

ALANNA

Costume
Number &
Name

Act/Scene
QC (QC
Change);
(Add On);
(Under Dress)

PENNY

X1

A1, S1

WHITE DRESS

FLORAL

BLUE

GREEN

GLASS

WEDG

CLIP

RA

Notes: Pat, Rough
or Built plus Source
(e.g. Dior, Garmen
etc)

DIGITAL COSTUME DESIGN AND COLLABORATION

Applications in Academia, Theatre, and Film

RAFAEL JAEN

A Focal Press Book



DIGITAL COSTUME DESIGN AND COLLABORATION

Digital Costume Design and Collaboration gives in-depth instruction on how to draw, render, and fully design costumes using online tools and software. Grounded in the use of Photoshop, the book explains the process of building a costume design from scratch, including information on digital tools and painting techniques. The book demonstrates how to utilize social media, such as Flickr and Pinterest, to compile research; how to create user-friendly Web-based slide shows; and how to archive digital files for portfolios and personal websites. It also demonstrates how to organize spec sheets, plots, and inventories using Google Docs for easy editing and Dropbox for easy file sharing. A companion YouTube channel featuring video tutorials of exercises and applications complements the book.

Rafael Jaen is a practicing costume designer, professor, and author. Jaen's costume design (and manufacturing) work includes film, TV, and theatre, and he has received multiple accolades and award nominations including the prestigious Elliot Norton Award and the IRNE Award. He has been a member of the United States Institute for Theatre Technology (USITT), the United Scenic Artist (USA) 829, and the National Association of Photoshop Professionals (NAPP). He has served at the USITT Board of Directors and on the Publications Committee. Jaen has also served as National Design, Technology, and Management Chair for the Kennedy Center American College Theater Festival (KCACTF), and he serves as the USITT-KCACTF Communications Liaison. Jaen is an Associate Professor of Costume Design at UMASS Boston, MA.



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

RAFAEL JAEN

DIGITAL COSTUME DESIGN AND COLLABORATION

APPLICATIONS IN ACADEMIA, THEATRE, AND FILM

 **Routledge**
Taylor & Francis Group
NEW YORK AND LONDON

First published 2018
by Routledge
711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2018 Taylor & Francis

The right of Rafael Jaen to be identified as the author of this work has been asserted by him in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging in Publication Data

Names: Jaen, Rafael, author.

Title: Digital costume design and collaboration : applications in academia, theatre, and film / Rafael Jaen.

Description: New York : Routledge, Taylor & Francis Group, 2017. | Includes bibliographical references and index.

Identifiers: LCCN 2016053621 | ISBN 9781138935730 (hbk : alk. paper) |

ISBN 9781138935723 (pbk : alk. paper) | ISBN 9781315677200 (ebk)

Subjects: LCSH: Costume design—Data processing. | Clothing and dress—Computer-aided design.

Classification: LCC PN2067 .J34 2017 | DDC 792.02/6—dc23

ISBN: 978-1-138-93573-0 (hbk)

ISBN: 978-1-138-93572-3 (pbk)

ISBN: 978-1-315-67720-0 (ebk)

Typeset in Avenir and DIN

by Keystroke, Neville Lodge, Tettenhall, Wolverhampton

Visit the companion YouTube channel: www.youtube.com/user/JaenRafael/videos

TO THE MANY STUDENTS, COLLEAGUES, FAMILY, AND FRIENDS ACROSS
THE USA AND OVERSEAS WHO HAVE INSPIRED ME THROUGHOUT MY
CAREER JOURNEY. I SHARE THIS ACHIEVEMENT WITH YOU!



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Acknowledgments	xi	CONTENTS
Preface	xiii	
Introduction	xv	
PART I: FOUNDATIONS	xvi	
Chapter 1: The Design Process: A Digital Approach	1	
First Reactions	2	
Compiling Information Digitally to Create Web-Based Shared Archives	4	
Talking to the Director	10	
The Aristotelian Model	10	
Historical Context: Using Human Geography as a Framework	11	
The “W” Questions or the “Nuts and Bolts”	11	
Stage Directions: The Spoken Word and the Playwright’s Notes	12	
The Importance of a Good Dramaturge	14	
Talking with the Actors	15	
Obtaining Basic Information	15	
Establishing the Character’s “Spine”: Underlying Motivations, Back-Story, Secrets, etc.	16	
Establishing Digital Collaboration with the Actors Prior to Fittings	17	
Testimonial	20	
Interview: Shawn LaCount, Artistic Director and Director	20	
Design Gallery: <i>Edith Can Shoot Things and Hit Them</i> , Company One Theatre, 2015	21	
Citations and Sources	23	
Chapter 2: The Digital Costume Bible & Design Studio	27	
The Digital Costume Bible	28	
The Digital Costume Plot	28	
The Digital Costume Piece List	31	
The Budget Specs: Including Builds, and Bought and Pulled Items	31	
Sharing Files with Other Collaborators and the Wardrobe Department: Google Docs, Dropbox, etc.	31	
Digital Costume Design Studio	36	
Digital Studio Basics	36	
File-Sharing Options	36	
Drawing Tablets and Digital Rendering Software	38	

Wacom Tablets	38
Photoshop	38
Basic Digital Rendering Tools	39
Other Resources: Free Croquis	40
Testimonial	40
Interview: Spiro Veloudos, Producing Artistic Director and Theatre Director	42
Design Gallery: <i>Sweeney Todd</i> , Lyric Stage Company of Boston, 2014	43
Citations and Sources	46
PART II: APPLICATIONS	48
Chapter 3: Drawing the Character's Spine; Black & White Drawing Basics	49
Scanning and/or Copying Black & White Drawings	51
Scanning Steps and Tips	52
Tracing with the Wacom Tablet	52
Tracing Over Existing Images: A Sample Process	52
Using Fashion Croquis	52
Using a Pre-Existing Image	53
Creating a "Croquis Bank"	55
Preparing and Saving Black & White Images for Painting with Photoshop	55
Preparing Black & White Drawings	55
Inserting Black & White Sketches on Templates	59
Fixing Line "Leakages"	60
Testimonial	60
Interview: Carrie Ann Quinn, Actor and Director	63
Design Gallery: <i>Polaroid Stories</i> , UMass Boston, 2016	66
Citations and Sources	69
Chapter 4: Contextualizing the Character	71
Photoshop Painting Basics	72
Photoshop Color Palettes: The Color Picker	72
Creating a Basic Sketch Template for a Specific Show	76
Choosing Specific Photoshop Color Swatches for Costume Rendering	79
Creating Fabric Yardage and Adding Prints	80
Testimonial	87
Interview: Davis Robinson, Producer, Actor, Director, and Author	89

Design Gallery: <i>The Remarkable Rooming House of Madame LeMonde</i> , Beau Jest Moving Theatre/Provincetown Tennessee Williams Theatre Festival, 2009	90
Citations and Sources	93
Chapter 5: Costuming the Character: The Preliminary Sketches	95
Creating Multi-Layered Costume Renderings in Photoshop	96
Inserting and Manipulating Costume Pieces or Elements	98
Inserting a Pre-Existing or a Previously Saved Pattern	102
Resizing Patterns in Photoshop	102
Adding Layers such as Facial Details, Skin Tones, and Accessories	106
Painting Assembly Line Sketches	106
Testimonial 1	113
Interview: Ilyse Robbins, Actor, Choreographer, and Director	113
Design Gallery: <i>Marry Me a Little</i> , New Repertory Theatre, 2013	117
Testimonial 2	119
Interview: Danny Gidron, Director	119
Design Gallery: <i>Twelfth Night</i> , UMass Boston, 2014	119
Citations and Sources	123
Chapter 6: Costuming the Character: The Finished Sketch	125
More Photoshop Painting Techniques	126
Burn and Dodge Modalities in Photoshop Costume Renderings	126
Burn Steps	126
Dodge Steps	126
Painting Eyes	128
Touch-Up Work	128
Painting Hair and Adding Real Hair Images	133
Adding Patterns with Movement	141
Adding Floor Shadows	146
Using Bevel and Emboss to Add Dimension to the Character's Silhouette	152
Testimonial 1	157
Interview: Bridget Kathleen O'Leary, Associate Artistic Director and Director	157
Design Gallery: <i>Dollhouse</i> , New Repertory Theatre, 2011	158
Testimonial 2	160
Interview: Carmel O'Reilly, Artistic Director, Director, and Actor	160

Design Gallery: <i>The Seafarer</i> , SpeakEasy Theatre Company, 2008	161
Citations and Sources	163
Chapter 7: Archiving the Project as a Digital Portfolio	165
Costume Design and Manufacturing for PBS/WGBH	166
American Experience: <i>God in America</i> (Parts 1 and 2), Fall 2010	168
Testimonial 1	168
Interview: Cathleen O’Connell, Film Producer	169
Design Gallery: <i>God in America</i> , PBS, 2010	171
Testimonial 2	171
Interview: Michael Fennimore, Film and Theatre Actor, and Theatre Director	171
Design Gallery: <i>You Can’t Take It With You</i> , UMass Boston, 2014	174
Citations and Sources	177
PART III: DIGITAL DESIGN PRACTICE	178
Chapter 8: Testimonials about Digital Design in Collaboration	179
An Unforgettable Affair with Photoshop	180
Testimonials: Designer Interviews and Design Galleries	180
Interview: Kathleen Donnelly	181
Interview: Eric Griffis	183
Interview: Debra Kajec	185
Interview: Patricia Martin, Costume Designer	190
Interview: Jane Stein, Costume Designer	194
Interview: Esther van Eek, Costume Designer	197
Interview: Kathryn Wagner, Costume Designer	199
Interview: Wendi R. Zea, Costume Designer	201
Final Words	203
Citations and Sources	203
Index	204

Especial thanks to my spouse Stephen Brady, my student collaborators Colleen Fitzgibbons and Ben Sibley, and the editors at Routledge. Your constant support and contributions fueled my journey.

ACKNOWLEDGMENTS





Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

As a practicing 21st-century designer, I find that it is important to combine one's classical training with the use of digital applications. I regularly combine Flickr archives, Pinterest, Google Docs, iPhone apps, etc. to help tackle the design process "on the go." This saves time, and alleviates the competing demands in today's work field. I've also focused on producing sketches using Photoshop. I save them as PDF files and email them without using scanners, printers, watercolor paper, etc. This software allows me to translate basic principles of traditional media—such as watercolor transparency and acrylic opacity—into digital renderings full of substance and intent. In addition, the engineering behind it provides me with a painting desk-station that I can use anywhere; making fast design changes with no fuss. Photoshop has become pivotal in my digital approach to costume design.

With this book, I intend to help the readers discover their favorite Photoshop tools, modalities, and effects, helping them actualize their ideas. Through various chapters and tutorials, I will translate the complete design process into a digital platform while following the more traditional "true and tried" methodology. For example, when looking at script analysis we'll refer to human geography principles and other "givens" by answering questions such as:

1. What does the script mention that addresses the character's costumes and mannerisms?
2. What are the character's underlining motivations, back-story, and secrets or the character's "spine"?
3. What aspects of the script are relevant to the character's storyline or development arch, and does the historical period or other given plot point impact the character?
4. What are the emotions, qualities, and actions that are part of the character's core?

I have been fortunate enough to present my findings at various USITT Professional Development Workshops (PDWs), at Costume Symposiums, and at various colleges around the country. I have also taught online courses on this subject. My goal now is to reach a larger audience by sharing my process in this book. By the end of it, the reader will be able to create digital archives that include research, finished sketches, costume specs, fitting photos, and beautiful portfolio-ready images to share with production teams and feature on their website.

Let's design, paint, and organize on the go with no fuss!

Rafael



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

In the article “An Unforgettable Affair with Photoshop”, costume designer Esther Van Eek wrote:

The standing ovation at the end of the third day said it all. . . . There was a triumphant atmosphere in the classroom on the last day, when Mr. Jaen had each person share a rendering showing what had been learned. Any misgivings that digital rendering might cause designers to lose their individuality disappeared during this final presentation.¹

I have been fortunate enough to present my digital approach at various Professional Development Workshops (PDWs), and costume symposiums, and at multiple colleges around the USA. I have also taught successful online courses.

The tools in Photoshop have allowed me to create digital costume renderings, using multiple B & W (black & white outline) silhouette layers, and then “flattening” them. This is a technique that I have taught via online classes, and YouTube videos.

Digital Costume Design and Collaboration contains various chapters, with tutorials that will assist the reader in translating the complete design process into a Web-sharing platform. I follow “true and tried”

methodology. From script analysis to talking to directors and actors; from producing research plates to rendering beautiful and effective sketches; and from creating a digital costume bible to updating individual Web pages. With each step, I describe the type of software and applications that work best, and ways to use Web sharing—avoiding superfluous printing—and end with a greener approach. By the end of it, the reader will be able to create Web archives to share with production teams, and feature on their professional website.

Join me in rediscovering the excitement and passion that motivate costume designers. Let’s get inspired and try all or some of my digital approaches.

Let’s share a standing ovation!

Rafael

Note

- 1 Esther Van Eek. “An Unforgettable Affair With Photoshop.” USITT Sightlines. Costume Design & Technology Commission. October 2011. Accessed July 15, 2015. <http://sightlines.usitt.org/archive/2011/10/CostumeSymposium.asp>.



PART ONE
FOUNDATIONS

IT IS IMPORTANT THAT THE DESIGNERS KNOW HOW NECESSARY THEY ARE TO THE PROCESS AND THAT IF THEY TRUST THE PLAY AND OUR PROCESS TOGETHER, THAT WE WILL LIKELY MAKE ONE OF THE MOST AUTHENTIC, MEMORABLE AND MOVING PIECES OF THEATER IN ANY GIVEN SEASON.

SHAWN LACOUNT, ARTISTIC DIRECTOR AND DIRECTOR



CHAPTER ONE

THE DESIGN PROCESS: A DIGITAL APPROACH

For me, the costume design process starts when I read the script for the first time. I like to pay close attention to the response that it elicits in me, keeping track of the ideas or themes that may come to mind. I usually start by defining the character’s “spine,” meaning the core emotions, qualities, and actions. This is the cardinal point of the process, and it helps when talking to a director. After a second reading, I put these emotions, qualities, and actions into one or two words, and then I translate them into visual language. The idea is to get into the storyline, finding the things that are compelling to me. For example, I may use a character’s journey from “repressed” to “liberated” as my design arc, following their gradual transformation from beginning to end and from one type of person to another, starting with tightly buttoned-up clothing and severe colors, and moving to looser fabrics and relaxed styles later in the story. Another sample would be someone who has a “sparkling” personality or who is in a musical number that is “effervescent.” These words could easily facilitate the translation of the characters’ visual traits into textures in the fabrics and/or accessories. Finally, there may be a fast-paced scene with lots of “hustle and bustle”; the busy and noisy activity could inspire me to explore multi-layered garments that would add to the movement and give a sense of the energy and excitement I felt when reading the script.

In this chapter, I will use as a sample my design work for *Edith Can Shoot Things and Hit Them*. This was a New England premiere by A. Rey Pamatmat, directed by Shawn LaCount and co-produced by Company One and the Huntington Theatre, in Boston, MA, in June 2015.

Their website synopsis states:

With no parents, little food, and nothing in the bank account, 12-year-old Edith, her brother Kenny, and a giant stuffed frog are doing just fine, thank you very much. Making the rules up as they go, Kenny gets more than mix-tapes from his new friend, Benji, and Edith ends up shooting

something for real. Funny and full of heart, this coming of age story explores the gap between childhood and whatever comes next.²

The characters included Edith, a 12-year-old Filipino-American girl, and Kenny, her 16-year-old brother. There is also Benji (his best friend), described as a young man of any race, and who is 16 as well. The action takes place in the early nineties on a non-working farm outside of the remotest town in Middle America.

First Reactions

The following email conversation with Peter Meacham, an Educational Associate of Company One Theatre, in Boston, MA, illustrates my first reactions to this play. He interviewed me on May 28, 2015 for *Curricular Connections*, an instructional packet and study guide dedicated to student audiences and their teachers.

Peter: How would you describe the difference between the internal and external influences on a character’s costume? Can you use examples for Edith, Benji, and Kenny?

Rafael: I usually start by defining the character’s “spine,” meaning the core emotions, qualities, and actions. Edith is feral, yet innocent and playful. Benji is introspected, sheltered, and impulsive. Kenny is watchful, orderly, and scared. Both Edith and Kenny fit the profile of “parentified children” according to Dr. Allan Schwartz, LCSW and PhD’s definition.³ Kenny takes care of dressing his little sister, cleaning the house, preparing meals for the family, and supervising her activities. Having this perspective helps me make choices about his wardrobe; he has to appear more responsible than an average kid.



FIGURE 1.1

Company One banner for *Edith Can Shoot Things and Hit Them*.

Peter: How does the concept of a “character’s armor” influence or aid the design process? Can you share examples of Edith, Benji, and Kenny’s “armor”?

Rafael: Once I have a sense of the internal world of the characters, and a point of view to help me access their motivations and secrets, I begin to build their imaginary closet [with garments that the characters might wear as they move through their lives in the play]. I address the needs of the script, but I also look for iconic items that will endow the characters with meaning and foreshadow their journey. I call this the “character’s armor.” One piece of Edith’s armor would be her overalls; they give her the ability to roam freely and hang from the barn’s rafters. One of Benji’s would be his large glasses, and for Kenny, it would be his jean jacket that helps him blend in and disappear in public.

Peter: When deciding on internal and external influences, what design conclusions can you draw from the script, and what must be developed in conversations and in rehearsals with the director, the actors, and the dramaturges? Do you have examples of this from concept meetings and rehearsals?

Rafael: After defining the character’s “spine,” I move to other parameters referenced in the script. These would include geographical location, time period, season, local traditions, socio-economics, etc. It is always important to discuss them at length with the director, the actors, and the production team so the production has a cohesive look and style. In our show, a really good example [of discussing ideas with the director and design team] is the color palette; I arrived at the idea of using secondary and primary colors with black accents after discussing the comic strip *Shade the Changing Man* with director Shawn LaCount and the team. I am looking at the 1977 illustrations for textures and the 1990 ones for color and graphics.

Peter: What is unique, challenging, or exciting about designing costumes for the 1990s?

Rafael: One singular thing about the 1990s is the use of large textures and complementary colors, as seen on TV shows and popular magazines from the time. There are trends such as the Hello Kitty brand that still remain today. There are other aspects that are real specific but may not have been accessible to our characters. For example, the Calvin Klein briefs made famous by Marky (Wahlberg) Mark. In our show,

I have to keep in mind the geographical location where the characters live, and their socio-economic status. This will influence the final costume choices.

Peter: How is designing for children different than designing for adults?

Rafael: I have to take into account the function of the clothes. If they are everyday clothes, they have to be more durable, resistant, and easy to maintain. If they are school uniforms, they would be color-fast and easy to wash and dry. In our show, the challenge is

that I am designing for adults playing children. So the clothes have to be even sturdier.

Compiling Information Digitally to Create Web-Based Shared Archives

I track all my notes online using Google Docs, Sheets, and Slides (Figure 1.2). This is an easy way to share and discuss key information with directors, costume assistants, and the rest of the production team.

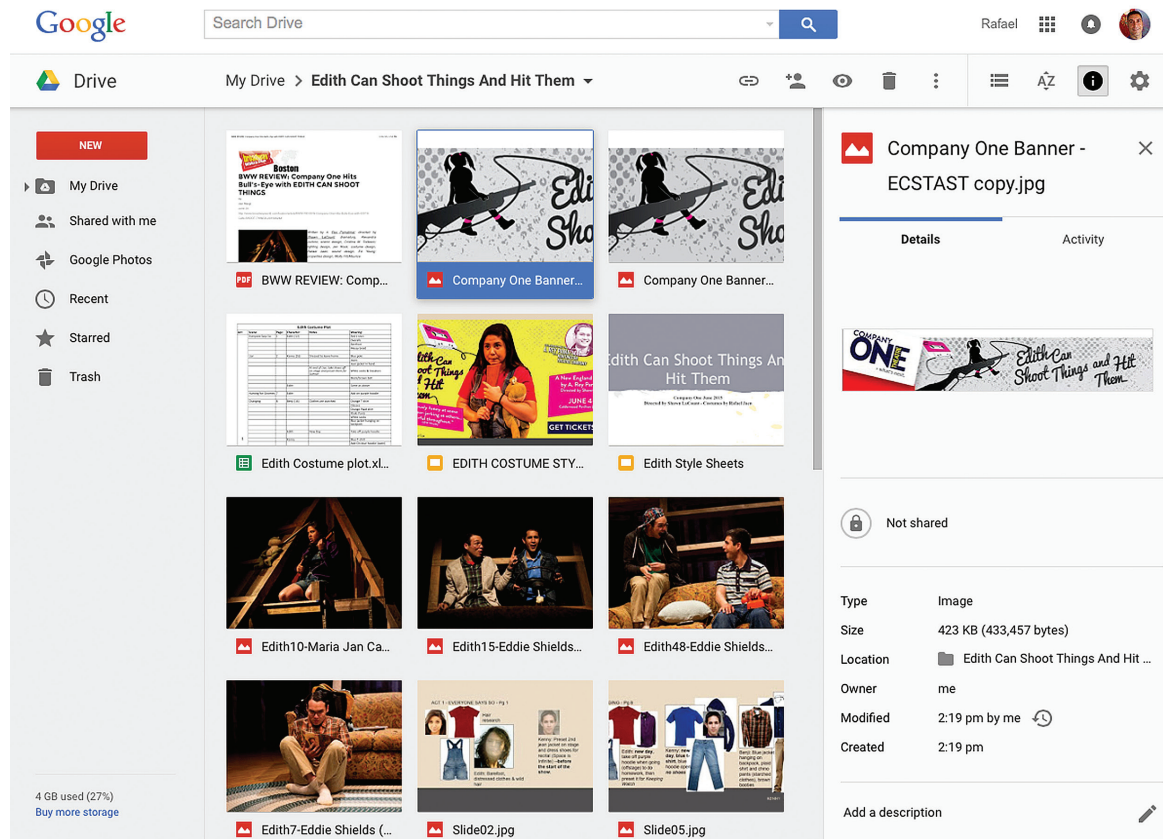


FIGURE 1.2

A Google Folder sample for *Edith Can Shoot Things and Hit Them*.

[These Web-based] productivity apps that let you create different kinds of online documents, work on them in real time with other people, and store them in your Google Drive online—all for free. You can access the documents, spreadsheets, and presentations you create from any computer, anywhere in the world. (There’s even some work you can do without an Internet connection! Google Docs is an online word processor that lets you create and format text documents and collaborate with other people in real time. Google Sheets is an online spreadsheet app that lets you create and format spreadsheets and simultaneously work with other people. Google Slides is an online presentations app that allows you to show off your work in a visual way.⁴

I always create Word tables or Excel spreadsheets with all the costume and character-specific references, including the script’s page numbers. This is an easy way to share and discuss key information with directors, costume assistants, and the rest of the production team (Figure 1.3).

When talking to a director, I also find that it is necessary to translate my design ideas into visual language. I like to compile my research, and make it available to them and the rest of the production team right away. I want to make sure that we are on the same page, literally seeing the same things. This helps avoid surprises and misunderstandings. I find that Pinterest is the perfect tool for this; it allows me to easily share online pinboards via a link. This online source is driven entirely by visuals, and like every other social media site, it has its own lingo:

1. When you share something on Pinterest, each bookmark is called a pin. An important feature is that you can add Web links to each image to refer to later. I do this when I pin Web journal articles or Kindle books, for example.
2. When you share someone else’s pin on Pinterest, it’s called a repin. You can search the site by topic and add relevant images easily this way.

3. You can group pins together by topic onto various boards or pinboards in your profile. Each board mimics a real-life pinboard.

An important tool that this application offers is the image “edit” option. After a photo is uploaded to a board, it can be opened, and all sorts of information can be added. I like to include the Web address for future reference; especially if it is an item that I may have to buy! As of July 5, 2015, the *What is Pinterest?—For Dummies* website says: “You can easily upload images onto Pinterest. Using the ‘Pin It’ button, you can share directly in your browser from any web page. You can also share your pins on Twitter and Facebook.” (Figure 1.4)

Working in academia, I have observed that digital language seems to be part of the DNA of the younger generations. I am lucky to always interact with students who are current in social media platforms and new apps. In the next pages, I am sharing the research from a former student. She devised an approach that is very useful both for design work and for scholarly contributions.

A New Look: Updating Research Methods

By Colleen Fitzgibbons

I was approached in January 2015 with an opportunity to co-write an essay that would be part of a Joseph Healy Grant,⁵ which Professor Jaen and his students had been working on for various months. This paper created an opportunity for collaboration between mentor and mentee as well as new professional endeavors for all involved. The Grant called for an essay that would better explain the purpose of using a historical figure as a vehicle for teaching and preserving the unique art that is haute couture.

Professor Jaen allowed me to conduct my own research using any and all sources available so I could create

Edith Costume Notes and Inventory

Act:	Scene:	Page:	Character:	Notes	Wearing:
1	Everyone Says So	1	Edith		Red stained t-shirt
			12 years old		Jean Overalls Barefoot
	Liar	2	Kenny	Dressed to leave home	Blue Polo
			16 years old	fairly average	Jeans Jean Jacket
		6	Edith	Same as above	Might put on shoes onstage
	Hunting for Gnomes	7-8	Edith	Same as above	
	Changing	8	Benji	Clothes are starched	Yellow T-shirt Glasses Orange Plaid shirt Khaki Pants Brown Booties Blue jacket
			16 years old		
			Edith	New Day	Same as above
			Kenny		Add-On blue hoodie open
	Interruption	14-17	Kenny	Same as above	Zip up hoodie
			Edith	Same as above	
			Benji	Same as above	Take jacket off on stage
	Science	17-23	Kenny	Different Day	Zips up the hoodie
			Benji	QC ON STAGE	Open plaid shirt -showing yellow t-shirt
	Keeping Watch	23-25	Edith	Change t-shirt	Add-on Black T-shirt Add-on Purple Hoodie Overalls
			Kenny	Same as above --QC at end of scene	
			Benji	Same as above --QC at end of scene	

FIGURE 1.3

A Google Docs sample table with scene-by-scene costume notes for *Edith Can Shoot Things and Hit Them*. The actual document has a total of four pages, with twenty-nine scenes. It includes script's needs and director's notes.