

PIRATES OF THE CARIBBEAN: CURSE
OF THE BLACK PEARL (2003)
Costume Designer Penny Rose

A full-page photograph of Jack Sparrow from the movie 'Pirates of the Caribbean: The Curse of the Black Pearl'. He is standing on the deck of a wooden sailing ship, leaning against a mast. He is wearing his signature dark, layered pirate costume, including a long coat, a wide-brimmed hat, and a striped sash. The background shows a sunset or sunrise over the ocean, with a warm, golden light. The ship's rigging and ropes are visible in the foreground and to the right.

COSTUME DESIGN

DEFINING CHARACTER

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INSTRUCTIONAL GUIDE

This teacher's guide was created in collaboration with Deborah Nadoolman Landis, Ph.D., founding director, The David C. Copley Center for the Study of Costume Design, UCLA.

PROGRAM COMPONENTS

1. This instructional guide
2. Four student activity reproducible masters
3. Costume Design Glossary and Suggested Resources
4. Supplemental DVD – optional
5. Selected Films for Student Viewing

TARGET AUDIENCE

This program has been designed for students in secondary school arts, literature, science and communications courses.

PROGRAM OBJECTIVES

1. To enhance student interest in and knowledge about the motion picture creative development and the film production process
2. To encourage students to use critical thinking
3. To engage students in an exploration of film as an art form and a medium of communication and expression
4. To help students improve their media literacy
5. To heighten visual and observational skills





AVATAR (2009)
Costume Designers Deborah L. Scott & Mayes Rubeo

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Whether a film is set in the present, the past, in a distant location or in an imaginary time and place, costume designers collaborate with the director, the cinematographer and the production designer to tell the story. Costume designers collaborate with actors to bring the characters in the screenplay to life.

Movies tell a story using cinematic language that consists of narrative (the screenplay) and visual (the film frame) elements. Film is a director's medium. The audience sees exactly what the director wants us to see. The director chooses what to reveal or conceal about a character and a dramatic situation. After filming is completed, the director will work with an editor to create the film out of all the scenes that were filmed during production.

Costumes: Telling the Story and Creating the Character

Every garment worn in a movie is considered a costume. Costumes are one of many tools the director has to tell the story. Costumes communicate the details of a character's personality to the audience, and help actors transform into new and believable people on screen.

There is often confusion between costume design and fashion design; however, these two fields and their objectives are very different. Fashion designers have labels and sell their clothes, while costume designers have no labels and are focused on creating authentic characters in a story. Costume designers create both beautiful gowns for a glamorous entrance and everyday clothes when required by the script. They must know “who” characters “are” before they create a closet of clothes and accessories for the characters. A costume is worn by one actor, as one specific character, in a specific scene

or scenes in the story. Most important, the audience must believe that every person in a story has a life before the movie begins.

The costume design process begins with studying the screenplay. Scripts describe the action (what happens in the scene), the time period (when the action takes place), the location (where the action takes place), and the characters in each scene. After reading the script, the costume designer meets with the director to discuss the overall vision for the film. Two different directors will make different movies from the same script. At the first meeting with the director, the costume designer may learn about the casting choices and specifics about characterization, the overall color palette and the mood of the film.

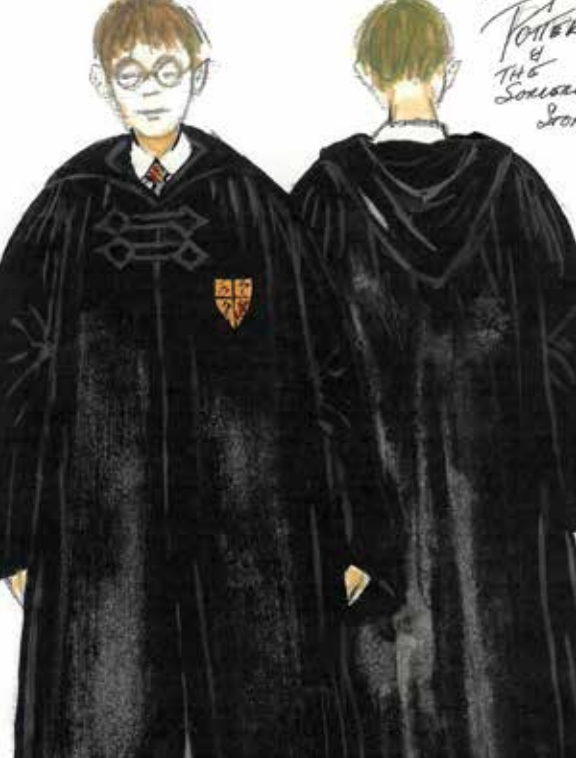
After speaking with the director, the costume designer begins the research portion of the design process. This may include research on the Internet and at archives, museums and libraries; reviewing periodicals, school yearbooks and family albums; and studying historical and contemporary visual references. Research may also

include field trips to such locations as offices, hospitals and police stations, depending on the setting of the story.

For example, if a scene takes place in a modern-day high school, a costume designer will visit a local high school. High schools in different parts of the country have dramatically different cultures, socioeconomic influences and diverse populations who dress differently. The screenplay will dictate the specific location of the story and the designer will be careful to be very specific in his or her research. The designer will compile an album, called a “research bible,” containing portraits of staff, teachers and students. More research will be done into the taste and style of the students, including their shopping habits. It may be a surprise that modern films are often more difficult to costume than historical films. It is distracting for the audience when the costumes are unrealistic for a scene, too expensive for a character or wrong for a dramatic situation. The designer's goal is for the costumes to blend into the story seamlessly and for the audience to be completely engaged in the story.



FRIDA (2002)
Costume Designer Julie Weiss



HARRY POTTER AND
THE SORCERER'S STONE (2001)
Costume Designer Judianna Makovsky

Harry Potter and the Sorcerer's Stone (2001), mixes modern, period and fantasy costuming. Costume designer Judianna Makovsky researched modern yet traditional English private school uniforms. Makovsky depended upon her imagination to create the costumes for Hogwarts' colorful faculty and staff. Although Harry Potter and his friends Ron and Hermione exist in an imaginary world, they are modern teenagers, and when required must be dressed appropriately in jeans and T-shirts.

When a screenplay covers several decades, or is set in a distant location, costumes help the audience know when and where each scene takes place. The 2002 film *Frida* is based on the life of Mexican artist Frida Kahlo (Salma Hayek). Costume designer Julie Weiss dressed Hayek first in a schoolgirl uniform, then as a young matron in the stylish dresses of the 1920s, then in colorful hand-embroidered Mexican-Indian blouses. The real Frida Kahlo wore traditional Mexican clothes as she became more confident as an artist and political activist. Kahlo's changing costumes reflect her personal evolution.

Designers often adapt vintage clothing, as Ruth E. Carter did for *Lee Daniels' The Butler* (2013), the story of an African-American butler (played by Forest Whitaker) who served eight presidents over a span of more than 30 years. Carter mixed the vintage garments she found with ones that she designed using vintage printed fabrics. The audience is taken on a journey through time, from '50s pleats to '70s hair to '80s polyester tracksuits. Carter insisted on the right fabric for each garment, creating the authentic style and shape that she found in her research.

Costumes do not have to duplicate the film's period exactly, but they do need to look right to the audience. Designers may exaggerate color, style and silhouette for dramatic effect. For *Marie Antoinette* (2006), director Sofia Coppola felt that a pastel color palette inspired by French macarons would be more appealing to a young female audience, so designer Milena Canonero created sherbet-colored dresses. These gowns had the right silhouette for the period, but their colors did not resemble those of garments from the court of Marie Antoinette that are preserved in modern museums.

Show your students a period film (one set in the distant or recent past). Discuss how the costumes reveal when and where the film takes place. Do the period costumes affect the actor's movement? Ask students to research actual clothing from that period using costume and history books, as well as historical portrait paintings. Compare actual historical costumes to the costumes in the film. How much do the people in the film look like the portraits in the paintings? How do they differ? What elements of the costume might be in fashion today? What elements of the costume might not be in style today?

SUPPLEMENTAL ACTIVITY

Have each of your students describe an article of clothing or an accessory that he or she is wearing. Ask each to relate how he or she obtained the item. Was it a gift or a purchase? How long has he or she had it? Does it have sentimental value? Discuss with your students how this kind of analysis and research is useful for designing costumes.

Costumes: Creating People

In real life, clothes define our taste and are an expression of our personality. It's rare that people wear new clothes each day. On a typical day, a teenager might wear a favorite well-worn skirt, a pair of earrings from the local mall, her mom's sweater and a birthday scarf from her best friend. When a movie begins, we meet the characters for the first time, and like us, each character is dressed in clothes that reflect their unique personality and style.

DREAMGIRLS (2006)
Costume Designer Sharen Davis



Before shooting starts, the director, costume designer and actor consider the character's personality, challenges (such as anxiety, depression, money troubles or a drinking problem), and dramatic arc (the emotional and psychological changes the character undergoes through the film). Together, they determine the most effective way to express the personality of the character to the audience. Costumes convey information about this person at an exact moment in his or her life, even before one word of dialogue is spoken.

In *The Hunger Games* (2012), Katniss Everdeen, played by Jennifer Lawrence, lives in a rural Appalachian coal-mining district. Since her father's death, Katniss must hunt to feed her starving family. She wears simple, functional clothing and is often seen with her bow and arrows. Katniss is thrust into the spotlight when she arrives at the Capitol as a Tribute and must survive by creating a celebrity persona. After the games, Katniss makes a triumphant return wearing spectacular gowns. Costume designer Judianna Makovsky used color to

separate the worlds; understated grays and blues were worn for the districts and colorful gowns and excessive styles for the Capitol.

Costume designer Sharen Davis's costumes for the musical *Dreamgirls* (2006) follow the journey of a 1950s girl group from amateur talent contests to worldwide fame. At the beginning, these young singers wear simple, homemade dresses. With greater success, their costumes become increasingly sophisticated and glamorous.

Costume designers may purchase, rent, or design and manufacture the costumes for a film. Garments may be aged to show wear, including fading and fraying at elbows and knees, where this process would happen naturally. Jackets and shirts show wear on the cuffs, collars and hem; jeans bag at the knee; and pockets are stretched by car keys and cell phones. A cook's apron and mechanic's uniform may be soiled in specific areas.

To age or "break down" a costume, the designer and costume crew begin by washing or dry cleaning new or newly made garments multiple times. Aging tools include suede brushes, dye and mineral oil to add "sweat stains." The costume crew uses bleach, airbrushes, sandpaper, razor blades, files and more to age costumes. Sterile clay called "fuller's earth" is often dusted onto cowboy boots, clothes and hats to help them look like they have been worn on a ranch.

When costumes are purchased or rented for a film, they must be altered to fit each actor. After actor Harrison Ford tried on different hats for his role as Indiana Jones in *Raiders of the Lost*





RAIDERS OF THE LOST ARK (1981)
Costume Designer Deborah Nadoolman

Ark (1981), costume designer Deborah Nadoolman created a hat with a lower crown to flatter his face and a narrower brim to keep his eyes visible to the camera. Director Steven Spielberg was very specific about the style of Indiana Jones's leather jacket. Nadoolman designed and manufactured a dozen new leather jackets, each with an "action pleat" at the back. This pleat allowed Harrison Ford to raise his arm freely when he used the famous Indiana Jones whip. Each Indy jacket was then aged to look identical on screen.

Costume designers create and provide costumes for the principal actors, supporting actors, stunt doubles, extras (also called background talent), and sometimes, animated characters. Each of these roles has a unique part to play in the production and each requires the attention of a professional costume designer. Stunt performers wear exactly the same costumes as the actors that they are doubling in an action scene. Their costumes must be constructed to accommodate padding for high falls or stunt driving. Costumes for background talent are designed in the appropriate color, period and style, and must complement the scene and never be distracting.

Read a character description from a screenplay. Ask your students to list everything they know about the character, including age, social status, attitudes, background and gender based on this description. Discuss the character's dramatic arc and ask students to list the character's challenges and obstacles. Have students consider the colors, patterns and accessories that would be appropriate for the character at a particular point in the story and why. Ask students to create a costume design for the character using drawings and photo collages called "mood boards." When complete, ask each student to present their character design to the class.

SUPPLEMENTAL ACTIVITY

We all choose different clothes for different occasions. Divide your students into small groups. Give each group a specific situation, such as a job interview, a date or hanging out at home. Ask them to create an appropriate costume using clothes and accessories from their own closets. Discuss the choices they made for each situation. How does each part of their costume contribute to the final effect? Ask students to compare their personal style and that of their friends. Has their style changed over the past few years or has it remained the same?

Costumes: Painting the Frame

Just as the elements of a painting work together to create a harmonious image, costumes must work within the composition of a scene. Everything in the frame is designed to help tell the story, including the people, sets, set dressings (wall color, furniture, carpets), props and costumes. Color is one of the most important tools that a director uses to create the mood of a movie.

Costume designer Nancy Steiner used different colors to subtly indicate the personality of each member of the dysfunctional family in *Little Miss Sunshine* (2006). While the costumes' colors may go unnoticed by the audience, they subconsciously affect viewers' perceptions of the characters.

Costumes are also used to focus attention on the major actors and the important action in a scene. For *Guardians of the Galaxy* (2014), costume designer Alexandra Byrne said, "Color was hugely important in this film; there was quite a lot of color-blocking and I wanted the ravagers to have a

distinctive palette, which is a blue-burgundy that goes into a hot, sandy-burgundy. The hero Peter Quill's costume was determined by his shape, the guns, the rockets – there were a lot of practicalities to consider. But practical is good, because designers have to make those things work."

Costumes can change the shape of an actor's body to reflect the time period of the story and the personality of the character. For *Man of Steel* (2013), costume designer Michael Wilkinson created the Superman costume to be worn over a muscle suit. Wilkinson said, "Over the top of this we stretched a thin mesh over-suit that is printed with a dimensional chain-mail texture. We wanted to evoke a 'man of steel' as though it's an alien metal/armor unfamiliar to us on Earth. We wanted our Superman to glow on screen, to create a texture that the camera loves, and make him stand apart from the human race."

Padding may supply a slim actress with a more rounded shape or a pregnancy, and give a muscular actor the appearance of narrow, stooped shoulders or a big belly depending on the characters they are playing. Corsets, girdles and a variety

LITTLE MISS SUNSHINE (2006)
Costume Designer Nancy Steiner



of undergarments can transform an actor into a different gender. Costume designer Sandy Powell helped Gwyneth Paltrow transform from boy to girl and back for *Shakespeare in Love* (1998).

Undergarments affect the shape and silhouette of the human body. Throughout history, men and women have transformed their silhouette by wearing corsets and petticoats, shoulder pads, large and small hats, low and high heels. Although the audience may never see the underwear, it affects an actor's posture and how they walk, sit and breathe. An actress wearing a period corset or girdle is more uncomfortable and more physically restricted than if she were wearing modern underwear. Each historical setting demands a different

Because different cameras and lighting affect the way colors and textures look on film, costume designers work closely with cinematographers, who create the look of a film. Patterns and textures that look great in person may appear quite differently when photographed. When magnified on a movie screen 40 feet wide, certain fabrics may be too distracting for a scene. A camera test of costume, hair and makeup during pre-production is the best way for the director, cinematographer and costume designer to achieve the desired effect in the final film.

Show your students a scene from a film. Ask them to describe each of the main characters in the scene. What happened in the scene? Ask students to analyze the color palette of



SHAKESPEARE IN LOVE (1998)
Costume Designer Sandy Powell

costume silhouette – from ancient Roman togas, to Victorian hoopskirts and bustles, to the miniskirts of the 1960s.

The bowlegged stroll of a cowboy in boots, the bounce of a high school student in sneakers, and the strut of a fashion model in high heels speak volumes about each role. Often, costumes help actors discover their character. For the 2006 film *Pirates of the Caribbean: Dead Man's Chest*, costume designer Penny Rose presented actor Stellan Skarsgård with a pair of shoes that were one size too large. Rather than discard the shoes, Skarsgård invented a distinctive walk for his character, sailor Bootstrap Bill.

the scene and the silhouette of the costumes. Ask students what these elements reveal about each character. Discuss the way in which the costumes of the main characters were distinguished from background and secondary characters in the scene.

SUPPLEMENTAL ACTIVITY

Ask your students to use the library and Internet to research how the look of costumes in a specific genre, such as musicals, Westerns or science fiction, has changed from the 1950s until today.



TITANIC (1997)
Costume Designer Deborah L. Scott

Costumes: Defining History

Films set at any time in the past are called period films. Whether the film is an historical epic or a futuristic fantasy, or has flashbacks to an earlier era, the movie's time period can be instantly defined by the costumes. Throughout history, clothing has played a role in defining an era. Fashion is the mirror of our civilization. At some point in history, men and women have distorted their bodies into every imaginable shape to achieve a fashionable silhouette.

Ask your students to use the library and Internet to research fashion from another era. Films can be a great source of general fashion history. Discuss the way in which costumes help to establish the era and define each character.

SUPPLEMENTAL ACTIVITY

Have students research what a boy or girl their age would wear in various centuries or decades. Ask students to draw or photo-collage examples of these period costume elements and then compare the period clothes with their own. Ask students to present and discuss their findings with the class.





HARRY POTTER AND
THE GOBLET OF FIRE (2005)
Costume Designer Jany Temime

Costumes: Culture and Identity

The choices we make each day provide an opportunity for creative expression. Clothing establishes individuality and provides clues to our cultural identity. Uniforms – such as a police uniform, a fast-food worker’s polo shirt and khakis, a nun’s habit or a chef’s hat – allow us to instantly identify a person’s profession or position. A Scottish kilt and a kimono are emblems of specific countries and cultural origins. The military of every country has uniforms defined by color and insignia. Within the military, rankings are extremely important and are indicated by patches and medals. These uniforms vary from country to country and among the different service branches. More loosely, a uniform can simply mean a

distinctive personal style that is recognized by others. A suit and tie can be the uniform of a businessperson, while jeans and a T-shirt can be the accepted uniform of a particular social group.

Ask students to create a look that expresses the opposite of their own personality. How many adjustments would they have to make to their hair, makeup, accessories and clothing to become the opposite person? What would be the first step? This activity can include a photomontage.

SUPPLEMENTAL ACTIVITY

Ask students to choose one article of clothing or jewelry they are wearing. Have them describe the history of that accessory, its importance and significance. Then ask them to describe how it makes them feel.

ACTIVITY 1

COSTUMES: TELLING THE STORY

"The Costume Designer gives the clothes to the actor, the actor gives the character to the director, and the director tells the story."
- Deborah Nadoolman Landis

Many different elements influence costume design, including the time and place in which the story is set, the relationships between the different characters, and the vision of the director. Clothes may be specifically designed or purchased for characters in contemporary films. The costume designer chooses each piece to create real people for every story.

View the film your teacher has chosen. Who is the main character? _____

Where does the film take place? _____

Describe the protagonist's style or type of costume at the beginning of the film _____

Now describe the protagonist's costume at the ending of the film _____

Do the protagonist's costumes remain consistent, or do they evolve throughout the film? _____

What do the costumes tell you about the world the protagonist? _____

What do the costumes tell you about the experiences of the protagonist throughout the film? _____

Why are these costume details important? _____





THE PRINCESS DIARIES (2001)
Costume Designer Gary Jones



THE DEVIL WEARS PRADA (2006)
Costume Designer Patricia Field



ALICE IN WONDERLAND (2010)
Costume Designer Colleen Atwood

ACTIVITY 2 Creating Characters

Costumes can tell you a lot about the characters in a movie. The fabrics, fit and style of each costume are all carefully chosen by the costume designer to help the audience know the characters.

List some examples of real-life clothes and uniforms that tell you about the personality, economic and social status, age, and profession of different individuals.

Now pick a character from a book and list everything you know about the character, including age, social status, attitudes, ethnicity, where the character lives, and period in which the character lives.

What kind of clothes or accessories would this character choose for him or herself to help tell the story?

What changes or turning points does the character experience in the story?

What should the costume say about the character at each important point?

Using drawings, collages, pictures from magazines, or clothing from your closet, create one costume for the character. After it's completed, explain your choices below.

◀ The role that costume designers play in motion picture storytelling is illustrated best by examining the people that actors have inhabited during their careers. Compare the three different characters played by Anne Hathaway in *The Princess Diaries* (2001, costumes designed by Gary Jones), *The Devil Wears Prada* (2006, costumes designed by Patricia Field), and *Alice in Wonderland* (2010, costumes designed by Colleen Atwood).



THE AMAZING SPIDER-MAN 2 (2014)
Costume Designer Deborah L. Scott

ACTIVITY 3

Costumes: Painting the Frame

All the elements in a painting must work together, and costumes must blend with the lighting and sets to create a coherent look for the frame and the story. The color of the costumes must conform to the overall palette chosen by the director. Costumes also help the audience immediately identify the central character in a crowd by using color and silhouette. This is especially true of a character like Spider-Man, who is instantly recognizable by his suit.

For *The Amazing Spider-Man 2* (2014), costume designer Deborah L. Scott had the task of designing the hero's iconic suit. Scott said, "Marc Webb, the director, wanted to go back to the comic book references. We researched what colors of red and blue to use on the costume – to the proportions of red and blue. And should we have a belt or not? We reviewed every piece of the puzzle."

Watch the scene your teacher has chosen and describe the main character in the scene. Describe the character's clothes, actions, demeanor, emotional state, etc. _____

Describe the color palette in the scene: _____

What is the background color? _____

What did the costume designer do to draw your eye to the main character? _____

Discuss how the colors and silhouette of the costume worked with the set: _____

Did they complement the set or contrast with it? _____

How do the costumes and sets work together to tell the story of the scene? _____

ACTIVITY 4

Costumes: Defining History

Choose one piece of clothing (shoes, boots, belt, hat, jacket, skirt, dress, jacket) and compare how it has changed throughout history. Give one example of a type of clothing you might wear today and the reasons why you would wear it, versus how it would have looked and would have been worn 100 years ago:

ITEM: _____ THEN: _____ NOW: _____

Films set in the past are called “period films.” Even movies that take place as little as 10 years ago are called period films, because the costumes and production design are specific to that period in time. Costume designers study family albums and school yearbooks, photos, paintings, newspapers and magazines to research clothes of the period.

View the period film your teacher has chosen. When does the film take place? _____

What do the costumes tell you about that time period? _____

How might the period costume change the way the actors stand, walk and sit? _____

How would contemporary characters dress in similar situations? _____

Using books, paintings and the Internet, research the clothing from this period. Compare the costumes in the film to the fashion history from your research: _____

ACTIVITY 5

Costumes: Culture and Identity

The clothing choices that we make each day are a reflection of our taste, style, and economic, geographic and social circumstances. The colors and patterns that we wear reveal our personality. A costume can provide the audience with information about the time, place and profession of the people in the story.

List three professions, cultures or time periods for which you would find the following items:

Scarf	_____	_____	_____
Boots	_____	_____	_____
Necktie	_____	_____	_____
Jacket	_____	_____	_____
Backpack	_____	_____	_____
Gloves	_____	_____	_____
Cape	_____	_____	_____

Select one item of clothing or jewelry that you are wearing right now _____

Describe how this item relates to you and your identity _____

What kind of statement does this item make about you? _____



Selecting Films for Student Viewing

Students may select the films they wish to view for the following activities, or you may wish to suggest films that are appropriate.

The following films have won the Academy Award for Costume Design, are available on DVD, and may be suitable for your students:

- (1954) **SABRINA** Edith Head
- (1956) **THE KING AND I** Irene Sharaff
- (1959) **BEN-HUR** Elizabeth Haffenden
- (1959) **SOME LIKE IT HOT** Orry-Kelly
- (1961) **WEST SIDE STORY** Irene Sharaff
- (1964) **MY FAIR LADY** Cecil Beaton
- (1973) **THE STING** Edith Head
- (1977) **STAR WARS** John Mollo
- (1979) **ALL THAT JAZZ** Albert Wolsky
- (1985) **A ROOM WITH A VIEW** Jenny Beavan and John Bright
- (1987) **THE LAST EMPEROR** James Acheson
- (1989) **HENRY V** Phyllis Dalton
- (1993) **THE AGE OF INNOCENCE** Gabriella Pescucci
- (1997) **TITANIC** Deborah L. Scott
- (1998) **SHAKESPEARE IN LOVE** Sandy Powell
- (2003) **THE LORD OF THE RINGS: THE RETURN OF THE KING** Ngila Dickson and Richard Taylor
- (2007) **ELIZABETH: THE GOLDEN AGE** Alexandra Byrne
- (2011) **THE ARTIST** Mark Bridges

The following films have been nominated for the Academy Award for Costume Design, are available on DVD, and may be suitable for your students:

- (1982) **TOOTSIE** Ruth Morley
- (1984) **PLACES IN THE HEART** Ann Roth
- (1991) **THE ADDAMS FAMILY** Ruth Myers
- (1992) **MALCOLM X** Ruth Carter
- (1995) **APOLLO 13** Rita Ryack
- (2000) **CROUCHING TIGER, HIDDEN DRAGON** Tim Yip
- (2000) **102 DALMATIANS** Anthony Powell
- (2001) **HARRY POTTER AND THE SORCERER'S STONE** Judianna Makovsky
- (2003) **MASTER & COMMANDER: THE FAR SIDE OF THE WORLD** Wendy Stites
- (2004) **RAY** Sharen Davis
- (2005) **PRIDE & PREJUDICE** Jacqueline Durran
- (2005) **WALK THE LINE** Arianne Phillips
- (2006) **DREAMGIRLS** Sharen Davis
- (2006) **THE DEVIL WEARS PRADA** Patricia Field
- (2009) **AVATAR** Mayes Rubeo and Deborah L. Scott
- (2010) **THE KING'S SPEECH** Jenny Beavan
- (2010) **TRUE GRIT** Mary Zophres
- (2011) **HUGO** Sandy Powell
- (2012) **LINCOLN** Joanna Johnston
- (2012) **BEASTS OF THE SOUTHERN WILD** Stephani Lewis
- (2013) **12 YEARS A SLAVE** Patricia Norris

For a complete list of Academy Award winners and nominees, visit www.oscars.org.

COSTUME DESIGN

Roles & Glossary of Terms

ROLES

COSTUME DESIGNER

Collaborating closely with the director and the actors, the costume designer is responsible for bringing the people in the story to life. The Costume Designer is responsible for designing all of the costumes in a film, including those for principal and secondary actors and background extras.

ASSISTANT DESIGNER

The assistant designer's responsibilities include working with the cutter/fitter and tailor, shopping for fabric, clothes and accessories, and searching for clothes from costume stock.

COSTUME ILLUSTRATOR

Costume illustrators create costume sketches based on the costume designer's designs. Sketches are a communication tool between the designer and the director, actor and costume workroom. Some designers create their own sketches while others create mood boards (a collage of images and inspiration).

COSTUME SUPERVISOR

The managing director of the costume department. Their responsibilities include breaking down the script for continuity, creating a costume budget, overseeing the costume department crew, and supervising the purchasing and construction of the costumes.

COSTUMER

The costumer's many responsibilities include dressing the actors on the set, cleaning costumes, keeping all of the pieces of a costume in order, assisting with fittings, and keeping a continuity book.

CUTTER/FITTER & TAILOR

Skilled craftspeople who closely collaborate with the designer. They are responsible for the patternmaking, construction, alterations and fitting of the costumes.

TERMS

AGING/DISTRESSING

The different processes used to break down a costume so that it will look worn and authentic. Various methods of aging include washing, dyeing, sandpapering and tearing the fabric.

CONTINUITY/CONTINUITY BOOK

Scenes in a film are typically shot out of order for the most efficient use of locations, available light, actors' time and other considerations. A scene in the middle of the film may be shot first, right after a scene from the end. Using detailed written notes and photographs, a continuity book keeps track of what each actor was wearing in each scene. Continuity notes include how distressed a costume is (Has the actor has been in a fight? Has it rained in a previous scene?) and how it is styled (Did the actor push up her sleeves? Did she take off her coat?).

COSTUME

Every piece of clothing worn in a movie is a costume, whether the garment is borrowed, rented, purchased, or designed and constructed especially for the film. Modern films with purchased clothes are still "designed." Each garment in the film has been chosen, altered and aged specifically for the character and the story.

COSTUME BIBLE

Inspired by the story, the bible is a binder of historic and contemporary research including photographs, costume sketches, hair and makeup notes, a color palette and fabric swatches. The bible is shared with the director, production designer, actors, makeup artists and hairstylists to create the personalities of the people in the story.

COSTUME STOCK

A storage area at the studio or costume rental house containing thousands of costumes. It is an unparalleled resource for the designer and costumers to select modern and period clothes for both principal actors and background actors (atmosphere).

FITTING ROOM

The room where an actor tries on clothes with the costume designer. The fitting room can serve as a character laboratory in which new people are invented through experimentation with different combinations of clothes and accessories.

MULTIPLES & DOUBLES

A costume designer often creates exact copies of the costumes for each principal actor. These copies, known as multiples, are not only worn by principal actors and stunt doubles in action sequences – they are also kept as backup in case of loss or damage to the original.

PERIOD FILM

A movie that takes place in the past. A period film can be set as recently as the last decade, because every design detail in the film is tied to that particular period.

COSTUME DESIGN

Suggested Resources

WEBSITES

www.oscars.org

Academy of Motion Picture Arts and Sciences.

www.costumedesignersguild.com

Costume Designers Guild Website

<http://fidm.edu/en/about/FIDM+Library/>

FIDM Library

<http://guides.library.ucla.edu/costume>

UCLA Research Guide on Costume Design

www.costumesocietyamerica.com

The Costume Society of America

<http://www.usitt.org>

TD&T - Theatre Design and Technology

<http://books.heinemann.com/ingham-covey/booksellers.aspx>

The Costume Technician's Handbook, Rosemary Ingham and Liz Covey

BOOKS

Costume Design 101: The Business and Art of Creating Costumes for Film and Television (2nd edition) by

Richard La Motte. Michael Weise Productions, 2010.

A step-by-step practical guide to becoming a costume designer for film and television.

Costume Design for Film: The Art & The Craft by Kristin Burke & Holly Cole. 2005, Silman-James Press, 2005.

An illustrated and practical guide to getting started in film costuming. The creative role of the costume designer, the organization of the costume department, union membership, budgets, designing for actors, fittings, deadlines, and much more.

Dressed: A Century of Hollywood Costume Design by Deborah Nadoolman Landis. HarperCollins Publishers, 2007.

One hundred years of movies in one volume that includes hundreds of photographs and a short chapter on the history of costuming and the noted costume designers for each decade through the turn of the millennium.

Filmcraft: Costume Design by Deborah Nadoolman Landis. Focal Press, 2012.

Sixteen personal interviews with distinguished costume designers working on the major films today including, Judianna Makovsky (Hunger Games, Harry Potter), Sharen Davis (Dreamgirls, Django), Penny Rose (Pirates of the Caribbean, Sherlock Holmes) and more.

Hollywood Costume by Deborah Nadoolman Landis, Editor. Abrams, 2012

The comprehensive illustrated catalogue of the landmark Hollywood Costume exhibition. This volume contains a wide variety of provocative essays on the history of costuming in comedy, a look at costume and transformation by actors Johnny Depp, Meryl Streep and Robert DeNiro, and costume design's intersection with fine art and fashion.

Hollywood and History: Costume Design in Film by Edward Maeder, Alicia Annas, Satch Lavalley, Elois Jenssen. Olympic Marketing Corp, 1987.

A lavishly illustrated catalogue from a popular exhibition at the Los Angeles County Museum of Art. This volume focuses on Hollywood's fascination with historical and Biblical subjects and the ways in which the style and design of these films reflect the eras in which they were created.

Hollywood Sketchbook: A Century of Costume Illustration by Deborah Nadoolman Landis. Harper Design, 2012.

Filled with hundreds of beautiful costume design drawings, this groundbreaking book celebrates one hundred years of the costume designers' and costume illustrators' contributions to the art of cinematic storytelling.

CA VISUAL & PERFORMING ARTS STANDARDS

<http://www.cde.ca.gov/Ci/cr/cf/documents/vpaframewrk.pdf>

THEATRE

COMPONENT STRAND 2.0 CREATIVE EXPRESSION

Students apply processes and skills in acting, directing, designing and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

2.4 Create costume pieces, props, or sets for a theatrical experience.

COMPONENT STRAND 3.0 HISTORICAL AND CULTURAL CONTEXT

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

3.2 Identify theatrical conventions, such as props, costumes, masks and sets

GRADE 4 THEATRE INTRODUCTION

Students increase their theatre vocabulary as they improve their acting skills by exploring how voice affects meaning and how costumes and makeup communicate information about character. They also describe how an audience is affected differently by live theatre, movies, television, and radio. In designing costumes, props, makeup, or masks, students learn how to apply color, perspective, composition, and other visual art elements and principles.

GRADE 6 THEATRE INTRODUCTION

Students use such terms as vocal projection and subtext as they describe their theatrical experiences. As they perform, they show effective vocal and facial expressions, gestures, and timing. In writing plays and short theatrical scenes, they include monologues and dialogues showing a range of character types from a variety of cultures. Now students can use and evaluate with more confidence the makeup, lighting, props, and costumes employed in theatre.

NATIONAL MEDIA ARTS STANDARDS

<http://www.mediaartseducation.org/wp-content/uploads/2014/06/Media-Arts-Standards-6-4-14.pdf>

MEDIA ARTS CONTENT STANDARDS, BENCHMARKS AND PERFORMANCE STANDARDS

F. Students will: Learn, understand and show proficiency in pre-production concepts.

OBJECTIVES AND PERFORMANCE STANDARDS

5. Develop set, costume, properties, lighting, sound or make-up designs that are suitable to a production concept.