

St. Thomas Aquinas
Regional Centre for the Arts

Production Handbook



STA Theatre Code of Conduct

- * I will treat everyone on the cast and crew with the upmost respect despite my personal feelings towards them. I realize that this production will require everyone to do their part to the best of their ability and any conflict amongst the cast/crew could hurt the integrity and quality of the production.
- * I will conduct myself in a professional manner at all times.
- * I will leave all “personal baggage” at the door. I understand that in order for rehearsals/performances to go well outside distractions and problems should not be brought into the theatre with me.
- * I understand the importance of being on time for all required rehearsals and construction days. As well as meeting any deadlines given to me by the directors (memorizing lines, programming lights, etc.)
- * I understand that having a role in this show may require a slight change in my hairstyle. I also understand that I am not to do anything to my hair without the directors approval.
- * I understand that as with all performance activities may have certain expenses including basic costumes (shoes, socks, undergarments etc.).
- * I understand that theatre takes a lot of time and will require some after school and /or weekend rehearsals.
- * I understand my failure to live up to my responsibilities will result in my being replaced as an actor/crew member.
- * I understand that an excessive amount of lates and/or absences could result in my dismissal from the production.
- * I understand that I cannot miss the final two weeks of rehearsal (or strike) for any reason, including Q2Q.
- * If I am feeling pressure or stress around the show, I understand I don't have to keep it to myself. I can talk with the directors of the show about my concerns. I promise not to take out my frustrations on my parents, friends, teachers, directors, cast or crew members.
- * I understand that the role I will receive is the one that is best suited for me and the group as a whole.

After School Performances

- a. To maintain a professional standard for the performances we present to the larger student body and the public it is imperative that you follow these expectations for all open audience performances. No performer should be visible prior to a show, during the intermission, or immediately following a curtain call.
- b. There should be no visitors, parents or friends, in the change rooms or backstage prior to a performance or during the intermission. The appropriate first contact with a performer and the public should be in the lobby area, after the show is complete and they are out of costume. In order to maintain the integrity of our performances this must be adhered to.
- c. The house is open 30 minutes prior to the start of any show. The stage should NEVER be crossed. Actors backstage should not be attempting to see if their family or friends are in the audience by poking their heads out of the wings. IF YOU CAN SEE THEM, THEY CAN SEE YOU!!! Also there is absolutely no talking or horseplay backstage – you are expected to maintain professionalism.
- d. Props will be clearly labeled backstage and nobody other than the prop master and the designated actors are to touch those props.
- e. There should be no eating during a performance and definitely while you are in costume.
- f. Once the house opens, all actors are responsible for a 10-minute physical warm up 30 minutes before the show and a vocal warm up 20 minutes before the show.
- g. All technicians must be in their places once the house opens.
- h. Everyone is expected to remain at the theatre until the venue is cleaned up and ready for the following day's events. You do not leave the cosmetology room, any dressing rooms or the theatre space until all is clean and all is returned to its rightful space and state.

COMPANY ROLES

There are a wide variety of roles in the theatre with responsibilities ranging from artistic and technical to administrative. Here are the job titles most frequently used by theatres in Canada together with a brief explanation of their responsibilities in staging a show.

Producer

The Producer coordinates and is responsible for all aspects of a production, both technical and artistic. She or he is responsible for the organizing and management of finances, personnel, scheduling, time management and the business side of the production. The producer coordinates production meetings, facilitates communication between departments, and keeps up to date on all developments from first inception to final wrap-up of the theatre project. Ultimately, it is the producer's job to ensure that everyone has a clear job description and is able to do their job effectively and with pleasure. The producer must be enthusiastic about and show a strong commitment to the artistic vision of the project. It is a major leadership role at the heart of any production.

TO DO LIST:

- Create schedules
- Plan production meetings
- Manage finances
- Put together the production team and ensure teamwork and good communication is always maintained
- Keep all the departments up to date or coordinated with production activities
- Dismissing actors if need be
- Create a clean-up chart with jobs for all company members at the end of each performance

Stage Manager

The stage manager is always on time, and makes sure everyone else is too. The stage manager is responsible for the smooth running of rehearsals, and is the first to arrive and the last to leave. During rehearsals, the stage manager works closely with the director and communicates any notes from the director to the producer and production team. Actors report to the stage manager, both during rehearsal and during the run of the show. The stage manager maintains a neat, orderly and easily understood prompt book that includes all information involved in the running of the show (blocking notes, schedules, all production memos and company lists). Once the show has started, the stage manager oversees all backstage activities and ensures the show is technically sound and running smoothly. After opening, the stage manager is responsible for maintaining the director's vision throughout the run. Stage managers have strong organizational and communication skills, efficient work habits, a calm and helpful manner under pressure, the ability to deal with several problems at once, an excellent sense of time and very neat handwriting.

TO DO LIST:

Beginning of rehearsal

- Assemble cast; record attendance.
- Give announcements and distribute information.
- Give specific instructions required for the rehearsal period.
- Assemble the set as required for rehearsal
- Ensure rehearsal props are set up

During the rehearsal

- Help maintain quiet and order. Among other things, this means that all cellphones and other electronic devices must be kept away from backstage areas.
- Call cues to begin the action: curtain, lights, sound.
- Record blocking.
- Record changes to the script.
- Prompt actors as required.
- Record running times.
- Time and coordinate breaks for actors and staff.
- Keep director informed of time allocation.
- In a musical, help to coordinate activities between director, music director, choreographer, dance captain and the cast in an effort to make the most efficient use of time.
- Spike the set and furniture pieces on the stage where necessary

End of rehearsal

- Assist the director with notes.
- Give announcements and take questions.
- Remind cast about scheduled fittings and or changes to the schedule.
- Prepare rehearsal report

After rehearsal

- The rehearsal space must be left clean and neat.
- All props and costumes must be stored so that they are secure and out of the way.

Playwright

Whether it was written last week or a hundred years ago, the playwright's work is the source of all that happens on stage. The playwright or writer creates a make believe world in which the audience can learn, be engaged and entertained and escape.

The Creative Team

Director

The director is responsible for bringing the actors and the playwright's words and ideas together under one artistic vision. Whatever interpretative approach the director takes, it involves research, collaboration with designers, leadership, an ability to match actors with suitable roles and an understanding of the actors' craft. The director oversees auditions and casting and may have an opportunity to select the creative team for the show in consultation with the producer. The director must have excellent communication skills, strong organizational skills, strong intuition, a clear artistic vision, and a willingness to work with many people with a range of experience and abilities in a nurturing and supportive manner. The director is responsible to the artistic director/producer/general manager for the delivery and interpretation of the show's artistic elements by opening night in a financially responsible manner. He or she is responsible for rehearsing and preparing the actors, and communicating the artistic vision to the designers and other creative, technical and administrative players. Because any decision taken by the director will have a ripple effect on the whole company, he or she should be knowledgeable in all aspects of theatre, including design, lighting, sound, costume and acting technique.

TO DO LIST:

- Organize auditions
- Cast suitable actors
- Schedule rehearsals
- Lay out their vision for the cast and crew so the necessary work can be carried out
- Block the show
- Conduct rehearsals

Choreographer

The choreographer is responsible to the director for the creation of all dance movement for the production. The choreographer sets dance rehearsals in cooperation with the director, the musical director and the stage manager; auditions the dancers and may assist the director in casting. They may also, together with the director and musical director, block and direct those scenes in the play that move into and out of the musical numbers. Because some actors may not be trained in dance, the choreographer is also the one who teaches the cast members how to execute the choreography and rehearses them.

TO DO LIST:

- Set dance rehearsals
- Auditions
- Choreograph dance numbers
- Work with the director for blocking when necessary

Musical Director

If a musical is being produced, the show will have a Musical Director. They are responsible to the director for all musical aspects of the production. The musical director may serve as the conductor, rehearse the musicians, teach the cast the music or act as the rehearsal pianist. The musical director sets music rehearsals in co-operation with the director, the choreographer, and the stage manager; auditions the singers, and may assist the director in casting.

TO DO LIST:

- Familiarize yourself with all the music
- Set up rehearsal schedule
- Run warm ups
- Participate with Auditions
- Work with the Director and Choreographer on Casting
- Organize Mics with the sound team
- Rehearse the Actors and Vocalists
- Conducting the Orchestra

Technical Director

The Technical Director is responsible to the Producer for organizing and costing the technical needs of the show - materials for the set, lights, sound, equipment rentals and special effect needs. They also work in partnership with the director to help realize the directors' vision for the show. The Technical Director manages and directs the crew, coordinates the lighting technicians, the sound technicians, the set builders to keep everyone working together to meet deadlines. The Technical Director works with the designers and technicians to make technical rehearsals work smoothly up to the final dress rehearsals, previews and opening night. In many productions, the production manager and technical director role are merged into one job.

TO DO LIST:

- Rent any necessary equipment (sound, lights, sfx)
- Work out a technical budget
- Work with crew to deliver directors vision
- Make sure all technical rehearsals go well
- Oversee all special effects (SFX)

COSTUMES

Costume Designer

The costume designer is responsible for clothing the actors including jewelry, footwear, period clothing and undergarments. They work within the director to create costumes that are both functional, affordable and imaginative. The designer must also take into account the activity, safety and comfort of the actors. The costume designer creates colour sketches that easily communicate the final "look" that are presented for approval to the director. The costume designer supervises the collection of costume pieces that may be purchased, borrowed or constructed. The costume designer does not necessarily build the costumes, they may have wardrobe assistants to help them. A costume designer has a strong visual sense, a talent and love for fabric, colour and clothing, and a strong sense of what looks good on an individual. They have experience in building costumes, mixing and matching, and adapting existing costume pieces to new uses.

TO DO LIST:

- Assemble costume list
- Measure actors
- Organize rehearsal costumes as required
- Working with the director, develop costume designs
- Arrange fittings
- Set up a costume parade for the director
- Take care of dress rehearsal
- Conduct research historical and otherwise
- Coordinate with other elements - hair and make-up

Wardrobe Team

The wardrobe team, depending on the size of your production may include head of wardrobe, a cutter, seamstresses and a dresser. The head of wardrobe is responsible to the costume designer and stage manager for the organization, supervision and maintenance of the dressing rooms and costumes. In a larger theatre, the specialized skills of a cutter will be used to create a pattern from the designer's drawings that matches the measurements of the actor, the fabric selected and historical period of the show. The seamstresses sew, alter and repair the costumes under the direction of the cutter or wardrobe head. A wardrobe person or dresser at performances and technical rehearsals will have duties of checking, washing, ironing, repairing and pre-setting of costumes and assisting actors with difficult costume changes.

TO DO LIST:

- Read the script and note any specific requirements
- Conduct whatever Research is necessary
- Undertake the necessary sewing, cleaning, organizing
- Plan for the actors quick changes
- Make sure costumes are washed before and after use
- Ensure costumes are hung after they are used
- Ensure rented and borrowed costumes are identified and handled with care

HAIR AND MAKEUP

Hair Design

Responsible for undertaking all the necessary research for the production and creating designs that meet the vision of the director. Coordinates with the cast to get the designs implemented.

TO DO LIST:

- Research period, place, other related parameters
- Document designs for approval by the director
- Devise plan for the actors to achieve desired designs
- Make sure you have correct supplies

Make-Up Design

Responsible for undertaking all the necessary research for the production and creating designs that meet the vision of the director. Coordinates with the cast to get the designs implemented.

TO DO LIST:

- Research period, place, other related parameters
- Document designs for approval by the director
- Devise plan for the actors to achieve desired designs

LIGHTING

Lighting Designer

As with the other designers, the lighting designer is a part of the design team whose responsibility it is to design the lighting for the show. The lighting designer creates a lighting design concept for the show, based on and supporting the set designer's and director's vision, taking in other design elements and the limitations of the available equipment and budget. Keeping in close consultation with the director, other designers, stage manager and technical director, the lighting designer assesses the lighting needs for the production, creates a lighting plot, a rough cue-by-cue lighting plan, then hangs and focuses the lights. In the technical rehearsal, the lighting designer fine-tunes and sets the timing and intensities of lighting cues in consultation with the director, with the stage manager and technical director. During technical rehearsals and performances, the lighting operator runs the lights.

TO DO LIST:

- Create lighting plot
- Create Cue List
- Document areas that need to be lit throughout your script
- Focus and hang lights
- Document Transition times for the light cues

Lighting Technician/Operator

The lighting operator/operator begins their job with the hanging and focusing of the lights under the supervision of the electrician or technical director. They are responsible to the technical director for handling and operating of lighting equipment during the rehearsal and run of the show, checking of all lighting equipment prior to each run, reporting all equipment failures to the technical director, and checking to see that all equipment is turned off and safely stored at the end of each rehearsal or performance. The lighting technician/operator is responsible artistically to the lighting designer and director for the lighting cues as rehearsed. During rehearsals and performances, the stage manager is the leader who calls the lighting, sound and special effect cues in the booth or on headset. At the close of the show, the lighting technician/operator, under the supervision of the technical director, participates in the taking down of lights and safe storage or return of lights. The lighting technician/operator should have a good understanding of electrics, lighting equipment and computerized lighting boards.

TO DO LIST:

- Check that the lights are operational before the show
- Prepare a script with lighting cues
- Know the timing for the lighting cues
- Strike the lights to the house plot

PROPS

Props

The properties department (props) is responsible for borrowing, buying, or building stage properties and furnishings (set dressing) for both rehearsal and performance. Props is responsible to the director and set designer for securing props that match the designer's drawings and ideas. The head of props is required to work within the budget provided by the producer, set designer or production manager and to keep clear records of all loans and rentals for safe return following the final performance. Props is responsible for the creation, building, purchase, borrowing, rental and repair of props, food used on stage and set dressing for the show. A props person, production assistant or crew often works backstage to oversee props placement, needs and storage.

TO DO LIST:

- Read Script and compose props list and keep it updated
- Confirm props list with the director
- Gather and or make all necessary props including rehearsal props
- Set up the prop table before a performance and strike it after the performance
- Make sure actors rehearse with the props
- Make sure actors are responsible for putting props back

Preparing a props table	<ul style="list-style-type: none">- cover with paper,- lay out the props- tape off the paper in a grid format around the props- label location of each prop- any missing props are easily identified
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SET

Set Designer

The set designer creates a design concept and set that mirrors the director's artistic vision, and takes into account the available space and budget. The set designer creates a model that easily communicates the final set, and also creates a set of accurate blueprints for the carpenters, painters, and props department. A set designer has a strong visual sense and the ability to conceptualize in three dimensions and large spaces. They have a good understanding of the interaction of colour, light and shadow. The set designer must be able to build scale models, create accurate blueprints and should have the technical experience and communication skills to supervise carpenters, technicians, and scenic painters.

TO DO LIST:

- Create Design Concept
- Build scale model
- Create accurate blueprints and drawings
- Supervise Carpenters, technicians and scenic painters

Carpenter

The carpenter (also known as master carpenter or head carpenter) interprets the set designer's drawings and set model into a functional set. What kind of drawings you receive will depend on the talents of the designer. You should also be prepared to consult fully with the set designer and the technical director on every aspect of the design and budget to complete it.

TO DO LIST:

- Organize any construction necessary
- Get drawings for any builds
- Organize assembling the supplies necessary
- Ensure working location is cleaned up and tools returned to their location
- Implement safety precautions
- Ensure equipped is charged/prepared for use

Scenic Artist or Scenic Painter

The scenic artist is responsible to the set designer for the supervision of painting and decorating of the set, including furnishings and props. The scenic painter may be responsible to the designer or the scenic artist for painting backdrops, refinishing furniture, painting and texturing flats and set pieces.

TO DO LIST:

- Make a list of painting projects
- Take an inventory of painting supplies
- Determine what needs to be sourced out for the project
- Make sure supplies are kept clean
- Always use plastic drop cloths

SOUND

Composer or Sound Designer

Having original music created by a composer is a plus for any production although it's not always feasible for some smaller companies. The Composer or Sound Designer should have a good understanding of the play that allows them to interpret and emphasize the themes and ideas of the work through music. They are responsible for planning, designing and creating sound effects, soundscapes, pre-show and intermission music which support the director's vision and takes into account budgets and equipment limitations. They also help the director to select music that helps to bridge scene changes or transitions. In the technical rehearsal, the sound designer fine-tunes and sets the timing and levels of sound cues in consultation with the director, the stage manager and technical director. During technical rehearsals and shows, the sound operator runs the lights.

TO DO LIST:

- Compose Sound Cue List
- Source Cues
- Prepare Sound Script
- Run cues at rehearsal

Sound Technician

Along the same lines as the Lighting Technician, the Sound Technician is responsible for running the sound of a show. This includes all sound effects and music unless it is provided by a live musician.

TO DO LIST:

- Be responsible for making sure the sound/music is available for all rehearsals
- Monitor sound volumes
- Practice timing
- Document all cues in script

ADMINISTRATIVE COMPONENTS

Box Office Manager

The Box Office Manager is responsible for the courteous and efficient processing of ticket sales and the box office's financial reporting systems. This includes keeping track of how many tickets are sold by performance, ticket type and origin of sale, as well as making sure the money is secure, arranging any complimentary tickets and making sure that everyone working the box office is aware of all the upcoming events or other information. They may also supervise the box office marketing procedures through phone, mail, in-person, email and subscription ticket sales, including gift certificates and ticket exchanges & refunds. Box office staff will also provide advice about restaurants, parking, tourist attractions, accommodation and suitability of play content for children, students or seniors.

TO DO LIST:

- Design, Print and Number Tickets
- Organize the sale of tickets including order forms if necessary
- Keep track of tickets sold - have a register with the ticket number and who purchased it as a backup

Front of House Staff and Ushers

The first people the audience sees is the Front of House staff when they enter a theatre and they are responsible for all activities in the auditorium (house), the lobbies and grounds of the theatre. The Front of House Manager supervises the ushering, concessions & bar staff, counts tickets and submits a final report at the end of the night. The House Manager coordinates all activities and controls audience traffic before the show and during intermission with the ushers and stage manager to enable all performances to begin as scheduled. "Concessions" refers to refreshments, food and bar services and novelty materials sold by front of house staff before performances and at intermissions. Ushers take tickets, distribute programs, show the public to their seats, and offer any help that may be needed while being as friendly as possible to the theatre's customers. In the event of latecomers, disruptive patrons, first-aid needs, injuries or emergencies, the front of house staff oversee the safety and implements the policies of the theatre. Health and safety training and first-aid training is necessary for front of house management. At the end of each performance, the house manager prepares a report.

TO DO LIST:

- Create Program
- Get Pictures and make the Front of House Board
- Decorate the House
- Coordinate seating of the audience
- Ensure audience has all the information (washrooms and programs) for a comfortable visit to our theatre

Publicist

Getting the word out, using the media to promote your show and drawing people into the theatre is the Publicist's job. He or she develops posters, brochures, postcards, flyers, advertisements, public service announcements, web information and press releases in order to draw attention to the play. The Publicist also coordinates interview requests, all content in the house program including artists biographies and program notes, press kits, media's complimentary tickets, lobby display, photo shoots with actors, and opening night party.

TO DO LIST:

- Create Media List
- Create Press Release
- Create Poster
- Announcements
- Birds-Eye View Promotion
- Photo Shoot for promotional pictures
- Social Media Promotions
- Computerized Display Board at the front of the school

Actor or Performer

The actor, performer or cast member is by far the most visible person in the theatre. Performers combine their own interpretation of their character with the artistic vision of the director to communicate the words and ideas of the playwright on stage. There are many different tools for the actor to perfect their craft. If you are an actor, you are responsible to the director and stage manager for punctual attendance at rehearsals, memorizing your lines and learning your role. It is your responsibility to come to rehearsals well-prepared and ready to work. During the show, all actors are responsible to the stage manager in all areas concerning conduct backstage, the maintenance of the dressing room and handling of make up, properties and costumes.

CLEAN - UP

Clean up is never anybody's favorite job. By the time clean-up rolls around, we are all tired and want to go home. Therefore, we need to work as a team to get this task accomplished quickly. Everybody needs to stay and help clean up. It is very easy for resentment to develop when some members of the cast and crew are not doing their fair share of the grunt jobs. The directors and other adult help cannot leave for their own homes until clean up is completely done. We can tell you from past experience that this becomes very exhausting for us personally. Therefore, no one will be allowed to leave until the theatre/rehearsal space is trash and costume free, the theatre closets are straightened and locked, the performance space is ready for school and all other clean-up is taken care of. Time will be planned into rehearsals for clean up, but everyone must help.

TO DO LIST:

- Costumes hung
- Props put away
- Theatre Swept
- Bleachers cleaned up

STRIKE

Strike is always done immediately following the final performance. Tearing down the set and cleaning up every space we use is a big job and requires a team effort. Job assignments will be given to everyone. However, once you are done with your assignment you are NOT free to leave. Ask the director where else you can help. Everyone is required to be there and stay until everything is done. Don't plan on leaving early. Be considerate! It's only fair that everyone stays and does the same amount of work. Before leaving you must check out with the director. Your success in this area will be reflected in your RESPONSIBLE PRACTICES marks.

CALLING THE SHOW

Calling the show is a big part of the stage manager's role, and most people find it the most enjoyable part of the job. It's very much the equivalent of being a performer; you have to know your part (but not from memory!) and you have to be on time with your cues. There is a certain art to being able to call a show well and a lot of what it takes to be successful is – you guessed it – being organized!

Remember how we were very specific with the way that we copied the script and set-up the prompt book? Now is the time that prep pays off. During the pre-tech process you

will get cues from your designers which will include the name of the cue (typically a number for lighting and a letter for sound so that they are less apt to get confused when you are calling the show) and a placement which will be based on either text in the script or an action on stage. As soon as you get the cue placements, you should go ahead and write them in your script, IN PENCIL, as things will change during tech. You should write your cues in the left-hand margin of the script (aren't you glad we left all that room there?) and you should write exactly what you are going to say so that when you call the cue all you have to do is read exactly what is on the page.

After you have the cues in your book, you can add "Standbys." Standbys are used to give your board operators a heads up that they have a cue coming up and it is their job to put a finger on the button at the standby so that all they have to do is push it when you call the "GO." Try to place your standbys early enough that your board op can respond to your call (typically they respond with: "Lights" or "Sound" or whatever they are running so that you know they heard you) and get in place, but not so early that they lose focus and forget that they're standing by. For people with cues that require them to get into place (i.e. Fly cues), allow a little extra time for them to get there. Feel free to adjust your standby placements based on feedback from your crew.

On your first rehearsal with your board ops, carve out a little bit of time before you start rehearsals to orient everyone who is on headset during the show and to go over headset protocol. Make sure that everyone knows how to turn the headset on and off and where the volume knob is located. Talk through the cue calling procedure, "First I will call a standby, you respond with 'light, sound, etc.' and put your finger on the button. Then I will call the cue, 'Lights, sound, etc. ... GO!' and you will push the button on the GO; as close to the "G" of the "GO" as possible." Also remind people to let you know when they are getting on or off headset so that you know who's there. Getting all this said before you get started will hopefully get everyone on the same page from the start. Remember to clearly state your expectations. Also, keep in mind that that a little witty headset banter is fun but it's the stage manager's prerogative to cut any unnecessary chatter if it's interfering with people's focus on the show. And under no circumstances should any non-show chatter happen once you're in a standby.

As for actually calling the cues, the most important thing is to try to be as clear and consistent as possible so that your crew can follow you. Always call things in the same way. Standby cues always start: "Standby cue 'lights, sound, etc.'" GO cues always start: "Lights, sound, etc.... GO!". The "... " is a pause for you to look at the action of the play or follow the text in the script for a moment. It's a good idea to build this little breath into your calling so that you can be as accurate as possible. Try to be as consistent as possible with it so that your board ops aren't left guessing when you're going to say GO. If you have a sequence where you have a lot of cues coming up, you can combine your light and sound standbys and GOs, for example: "Standby Lights 100-103 and Sounds A and B" then "Lights 100 and Sound A... GO!" and on to the rest of the sequence. There are many clips on youtube that demonstrate this in action.

Show: _____

Date: _____

Rehearsal # _____

Stage Manager: _____



St. Thomas Aquinas Centre for the Arts

REHEARSAL REPORT

Rehearsal Start: Rehearsal End: Total Rehearsal Time:	Scenery:
Rehearsal Notes:	Lights:
	Props:
	Costumes:
Stage Management:	Sound/Music:
Schedule:	Other:

COSTUME MEASUREMENT CHART

NAME _____ ACTOR'S PHONE _____

PLAY _____ CHARACTER _____

HEIGHT _____ EYE COLOR _____ SHOE SIZE _____

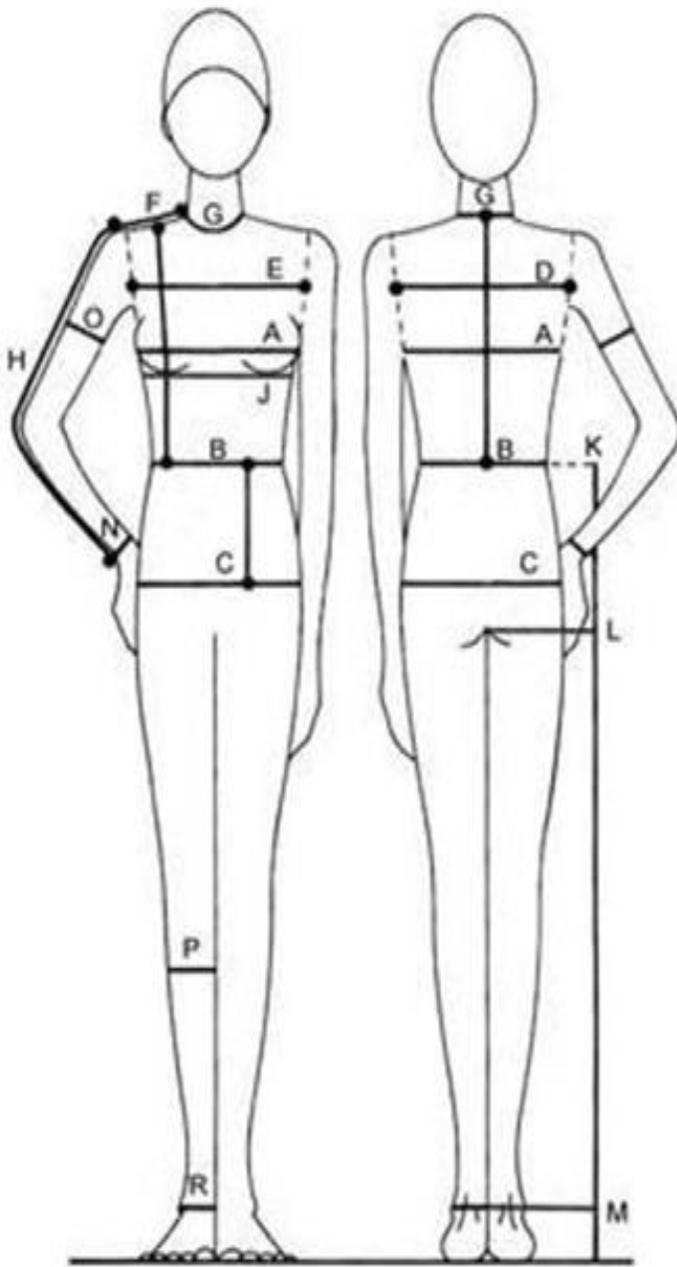
WEIGHT _____ DRESS SIZE _____ SHIRT SIZE _____

HAIR COLOR _____ HAT SIZE _____ SUIT SIZE _____

Take the following measurements as needed

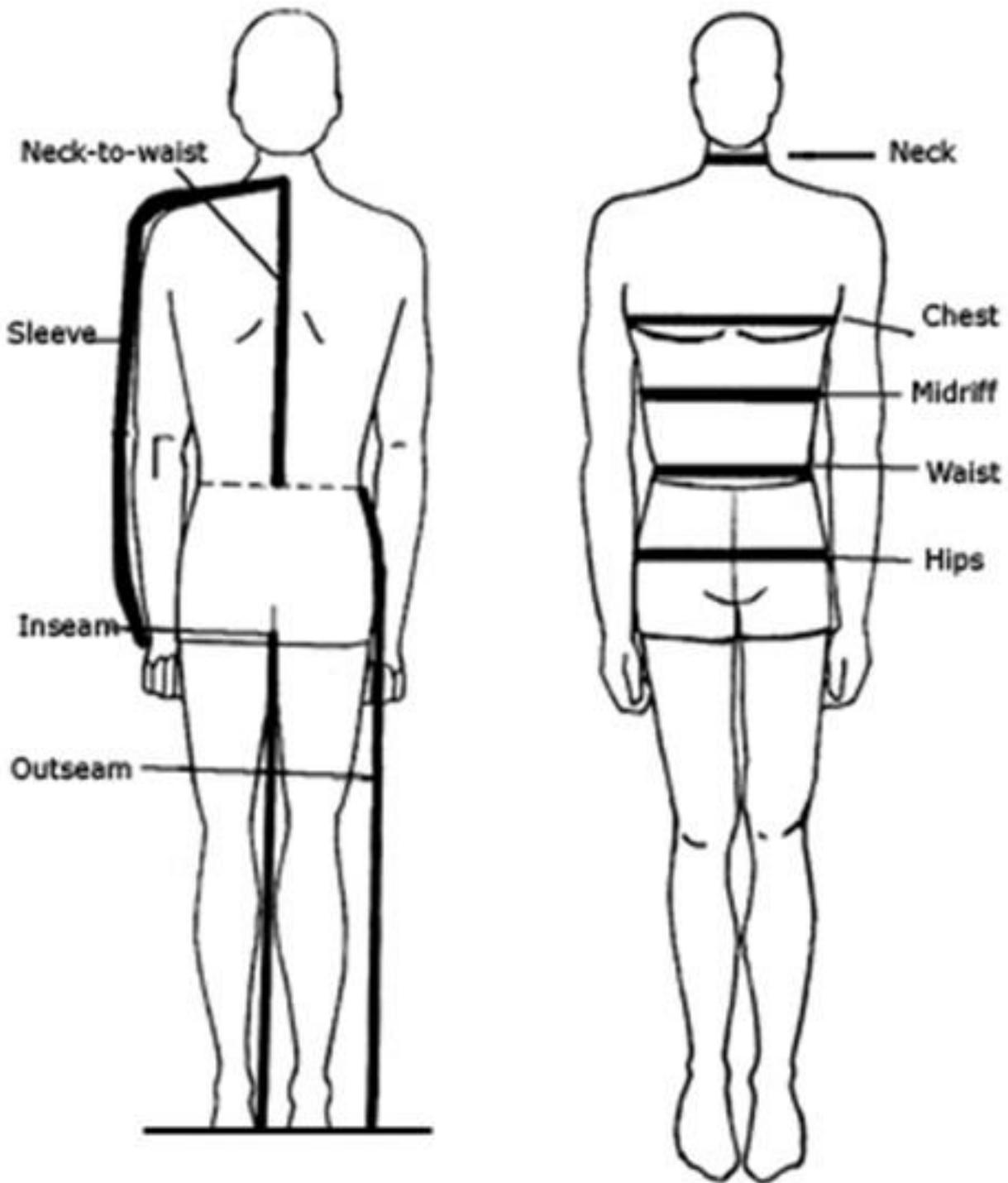
	MEASUREMENT	NOTES
Head		
Neck/Collar		
Shoulder Width		
Bust		
Chest		
Upper Arm (elbow bent)		
Lower Arm (elbow bent)		
Neck to Waist Front		
Neck to Waist Back		
Underarm Seam		
Neck to Floor		
Waist		
Hips (7" below waist)		
Waist to Kneecap		
Knee to Floor		
Waist to Floor		
Leg Outer Seam		
Inseam (inside leg)		
Other		
Other		
Other		

WOMEN'S MEASUREMENT CHART



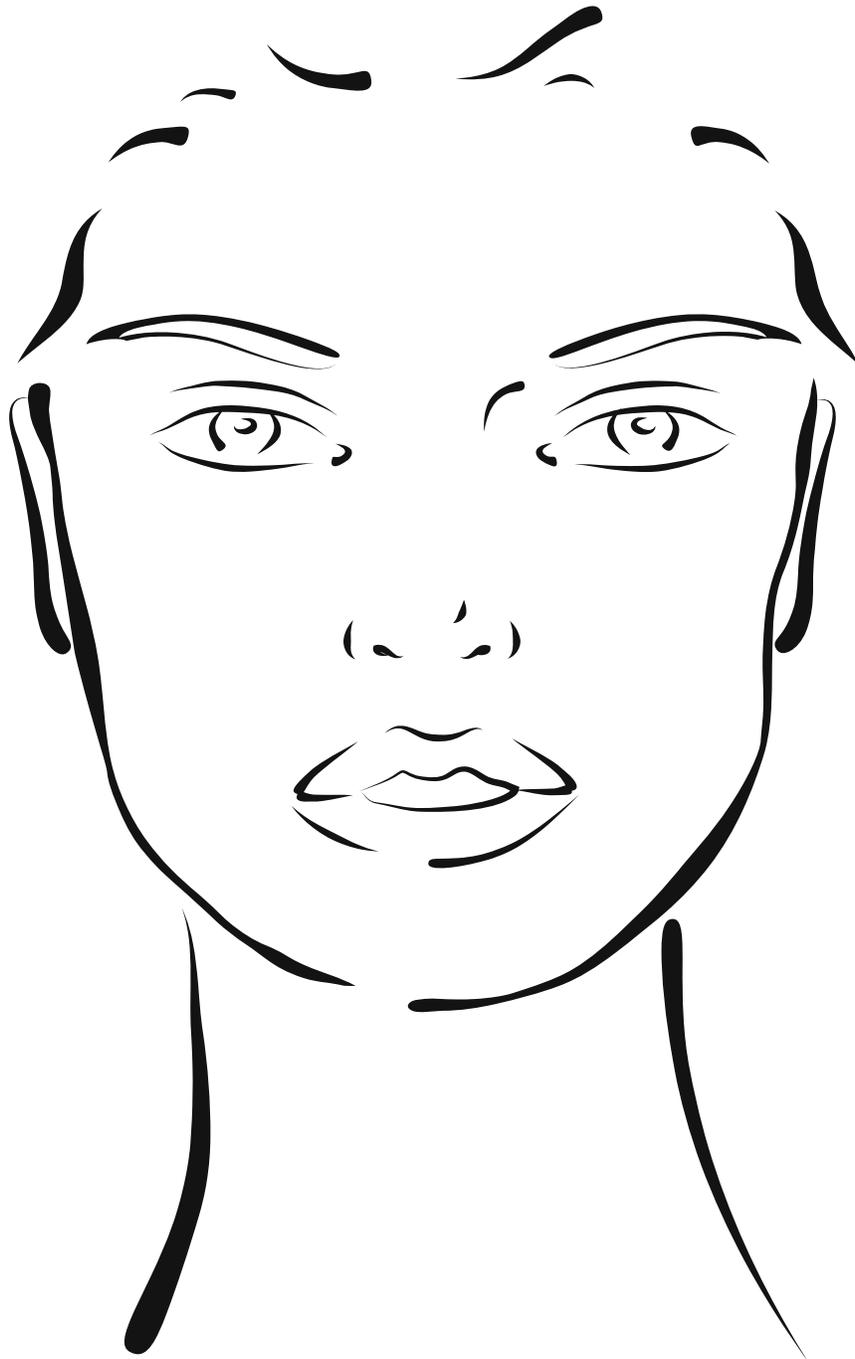
A	Bust
B	Waist
C	Hips
D	Back width
E	Upper chest
F	Shoulder
G	Neck
H	Sleeve
J	Bust line
K-M	Outside leg
L-M	Inside leg
G-B	nape to waist
F-B	Shoulder to waist
B-C	Waist - hip
N	Wrist circumference
O	Upper arm circumference
P	Calf
R	Ankle circumference

MEN'S MEARUREMENT CHART



MAKEUP FEMALE FACE TEMPLATE

Actor: _____ Character: _____



FURLESS

MAKEUP MALE FACE TEMPLATE

Actor: _____ Character: _____

