

putting
personality
in your
PORTFOLIO
and
RESUME

by Tara Maginnis

1 PORTFOLIOS FOR ALL YOUR JOBS

Most advice on portfolios for costumers tends to center on straight design portfolios. Yet there are relatively few jobs out there that consist solely of costume design. My own fairly typical university position at University of Alaska, Fairbanks consists of equal parts teaching, research, and public service in my field. In other words, for my job I must not only design costumes for all mainstage shows, I must also teach classes in costume design, costume history, stage makeup and theatre history, do research and publish my writing, do related public services like curate exhibits of costumes for museums, advise local schools about costumes and makeup for shows, teach every sort of cutting and construction in the costume shop, and do periodic displays, posters, and photos for publicity. For me to go to an interview with only a design portfolio would be to leave out more than two thirds of my work.

2 SECONDARY PORTFOLIOS

So I have several small portfolios—in addition to my main design portfolio—that I use to highlight my other work and interests. I have a compilation booklet of my published articles, a portfolio containing all my transcripts, certificates and awards, one for each of the classes I teach, one of cutting work I've done, one of costume crafts, one of posters, displays and artwork, and one of production photographs. This is probably overkill, but it illustrates the varied kinds of things one can put into a portfolio to represent one's work.

3 STUDENT PORTFOLIOS

Students, who generally are looking for entry-level positions like stitchers, crafts workers, and design assistants, should consider developing a combination portfolio that showcases their work in these areas in addition to design. When a student is just starting out, she should consider putting everything she has into her portfolio. (Later things can be pulled out as they are replaced by newer or more important work.) Some things that can go into a general student costume portfolio, or into separate ones, include:

poster designs	historical reproductions
sewing	photography
costume and textile crafts	jewelry and sculpture
dyeing and painting	work with dolls
draping	other theatrical work
flat patterning	misc. awards
school projects	makeup design
school grades and awards	teaching experience
museum work (cataloging)	published work

When I was much younger, and beginning my portfolio, I included all sorts of things: my cover designs for a magazine, many photos of my hats and other costume crafts, photos of some historical reproduction fans I made as a gift, photocopies of museum cataloging I'd done as a college project, awards certificates for local costume and sewing contests I'd won (with photos of the winning costumes), transcripts, letters of reference, a few designs, and every newspaper clipping I could find containing reviews of my costumes in shows, photos or even mentions of my contest wins.

4 TEACHING PORTFOLIOS

Today, I am most proud of my teaching portfolios. I keep one for every class I teach. They include a copy of my syllabus, photos of my students' projects, and copies of my students' ratings of me and any of their suggestions. I make an effort to photograph my students' projects in costuming and makeup, and make copies of costume history projects like patterns from antique garments as I go along. I collect most of this stuff for the student themselves, to help them gather things to include in their own portfolios.



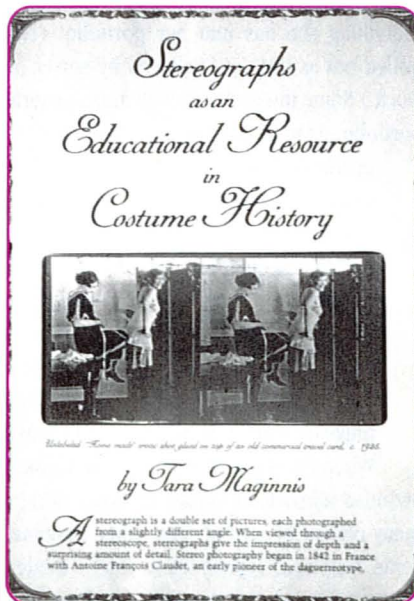
Teaching portfolios show student class projects. Photographing your student's work also aids them in assembling their own portfolios.

5 CUTTING AND CRAFTS PORTFOLIOS

In my crafts portfolio I mainly focus on work I did on other people's shows. It helps to demonstrate that I can understand and faithfully execute somebody else's designs. When I want to include a project in my crafts portfolio, I usually asked the designer for a photo or color copy of the rendering. I then display the rendering along with a photo of the completed costume. If possible, I ask the actor to pose in the same position as the rendering—the better to show off my ability to reproduce a designer's work. For crafts work like dyeing or painting, I also attach swatches of show fabric demonstrating my ability with various techniques.

6 WRITING PORTFOLIOS

The secret to a developing a writing portfolio is writing (and publishing) enough pieces that it doesn't seem pretentious of you to have one. Ideally you want to write enough that you can pick and choose what you put in, just like any other portfolio. It is neater and more convenient if you pull articles out of magazines and put them in plastic pages. Oversize pages, particularly newspaper pages, are best photocopied and rearranged or reduced to letter-size pages. Your writing portfolio will be more interesting if your published works (articles and books) include good pictures and illustrations. It pays off in the long run if you make an extra effort to find appropriate visual material for your writing before it is published.



Writing portfolios need to be visually interesting too. Make the effort to find photos and illustrations to liven up your articles. It will make them more appealing to editors, and will pay dividends later on in job interviews.



7 PHOTOGRAPHY PORTFOLIOS

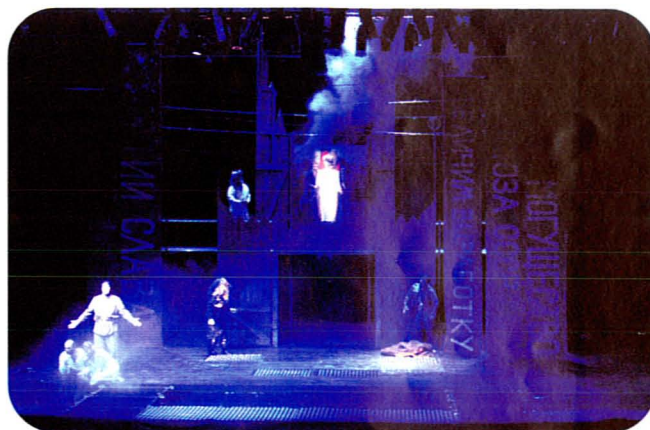
Every interviewer wants to see pictures of your work. But, photography is difficult. That's why good photographers get paid so much. A good photo portfolio will be invaluable to you, but you must take care to get good photos. No amount of matting, clever layout techniques and expensive leather cases will turn bad photos into good ones. Be very selective with your photos and ruthlessly dump your failures.



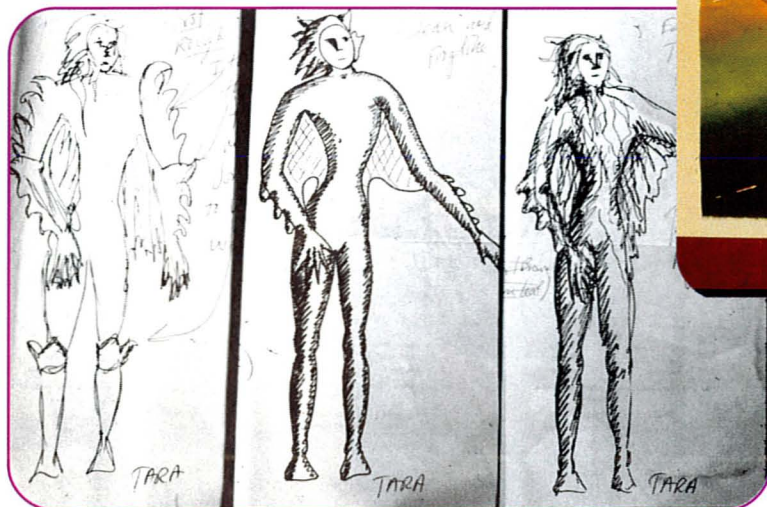
Photography portfolios require developing one's skills as a photographer. Good pictures can showcase your talent in its best light; bad photos are just bad. Note how the dramatic shot below can be used to impress scenic and lighting designers that I would be a useful colleague to have around.

8 COMMUNICATING WITH VISUALS

In an interview situation, some people will best understand what you have done by reading your resume, others will get the most out of talking to you, and others will best understand your talents by looking at your portfolio. It should state in simple visual terms what it is that you can do, by showing pictures of what you have done. Don't depend on captions or descriptive paragraphs to "explain" what your photos mean. Let them tell your story themselves: "I am a designer who can work with 'stars'; I can work equally well in period and modern styles; my design 'vision' infuses all the work I do; I know how to create colorful and fun costumes on NO BUDGET AT ALL." In most interviews for costumer's jobs, the hiring decisions are made by directors, technical directors, and non-costume designers, so don't assume the person looking at your portfolio has much knowledge of costume construction or design. It often helps to show steps in the process like sketches, research, sources, swatches, renderings and finished products in a logical order to help people to understand how you work.



Progression series are often interesting because they demonstrate how your creative ideas materialize into finished costumes. Include sketches, renderings and photos (including shots of garments being made).



9 TALKING TO DIRECTORS

Above all, it is necessary to *demonstrate* how you communicate with the director and other designers. If your design portfolio shows only photos without renderings, they will wonder "Will I be given any idea how the costumes look before first dress?" If you include renderings but no photos, they will wonder "Yes, but do they really look this good on stage?" If all the renderings and photos match each other too closely, they will probably guess you did the renderings *after* you made the costumes. If your renderings look like the work of God, and you have no preliminary sketches, they will wonder "Won't she get upset if we reject a design?" Fact is directors want evidence in the design portfolio that you are flexible, that they will get early information like research and sketches from you, that they'll see renderings before you make the costumes, and that the costumes look good. This is why it is important to save as much information as possible on each show.

10 BUILDING PORTFOLIOS

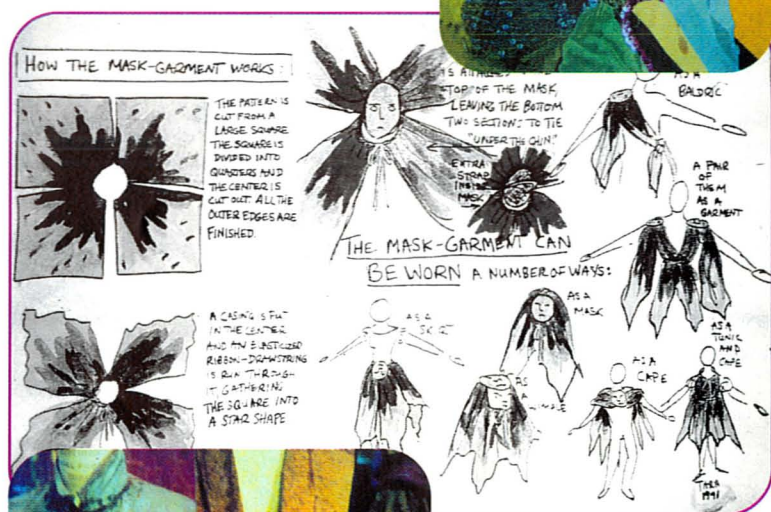
Putting together a good portfolio requires that you collect and save everything (renderings, sketches, swatches, photos, etc.), and that you use exquisite judgment in selecting just a few simple examples of your best work. Then, every six or so, edit and re-mount any new information you have into it. Collecting examples of, and information about your work is the most important part of the process. Updating your portfolio every six months is just a way to make sure you don't let the work pile up too long. If you suddenly need to show your portfolio to an important job interviewer, it will be too late to go back and take photos, and gather swatches or a show you did three years ago.

11 DONATE TO HISTORY

As you regularly update your portfolio, take all the renderings, photos, sketches, and swatches you don't need and donate them to the theatre archives, a local library, or the theatre museum. You can perform a service to your theatre by putting all unused information into a folder for each show and then giving it away. You will help to preserve the history of your theatre, provide future scholars with reference material, and assure your own (minor) immortality by doing so. This also allows you to park your car *inside* your garage.

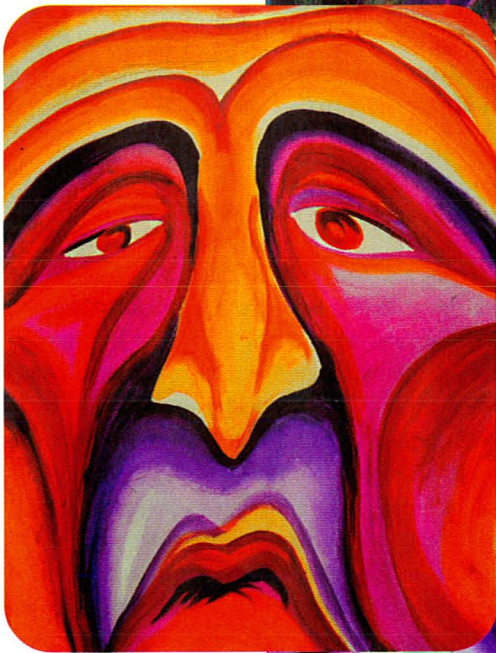
12 ONE IDEA AT A TIME

More is less. Don't try to show people everything you did on every show. Pick the one best "idea" that made each show different. (The rest you can donate to the library.) For example, in my portfolio, *Woyzeck* only shows closeups of its expressionistic style makeup and fabric painting, *The Eagle's Gift* shows the spirit costumes made with recycled garbage, *Cabaret* has swatches of the show fabric next to the Otto Dix picture from which I drew the color scheme, and a few photos showing the color scheme on stage, *Qayaq* has renderings directly opposite the research Xeroxes on Alaska Native dress that inspired them, and *Ubu Roi* shows only three of the weird, cartoonish sketches I did for a show that had over 60 outrageous costumes.



Limit the information you include in your portfolio. Pick the one thing most visually exciting about each show: for *Cabaret* it was the color scheme; for *Much Ado About Nothing* it was the "Omnigarment"; for *Woyzeck* it was fabric painting.

I have recently assembled a painting and drawing portfolio. These large works on canvas will stay in my portfolio long after I weed other later art works out because of their obvious relationship with makeup design.



13 SHORT, SIMPLE AND CHEAP

Once you have achieved critical density (one to three pages for a resume, 20 pages of design portfolio) dump out old less important stuff every time you add something new. Don't hit folks with more information than they can grasp in one sitting. Don't display your lack of organizational skills by showing a loose pile of photos and sketches. Don't spend lots of money on a fancy display that looks better than your renderings do. Label things clearly and simply. If you show just a little stuff—all of it high quality—people will naturally assume all your work is of equal quality.

14 PAT THE BUNNY

Wherever possible, include touchy-feely stuff: swatches help, texture helps. If you are doing a costume crafts portfolio with photos of fabric painting, latex casting, armor, jewelry, distressing, etc., save your test samples and swatches for each project and glue them next to the photo of the completed work. Keep the connection between photo and sample clear and simple, not junky, and label it neatly and clearly. The advice I give students is to keep it as simple as the children's book *Pat the Bunny*.

15 LET YOUR PERSONALTY SHOW

Simple however, does *not* translate as boring. Your portfolio should demonstrate that you are a talented, creative costume designer, not an accountant. As a student many years ago, I was amazed when I went to the URTA National Unified Auditions that out of dozens of design students looking for jobs, I was the only one not wearing all black or brown clothes. I didn't have one of those ugly black vinyl zippered portfolio cases either. I even learned later that I was the only one who didn't have my resume printed on white or beige paper. While I would like to think that my natural talent, great slides, and wonderful presentation is what got me twice as many interviews as the others, I'm inclined to think that the giant marbled portfolio, hot pink resumes, 3-D displays of crafts and sewing, and my cream white pantsuit, also made an unforgettable impression. Make your portfolio look like who you are. And when you become somebody else, and you will eventually, change it.

PORTFOLIO

1 RESUMES

What can I say about a topic about which too much has been said already? Your resume should list all work you've done that might influence someone to hire you for your next job. When you're young, list everything: paid, volunteer, design work, crafts work, even non-theatre work if it makes a point about who you are. Keep your resume simple and honest. As you get more experience, weed out non-essential credits. If you have a lot of different types of work, divide the information into headings to make it easier on the reader. Proofread everything ten times. A great resume can make a bad impression if it's full of typos or its poorly printed.

2 MAKE IT PERSONALIZED

Too many people use their resume to hide who they really are. (If you're really insecure, seek the help of a therapist before you look for a new job.) Be proud of your accomplishments, analyze how your particular skills and talents have contributed to the success of productions you have worked on, and then tell everyone how good you are. Look for ways to make your resume memorable without being "cute" or obnoxious.

3 HOW I DO IT

What I do is this (see p. 56–57 for a copy of one of my old resumes): I print my resume on my favorite colored paper, which these days happens to be the retina-challenging "Pulsar Pink." I'm not recommending hot pink resumes for everyone. If your favorite paper color happens to be white, use white. When an interviewer looks at your resume, he or she is looking for clues about who you are. The sort of director who looks at a hot pink resume and thinks "this woman is too weird for me," is probably not going to appreciate the kind of design work I do anyway. On the other hand, my resume always attracts the kind of loony directors I enjoy working with ("Hey, this woman looks weird enough for me!").

4 HINTS BETWEEN THE LINES

I include and exclude many small things to let the reader get clues about my interests, background, and professional beliefs. In an interview process it is unlikely that the interviewer will notice all these minor clues, but by putting in many, I hope to have some noticed, and to create a subtle picture of who I am. It is therefore an advantage to seriously think about minor matters like the order in which one lists one's accomplishments, how one refers to particular jobs, and how much "padding" or formality one uses. I often read resumes that obviously are trying to gild everything with grandeur; these things seem to announce an insecure pomposity that annoys rather than attracts. On the opposite end are self-consciously cute resumes. As a new graduate in 1981 I, myself, did one of these. They positively shout one's inexperience from the treetops, and I got disappointingly few job offers from that resume.

5 RESUME FORMAT

I am, and have been for some time, bending towards the academic, writing and theoretical portions of costume design. When I look for jobs, I look for academic jobs. If your inclination is not in this area, it would be monumentally stupid to follow the format of my resume. My resume is only an example of how a simple category format resume can be used to be an indicator of an individual's personality and interests. You can take a category format resume, and by altering the titles and arrangement of the categories show a totally different professional background and personality. There are also other formats which may prove more comfortable, such as chronological, or skills based resumes. You can see assortments of formats in any ordinary how-to-write-a-resume book. Apply this information to writing a resume in a format that best reflects *your* interests and abilities

6 A CAUTION TO STUDENTS

My resume is far too lengthy and dense for somebody who is either just starting out or who is applying for a job outside academia. Academic job searches include a preliminary screening of applications on a system of points. Points are given for each year of teaching, each additional area of related expertise, each year of working in professional theatre, etc. As a consequence, lengthy, detailed resumes tend to help applicants for academic jobs get into the interview stage. However, nearly every other costume employment does not use this point system, and most interviewers prefer one page resumes, and would be positively irritated at one as long and detailed as mine.

7 EMPLOYER SPECIFIC RESUMES

If you have a computer, create a file containing a long list of all your experiences. When you apply for different kinds of jobs, you can cut and paste from this long list and easily compile a resume that is tailor-made for a particular kind of job. Customizing the experiences you list to the requirements of the job can make it easier for the interviewer to figure out if you have the right qualifications, and it eliminates unnecessary detail that can distract the reader.

8 METAMORPHOSES

For both portfolios and resumes you need to ask yourself periodically "Who am I, and what do I want to do with my life?" Granola-headed as this sounds, it is important. As a student and young graduate I defined myself as a costume crafts worker and had a portfolio heavy with examples of my tech work. I switched from this brown paper bag resume to a hot pink one after developing my self-confidence as a designer in grad school. I started working on making teaching portfolios shortly after I realized I was mutating from a designer into a teacher. As I progressed from teacher to academic researcher I added my academic writing portfolio. Recently I have begun to paint and do creative writing (including plays), and I can feel another metamorphosis coming on. It's been a decade of hot pink paper, and I'm getting much weirder than hot pink by the minute. I'm not exactly sure what it will be next, but I do know, when the change becomes clear, there will be a way to reflect it in those "im-personal" documents used in hiring. Will I put my resume on a color photocopy of garbage? Will I consolidate my various portfolios into a holistic collage of my work? Will I switch to video? The territory of possibilities is endless, for me or for anyone, and it is a territory that is fun to explore. ❖

[Ms. Maginnis' annotated resume is on pages 56-57.]

Tara Maginnis is Assistant Professor and Costume Designer at University of Alaska, Fairbanks. She recently spent a year living and working in Russia. Her muses now keep her up all hours of the night creating content for her Web site, the Costumer's Manifesto (<http://icecube.acf-lab.alaska.edu/~fftm1>).

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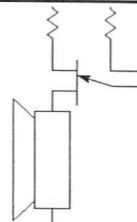
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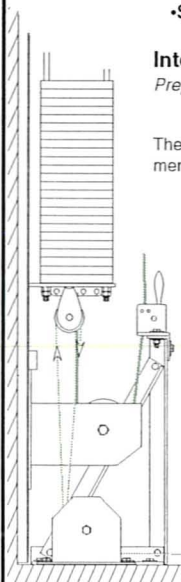
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(415) 479-3157

EDUCATION:

- Ph.D. in Theatre History**, University of Georgia, Dissertation: Fashion Shows, Strip Shows, and Beauty Pageants: The Theatre of the Feminine Ideal, 1991.
- M.A. in Costume Design**, California State University, Fresno. Thesis: Costume Crafts Instruction Manual, 1985.
- B.A. in History**, San Francisco State University, Magna Cum Laude, 1981.
Work done also at College of Marin '76-78.

TEACHING:

- Assistant Professor, University of Alaska-Fairbanks, 1990-Present:** History of Fashion and Dress, Costume Design and Construction, Dyeing and Painting for the Theatre (Ind.St.), Millinery (Ind. St.), Russian Costume History, Advanced Costume Design and Construction, Theatre Make-up, Theatre History and Theatre Appreciation. Served as Alaskan coordinator for UAF's American Russian Theatre (ART) program in St. Petersburg, Russia, and Assistant to the Russian Coordinator while in Russia during the summers of 1992-1993. Faculty Senate 1993. Theatre Department Head 1992-93. Now on leave at Theatre Terra Mobile, Russia.
- Visiting Assistant Professor, University of Alaska-Fairbanks, 1988-89:** Costume Design and Construction, Theatre Costume History.
- Graduate Teaching Assistant, University of Georgia, 1985-87:** Appreciation of World Drama, also assisted Costume Shop Manager in supervising work of lab students.
- Graduate Teaching Assistant, California State University, Fresno, 1983-85:** Assisted in Teaching of Costume History, Advanced Costume Crafts, and Introduction to Technical Theatre, wrote the Lab Manual for Advanced Costume Crafts class as M.A. Project.

WRITING:

- Kiosk Man**, (1994): a play without words to be performed by Terra Mobile Theatre, St. Petersburg, Russia, in 1995.
- The Omnigarment: Putting Design into the Hands of the Actor** in Theatre Design & Technology, Spring 1994.
- Costume Crafts at 50 Below: The Fairbanks Non Toxic Crafts Cookbook** in TD&T, Fall 1994.
- A Student's Guide to Budget Travel Planning** in College Monthly February 1994.
- Perfumes for the Period Scent** in The Lady's Gallery, July 1994.
- Freelance Author, October 1994-1995, for The St.Petersburg Press** assorted articles: *Old and New Rituals at Play*; "When The Sun Was God" (theatre review), *The Coldest Theatre Event in the World*, *Fashion A-Z at the House of Fashion*, *Finding the Right Fur*, *The Empresses Old Clothes and Other Costumes*, and other articles too numerous to mention.
- The OmniCostume: 32 Ways to a Period Silhouette** in USITT Theatre Technology Exhibit 1993 Catalog.
- Native Alaskan Costume Bibliography** in The Northwest Drama Journal Spring 1993, Editor and Co-author.
- "She Saves Who Sews For Victory"; Home Sewing on the American Home Front** in Costume 1992 (The Yearly Journal of the Costume Society, U.K.)
- Co-editor and contributing author: Connections: The Russian American Theatre Journal** Summer '92.
- Could You Please Look These Over?**, One Act Play, 1991, UAF.
- Quicker Corsetry** in Theatre Crafts, October 1990.
- Stereographs as a Resource in Costume History** in TD&T, Spring 1987.
- Library Costume Resources: A Supplement** in USITT Newsletter, April 1987
- The 12 Dancing Princesses and Cinderella:** Children's plays, performed at Cobb School, San Francisco, 1978-79.

PAPERS DELIVERED:

- Transformation: The Stripper as Sexual Ideal**, UCLA Burlesque Conference, March 14, 1993, Los Angeles, CA. Also, panel member: *Representations of Women in Burlesque*.
- Theatre Education in the USA: The Liberal Arts Model**, White Hall Seminars on Artistic Administration, 1992, The White Hall, Committee on Culture, St. Petersburg, Russian Republic.
- Tuma: Adapting Alaska Native Costume for the Stage**, and *Resumes, Portfolios, and Job Hunting in a Free Market Theatre*, and **Theatre UAF: University Theatre in the USA**, The Russian American Theatre Conference, 1992, St. Petersburg, Russian Republic.
- The Non-Toxic Costume Shop** Northwest Drama Conference, Moscow, Idaho, 1992.
- Alaska Native Costume** and **Why Actors Hate Costumers and Vice Versa** NWDC, 1991, La Grande, Oregon.
- Painting Dyeing and Distressing Indoors in Alaska: Non-Toxic Costume Crafts Processes for Unventilated Spaces**, and **The Costumer and Kinko's: Uses for Xeroxing and Other Media Services in Costume Design, Construction, and Research**, NWDC, 1989, Anchorage, Alaska

A I work as a costume designer in academic situations so I make a point of listing my education first. The choice of which category you put first in your resume can, and should, be a clue to your work priorities.

B I am fortunate in having a distinctly memorable dissertation topic—it sticks in peoples minds.

C Listing my years at College of Marin, is an example of something that could be omitted over time. Now that I have a BA, MA, and PhD, two years of junior college hardly matters. However, many of my West Coast colleagues either went there or know someone who did, so I elect to leave it.

D Lost of information can be packed into a small orderly section. One key to resume writing is to convey maximum information in a concise and prioritized format.

E I try to be accurate in describing my position. Heavily inflated resumes usually "smell funny" to the reader; accuracy builds confidence in your credentials.

F However, there are times when I fudge a bit. The real name for this course was Appreciation of Great World Drama, which I always thought sounded pretentious and silly.

Fashion Films: Fashion Newsreels 1905-1987, Costume Society of America, Region IV Annual Conference, 1987, Palm Beach, FL.

Using Tailoring Manuals to Date Men's Clothing and Writing a Research Paper in Costume History: Guest lectures in the Department of Textiles, Merchandising and Interiors, UGA, 1986.

COSTUME DESIGNS:

The State Theatre Inst., St. Petersburg, Interstudio, 1994: The Seagull, Night (a Chinese Opera), Student Productions.

The University of Alaska Fairbanks, 1988-95: Cabaret, The Velveteen Rabbit, Jesus Christ Superstar, Noises Off, You Can't Take It With You, The Inspector General, AK, Treasure Island, Much Ado About Nothing, The Stoned Guest, The 614th Commandment, Woyzeck, Grease (co-designed with students), Ubu Roi, Russian Christmas Tale, Frankenstein, Marat/Sade, Of Mice And Men, As You Like It, Curse of the Starving Class (co-designed with student), Mainstage & Opera Productions.

The Russian American Theatre, St. Petersburg, 1992: The Actor's Nightmare, Russian-English Dual Language Production.

UAF/Tuma Theatre Co. (Alaska Native Theatre), 1991-1992: Qayaq: The Magical Man, The Eagle's Gift, Mainstage Productions.

University of Georgia, 1987: Comedy of Errors Student Productions.

The Georgia Resident Acting Company, 1985-86: The Marriage Proposal, Lord Byron's Love Letter, and The Romancers.

Portable Dance Troupe, Fresno, 1984-1985: Forms of Heaven, and Behind the Painted Grin, Modern Dance.

California State University, Fresno, 1984-85: West Side Story (co-designed), True West, Mainstage Productions.

Producer's Associates, Oakland, 1983: Paint Your Wagon, and Little Me!, Professional Theatre.

Ross Valley Players, Ross, 1982: The Real Inspector Hound, and The Marriage Proposal, Community Theatre.

PATTERNING AND CUTTING:

[In addition to patterning and cutting many of my own shows, I have also cut the following shows by other designers.]

University of Georgia, 1986: The Pirates of Penzance, A Doll's House, Six Characters in Search of an Author, Mainstage Productions.

California State University, Fresno, 1983-84: Ring 'Round The Moon, Picnic, The Iceman Cometh, Mainstage Productions.

Santa Barbara Repertory Theatre, 1984: Man of La Mancha, The Island, Professional Theatre.

Dominican College, San Rafael, 1983: The Barber of Seville, hired in as cutter on Opera.

COSTUME CRAFTS:

[In addition to doing crafts on my own shows, I began my costume career as a crafts worker on the shows of others.]

UAF/Tuma Theatre, 1982-84: Agayu, Utetmun, and The Child From the Sea, (masks), Mainstage.

Directed an Independent Study in Millinery, 1983: for seven people (!!!), at UAF.

University of Georgia, 1985: As You Like It, Mainstage Production.

Houston Children's Theatre Festival, 1985: Fat Pig (animal and fruit costumes), Jack and the Beanstalk (hats and shoes), Professional Theatre.

Houston Shakespeare Festival, 1985: Richard III (armor, crowns and misc.), Measure for Measure (hats, ruffs and shoes), Professional Theatre.

California State University, Fresno, 1983-1984: Medea (belts and goddess cape), The Rose Tattoo (accessories), Taming of the Shrew (plastic jewelry, accessories and hats), White Chicks (accessories), Mainstage Productions.

Contra Costa College, 1983: The Wiz (Tin Man), hired in as crafts expert on Mainstage Production.

Dominican College of San Rafael, 1981-1982: A Midsummer Night's Dream (hats, shoes and props), Beauty and the Beast (hats), Pippin (helmets and crown), hired in periodically as crafts expert for Mainstage and Shakespeare Festival Productions.

Lucasfilm Ltd., 1981: Return of the Jedi, lowly crafts flunky on Major Motion Picture.

Berkeley Shakespeare Festival, 1981: Cymbeline, (hot glue & misc.), Professional Theatre.

College of Marin, 1977: Dracula, The Marriage of Figaro, Hotel Paradiso, The Merry Wives of Windsor, Romeo And Juliet, Threepenny Opera, Peter Pan, Pericles, Prince of Tyre, The Mikado (just about everything in crafts you can think of), Mainstage Productions and Operas.

PAINTING AND DYEING:

Directed an Independent Study course in Dyeing and Painting for the Theatre, 1991: for two students, at UAF.

UA-Fairbanks & Tuma Theatre 1989-1994: Jesus Christ Superstar (spray-dye), As You Like It (dye resist, marbling), Russian Christmas Tale (distressing), Woyzeck (spatter-paint and spray-dye), Much Ado (squiggle paint, spray-dye, and tie-dye), Qayaq, Agayu, Child From the Sea, Utetmun, The Eagle's Gift (hand painting), Mainstage Productions.

University of Georgia, 1986: The Boyfriend (vat dyeing), Mainstage Production.

CSU-Fresno/Portable Dance Troupe, 1984-1985: Forms of Heaven (airbrushing), Medea (puffpaint), Mainstage Productions.

Dominican College of San Rafael, 1982: Beauty and The Beast (stenciling), Mainstage Production.

REFERENCES

[Reference names and numbers have been excised here to ensure their privacy]

G Although this play has nothing seemingly in it to connect it to costume design, it sits in my resume to tell folks I'm capable of working in other areas of theatre.

H I do not shorten the titles of my articles. By giving them their full length, they are much more explanatory of my specialized interests and knowledge.

I Even though this article is not costume related, I list it along with several other references to my travelling talents. Some day I will find an employer who wants a professor to start a travel study program.

J Areas like this help to tell people I'm able to run my own costume shop. The dates also tell that I "worked from the bottom up" through the craft areas, so I know them thoroughly.

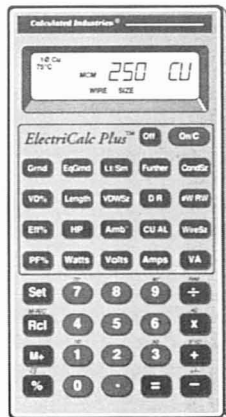
K Explanations of what you did need not be lengthy. Every reader may not understand every abbreviated description, but most will if you stick to the main point.

L A memorable or unusual job can remain on your resume for years to spark interview conversation.

SAMPLE RESUME

The ElectriCalc Plus

OK, so you have an electric motor in the basement that you want to use to magically pull the set for Act II into place. The only problem is, you have no idea of the horsepower rating and the cable rating that will be required to safely operate the motor, and the only information you have is the label plate: 28 amps/240 volts. You have two choices, 1) an afternoon spent flipping through the National Electrical Code, *Electricity Made Easy*, and the *Dummies Guide to High Voltage*, searching for some reference to the proper equations or, 2) ten key strokes on the new ElectriCalc Plus, by Calculated Industries.



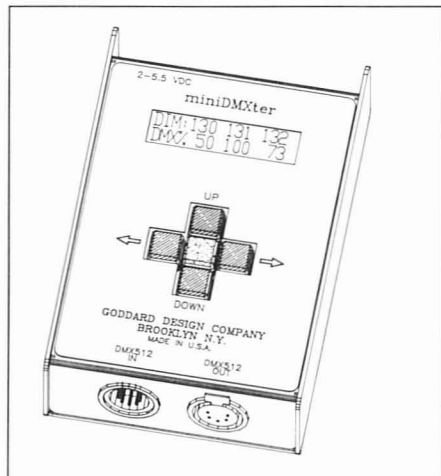
The ElectriCalc Plus is the newest in the line of specialty calculators produced for specific trade applications by Calculated Industries. This handy little unit solves many of the calculations that so often slip into the realm of, "That looks good enough." It makes for a safer and more efficient environment

when answers to problems such as voltage drop, wire rating, kilowatt rating, and grounding wire size are easily accessible. The ElectriCalc Plus' ability to rapidly calculate wire ratings for both copper and aluminum based on insulator type, ambient temperature, conduit sizes, transformer efficiency, and/or ground wire ratings should make it indispensable to consultants and system specifiers.

In addition to the specialty calculations, it is also a full function calculator with all the standard features. The unit is constructed with the work environment in mind and is made of a heavy, wipeable plastic with good sized keys. The ElectriCalc Plus also features a large numeric display and high contrast labeling of second function keys making overall usage a relief to the eyes. The quick reference on the back and the 46-page user guide give you a tour of the NEC calculations and how they are accessed by the calculator. While it may seem daunting at first, the syntax used by the unit is quickly learned and applied without guidance.

The only problem that I found with this unit was totally unrelated to the calculator itself, but was the case in which it is stored. The wallet type case uses a flexible magnetic pad to secure the calculator in place. When stored in proximity (rubberbanded) to several disks, it did cause occasional data

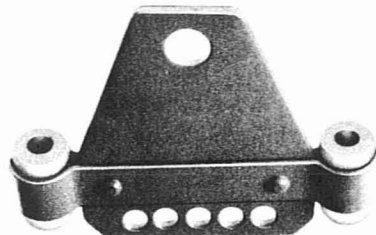
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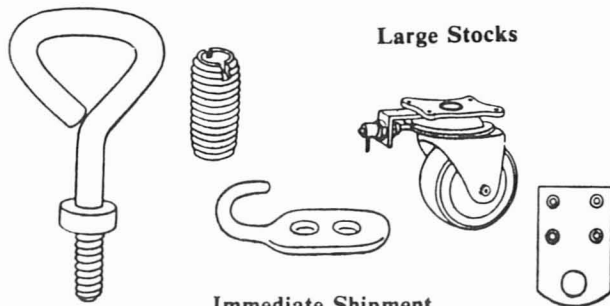
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corruption. While I went out of my way to test this concern, I don't think that the situation is so uncommon that it would not be accidentally replicated in many briefcases. Short exposure of an hour or so was not a problem, but after more than 24 hours there was usually some erasure on the disk. Therefore, you should be cautioned before dropping the unit with its magnetic pad into your bag. This problem can be simply remedied by removing the magnetic pad and applying Velcro®.

In general, the **ElectriCalc Plus** is good piece of equipment that I recommend for technical directors, designers and consultants throughout the industry.

Since the original writing of this review, the **ElectriCalc Plus** has been upgraded to the **ElectriCalc II** with expanded calculations for multiple wire types and temperature ratings. The packaging and case have remained the same however.

The **ElectriCalc II** is available through your local electrical supplier for about \$79.95 or you can contact the company directly:

Calculated Industries
22720 Savi Ranch Parkway,
Yorba Linda, CA 92687
800-854-8073

Reviewed by Paul H. Sullivan,
Facility Manager, Hack Auditorium, University of Maine

Dri Cote, Top Cote and Bearing Lubricant



These three products from Bostick could improve practically every job you do in your scene studio. We received our samples several months ago so we have had plenty of time to test them and to consider long-term results.

Bostick **Top Cote** is a dry spray lubricant for the metal surface of table saws, joiners, band saws, etc. It also works well on the shoe plate of hand circular saws, jig saws and other hand power tools and even on hand planes and saws. This lubricant forms a dry, durable film that practically eliminates sliding friction. Lumber and other materials seem to

fairly float across the table. That improves safety because material doesn't "stick" and it makes work more precise and less tiring. In addition **Top Cote** repels dust and moisture and actually prevents corrosion. It is silicone- and petroleum-free so it will never stain wood or interfere with glues or finishes.

We have had **Top Cote** on all of our shop tools for some time. At first it seemed almost too slippery after years of *pushing* lumber through the tools or over the tables. Our resident studio curmudgeon exclaimed that the top of our old table saw was now "slicker than a baboon's butt!" However, we all quickly acclimated when we found out how much easier and safer **Top Cote** made the task. It also seems to last a long time. In the last five months we have only recoated one or two of the tools which get a lot of use.

Dri Cote is a blade and cutter bit lubricant which works on them like **Top Cote** does on surfaces. **Dri Cote** seems to work on practically anything that rotates or moves. It is good for saw blades, surfacer and edger blades, knives, shears, gears and pulleys. **Top Cote** also reduces resin or pitch build-up and makes blades run cooler and longer. The manufacturer claims that it can extend blade life up to three times because it reduces friction and heat up to 30%. All of this protects the equipment too since motor drag is reduced by about 25%.

The results of our tests of **Dri Cote** were less dramatic but certainly noticeable to the hand and eye. Tools seemed to cut better and smoother. Since many blades, such as router bits, turn at a very high rpm, it may be necessary to re-spray them daily or after several long, heavy cuts. Of course, the material being cut also affects the life of the lubricant.

Bostick **Bearing Lubricant** is formulated especially for bearings, locks, casters, etc. and allegedly reduces friction by up to 25%. Bostick claims that it will even unfreeze seized-up bearings! Since our studio is not a scientific laboratory equipped with test meters and paraphernalia, we cannot verify these statements fully. We dragged out our oldest hand tools and got into the bearings on the band saw and the joiner. After one or two shots of the lubricant, we could literally hear the equipment pick up speed. We can't assure you that this product will actually extend bearing life up to three times, but it does produce audible results and that seems good enough for us.

None of these products contain silicone or petroleum products and they use an environmentally safe propellant without CFC's or ODC's. You should be able to find these Bostick products in any major hardware store, home center, or industrial supply company. If not, you can contact the company directly at:

Bostick
Boston Street
Middleton, MA 01949
Ph: 508-777-0100
Fax: 508-750-7212

Reviewed by Elbin Cleveland,
Theatre Design Professor,
University of South Carolina, Columbia.