, Lemony Snickets: 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 The Alienist

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

Julie Weiss: Frida, The Get Low, Secretariat, My Dinner with Herve, Blades of Glory, 12 monkeys, American Beauty, The Elephant Man