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As You like It: Costume Shop Management

As You like It: Costume Shop Management

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Drama

by

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Bachelor of Art in Theatre, 2010
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May 2015
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This thesis is approved for recommendation to the Graduate Council.

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Thesis Director

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Abstract

The following thesis details my role and process serving as the Costume Shop Manager for *As You Like It*, which was produced in the University Theatre in the spring of 2014. I will describe how I facilitated the realization of the costumes designed by Cayla Greer through my management of the costume shop. This thesis includes the paperwork I created to manage the construction of the costumes, an analysis of the play, the costume renderings created by the designer, Cayla Greer, and photos of the final finalized costumes as well as an evaluation of the process.

Acknowledgments

A special thanks is due to my mentor Patricia Martin and the Costume Shop Manager, Valerie Lane. With their guidance, I have grown as a designer and as a technician. I would also like to thank my thesis committee, Patricia Martin, Michael J. Riha and Les Wade. Thank you for your time and insight throughout the thesis process and my time at the University of Arkansas.

Dedication

I would like to thank my family. Without the constant support of my parents, I would not have been able to accomplish all that I have.

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Introduction

As You Like It, by William Shakespeare is a well-known comedy. The play was performed at the University Theatre at the University of Arkansas in April, 2014. The director was Morgan Hicks, with the costume design by Cayla Greer, the set design by Adam Micielica, the lighting design by Jacob Hofer, and the sound design by Jesus Rivera. I served as the Costume Shop Manager, guided by my mentors, Patricia Martin and Valerie Lane.

This thesis focuses on my process and role as a Costume Shop Manager. A Costume Shop Manager is in charge of the costume shop, including managing the people and the build schedule for the production. She is also responsible for all the costumes and accessories that are made, altered, or purchased for the production. This process included pre-production paperwork, managing the labor and the work in the shop throughout the build period as well as overseeing wardrobe and staff during dress rehearsal. *As You Like It* was an opportunity for me to practice organizing and managing the build of a show as well as supervising a staff of students and paid workers. The large size of this production, with sixteen actors and twenty characters was an added challenge in managing time and resources.

As a Costume Shop Manager my process begins with reading the play and writing an analysis. Once I have received the costume sketches from the designer, I begin creating a list of every costume piece found in the sketches and with the designer, determine what we will pull, buy, or build. I then prepare a preliminary list of the items that the costume shop is capable of building and discuss them with the designer. I then

oversee the staff through the building of the costumes and make sure everyone is meeting established deadlines and maintaining a high-quality finished product that meets the expectations of the costume designer. I also act as the liaison between the Costume Shop and the Stage Manager, requesting fittings and providing and maintaining rehearsal costumes. It is my responsibility to have all of the costumes complete and ready for dress rehearsal and then maintain the look of the show by training and supervising the wardrobe crew.

In my role as a Costume Shop Manager I seek to be organized and motivated. I solve problems, finish tasks, and pour my passion into the work that is produced. Producing a show is a group effort, making communication essential. I want to create a work environment where employees feel they can discuss any issues or concerns they have about their work, with me. I want to be well acquainted with my employees, and know their individual professional goals. The costume shop should be a friendly environment comprised of passionate professionals. I want to create a place where employees can learn from others and ask questions. Most importantly a costume shop is a family, and the members should feel included and comfortable.

The body of this paper will include my script analysis, and I will then describe my process in more detail. Examples of paperwork, as well as renderings and final production photos, will be found in the appendices.

Play Analysis

As a Costume Shop Manager, reading the play and analyzing it is an important part of my process. I need to understand the themes and ideas of the play, so that I can understand what the costume designer is trying to say with his or her costume designs. I also need to know the location, time of year, economic status, and any other information that will help me understand the characters. Lastly, I need to note how many characters there are and how many costumes they wear. This is important information to know when it comes to discussing budget and the priorities during the build process with the costume designer. The following is my play analysis of *As You Like It*. It shows the importance I place on the plot, themes and specific character details.

The characters of *As You Like It* can be split into a few different categories or camps. I created three categories for the characters of *As You Like It*: the court, the exiled court, and the men and women of Arden Forest. These categories are also useful in helping me split the group into character types and in making generalizations about their costumes before I have received the costume designs.

The court is very rich and elaborate. The people in the court care much for appearances. Duke Frederick is Celia's father and the younger brother of Duke Senior. He has usurped the throne, causing his brother, Duke Senior, to run to the forest in exile. He is strict and cruel, which is shown in his banishment of Rosalind. He does however change his ways at the end of the play and finds a religious life. His transformation lets us know that bad people can change their ways. Le Beau is a courtier and gossip. In our production, a female played this character. She acts as a narrator for the court, informing the audience through her gossip of what they need to know. Charles

the Wrestler, is a large, scary man who is undefeated in his matches. Oliver uses him to embarrass and defeat his brother Orlando, but the plan fails. Touchstone is the court fool. He is funny and pointed with his remarks, often making sexual innuendos. Fearing for the young ladies, he offers to go into the forest with them. Jacques de Bois is also a member of the court, although we only see him in the forest. He is the second son of Sir Rowland and brother to Orlando and Oliver. He comes to share the news that Duke Frederick has given up the throne. He serves as a mouthpiece of this information.

Rosalind is the daughter of Duke Senior. She is beautiful, strong-willed, and witty. She is rather fearless, as demonstrated when she leaves for the forest dressed as a boy. She is a critic of her life and others but always tries to improve their lives and her own. She also helps teach Orlando, as Ganymede, how to treat women better and teaches him about love. Despite her strength she also reveals herself to be a true human being in her softer reactions. She gets angry at Orlando for being late and faints at the sight of his blood. Her reactions makes her relatable to the audience, but her strength and knowledge makes her inspiring as well. Celia is the daughter of Duke Frederick and cousin to Rosalind. Rosalind is her dear and only friend. She is incredibly loving and devoted, which she proves by leaving the court to go with Rosalind. She also is sometimes excessive in her emotions. Her immediate love for Oliver is almost comical in the strength and speed with which she falls in love with him.

Orlando is the youngest son of Sir Rowland, who recently passed. All of his land passed to the eldest brother Oliver causing a greater divide between the two. Orlando is noble and well loved. He is also very knowledgeable about the world. He expressed the kind of love that is mocked in the play, claiming that he will die without Rosalind. He is also a devoted friend. He helps the old Adam, his devoted servant, on the journey into

the forest, and finds food for him even if it means he must act a little foolish. He also saves his brother, despite their dispute, showing the compassion he shows even for enemies. Although upstaged by Rosalind, he is clearly a good match for her in devotion and love.

Oliver is the eldest son of Sir Rowland and inherited his land and money upon his death. He has no love for his younger brother Orlando, and admits that his hate is unfounded. He gladly follows the instructions of Duke Frederick to find Orlando in the forest. However, he does not fare well and is saved by Orlando. This selfless act by his brother causes Oliver to repent his ways. He is another character that shows how people can change for the better.

Those who belong to the exiled court are led by Duke Senior, who was banished with some of his men, including Lord Amiens and Jacques. Duke Senior doesn't seem to be upset about the change in his status. He is able to make the most of every situation and learns to appreciate the forest and what it can teach about life. Jacques is a very contemplative and melancholy man. He observes the other characters and comments on their actions, but never fully participates in the action of the play. He is the only exiled man from the court to remain in the forest and take on religious teachings. Lord Amiens is also a member of the exiled court. He is happy and is often heard singing. He attempts to cheer Jacques up, and cure him of his melancholy.

Those who work and live in Arden Forest are a group of shepherds and shepherdesses. They are mostly jolly and become a part of the tangled love stories. Celia and Rosalind come upon Corin and Silvius talking. Silvius is young and in love with Phebe. Silvius chases after Phebe, despite how mean she is to him. He laments at the pain that comes from his love for her. Corin is an old shepherd who sells his master's

cottage to Rosalind and Celia. He attempts to counsel Silvius on love but Silvius won't listen. Phebe, a young shepherdess, falls immediately in love with Rosalind pretending to be Ganymede. She is cruel to Silvius and falls in the love with that same cruelty in Rosalind. The relationship between the three of them, helps to reveal the meaningless nature of hopeless love. Audrey, another shepherdess, falls in love with Touchstone but she insists that he marries her before they can be physical. She is happy and eager to please but falls for Touchstone's tricks and forgives him easily. William, another member of the forest, is in love with her as well. Touchstone has to stand up to William in order to marry Audrey. Hymen officiates the weddings at the end. She serves as Hymen, the God of marriage.

There are a few themes that I found important to the play. A great emphasis is placed on the difference between life in the court and life in Arden Forest. This theme was important to the director and costume designer. The court is obsessed with impressions and the characters who live at court, strain for perfection. The forest however, is full of life and love. Those who are banished from the court find healing in the forest. Duke Senior finds that he can learn much about life by spending time in the simplicity of forest life. The forest is also where the lovers find one another and where the love sickness that is experienced by the couples is healed.

Rosalind is quite influential in convincing those in the play that love is not something one suffers through but is joyful. Orlando and Silvius are both tortured lovers who need to have their love requited by Rosalind and Phebe. If the women do not feel the same, the men will simply wither and die; an idea that is often ridiculed throughout the play. Rosalind tries to repeatedly to inform Silvius of the ridiculousness of this idea. After Phebe turns away from Silvius' love, Rosalind remarks that "men have died from

time to time, and worms have eaten them, but not for love” (IV.i.91–92). Celia and Oliver’s love is proof of love being joyful. After their first meeting in the forest, they fall immediately in love with each other and rejoice in that feeling.

As You Like It also touches on the plasticity of humanity. People are not simply good or evil. The “evil” characters have a change of heart and repent, righting the wrongs they had inflicted on others. Jacques expresses how people change over time as he laments that men have “seven ages” of their lives as they move from infancy, to school boy, lover, soldier and ending with his “second childishness” at the end of his life (II.vii.164). These acts allow people to change their ideas and actions throughout their lives. People are not one thing.

Reading the play and creating this analysis allows me to immerse myself in the play and prepare for the construction of the show. This helps when speaking with the designer about her view of the play and what the costumes or individual looks she might find most important.

Approach and Process

The work that I do as a Costume Shop Manager is split into three different categories and is based on a very specific timeline as we move through the entire production process. The first category is the pre-production work – a time when I do most of the organization for the build. Second is the time to build the show – a time when I manage a crew of stitchers, drapers, and craftspeople who all serve to build the costumes. And finally, there are the dress rehearsals and performances – this is the final stage of my responsibilities as the Costume Shop Manager where I oversee all of the details remaining involving the costumes and the actors who wear them. All of these steps are vital to my process and to creating and maintaining the costume for the production.

As a Costume Shop Manager, my process begins with paperwork. The first step is to create a calendar. The costume production calendar includes information regarding when the Costume Designer has to have designs to me, as well as when fabric, notions, and trims are expected. I also include my estimation of when fittings will happen over the course of the build. My calendar is included in Appendix A, page 16. Once I have received the initial sketches for the design from the designer, I begin to make a Buy, Pull, Build List. This is a preliminary list where I include every item worn by the actor and then determine if it will be bought, pulled from our costume stock, or if the costume shop will build that item. With these lists, the designer and I can determine what needs to be built based on a number of criteria including, the length of time we have to build the show, the talent of the costume construction staff, and the specific needs of the

production. We also use this list to determine which draper will be responsible for each garment or item that is built.

This was a large production with sixteen actors playing twenty characters. Because of the size of the build, I made a short reference sheet listing only the costumes that we planned on building and included the name of the draper responsible. For this production of *As You Like It*, we built three women's dresses, two men's vests and a complete costume including pants, jacket and ruff for one character. There were also four ruffs that were built for the show and three garments with extensive alterations. The build list and examples of Buy, Pull, Build Lists are in Appendix D and E, pages 28 and 33.

Another aspect of my pre-production work is to request that the Stage Manager schedules each actor for a fifteen minute measurements slot. The actors come in and we take measurements of their entire body, see Appendix F, page 34 for examples. These measurement sheets are given to drapers. I create an abbreviated measurement sheet, called the Quick Measurement Sheet, for the designer. It includes only the measurements she is likely to use for shopping and pulling items. See Appendix G, page 36 for the Quick Measurement Sheet.

Once the costumes were being built in the shop, my biggest responsibility was to oversee the work and keep all members of the shop on schedule. I spoke daily with the drapers to make sure they had everything they needed, such as muslin fabric for mock-ups, thread to match fabric and other miscellaneous materials. I had to order numerous specialty items, including wire for making Elizabethan inspired ruffs, and buckram for Rosalind's jacket. I was also responsible for all online purchases and returns for the designer.

When building a production, there are numerous fittings for each actor. We start with a mock up fitting, which is when the costume is constructed using inexpensive fabric to make sure it will fit. We then typically have two more fittings with the garments made from fashion fabric. For characters that wore pulled and bought clothing, only two fittings were necessary. As the Shop Manager, I was in charge of contacting the Stage Manager and requesting fittings as well as attending the fittings. Due to the busy schedules of the actors, we were not always able to schedule them in the afternoons during work hours. A large amount of my time was spent in fittings with the actors. As a Costume Shop Manager, I attended each fitting to supervise and assist the designer and draper as necessary. Those actors for whom we were building a costume spent approximately 2 hours and 45 minutes in a series of fittings. The actors with pulled and bought costumes had an estimated one hour in fittings, for a total of 28 hours of fitting time. To see an example of a fittings request, see Appendix I, page 40.

The shop staff was comprised of three drapers, two paid student workers, three practicum students and sixteen lab students who were taking the introductory costume class. I was responsible for assigning projects to each staff member each day they came in to help construct the garments. The drapers and I would decide who needed help from the more experienced paid workers and skilled practicum students. The students in lab were not always available to help on the show as they were working on a class project. The designer and I communicated about alteration notes to make sure they were prepped for the students to complete.

Another aspect of my process, was to support the designer. The costume designer and I communicated daily about the show. She was working on making the ruffs for numerous characters, and I sought to make sure she had the support she needed to

finish them. Together, we would problem solve different aspects of the show with me serving as a sounding board for her ideas. Both the designer and I kept track of the budget, to make sure she wouldn't go over budget. There is a copy of the budget in Appendix J, page 41.

In addition to being the shop manager, I also served as a draper for the production. This meant a lot of my time was spent creating the court costumes for Celia and Rosalind. As a draper, I created patterns, made mock up garments, and was responsible for supervising the build of both costumes.

The costumes took six weeks to fit, alter, and construct. We were able to meet our deadline and all costumes were ready for the first dress rehearsal. Dress rehearsal is the opportunity not only for the actors, but also the wardrobe crew to practice running the show. I began the week by having a meeting on Monday with the wardrobe crew. The crew is comprised of students in the introductory costume class. In that class, there is a section on wardrobe that gives them the basic skills pertaining to how to serve on a production wardrobe crews. However I went over the duties, which included checking that every costume piece is accounted for before and after the show. I created Dresser Check-In Sheets that lists every item worn by each actor. See Appendix K, page 43 for examples. Once the actors arrive for dress rehearsal, the wardrobe crew is responsible for helping them with their hair and makeup and also for getting them into costume. During the run of the show, the wardrobe crew is responsible for helping with quick changes and after the show, they collect, wash, dry, and iron the laundry.

Quick changes occur when the actor has to change costume between scenes and has a very limited time in which to make the change. There were three quick changes in this production. Rosalind and Celia had a quick change from the court to the forest and

each actor had two wardrobe members assisting them in the change. The other two wardrobe members helped Madame le Beau change from her court look, to the character she played in the forest. Finally, at the end of the play Rosalind and Celia had a quick change back into their court attire. These changes were practiced and timed a few times, with the understanding that the actors and wardrobe crew would get faster and more efficient as the during dress rehearsal process continued.

The first dress rehearsal started on Tuesday with wardrobe and the drapers called at 5:30 PM. This allowed time for the wardrobe crew to check in costumes with me and the other drapers overseeing them. During dress rehearsal, I took notes from the designer, which included notes regarding costume, wig, makeup and actor notes. Before work the next day, I prepared a list of notes and posted them in the costume shop and oversaw the execution of the notes. See Appendix N, page 50 for an example of dress rehearsal notes. During the run of the show, the wardrobe head kept in contact with me about any problems that arose as it was my responsibility to ensure that the costumes were maintained through the run of the show. See Appendix M, page 49 for the Wardrobe Report. Final production photos are in Appendix O, page 51.

Evaluation and Assessment

The process of managing the build of the costumes for *As You Like It* was positive. Beginning with the paperwork and initial meetings with the Costume Designer to the realized designs, I had few problems. However, there are things I would change the next time I serve as a Costume Shop Manager.

We had some challenges in both the scheduling of fittings and with the actors attending their scheduled fitting. The actor's schedules were very tight with very limited availability to make it to the costume shop for their fittings. In most production with minimal actor conflicts, I would typically give the Stage Manager a list of the actors we needed to see, how long we needed each actor, and what times they could come into the costume shop for their fittings. It is then the responsibility of the Stage Manager to assign specific fitting times. I knew early on when I was trying to schedule the actors to get their measurements that this hands-off approach was not going to work. In this particular production, for the first round of fittings, I scheduled the actors as best I could using their availability sheets, Appendix H, page 38. This also had its flaws, as the actors schedules sometimes changed week to week.

The other issue I had with fittings, was actors not showing up on time or missing their fittings altogether. This caused a series of delays for the costume shop staff as we would be forced to wait to reschedule the fitting. To rectify this problem, the costume designer and I spoke with the cast about showing up for fittings, which helped future attendance problems. After having conversations with my mentors and the director, it was decided that an Assistant Stage Manager should be assigned the responsibility for scheduling actor fittings as we moved forward in the process. I believe I handled most of

these incidents well; however, after we switched to have the assistant stage manager schedule the fittings, I was unable to fully let go of that responsibility. In hindsight, it would have been better had I allowed the Assistant Stage Manager to do the work.

For future productions where I serve as the costume shop manager, I would work more diligently to balance my duties between my role as the shop manager and as a Draper. The added responsibility of serving as a primary draper tended to overwhelm me at times. With the large amount of work I was doing as both the draper and the costume shop manager, I tended to stress about one when I was focusing on the other. I believe that if I had delegated a bit more of my draping projects to student workers, it would have helped me greatly.

On the Monday of dress rehearsal week, we have a quick change rehearsal. The Costume Designer and I had told Valerie Lane, the head draper, that we did not need another person at that rehearsal. However, in hindsight, it would have run a little smoother if we had another set of eyes to give instruction and critiques to the wardrobe crew.

There are two fitting rooms in the theatre. The one on the main floor has twice as many mirrors and space but typically the women are in that dressing room and the men are in the upstairs fitting room. Initially, this was how we arranged the fitting rooms. But after the first dress rehearsal it was clear that the men needed to be in the larger fitting room downstairs. There were five women and eleven men. This is something that should have been done from the beginning, but I failed to question what was best for this production.

This production process went very well. I learned better ways to manage the costume shop and the things that did not work were quickly fixed and are things I now

know to consider in the future. Overall, I believe the costumes were well built, captured the intent of the costume designer, and were created on time and within budget.

References

Shakespeare, William. *As You like It*. New Haven: Yale UP, 1954. Print.

March 2014

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					<i>31 Fitting Requests Due</i>	<i>1</i>
<i>2</i>	<i>3 Cayla Shopping</i>	<i>4 Cayla Shopping</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>
			First Fittings			
<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	<i>13</i>	<i>14</i>	<i>15</i>
	Pattern Corrections/Fabric Cutting					
<i>16</i>	<i>17</i>	<i>18</i>	<i>19</i>	<i>20</i>	<i>21</i>	<i>22</i>
	Construction					
<i>23</i>	<i>24</i>	<i>25</i>	<i>26</i>	<i>27</i>	<i>28</i>	<i>29</i>
	Spring Break					
<i>30</i>	<i>31</i>					

Calendar

April 2014

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
	Second Fittings					
6	7	8	9	10	11	12
	Finishing and Final Fittings					
13	14	15	16	17	18	19
	<i>Wardrobe Meeting</i>	<i>Dress Rehearsal</i>	<i>Dress Rehearsal</i>	<i>Dress Rehearsal</i>	<i>Opening</i>	
20	21	22	23	24	25	26
27	28	29	30			

Calendar, cont.

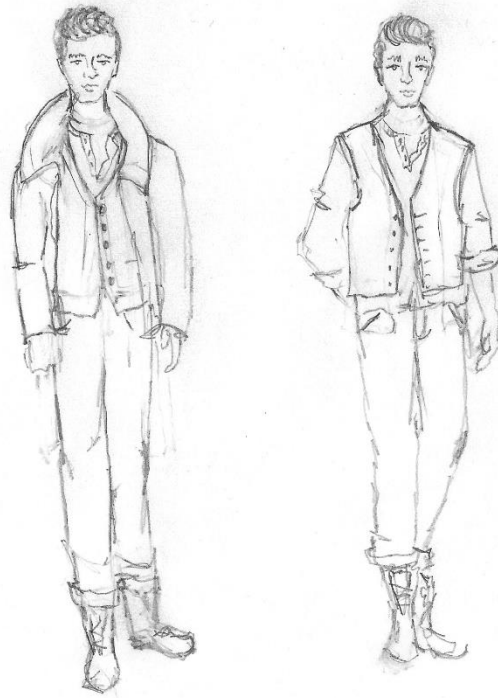
Appendix B: Costume Sketches



Rosalind, Initial Sketches, Cayla Greer, used with permission



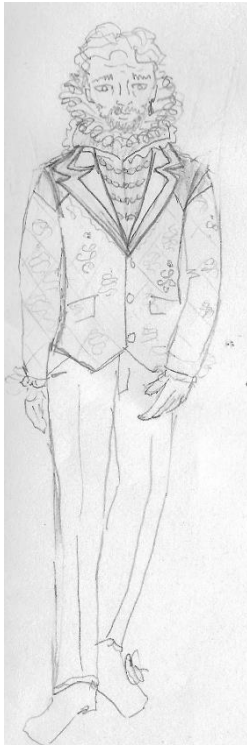
Celia, Initial Sketches, Cayla Greer, used with permission



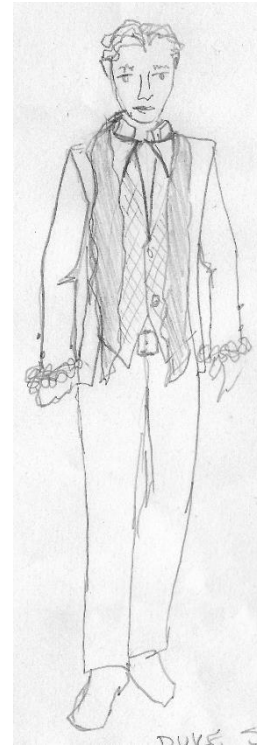
Orlando, Initial Sketches, Cayla Greer, used with permission



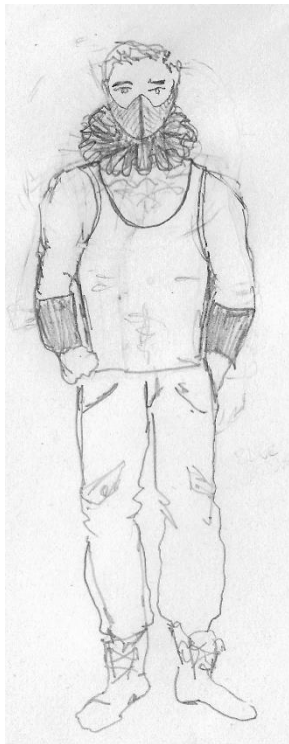
Oliver, Initial Sketches, Cayla Greer, used with permission



Duke Frederick, Initial Sketches,
Cayla Greer, used with permission



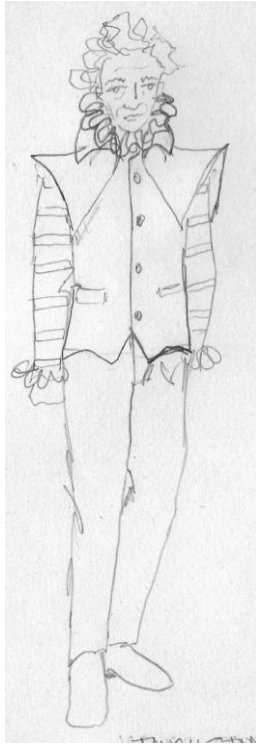
Duke Sr, Initial Sketches,
Cayla Greer, used with permission



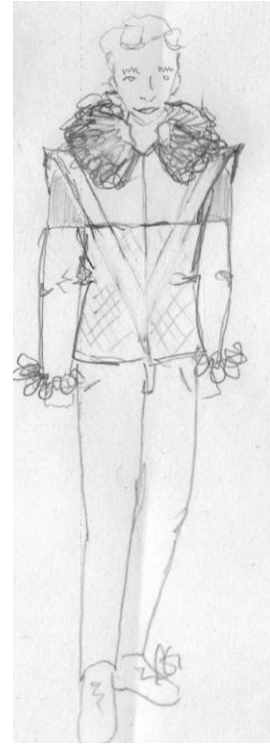
The Wrestler, Initial Sketches,
Cayla Greer, used with permission



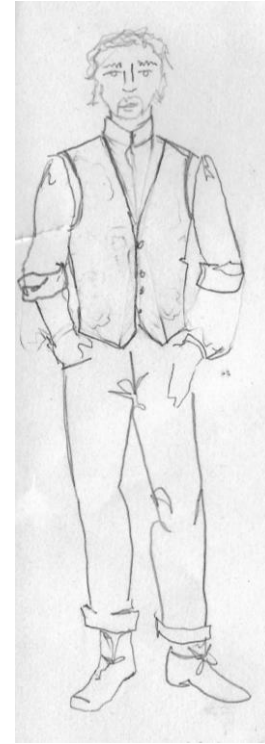
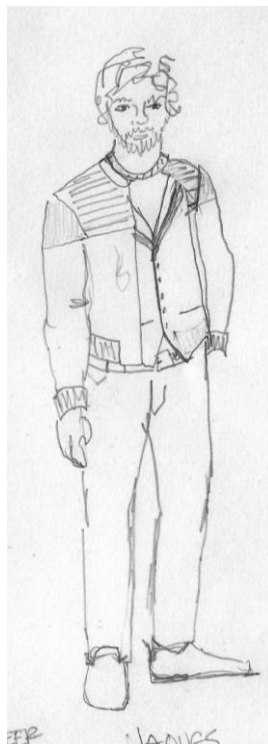
Madame le Beau, Initial Sketches,
Cayla Greer, used with permission



Touchstone, Initial Sketches,
Cayla Greer, used with permission



Jacues de Boys, Initial Sketches,
Cayla Greer, used with permission



Exiled Court Men, Initial Sketches, Cayla Greer, used with permission



Men of Arden, Initial Sketches, Cayla Greer, used with permission



Women of Arden, Initial Sketches, Cayla Greer, used with permission

Appendix C: Costume Renderings



Rosalind, Costume Renderings, Cayla Greer, used with permission



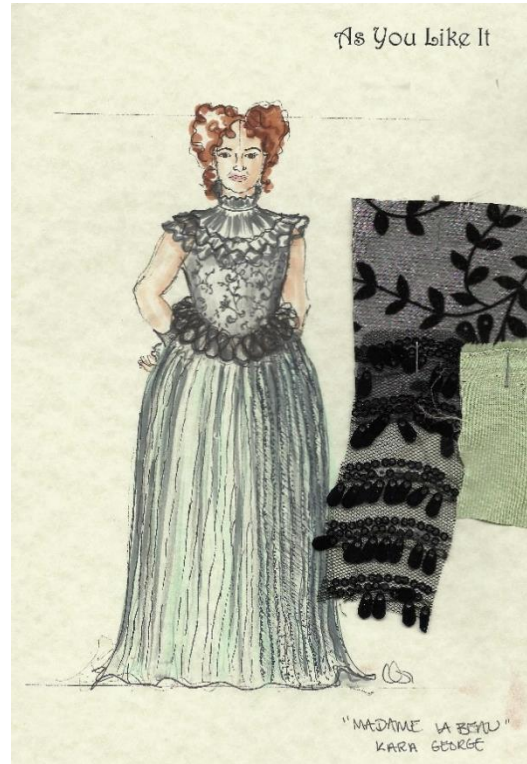
Celia, Costume Renderings, Cayla Greer, used with permission



Orlando and Oliver, Costume Renderings, Cayla Greer, used with permission



Duke Frederick and Duke Sr, Costume Renderings, Cayla Greer, used with permission



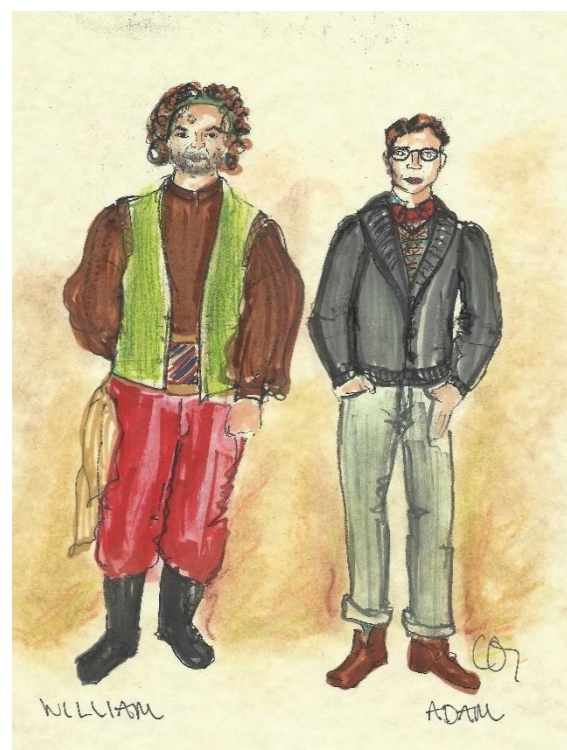
The Wrestler and Madame le Beau, Costume Renderings, Cayla Greer, used with permission



Touchstone and Jacques de Boys, Costume Renderings, Cayla Greer, used with permission



Exiled Court Men, Costume Renderings, Cayla Greer, used with permission



Men of Arden, Costume Renderings, Cayla Greer, used with permission



Women of Arden, Costume Renderings, Cayla Greer, used with permission

Appendix D: Examples of Buy Pull and Build List

As You Like It - Cayla Greer
Spring 2014

Buy-Pull-Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer
Actor Whitney Masters

Character	Look	Costume Piece	Buy	Pull	Build
Rosalind	Court	Dress			X
		Jacket/Cowl			X
		Necklace/Ruff			X
		Bracelet			X
		Petticoat			X
		Stockings			X
		Shoes			X
	Forest	Wig	X	X	
		Pants	X	X	
		Shirt	X	X	
		Belt	X	X	
		Shoes		X	
		Socks		X	
		Jewelry		X	
		Court 2	Flowery veil	X	

Rosalind, Buy Pull Build List

As You Like It - Cayla Greer
Spring 2014

Buy-Pull-Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer
Actor Emily Tomlinson

Character	Look	Costume Piece	Buy	Pull	Build
Celia	Court	Dress/Ruff			X
		Bracelets			X
		Petticoat			X
		Stockings			X
		Shoes			X
	Forest	Wig	X	X	
		Dress	X		
		Socks			X
		Boots	X		
		Jewelry	X	X	
		Headband		X	X

Celia, Buy Pull Build List

As You Like It - Cayla Greer
Spring 2014

Buy-Pull-Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer
Actor Chris Hecke

Character	Look	Costume Piece	Buy	Pull	Build
Duke Sr	Court	Jacket/Vest	X*		
		Pants		X	
		Socks		X	
		Shoes		X	
		Belt		X	

Duke Sr, Buy Pull Build List

As You Like It - Cayla Greer
Spring 2014

Buy-Pull-Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer
Actor Grant Hockenbraugh

Character	Look	Costume Piece	Buy	Pull	Build
Duke Frederick	Court	Jacket	X*		
		Ruff			X
		Vest		X	
		Pants		X	
		Socks		X	
		Shoes		X	
Jaques de Boys	Court	Pleated Jacket			X
		Belt		X	
		White Pants	X	X	
		Socks		X	
		Shoes		X	

Duke Frederick and Jacques de Boys, Buy Pull Build List

As You Like It - Cayla Greer
 Spring 2014

Buy-Pull-Build List

Production As You Like It
 Season Spring 2014
 Costume Designer Cayla Greer
 Actor Curtis Longfellow

Character	Look	Costume Piece	Buy	Pull	Build
Oliver	Court	Vest			X
		Dress/Under Shirt	X		
		Vest	X		
		Ruff			X
		Pants		X	
		Socks		X	
		Shoes		X	

Oliver, Buy Pull Build List

As You Like It - Cayla Greer
 Spring 2014

Buy-Pull-Build List

Production As You Like It
 Season Spring 2014
 Costume Designer Cayla Greer
 Actor Kieran Cronin

Character	Look	Costume Piece	Buy	Pull	Build
Orlando	Court	Shirt		X	
		Vest		X	
		Jacket	X		
		Pants	X	X	
		Shoes		X	
		Socks		X	

Orlando, Buy Pull Build List

As You Like It - Cayla Greer
Spring 2014

Buy-Pull-Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer
Actor Kara George

Character	Look	Costume Piece	Buy	Pull	Build
Hymen	Forest	Purple Dress	X		
		Shawl	X	X	
		Belt	X	X	
		Shoes		X	
		Jewelry	X	X	
Madam le Beau	Court	Dress			X
		Ruff			X
		Necklace	X	X	
		Shoes	X	X	
		Stockings		X	

Hymen and Madam le Beau, Buy Pull Build List

As You Like It - Cayla Greer
Spring 2014

Buy-Pull-Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer
Actor Willi Goehring

Character	Look	Costume Piece	Buy	Pull	Build
Charles	Wrestler	Tank top	X		
		Pants		X	
		Ruff/Mask			X
		Cuffs			X
		Socks			X
		Boots			X
Lord Ameins	Forest	White Shirt		X	
		Brown Vest		X	
		Black Pants		X	
		Socks		X	
		Shoes		X	

Charles and Lord Ameins, Buy Pull Build List

As You Like It - Cayla Greer
 Spring 2014

Buy-Pull-Build List

Production As You Like It
 Season Spring 2014
 Costume Designer Cayla Greer
 Actor Kyle Smiley

Character	Look	Costume Piece	Buy	Pull	Build
Touchstone	Court	Jacket			X
		Pants			X
		Ruff			X
		Undershirt		X	
		Socks		X	
		Shoes		X	

Touchstone, Buy Pull Build List

As You Like It - Cayla Greer
 Spring 2014

Buy-Pull-Build List

Production As You Like It
 Season Spring 2014
 Costume Designer Cayla Greer
 Actor Nate Stalke

Character	Look	Costume Piece	Buy	Pull	Build
Jaques	Forest	White Shirt		X	
		Gray Vest		X	
		Green Jacket	X*		
		Jeans		X	
		Socks		X	
		Shoes		X	

Jacques, Buy Pull Build List

Appendix E: Build List

As You Like It - Cayla Greer
Spring 2014

Build List

Production As You Like It
Season Spring 2014
Costume Designer Cayla Greer

Actor	Character	Look	Costume Piece	Draper
Whitney Masters	Rosalind	Court	Dress	Nicole
			Necklace	
Emily Tomlinson	Celia	Court	Dress	Nicole
			Bracelets	
Kara George	Madame le Beau	Court	Dress	Val
Kyle Smiley	Touchstone	Court	Jacket	Pat
			Pants	
			Ruff	
Grant	Jaques de Boys	Court	Vest	Val
Curtis	Oliver	Court	Vest	Val

Ruffs - build or buy	Cayla
Chris	
Grant	
Curtis	
Willi - Wrestler	

Alterations	Cayla
Chris - Jacket	
Grant - Jacket	
Nate - Jacket	

Build List

Appendix F: Examples of Full Measurement Sheets

UNIVERSITY OF ARKANSAS MEASUREMENT FORM

PRODUCTION As You Like It CHARACTER Andrew

Name Stephanie Faatz Murry Email _____ Date _____

Primary Phone _____ Home Phone _____ Cell Phone _____

Height 5'6" Suit/Dress 4/6 R/L Handed R

Weight 130 Shirt/Blouse S/M Pierced Ears yes/2 holes

Shoe 7-7 1/2 Pants (men) W x L Other Visible Piercings n/a

Bra 34A Pants (women) 6/8 Visible Tattoos n/a

Hair Color Dark brown Hair Length Medium

Please list any allergies to fabrics, detergents, metals, etc. N/A

Head Circ.	<u>22 1/2</u>	Mid Neck to Waist (f)	<u>15 1/2</u>	Chest	<u>33</u> Exp. _____
Forehead to Nape	<u>14</u>	Mid Neck to Floor (f)	<u>55 1/2</u>	Underbust	<u>29 1/2</u> Exp. _____
Ear to Ear	<u>11 1/2</u>	Shoulder to Waist (f)	<u>18</u>	Natural Waist	<u>26</u>
Mid Neck	<u>12</u>	Mid Neck to Waist (b)	<u>16</u>	High Hip	<u>33 @ 4</u> From Waist
Neck Base	<u>12 1/2</u>	Mid Neck to Floor (b)	<u>55 1/4</u>	Low Hip	<u>37 @ 6 3/4</u> From Waist
Side Neck to Shoulder	<u>4 1/2</u>	Shoulder to Waist (b)	<u>17</u>		
Shoulder to Wrist	<u>22</u>	Waist to Mid Knee (f)	<u>22 1/2</u>	WOMEN ONLY:	
WITH ARM BENT:		Waist to Mid Calf (f)	<u>28 1/2</u>	Mid-shoulder to Bust Point	<u> </u>
Nape to Shoulder	<u>7 1/2</u>	Waist to Floor (f)	<u>41</u>	Around Neck to Bust Point	<u> </u>
Nape to Elbow	<u>21</u>	Outseam to Ankle	<u>39</u>	Bust Point to Bust Point	<u> </u>
Nape to Wrist	<u>31</u>	Outseam to Floor	<u>42</u>		
Inner Arm to Elbow	<u>8</u>	Waist to Mid Knee (b)	<u>21 1/2</u>	GIRTH:	
Inner Arm to Wrist	<u>18</u>	Waist to Mid Calf (b)	<u>26</u>	Short Girth	<u> </u>
Underarm to Waist	<u>9 1/2</u>	Waist to Floor (b)	<u>40 1/2</u>	Long Girth	<u> </u>
Armseye	<u>16 1/2</u>	Inseam to Ankle	<u>29 1/2</u>	Crotch Depth	<u> </u>
Bicep	<u>11</u>	Inseam to Floor	<u>31</u>		
Elbow	<u>10</u>	IN LUNGE POSITION:			
Forearm	<u>9 1/2</u>	Thigh	<u>20</u>		
Wrist	<u>6</u>	Above Knee	<u>16</u>		
Shoulder to Shoulder (f)	<u>13</u>	Below Knee	<u>13 1/2</u>		
Armseye to Armseye (f)	<u>11 1/2</u>	Calf	<u>15</u>		
Shoulder to Shoulder (b)	<u>14</u> 12 1/2	Ankle	<u>9</u>		

Measurement Sheet, Stephanie Faatz-Murry

UNIVERSITY OF ARKANSAS MEASUREMENT FORM

PRODUCTION As You Like It CHARACTER TRAVIS Date 2-21-14
 Name Nathaniel Stahlke Email _____
 Primary Phone _____ Home Phone _____ Cell Phone _____
 Height 5-5 Suit/Dress ? R/L Handed Right
 Weight 165/165 Shirt/Blouse S-M Pierced Ears No
 Shoe 8 1/2 Pants (men) W 33 x L 29-30 Other Visible Piercings No
 Bra _____ Pants (women) _____ Visible Tattoos No
 Hair Color blond Hair Length Short-medium

Please list any allergies to fabrics, detergents, metals, etc. _____

Head Circ.	<u>22 1/2</u>	Mid Neck to Waist (f)	<u>15 1/2</u>	Chest	<u>41 1/2</u> Exp. <u>42</u>
Forehead to Nape	<u>13 1/2</u>	Mid Neck to Floor (f)	<u>53</u>	Underbust	_____ Exp. _____
Ear to Ear	<u>12</u>	Shoulder to Waist (f)	<u>18 1/2</u>	Natural Waist	<u>36 1/2</u> .58
Mid Neck	<u>14 3/4</u>	Mid Neck to Waist (b)	<u>16</u>	High Hip	<u>38 1/2 @ 4</u> From Waist
Neck Base	<u>15 1/2</u>	Mid Neck to Floor (b)	<u>55</u>	Low Hip	<u>43 @ 7</u> From Waist
Side Neck to Shoulder	<u>6</u>	Shoulder to Waist (b)	<u>17 1/2</u>		
Shoulder to Wrist	<u>21</u>	Waist to Mid Knee (f)	<u>21</u>	WOMEN ONLY:	
WITH ARM BENT:		Waist to Mid Calf (f)	<u>25 1/2</u>	Mid-shoulder to Bust Point	_____
Nape to Shoulder	<u>9</u>	Waist to Floor (f)	<u>38 1/4</u>	Around Neck to Bust Point	_____
Nape to Elbow	<u>20</u>	Outseam to Ankle	<u>36 1/2</u>	Bust Point to Bust Point	_____
Nape to Wrist	<u>30</u>	Outseam to Floor	<u>39</u>		
Inner Arm to Elbow	<u>7 1/2</u>	Waist to Mid Knee (b)	<u>22 1/2</u>	GIRTH:	
Inner Arm to Wrist	<u>16</u>	Waist to Mid Calf (b)	<u>17 1/2</u>	Short Girth	_____
Underarm to Waist	<u>9</u>	Waist to Floor (b)	<u>40</u>	Long Girth	_____
Armseye	<u>19</u>	Inseam to Ankle	<u>26 1/2</u>	Crotch Depth	_____
Bicep	<u>14</u>	Inseam to Floor	<u>28 1/2</u>		
Elbow	<u>12 1/2</u>	IN LUNGE POSITION:			
Forearm	<u>23 1/2</u>	Thigh	<u>24</u>		
Wrist	<u>2 1/2</u>	Above Knee	<u>16</u>		
Shoulder to Shoulder (f)	<u>16 1/4</u>	Below Knee	<u>14</u>		
Armseye to Armseye (f)	<u>16 1/2</u>	Calf	<u>15 1/2</u>		
Shoulder to Shoulder (b)	<u>17</u>	Ankle	<u>9 1/2</u>		
Armseye to Armseye (b)	<u>16 1/2</u>				

MEASURED BY Vol

Measurement Sheet, Nathaniel Stahlke

Appendix G: Quick Measurement Sheet

As You Like It

Costume Designer: Cayla Greer

Measurement Sheet

Actor's Name	Height	Weight	Bust	Waist	Hips	Bra	Inseam	Pants	Blouse	Dress	Head Circumference	Shoe	Pierced Ears?
Whitney Masters	5'8"	125	34	26 1/2	32	34B	29 1/2	2 S		2	21 1/4	8	Y
Emily Tomlinson	5'7"	125	32	27	32	34B		4 S		4	22 1/2	9 or 10	Y
Kara George	5'8"	240	47	37	48	40DD		18 XL	16-20		23 1/4	11	Y
Missy Maramara	5'3"	110	33	25	33	34B		0-2 S	0-2		21 1/2	7	Y
Stephanie Murry	5'6"	130	33	26	33	34A	30	6-8 S/M	4-6		22 1/2	7- 7 1/2	Y (2)

Quick Measurement Sheet, Women

Actor's Name	Height	Weight	Chest	Waist	Hips	Inseam	Pants	Shirt	Suit	Head Circumference	Shoe	Pierced Ears?
Kieran Cronin	6'4"	220	44	38	41	32	34x34	18x38	44L		13-14	N
Kyle Smiley	5'7"	247	45 1/2	43 3/4	44 1/2	27	39x29	18x33	48	23 1/4	11W	N
Nate Stalke	5'5"	165	41 1/2	38	38 1/2	27	33x28	16x30	42	22 1/4	8 1/2	N
Curtis Longfellow	6'4"	190	41	35 1/2	39 1/2	31	32x32	16x37	42	22 1/2	11 1/2 -12	N
Colin Bennet	6'3"	178	39	30 1/2	37	31	32x32	17x36	40	24	12 1/2	N
Chris Hecke	5'11"	178	39 1/2	33	37	32 1/2	32x32	16x34	40	23	9 1/2-10	N
Grant Hockenbrough	5'10"	185	38	33 1/2	38	30	32x32	17x35	40	22 3/4	10	Y
Adam Rose	5'11"	175	40 1/4	31	37	29	32x30	16x35	42	22 3/4	11-11 1/2	N
Connor Weeks	5'11"	160	36	32 1/2	36 1/2	29	30x32	17x34	38	23	10 1/2	N
Willi Goehring	6'4"	265	50	48	49	30	42x32	19x37	52	24	13	N
Kyle Kelesoma	6'3"	300	54	48	55	32	48x32	18x37	56	23	12	N

Quick Measurement Sheet, Men

Appendix H: Examples of Fitting Availability

Class and Work Schedule					
Actor Missy Maramara			Role Phete		
Semester Spring 2014			Production As You Like		
	Monday	Tuesday	Wednesday	Thursday	Friday
9:00					
9:30					
10:00	Dance		Dance		
10:30					
11:00		Musical		Musical	
11:30		Theatre		Theatre	
12:00					
12:30	Acting I		Acting I		Acting I
1:00					
1:30		Advanced		Advanced	
2:00		Acting		Acting	Thesis
2:30					
3:00	Speech		Speech		
3:30					
4:00					
4:30					
5:00					
5:30					

Fitting Availability, Missy Maramara

Class and Work Schedule					
Actor <i>Nate Stahlke</i>			Role <i>Jacques</i>		
Semester <i>Spring 2014</i>			Production <i>As You Like It</i>		
	Monday	Tuesday	Wednesday	Thursday	Friday
9:00					
9:30		Teaching		Teaching	
10:00	Dance	Teaching	Dance	Teaching	
10:30	Dance	Teaching	Dance	Teaching	
11:00	Dance	Teaching	Dance	Teaching	
11:30	Dance		Dance		
12:00					
12:30					
1:00					
1:30	<i>meisner</i> ^(Kas)	acting	<i>meisner</i>	acting	
2:00	<i>meisner</i>	acting	<i>meisner</i>	acting	
2:30	<i>meisner</i>	acting	<i>meisner</i>	acting	
3:00	<i>meisner</i>	acting	<i>meisner</i>	acting	
3:30		acting		acting	
4:00					
4:30					
5:00					
5:30					

Fitting Availability, Nate Stahlke

Appendix I: Example of Fitting Request

Hello Dominique

The final fittings! I have confirmed times with a few people and I wrote their times out.

Wednesday 9th

Curt - 30 min

Grant - 30 min

Kyle S - 30 min

Kara - 3:30 - 4:30

Thursday 10th

Stephanie - 30 min (during her work hours 11:00 or later)

Chris - 30 min (during his work hours)

Whitney - 1:00 - 2:00

Emily - 1 hour

Friday 11th

Kieran 30 min

Colin 30 min

Connor 30 min

Willi 30 min

Thank you!

Example of Fitting Request

Appendix J: Budget

As You Like It

Designer: Cayla Greer

Budget - Spring 2014

Initial Budget \$ 5,000.00
Contingency \$ 750.00
Budget \$ 4,250.00
Final Budget \$ 2,729.98

Date	Transaction Type	Store	Amount	Total Spent
2/20/2014	Credit - Val	Joann's	\$ 3.68	\$ 3.68
2/24/2014	Credit - Val	Joann's	\$ 5.79	\$ 9.47
2/25/2014	Credit - Val	Richard the Thread	\$ 27.99	\$ 37.46
2/25/2014	Credit - Val	Sneak Outfitters	\$ 240.19	\$ 277.65
2/25/2014	Credit - Val	Urban Outfitters	\$ 274.38	\$ 552.03
2/25/2014	Credit - Val	Amazon	\$ 89.97	\$ 642.00
2/27/2014	Credit - Val	Tutu.com	\$ 51.58	\$ 693.58
2/28/2014	Credit - Val	Interior Fabrics	\$ 87.71	\$ 781.29
2/28/2014	Credit - Val	Hobby Lobby	\$ 65.06	\$ 846.35
2/28/2014	Credit - Val	Joann's	\$ 39.90	\$ 886.25
2/28/2014	Credit - Val	Fabric Gallery	\$ 138.19	\$ 1,024.44
2/28/2014	Credit - Val	Etsy	\$ 44.56	\$ 1,069.00
3/4/2014	Credit - Val	Shoe Carnival	\$ 32.90	\$ 1,101.90
3/4/2014	Credit - Val	Gap	\$ 324.61	\$ 1,426.51
3/4/2014	Credit - Val	Kohl's	\$ 323.49	\$ 1,750.00
3/4/2014	Credit - Val	Dillard's	\$ 64.75	\$ 1,814.75
3/4/2014	Credit - Val	Pacsun	\$ 21.90	\$ 1,836.65
3/4/2014	Credit - Val	Pacsun	\$ 19.76	\$ 1,856.41
3/4/2014	Credit - Val	Buckle	\$ 43.85	\$ 1,900.26
3/5/2014	Credit - Val	Gap	\$ 65.65	\$ 1,965.91
3/8/2014	Credit - Val	Target	\$ 139.51	\$ 2,105.42
3/8/2014	Credit - Val	Joann's	\$ 36.80	\$ 2,142.22
3/8/2014	Credit - Val	Hancock Fabrics	\$ 12.94	\$ 2,155.16
3/9/2014	Credit - Val	Walmart	\$ 46.03	\$ 2,201.19
3/9/2014	Credit - Val	Kohl's	\$ 87.77	\$ 2,288.96
3/9/2014	Credit - Val	Joann's	\$ 83.15	\$ 2,372.11
3/9/2014	Credit - Val	Kohl's	\$ 122.92	\$ 2,495.03
3/9/2014	Credit - Val	ModCloth	\$ 69.13	\$ 2,564.16
3/14/2014	Credit - Val	UofA Bookstore	\$ 1.64	\$ 2,565.80
3/14/2014	Return - Val	Kohl's	\$ (195.75)	\$ 2,370.05
3/14/2014	Credit - Val	Express	\$ 188.98	\$ 2,559.03
3/14/2014	Credit - Val	Warren's Shoes	\$ 201.83	\$ 2,760.86
3/14/2014	Return - Val	Gap	\$ (80.06)	\$ 2,680.80
3/15/2014	Return - Val	Target	\$ (73.32)	\$ 2,607.48
3/15/2014	Credit - Val	Hancock Fabrics	\$ 39.52	\$ 2,647.00
3/15/2014	Credit - Val	JCPenny	\$ 83.19	\$ 2,730.19

Budget Sheet

Date	Transaction Type	Store	Amount	Total Spent
3/15/2014	Credit - Val	Dillard's	\$ 98.00	\$ 2,828.19
3/16/2014	Return - Val	Walmart	\$ (46.03)	\$ 2,782.16
3/18/2014	Credit - Val	Online Fabric Store	26.07	\$ 2,808.23
3/18/2014	Return - Val	Amazon	\$ (44.98)	\$ 2,763.25
3/20/2014	Credit - Val	Richard the Thread	\$ 114.70	\$ 2,877.95
3/24/2014	Credit - Val	Aldo	\$ 32.94	\$ 2,910.89
3/24/2014	Credit - Val	Aldo	\$ 38.39	\$ 2,949.28
3/24/2014	Credit - Val	Icing	\$ 38.96	\$ 2,988.24
3/24/2014	Return - Val	Buckle	\$ (27.44)	\$ 2,960.80
3/24/2014	Return - Val	JCPenny	\$ (43.79)	\$ 2,917.01
3/24/2014	Return - Val	Gap	\$ (65.65)	\$ 2,851.36
3/24/2014	Return - Val	Target	\$ (24.06)	\$ 2,827.30
3/24/2014	Return - Val	Kohl's	\$ (122.92)	\$ 2,704.38
3/26/2014	Return - Val	Urban Outfitters	\$ (274.38)	\$ 2,430.00
4/1/2014	Credit - Val	Hancock Fabrics	\$ 11.22	\$ 2,441.22
4/1/2014	Credit - Val	Joann's	\$ 9.07	\$ 2,450.29
4/1/2014	Credit - Val	Express	\$ -	\$ 2,450.29
4/1/2014	Credit - Val	Old Navy	\$ 24.00	\$ 2,474.29
4/1/2014	Credit - Val	Charlotte Russe	\$ 29.62	\$ 2,503.91
4/1/2014	Credit - Val	Rack Room Shoes	\$ 126.16	\$ 2,630.07
4/1/2014	Credit - Val	Hancock Fabrics	\$ 9.74	\$ 2,639.81
4/1/2014	Credit - Val	Kohl's	\$ 27.43	\$ 2,667.24
4/1/2014	Credit - Val	Charlotte Russe	\$ 10.98	\$ 2,678.22
4/8/2014	Credit - Val	Shoe Carnival	\$ 78.44	\$ 2,756.66
4/9/2014	Return - Val	Rack Room Shoes	\$ (74.06)	\$ 2,682.60
4/9/2014	Credit - Val	Maurices	\$ 42.81	\$ 2,725.41
4/9/2014	Credit - Val	Warren's Shoes	\$ 47.14	\$ 2,772.55
4/13/2014	Credit - Val	Walmart	\$ 36.05	\$ 2,808.60
4/13/2014	Credit - Val	Joann's	\$ 21.16	\$ 2,829.76
4/13/2014	Credit - Val	Sally	\$ 11.23	\$ 2,840.99
4/13/2014	Credit - Val	Academy Sports	\$ 38.36	\$ 2,879.35
4/18/2014	Return - Val	Sneak Outfitters	\$ (79.95)	\$ 2,799.40
4/22/2014	Return - Val	Icing	\$ (9.11)	\$ 2,790.29
4/22/2014	Return - Val	Old Navy	\$ (13.17)	\$ 2,777.12
4/22/2014	Return - Val	Warren's Shoes	\$ (47.14)	\$ 2,729.98

Budget Sheet, (Cont.)

Appendix K: Examples of Check In Sheets

As You Like It

Wardrobe Check In Sheet

Actor: Whitney Masters

Costume Piece	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In
Dress																				
Jacket and Collar																				
Cuffs																				
Petticoat																				
Bum Roll																				
Silver Shoes																				
Brown Moccasins																				
Wig																				
Pants																				
Shirt																				
Belt																				
Flowery veil																				
Gold Necklace																				
Black Necklace																				

Whitney Masters, Check In Sheet

As You Like It

Wardrobe Check In Sheet

Actor: Stephanie Murry

Costume Piece	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In
Blue Dress																		
Slip																		
Socks																		
Boots																		
Belt (2)																		
Hat																		
Owl Necklace																		
Feather earrings																		
Cuff																		
12 bangles																		
Gold necklace																		
Safety Shorts																		

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Stephanie Murry, Check In Sheet

As You Like It

Wardrobe Check In Sheet

Actor: Kieran Cronin

Costume Piece	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In
Shirt																				
Vest																				
Jacket																				
Pants																				
Belt																				
Shoes																				
Socks																				

As You Like It

Wardrobe Check In Sheet

Actor: Willi Goehring

Costume Piece	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In	Out	In
Vest																				
Black Cargo Pants																				
Black Belt																				
Ruff																				
Mask																				
Cuffs																				
Blue Shirt																				
Gray Vest																				
Black Jeans																				
Brown Shoes																				
Black Boots																				
Black tank top																				
White tank top																				
Socks																				
Blue Ascot																				

Willi Goehring, Check In Sheet

Appendix L: Wardrobe Meeting Sheet

As You Like It

WARDROBE CREW

The wardrobe crew consists of the people who coordinate the care, management, and organization of costumes through the dress rehearsal, performance, and strike periods.

RESPONSIBILITIES (all responsibilities commence at first dress)

- Check out and review costumes prior to each dress rehearsal and performance.
- Check in and retrieve costumes after each dress rehearsal and performance.
- Assist performers in dressing into costumes and facilitates quick changes.
- Maintain assigned dressing room.
- Maintain a calm, professional demeanor for the performers in your care.
- Your job is always to maintain the look of the show.

PRE-SHOW RESPONSIBILITIES (Prior to 7:30pm house open)

- Come to the theatre wearing “blacks” – dark clothing either black or navy (pants and long sleeve shirt preferred). Wear comfortable, quiet shoes!
- SIGN IN
- Pick up clean laundry at Costume Shop.
- Place all clean laundry in the actors’ ditty bag or hang up, as required.
- Check all items out using dressers check-in sheets.
- Observe the costumes looking for possible repairs and items that need to be pressed.
- Complete any and all repairs you find or have been noted on the Wardrobe Repair Sheet.
- Complete all pressing and ironing notes.
- Assist actors with makeup and hair.

RESPONSIBILITIES DURING THE SHOW

- **Maintain strict silence backstage and in dressing room areas. This even applies to the Men’s Dressing room and the costume shop upstairs – it is amazing how sound travels in this building! You are responsible for keeping everyone quiet in the dressing rooms.**
- Always be aware of what is going on onstage. There are speakers in the dressing rooms so you and the actors can keep track of what is happening onstage.
- Be onstage in the wings or in the dressing room to help as needed. You are not to hang out elsewhere or leave the building for any reason.
- Your job is always to maintain the look of the show. Check the actors to make sure that:
 - The actor is wearing all parts of their costume (particularly accessories in this show).
 - The actor is wearing the costume correctly.
 - Remind them that they are not to eat, smoke or drink anything but water in costume (unless they are onstage). They should also not be around food or drink backstage. If you have difficulty with an actor on this point, please speak with Stage Management and Val. **THERE IS NO FOOD OR DRINK ALLOWED FOR ANYONE (INCLUDING YOU) IN DRESSING ROOM AREAS.**
- Because of the structure of this show, you may not have a whole lot to do during the show. You may bring homework or something quiet to do. You may **not** work on anything in the costume shop, and you may not run the sewing machines for non-show related reasons.
- Complete any emergency and necessary repairs.

Wardrobe Meeting Sheet

- Strike costume items no longer needed as soon as possible.

POST-SHOW RESPONSIBILITIES

- Check in all the costumes and accessories to make sure that everything has returned to the dressing rooms. **If items are missing, find them.** All items must be accounted for before anyone leaves.
- Make sure all items are correctly hung up/put away.
- Collect the laundry bags.
- Turn off and UNPLUG all irons, makeup mirrors, curling irons, and steamers.
- Turn out all lights and close dressing room doors.
- Start laundry.
- Turn out all lights and close/lock costume areas.
- **Check in with Stage Management to make sure you are cleared to leave – please leave as a group.**

LAUNDRY

Tuesday – Thursday night you will be responsible for starting the laundry. You will start a load, and the shop staff will finish the laundry the next day. It will be ready for you to pick up before your call time. Saturday and Sunday you will be responsible for doing any and all laundry. Someone will need to come in Saturday morning, **well before the performance**, to do the laundry from Friday night. Sunday morning, all laundry must be completed before the matinee.

Actors are informed that they must put items to be washed in the laundry basket – if it's not there, it won't get cleaned. Any item that is dry clean only may be spritzed with Febreze after the performance and hung up so it airs out (please make sure that there's enough room around the item so it can dry). Please use common sense regarding the laundering of costumes – if it's dirty and machine washable, please wash it!

Items to be washed nightly: socks, undershirts/camis

The only item to go in the mesh laundry bags are socks! They must not be wadded up or they will not wash/dry properly (this is an actor responsibility).

PHOTO CALL

You are required to attend photo call. Photo call for this show will be after the first Sunday matinee performance. Your job is to be backstage or in the dressing rooms and help the actors into and out of costume – make sure they look their best at all times! Once photo call is complete you must begin all duties that you would normally carry out after a performance.

WARDROBE REPORT

The Wardrobe Crew Head must fill out the Wardrobe Report form for each dress rehearsal and performance and email it to the following people: Cayla Greer (), Nicole Thompson (), and Valerie Lane (). This must be done each night or first thing in the morning – do not wait until the middle of the next day to send the report. In case of an emergency that you are unsure how to handle, call or text Nicole first, then Cayla.

All wardrobe and makeup crew should exchange phone numbers. If you are running late or will be absent for any reason, **YOU MUST CALL/TEXT THE WARDROBE CREW HEAD AND STAGE MANAGER.** Any non-emergency absence must be cleared through Val IN ADVANCE.

STRIKE

You are required to attend strike after the second Sunday matinee. All costume grad students as well as Val will be here to assist with taking the show down. Typically, this takes about an hour.

Wardrobe Meeting Sheet, (cont.)

Appendix M: Wardrobe Report

Wardrobe Report As You Like It

Date:

Crew Attendance			
Priscilla		Tiara	Alejandra
Dani		Zach	Jade
Justin			
Costume Check-Out (pre-show)			
Costume Check-In (post-show)			
Makeup and Hair Notes			
Quick Changes			
Repairs/Maintenance Performed			
Laundry Notes			
Comments			

Wardrobe Report

Appendix N: Dress Rehearsal Report

Dress Rehearsal 4/15/14

Shop Notes:

Missy Belt – take out AP
Curt – Reinforce buttons
Wrestler – add wire in front of ruff
 Something across front to hold vest closed (elastic?) and wrestler belt
Whitney – token – magnetic clasp
Willi – vest down, shirt bluer (look through suits – green ask Val)
Touchstone – side seam on pants
 Add snap between 4-5 and 5-6 from bottom on doublet
Whitney pants – check for safety pin
Kyle K – tack up sleeves

Wig/Makeup Notes:

Whitney wig – more volume on side – one ear not two
Kara's change – 6 ½ min
 Pin curls in front to be covered under head wrap

Designer Notes:

Kieran – muscle shirt
Adam – sweater? Dumpty, glasses or bowtie
Duke – necklace, or scarf to draw up to face
Veils – add ribbon

Actor Notes:

Grant – belt on gold, ruff on backwards
Adam – roll up arms of sleeves (Court), add scarf
Kara – lifting skirt tutorial
Emily – touching Whitney hair tutorial
Whitney – remove nail polish
Stephanie/Missy – pin a little back from face
Stephanie – use horsehair loops
 Please don't pull down your underskirt onstage
Kyle S – pull down doublet
Curt – Leave vest buttoned, in forest
Grant – vest – shape the collar

Dress Rehearsal Report

Appendix O: Production Photos



Celia, Rosalind and Touchstone, photographed by Nicole Thompson



Rosalind and Celia, photographed by Nicole Thompson



Adam and Orlando, photographed by Nicole Thompson



Oliver, photographed by Nicole Thompson



Madame Le Beau, photographed by Nicole Thompson



Madame Le Beau and Duke Frederick, photographed by Nicole Thompson



Court Ensemble, photographed by Nicole Thompson



Corin and Touchstone, photographed by Nicole Thompson



Celia, photographed by Nicole Thompson



Rosalind and Orlando, photographed by Nicole Thompson



Silvius and Phoebe, photographed by Nicole Thompson



Amiens, Corin, William, Jacques and Duke Sr., photographed by Nicole Thompson



Jaques de Boys, photographed by Nicole Thompson



Ensemble, photographed by Nicole Thompson