THE Massachusetts Educational
Theater Guild

Dear Costume Candidate,

Thank you for applying for the Costume Design contest with METG! Enclosed you will find costume design requirements, and a copy of the scoring rubric. Applicants must bring their costume designs to St. John's Prep in Danvers, MA at 10:00 am on December 3, 2016 for judging. Winning designs are displayed at Finals in Boston at the Back Bay Events Center. Please note, in the event of a snow day, the auditions will take place on Sunday, December 4 at the same time.

If you have any further questions regarding the contest please contact Debra Dion Faust at dionfaust@comcast.net.

Costume Design Rubric–METG

Student Name _____   **School** _____
Name of Play/Scene _____   **Playwright** _____

Character one-name _____
Brief description of the character _____
_____

Character two-name _____
Brief description of the character _____
_____

Character three-name _____
Brief description of the character _____
_____

Character four-name _____
Brief description of the character _____
_____

Is the applicant's design concept original?	Yes _____	No _____	Comments	_____
Is the design illustrated on 11"x17" paper in color?	Yes _____	No _____	Comments	_____
Are there designs for four characters?	Yes _____	No _____	Comments	_____
Do the designs contain fabric swatches?	Yes _____	No _____	Comments	_____

Student Name _____   Final Score _____

Category	4 points- Excellent	3 points- Proficient	2 points- Developing	1 point- Emerging	Points Earned
Concept – Do the designs for the four characters have a cohesive, meaningful design concept that is appropriate for the play?	The design for the four characters perfectly created a cohesive, meaningful design concept that is appropriate for the play.	The design for the four characters almost always created a cohesive, meaningful design concept that is appropriate for the play.	The design for the four characters sometimes created a cohesive, meaningful design concept that is appropriate for the play.	The design for the four characters rarely created a cohesive, meaningful design concept that is appropriate for the play.	
Color/Texture/Pattern Do the design elements work to establish character, location, and enhance the mood of the piece?	The dramatic elements perfectly worked to establish character, time, location, and enhance the mood of the piece.	The dramatic elements almost always worked to establish character, time, location, and enhance the mood of the piece.	The dramatic elements sometimes worked to establish character, time, location, and enhance the mood of the piece.	The dramatic elements rarely worked to establish character, time, location, and enhance the mood of the piece.	
Design – Do the designs of the costumes show an understanding of social class, age and historical period?	The designs of the costumes show an excellent understanding of social class, age and historical period.	The designs of the costumes show a good understanding of social class, age and historical period.	The designs of the costumes show a fair understanding of social class, age and historical period.	The designs of the costumes show little or no understanding of social class, age and historical period.	
Costume Pieces – Are all costume pieces accounted for in design: clothing, appropriate undergarments, footwear, hats, outerwear, etc?	The design included all costume pieces that are appropriate for the particular characters.	The design included most costume pieces that are appropriate for the particular characters.	The design included some costume pieces that are appropriate for the particular characters.	The design included few costume pieces that are appropriate for the particular characters.	

Some Costuming Terms

Costume Fitting: The initial meeting between the costumer and the cast member to see if the garment needs altering to ensure a proper fit.

Costume Parade: A review of the costumes worn by the actors under the stage light. The actors "parade" across the stage so the designers can see what changes need to be made before the first dress rehearsal.

Dress form: An adjustable figure on which you construct costumes

to guarantee a perfect fit.

Pattern: The template used as a guideline to cut out the fabric for a garment.

Seamstress: A member of the wardrobe staff who operates the sewing machine and carries out sewing tasks.

Swatch: A fabric sample used by the designer to give the director an indication of the material for a particular costume.

Tape Measure: A tape marked in a linear scale used to take measurements.

Wardrobe: The general name of the costume department and the space they occupy.

Wardrobe Plot (sometimes called Costume Plot): A breakdown scene by scene, character by character of the production showing the costume changes and with a detailed list of every separate item in each costume.

A sewing tip

Once you have sewn a seam, press the seam open with an iron at the highest setting the fabric will tolerate. You'll get a much more professional looking garment!

Don't be afraid to mix patterns. Just make sure that the patterns vary in size (for example: you can use a large floral with a small geometric) and it will work.
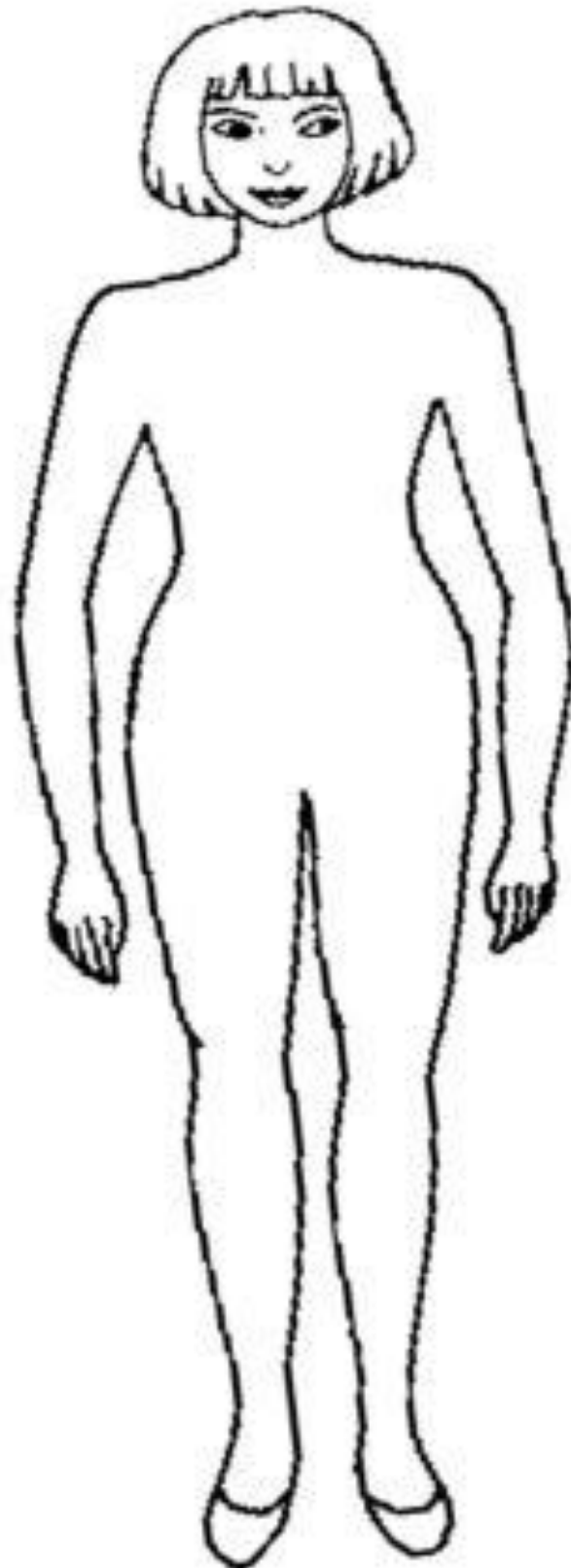

Fabric Mania!

Once you have done your research, as a designer, you need to start looking at fabrics, patterns and designs.

Here are some tips when choosing fabric for costumes:

● Try to vary the texture in your costumes. You might want to try pairing a satin with a tweed or linen with a brocade for

visual interest.

● Try to avoid using a bright white on stage unless it is for a specific effect. White washes out the actors' faces and causes lighting designers to cringe!

● Upholstery fabrics can be used for costumes too! The weight of the fabric makes it a good choice for jackets.

● When costuming groups of people in a production (for example a family or a group of dancers), try to coordinate the fabrics in their costumes by using similar colors, styles, textures or patterns. It's subtle, but it makes a more cohesive production.

Costuming Worksheet

Actor

Character

Measurements/size

Notes

Fabric Swatches